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# LAWEEKLY

JULY 15-21, 2016  
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STAFF WRITERS Hillel Aron, Dennis Romero

LISTINGS EDITOR Falling James (music)

FILM CRITIC April Wolfe

RESTAURANT CRITIC Besha Rodell

COLUMNISTS Henry Rollins, Jeff Weiss

CONTRIBUTING WRITERS James Bartlett, Sarah Bennett,

Paul T. Bradley, Josh Chesler, Hillary Eaton, Bilge Ebiri, Hayley Fox,

Kenji Fukushima, David Futch, Ernest Hardy, Chaz Kangas,

Deborah Klugman, Lina Lecaro, Chelsea Lowe, Jenny Lower,

Joshua Lurie, Tony Mostrom, Michael Nordine, Jessica P. Ogilvie,

Liz Ohanesian, Nicholas Pell, Heather Platt, Bill Raden, Eva Recinos,

Scott Reitz, Alan Scherstuhl, Julie Seabaugh, Jenn Swann,

Art Tavana, Paul Teeter, Jean Trinh, Gustavo Turner,

Catherine Wagley, Matt Wake, Chuck Wilson, Catherine Womack

CALENDAR WRITERS Siran Babayan, David Cotner, Mindy Farabee,

Gary Fukushima, Ann Haskins, Mayank Keshaviah, Daniel Kohn,

Rena Kosnett, Lily Moayeri, Shana Nys Dambrot, John Payne, Jason

Roche, Paul Rogers, Neha Talreja, Jonny Whiteside, Chris Ziegler

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Ted Soqui, Levan TK, Gustavo Turner, Mathew Tucciarone,

Hannah Verbeuren

VIDEOGRAPHY Shannon Cottrell, Hso Hkam, Peter Holderness

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**BY L.A. WEEKLY STAFF.**





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# SIX KILLER ROAD TRIPS

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Leaving Los Angeles is never easy. With our unstoppable nightlife, top-notch restaurants and world-class cultural offerings, why would you want to be anywhere else? But sometimes you've just got to get out of town. Luckily, our city is positioned at a crossroads of awesome, with seemingly endless adventures just a road trip away.

Wine-loving weekend warriors can cruise north to Paso Robles, our own nearby Napa, where amateur oenologists discover the difference between grenache and mourvèdre while sipping the red stuff among the region's rolling green hills. Rock hounds and cinephiles can venture even farther north to the Owens Valley, where geologic marvels have emerged from the earth, providing craggy backdrops for copious movies

ranging from dusty Westerns to outlandish sci-fi extravaganzas. To the east of Los Angeles, the Salton Sea has played itself in a movie or two, but the real attraction to this surreal — and sort of smelly — low-desert lake is the area's painterly sunsets and a constellation of eccentric

communities on its shores.

Gastronauts can embark on a culinary expedition south to San Diego, where a new, globally minded food scene is blossoming in various neighborhoods, including the rapidly gentrifying North Park and the newly reinvented Little Italy. Next-level foodies will pack a passport and head further south, across the border to Popotla, an oceanside shanty town in Baja California, where fishermen haul catches straight from the sea to your plate. An antidote to the cheesy retiree resorts of Ensenada, the ramshackle village offers an opportunity to crack open a Tecate, chow down on *mariscos* and dig your toes into the warm sand.

For Angelenos seeking a staycation, a quick trip to Disneyland brings the whole world — and some otherworldly lands — to you. And don't worry, it doesn't totally suck if you're an adult. We've got some tips to survive the onslaught of snot-nosed kids and find a much-needed drink in the Magic Kingdom.

So saddle up your Subaru, fire up your Waze and follow the freeways in any direction to a SoCal adventure for travelers of every ilk. —DREW TEWKSBURY

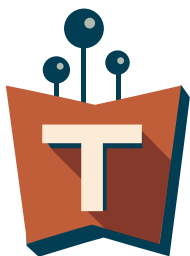




# SIPPING PASO ROBLES

Halfway between L.A. and San Francisco, a once-sleepy pit stop on the 101 has become the hub for one of California's best wine regions

BY ANDY HERMANN



Two decades ago, Paso Robles was just a sleepy, Western-themed town on the 101 freeway with a few dozen wineries. Today the region, halfway between L.A. and San Francisco, boasts more than 200 of them — and many are producing wines that give Napa, Sonoma and Santa Ynez a run for their money.

To visit the best ones, you'll need to get out of Paso's charming but touristy downtown, which has a handful of mostly mediocre tasting rooms, and hit the winding country roads, many with picturesque names — Chimney Rock, Peachy Canyon, the inevitable Vineyard Drive — that weave through the valleys and canyons of Paso's 11 American Viticultural Areas (AVAs). Covering more than 600,000 acres, Paso Robles is one of the state's largest wine-growing regions, so bring a designated driver, because you'll be covering a lot of ground (and sipping a lot of juice).

Historically, zinfandel was the grape of choice in this region, and the city still hosts an annual zin festival (now called Vintage Paso) to celebrate those roots. These days, the most acclaimed wines coming out of Paso Robles are red Rhône blends, often called "GSMs" after the three predominant varieties: grenache, syrah and mourvèdre.

But with more than 40 grape varieties and a freewheeling approach to blending, Paso's greatest strength is its diversity. Even small

wineries here often produce a dozen or more different wines — and if you're lucky, they'll let you try whatever's open, even if it's not on that day's tasting list.

For the classic Paso GSM, visit the winery where it all started: Tablas Creek. Co-founded in 1989 by a French winemaking family from the famous Châteauneuf-du-Pape region, Tablas Creek still produces some of the best Rhône-style blends in California, particularly its flagship *Esprit de Tablas*, a spicy, mourvèdre-dominated red, and *Esprit de Tablas Blanc*, a luscious, honeyed white blend.

Like many Paso winemakers, Tablas Creek's Neil Collins also does his own label on the side. At Lone Madrone, Collins is free to wander off the Rhône grid to experiment, and the results are, if anything, even more stunning than his work at Tablas. Check out what the man can do with zinfandel and petite sirah on the earthy, blackberry-laced *Old Hat*, or his crisp, racy take on chenin blanc. His mastery of Rhône blends is on display at Lone Madrone, too. The *Points West White*, a fruit-forward mix of roussanne, viognier and picpoul blanc, is comparable to Tablas' best whites at only two-thirds the price.

Of all the Rhône varieties grown in Paso, the rising star might be viognier, a white grape capable of remarkable richness and complexity in the right hands. Override viogniers can taste like a supermarket peach cobbler, but the best ones balance the grape's natural aromas of peach, pear and honeysuckle with tart acidity and pair well with anything from seafood to barbecued chicken to Thai and Indian food.

With a tasting room on the outskirts of downtown Paso Robles in a converted Vic-

torian train station, Anglim Winery does several delicious single-vineyard viogniers, playing with different types of oak and fermentation methods to highlight the grape's versatility. *Four Lanterns*, on the main 46 West wine road, does an unusually crisp version that cuts through the usual peach and honey flavors with bright citrus notes.

Other wineries worth seeking out include zinfandel specialists *Turley*; *Vines on the Marycrest*, which makes a delicious GSM-

based rosé aptly called *Summertime*; and *Starr Ranch*, a tiny, off-the-beaten-path vineyard where winemaker Judy Starr holds court and pours tastings in a barn converted into a barrel room.

But really, half the fun of visiting Paso is exploring it on your own. Most tasting rooms don't require appointments on weekends, so ask one winery to recommend others, or just get lost on those winding back roads and see where they take you.

## PASO ROBLES

**Getting there:** The fastest route to Paso, the 5 North to the 46 West, takes about 3½ hours. For a longer but more scenic alternative, take the 101 North, which is about a four-hour drive from Los Angeles.

**What to do:** Tasting fees at most wineries are \$10 to \$20 per person but often are waived with the purchase of a bottle. Some are appointment only, so check websites or call ahead, especially on weekdays.

**Where to eat:** The Hatch is a cozy gastropub-style joint specializing in rotisserie chicken and Southern-themed small plates, which they will happily help you pair with their good, local wine list. [hatchpasorobles.com](http://hatchpasorobles.com). At the more upscale Artisan, James Beard Award-nominated chef Chris Kobayashi serves up the kind of simple but creative cuisine you'd expect to see in a trendy new Arts District eatery, from saffron-laced rabbit paella to wild boar with fennel risotto. [artisanpasorobles.com](http://artisanpasorobles.com). With its large, shady patio, Justin Winery's restaurant is a great brunch or lunch spot, right outside of town. [justinwine.com](http://justinwine.com).

**Where to stay:** Hotels and B&Bs in Paso can get pricey, so for budget travelers, your best bet is Airbnb. On most weekends, there are numerous options in town for around \$100 to \$150 a night. For a splurge, the Wild Coyote Bed & Breakfast is set on a 40-acre winery and has private, "Santa Fe-style" casitas starting at \$295 a night. [wildcoyote.biz](http://wildcoyote.biz).

**Wild card:** Most of Paso's best wines come from its cooler, hillier west side, but it's worth a trip to the hot, dry east side just to check out the bizarre sculpture garden at Sculpterra Winery. There, semi-abstract elephants, horses, dragonflies and jungle cats, cast in bronze, granite and stainless steel, strike poses not found in nature, to kitschy but undeniably fascinating effect. The wine's not bad, either. [sculpterra.com](http://sculpterra.com).



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Alabama Hills has been a backdrop in films from *How the West Was Won* to *X-Men*.

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# CINEMATIC SEDIMENTS

Experience otherworldly landscapes from Westerns and sci-fi flicks, just a short drive from L.A.

BY JEFFREY BURBANK



Beginning 40 miles northeast of Hollywood, the high-desert regions of eastern California are home to a different sort of cinematic wonderland, one that has left its mark on the silver screen with a wide array of geological stunners. These dramatic, craggy backdrops have often appeared onscreen in classic Westerns, blockbusters like *Iron Man* and cult favorites such as the Kevin Bacon-fronted horror movie *Tremors*. Intrepid day-trippers can explore the region in various ways, perhaps by completing the circuit described below in one aggressive outing or slowing down a bit and staying the night in one of the area's quaint towns.

We begin our geology field trip in San Andreas Fault country, taking Interstate 5 north to Highway 14 east and exiting at Agua Dulce Canyon Road. Barely an hour's drive out of town, Vasquez Rocks Natural Area Park is a masterpiece of what geologists call differential erosion, where nonmarine, buff-colored sandstones from the Miocene Age are tilted 45 degrees. Sculpted by wind and rain, these angular forms have been an iconic setting for just about every TV Western from *Bonanza* to *Zorro*, not to mention numerous commercials and music videos. It's also the eponymous real-life hideout of notorious bandito Tiburcio Vasquez, celebrated outlaw

of mid-19th century California. An award-winning new visitor center with interactive displays and a gift shop also is worth a visit.

Get back on Highway 14 northbound for about an hour, and you might think you've been transported to ancient Egypt. Red Rock Canyon State Park is a chromatic layer cake of volcanic and sedimentary rock that comprises the Dove Spring Formation. Here, Boris Karloff in the 1932 film *The Mummy* pointed the way to the tomb of his beloved. Dove Spring Formation's rich fossil beds are a paleontologist's dream, so it's no surprise that the area served as a dinosaur dig in the opening sequence of *Jurassic Park*. The terrain is a favorite for location scouts, who have often cast it as a quintessential Western backdrop.

A short jaunt along Highway 395 brings venturers to the Alabama Hills, the Valhalla of geologic backgrounds, just west of the charming town of Lone Pine. At the junction of Main Street and Whitney Portal Road, turn left and drive a mile to Movie Road. It will take you through a jumble of ochre-colored boulders of weathered biotite monzogranite, which are the same age as the gunmetal-gray Sierra Nevada in the distance. This Technicolor expanse has served as the Himalayan foothills in *Gunga Din*, as well as the setting for an epic wagon-train ambush in *How the West Was Won*. More recently, it was featured in key sequences of *Gladiator* and *X-Men*. Hundreds of other films and TV programs were shot here, especially those featuring Gene Autry and the Lone Ranger. *Big Valley* star Barbara Stanwyck even had her ashes

scattered here.

Take one final detour on the way back to L.A., about an hour south on Highway 395. Take the turnoff on westbound Highway 178 through Ridgecrest, and after about 28 miles look for signs and a graded dirt road on the right. It will lead you to the Trona Pinnacles, which are not volcanic or sedimentary in origin but rather date back to a time in the Pleistocene, when the desert was a lush place, with many interconnected lakes. Calcium-rich groundwater percolated into the sodium-rich waters of Searles Lake, creating

imposing stalagmitic formations that were exposed when the lake dried up. Sci-fi show *Lost in Space* memorably employed footage of the Pinnacles for some dramatic extra-terrestrial land-rover scenes. Tim Burton's remake of *Planet of the Apes* and *Star Trek V: The Final Frontier* also used the Pinnacles in key sequences.

Head back west toward Highway 395, and in about three hours or so you'll be home again, where you can park in front of the TV and, chances are, watch *something* that was filmed at one of the places you just visited.

## THE HIGH DESERT

**Getting there:** Take Interstate 405 to Interstate 5 north, then east on Interstate 14, to the Agua Dulce Canyon exit. Continue northeast to Interstate 6, Red Rock Canyon State Park exit, then north to Interstate 395 and Lone Pine.

**What to do:** Make a stop at Lone Pine's Museum of Western Film History, which catalogs and displays various pieces of ephemera from the many movies made in the area.

**Where to eat:** Run by French expats, Still Life Café is 15 minutes north of Lone Pine and serves a leisurely lunch and dinner. Call ahead, as hours of operation are unpredictable. 135 S. Edwards St., Independence, (760) 878-2555. Seasons is Lone Pine's finest restaurant, open only for dinner and specializing in steaks, pasta and seafood. Reservations recommended.

**Where to stay:** The Dow Villa offers a time-travel lodging experience in its lovingly restored 1920s original hotel building, as well as midcentury modern accommodations in its motel annex. And, yes, John Wayne hung his hat here. 310 S. Main St., Lone Pine, [dowwillamotel.com](http://dowwillamotel.com). Diaz Lake Campground is a scenic spot near the Alabama Hills with many amenities — and it's located on the shores of what geologists call a sag pond, caused by movement along an earthquake fault. [inyocountycamping.com](http://inyocountycamping.com).

**Wild card:** Fossil Falls, midway between Red Rock and Lone Pine, is a short drive off the highway and is a marvelous jumble of water-worn basalt. Petroglyphs and obsidian arrowheads are evidence that it was an aboriginal gathering place.



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I emerged from California Adventure wishing I could live in Cars Land.

# ADULT ADVENTURELAND

A grown-up's guide to Disneyland debauchery

BY GWYNEDD STUART



Imagine it's gratifying to bring your offspring to Disneyland — seeing the joy on your child's face as he soars through the air on Dumbo's back;

snapping a photo as he rapturously embraces an adult stranger in a Mickey Mouse costume; watching the tantrum tears well up in his eyes when you won't buy him one of those stupid balloons that has another stupid balloon inside it. Only \$160 (plus souvenirs and snacks) and 60 years of tireless imagineering could make for such a thrilling roller coaster of emotions.

After a day at Disneyland alongside sad dads marooned with strollers, frustrated mothers relentlessly escorting children to the bathroom and toddlers so exhausted they start to look like little demons, being a childless adult at an amusement park seems like pretty ideal conditions. Instead of toiling to show a small, helpless person a good time, I could concentrate on the whims and desires of a slightly larger helpless person: myself.

With no diaper bags to pack or car seats to buckle, my husband and I arrived at the park a half-hour or so after opening on a

mid-June Friday morning. At California Adventure, the queues for several rides were as short as 15 minutes, and with no pipsqueaks tugging at our pant legs, we were able to take a moment to strategize. At some point, you'll have to sit down with your significant other, and each of your inner children, and come to terms with the fact that you will not in a single day do everything you want to do, especially if you are attempting to visit both parks. It's very good news that you've matured beyond an age when this reality feels like the end of the world.

If you haven't visited in a while, take a moment to familiarize yourself with the Fast-pass. More egalitarian than line-skipping systems that require people to pay extra for preferential treatment and shorter lines, Disney's system basically allows you to make an appointment to return to a ride at a specific time. You're then rewarded for deferring gratification like a very grown-up person by being routed into an express line upon your return. People who don't have to worry about endangering children also should take advantage of the single-rider lines.

Rest assured that you and your significant other will not be the only childless adults at Disneyland. You may, however, be the only childless adults at Disneyland who aren't wearing matching Daisy and Donald Duck hats or commemorative T-shirts from your

somewhat recent Disneyland nuptials.

Wearing Disney gear to Disneyland strikes me as being the amusement-park equivalent of wearing a band's shirt to their show, but I can't imagine not sharing in these people's enthusiasm for the attention paid to every detail of every attraction and everything in between. I emerged from California Adventure wishing I could live in Cars Land, specifically in the motor lodge with the little bungalows shaped like traffic cones. The *Cars* roller coaster, Radiator Springs, was among the most fun of the newer rides, even though actually watching any of the *Cars* franchise movies sounds like a horrible nightmare.

Disneyland proper does not serve alcohol, which makes it the second happiest place

on Earth to California Adventure, which does. We were ready for a sit and a beer around lunchtime, and were disappointed to discover that in addition to lines for rides, there were lines for bars and restaurants, too. But following a tip, we grabbed (surprisingly good) food and a drink at the Carthay Circle restaurant's delightfully underpopulated bar near the park entrance and, on our way, spotted *Beverly Hills, 90210*'s Brian Austin Green.

According to the pedometers on our iPhones, we walked had between 10 and 13 miles in a single day at the two Disney parks. Tired, sore and drunk from overpriced post-park wine at a nearby Westin, we settled in for sweet dreams of pyrotechnics, princesses and 1990s heartthrobs.

## DISNEYLAND

**Getting there:** It's just a zippy drive on the 5 freeway, south of Los Angeles.

**What to do:** Stick around for the Electric Light Parade and the fireworks. No amount of cynicism is more powerful than pyrotechnics meticulously timed to music.

**Where to eat:** Having a lunch of pork-cheek tostadas, twice-cooked beef tacos and a not-too-saccharine Sidecar at the delightfully empty bar inside Carthay Circle was the best move we made.

**Where to stay:** NOT at the Disneyland Resort — nearby hotels with shuttles to the park are, no joke, \$200 cheaper.





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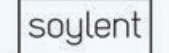
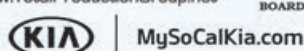
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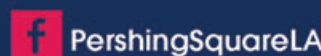
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Even the most secular of folks can't help but be moved by Salvation Mountain.

PHOTO BY LAUREN ELISABETH/SHUTTERSTOCK



# SALVATION ON THE SALTON SEA

Meet the outsiders, eccentrics and adventurers who call the desert lake home

BY HAYLEY FOX



While many travelers heading east on the 10 freeway will never venture past the luxury pools of

Palm Springs or the music festivals of Indio, those who stay the course for an extra 60 miles will be rewarded with a dusty, robust adventure deep in the heart of the desert. Just a 40-minute drive from Palm Desert, the Salton Sea is a quiet, desolate locale, with adjacent communities that brim with eccentricities.

The Salton Sea was formed by accident around 1905, after extensive flooding caused the Colorado River to bust through irrigation diversions and pour into the Salton Basin for a year and a half. Once heralded as California's answer to the French Riviera, the Salton Sea was hyped in the 1950s as the new, lakeside version of neighboring Palm Springs. But soon the salinity of the lake increased. Fish began to die off en masse and wash up on shore. A lingering smell of rot filled the air. Developments were abandoned mid-construction, and vacation homes quickly shuttered.

The area is now the antithesis of resort living, which makes it even more worthy of a visit. The landscape looks like something out of *Mad Max*: sprawling, sandy, with an underlying touch of danger. Its ominousness makes it even more attractive. In fact, a litany of photo shoots and videos has been shot around the Salton Sea; the dramatic landscape is an edgy setting for music videos such as Grimes' "Go" and Michael Jackson's "In the Closet."

The shores of the lake are piled with dried fish bones. In the summer, the Salton Sea gets scorching hot, causing the decayed-fish smell to reach almost comical levels of

stench. While some fish are still intact — their hollowed ocular holes giving you a side-eye — others have disintegrated to what looks like sand, which crackles when you walk on it.

The best way to see the whole marvel is to drive the lake's perimeter, making occasional stops along the way. Start at the crossroads of the 86 and the 111 freeways, at the massive Mecca rest stop. Stock up on water, road-trip snacks and maybe even an emergency burrito or two, as markets and restaurants around these parts are sparse.

Head southeast on the 111 to the North Shore Beach & Yacht Club, a two-story relic of days past designed by renowned architect Albert Frey. Known for pioneering the iconic style of desert modernism, Frey is credited with designing Palm Springs' City Hall, the Aerial Tramway Valley Station and private residences, which are marked by an abundance of floor-to-ceiling windows, clean lines and an indoor-outdoor feel.

One of the Salton Sea's former resort developments, Bombay Beach, is now home to a small population of residents, a market and liquor store, and a bar. On the way into town, pop into the Ski Inn, a charismatic dive with walls covered in dollar bills, inscribed with notes by wayward travelers. Grab a beer and a burger, then take a leisurely stroll through the delightfully ruined town. Flanking the shore, the tidy rows of abandoned, graffiti-covered houses with broken windows, set against a sprawling desert, create a striking, almost apocalyptic image.

Hop back into your car and continue south toward Slab City. A few clicks before you get there, you'll pull into a large, dusty parking lot off Beal Road and come face to face with Salvation Mountain. This colorful, 50-foot-tall adobe clay work of art is covered in paintings of waterfalls, flowers, birds and religious scripture. You can climb up a narrow path to the top of the steep mountain and stand victorious under a large white cross; beneath it, you'll find the phrase "God Is Love."

Even the most secular of folk can't help but be moved by the positive vibes of this 150-foot-wide installation, and the determination of the man responsible for it. Leonard Knight, a relentlessly religious man, began building the original structure in the 1980s with just half a bag of cement. After four years of work, the mountain collapsed. Undeterred, Knight began again, this time using adobe and copious gallons of Technicolor paint. He spent nearly 30 years lovingly tending to the structure, until he died in 2014.

After stretching your legs at the mountain, it's back to the car and around the southernmost part of the sea to reach Thermal and Salton City, where the true adventurer will spend the night at Ray and Carol's Motel By

the Sea. One of the few lodging options in town, this no-frills, slightly nautical-themed motel has a front-row view of the desert and is just steps from the shores of the sea.

Get there before dark so you can cross the street to Johnson's Landing, where you can treat yourself to an icy beverage and get to know the chatty locals. The Salton Sea is filled with a tough breed of folk, from military veterans and off-the-grid survivalists to families who've been priced out of their former neighborhoods. Their grit is what makes them great. After dinner, head down to the water's edge to soak up the full span of the sea and catch a mind-blowing sunset, which is even better than the ones that get Instagrammed in L.A.

## SALTON SEA

**Getting there:** The Salton Sea is about a 3½-hour drive from downtown Los Angeles, a straight shot on the 10 freeway deep into the heart of the Imperial Valley. Once you get out of the city, traffic flows easily, and there's ample opportunity for pit stops at beloved landmarks such as the Cabazon dinosaurs or the numerous outlet malls.

**What to do:** The Salton Sea is surrounded by sights best seen outside of a car. You can kill a whole day meandering around the lake and stopping to check out communities along the shore. If you'd like to expand your adventure over the course of a long weekend, the Salton Sea is less than a two-hour drive from the Mexican border. Pack your passport and head south to Baja.

**Where to eat:** Johnson's Landing in Salton City provides a front-row view of the sea along with casual fare of brisket and burgers. Across town is Alamo, a family-style Mexican restaurant serving up gigantic burritos covered in red sauce and cheese. Pay close attention to operating hours, because they can be wonky during summer months.

**Where to stay:** For those looking to live as close to local life as possible, Ray and Carol's Motel By the Sea is the perfect spot. A night in this zero-frills motel costs about \$60 to \$80, depending on which of the four rooms you book. The rooms are clean and equipped with air conditioning, and some have a small patio. If you're craving a little more pampering, La Quinta is just 45 minutes away and offers a variety of reasonably priced suites, resorts and luxury hotels. During the sweltering summer months, even the La Quinta Resort and Club (a Waldorf Astoria spot) can be booked for about \$200 per weekend night.

**Wild card:** Get psyched up for your trip by watching the weird and wonderful documentary *Plagues & Pleasures on the Salton Sea*. Narrated by the master of eccentricity himself, John Waters, the film not only takes a deep dive into the Salton Sea's history but also interviews locals who provide insight into what the area has become.



Juniper & Ivy, from *Top Chef's* Richard Blais, opened in 2014.



PHOTO BY CECE CANTON

# SAN DIEGO GASTRONAUTICS

Forget the beach, San Diego has evolved into an unassuming foodie town

BY ANDREW BENDER



Paris, Barcelona, Tokyo, Bangkok, New York, New Orleans ... San Diego? OK, maybe it's a stretch to pair

our neighbor to the south with these foodie capitals, but the 619 has come a long way since its awesome fish tacos put it on the culinary map. Creative chefs are transforming three of the city's neighborhoods, Little Italy, Point Loma and North Park, into destinations where even the most intrepid explorer of L.A.'s restaurant scene might find something new.

The culinary attractions of Little Italy, just northwest of downtown, might seem obvious — but there's plenty to explore beyond the red and-white-check-tablecloth pizzerias and been-there-forever Italian delis. Mainstays such as Filippi's Pizza Grotto stand alongside new restaurants specializing in cutting-edge cooking from name-brand chefs from across the United States and the Mexican border.

Richard Blais started the trend in 2014 with the scenester Juniper & Ivy (2228 Kettner Blvd., 619-269-9036, [juniperandivy.com](http://juniperandivy.com)), where standards include *crudo asado*, deviled eggs with meringue crust, and the house-made Yodel, which bursts into hundreds of chocolate micro-beads when cut open.

Blais' follow-on last November was Crack Shack (2266 Kettner Blvd., 619-795-3299, [crack-shack.com](http://crack-shack.com)), turning humble fried chicken into an art in a very modern shack of distressed wood, corrugated aluminum and — because it's San Diego — an open-roof seating area. The Coop de Ville sandwich comes on a brioche bun heaped with fried chicken, pickled Fresno chilies, Napa cabbage and lime mayonnaise; don't forget the biscuits with miso-maple butter.

Little Italy is also the stateside landing pad of chef Javier Plascencia, who came north last summer after transforming Tijuana's

and Valle de Guadalupe's dining scene with his Baja-Med cooking. At his Bracero Cocina (1490 Kettner Blvd., 619-756-7864, [bracero.cocina.com](http://bracero.cocina.com)), people go loco for albacore two ways (seared and tartare, with lime salsa verde, burnt onion crème fraîche, crispy eggplant and jalapeño ponzu) and crispy brisket and short rib served with, among others, avocado leaf and serrano chile gastrique. It's all under high ceilings with postindustrial concrete, glass and wood, while leather seating around the bar adds a touch of old Mexico.

West of Little Italy, across the bay from San Diego's airport, sits the former Naval Training Center (closed 1997) in the Point Loma neighborhood. Now recommissioned as Liberty Station, this Spanish Colonial collection of retail, dining and cultural establishments on 28 grassy acres feels so gracious that it almost makes one glad for the military-industrial complex, and restaurants started moving in a few years ago.

Among the first restaurants to decamp here from across town was Corvette Diner (2965 Historic Decatur Road, 619-542-1476, [cohnrestaurants.com/corvettediner](http://cohnrestaurants.com/corvettediner)), an exuberant, poodle-skirted, soda-jerky homage to the 1950s. I caught a bouffanted waitress leading a gaggle of teens away from burgers and milkshakes to do the Locomotion through the aisles in honor of Emma or Zach or whoever the kid's birthday was.

The brewpub of San Diego's own Stone Brewing Company (2816 Historic Decatur Road, 619-269-2100, [stonelibertystation.com](http://stonelibertystation.com)) is a stunner in the former mess hall. With high, beamed ceilings not unlike a Mexican Hogwarts, it features a bocce court, twinkly lit courtyard and stone slabs that might be at home in a Kyoto Buddhist temple garden, and way-better-than-bar-food chow such as poké tacos and Korean *ssambap*.

And the just-opened Liberty Public Market (2820 Historic Decatur Road; [libertypublicmarket.com](http://libertypublicmarket.com)) aims to be San Diego's answer to downtown L.A.'s Grand Central Market. It's an upscale collection of purveyors of gourmet cheeses, olive oils, empanadas, pasta,

Thai food, juice and wine bars and more, sold from stalls with eye-catching overhead signage under big windows. Here, the restaurant Mess Hall serves a daily-changing, veggie-forward menu, with the freshest from the market.

The third foodie 'hood, the hipsters-pushing-strollers enclave of North Park, sits northeast of Balboa Park. Its look of ordinary grid streets belies the cultural transformation that's been happening in the last few years, with art galleries, hip bars and trendy restaurants. Cheaper housing and more cultural offerings here are giving the adjacent Hillcrest neighborhood a run for its money. About five years back, Urban Solace (3823 30th St., 619-295-6464, [urbansolace.net](http://urbansolace.net)) pioneered here. It still gets props for modern comfort food such as warm cheese biscuits with orange-honey butter and smoked tomato jam, and "duckaroni" — mac 'n' cheese with duck confit. The dining room is dominated

by a brick-walled bar, and there's plenty of outdoor seating under generous umbrellas. The Sunday bluegrass brunch has become a neighborhood institution.

Across the street, hipsters have made Waypoint Public (3794 30th St., 619-255-8778, [waypointpublic.com](http://waypointpublic.com)) their own. Opened in 2014, this indoor-outdoor beer and gastropub — all salvaged wood panels and roll-up glass garage doors — serves a vast menu including the Waypoint burger, featuring cheddar, pulled pork, aioli and pickled vegetables, and pork French toast (potato chip and Parmesan French toast with BBQ pulled pork). Both come topped with a fried egg, presumably because it looks better on Instagram.

Meanwhile, One Door North (3422 30th St., 619-618-1285, [onedoornorthsd.com](http://onedoornorthsd.com)) hit the scene this spring, serving campfire-inspired dishes such as campfire trout, short-rib pizza and the toasted s'mores bar, complete with tables inside tents to enjoy them in, naturally.

## SAN DIEGO

**Getting there:** Why tangle with traffic when Amtrak from Union Station takes just under three stress-free hours (with traffic, driving might take you longer) and offers Instagram-worthy beach views? Once you arrive, Uber costs about the same as parking; plus, no DUI worries.

**What to do:** Little Italy has transformed itself not just culinarily but as an art and design district. Check out the 20 or so shops of the Kettner Art & Design District. Discover hardware you never knew you needed at Architectural Salvage, or peruse the offerings of the Scott White Contemporary Art gallery. In Point Loma, go for history and inspiring views at the Cabrillo National Monument, named for the Portuguese explorer who journeyed up the California coast in 1542.

**Where to eat:** Enjoy highlights such as the Yodel dessert at Juniper & Ivy, albacore two ways at Bracero Cocina, the scene at Liberty Public Market and the pork French toast at Waypoint Public.

**Where to stay:** The 68-room La Pensione (606 W. Date St.; [lapensionehotel.com](http://lapensionehotel.com); rooms from \$159) is a staple of both Little Italy and midpriced accommodations, with smallish rooms and easy access to restaurants, shops and galleries. In Point Loma, the Pearl (1410 Rosecrans St., 619-226-6100, [thepearl.com](http://thepearl.com); rooms from about \$190-\$245) has a midcentury modern style that feels kinda Palm Springs; the sweet pool deck and swim-up movies are fun.

**Wild card:** Paralleling the food boom, San Diego County has seen massive growth in craft beer, with more than 100 breweries and nearly 120 tasting rooms. Besides Stone at Liberty Station, check out Ballast Point's Tasting Room in Little Italy, or visit [sandiegobrewersguild.org](http://sandiegobrewersguild.org) for a list of tasting rooms and beer-focused restaurants. Brewery Tours of San Diego ([brewerytoursofsandiego.com](http://brewerytoursofsandiego.com)) can plan your visits and handle the driving.



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# THE PLEASURES OF POPOTLA

Baja's rough-and-tumble town serves up seafood by the seashore

BY DREW TEWKSBURY



At the height of Mexico's cartel violence in the mid-2000s, Baja became a no-go zone to American tourists, who refused to cross the California border. In

recent years, however, the region has settled down and undergone a cultural renaissance with the opening of craft breweries, trendy restaurants and galleries in Tijuana. Just an hour and a half south, Baja's beautiful Valle de Guadalupe wine country has become a hotbed of culinary and oenological bounties. The Valle's Ruta del Vino showcases Mexican modernist architectural marvels and boutique hotels tucked among vineyards frequented by telenovela starlets and San Diego pensioners.

But with its newfound popularity, Baja also has lost many of its traditional haunts, which have been replaced by gastronomically adventurous experiments. If you're searching for the real gem of classic Baja, though, look no further than Popotla, a rough-and-tumble fishing village just a 20-minute drive south of spring-breaker hot spot Rosarito.

The small but bustling town is perched like a barnacle alongside Baja Studios, a 51-acre oceanside movie lot where the megablockbuster *Titanic* was shot in 1996. While the studio is well past its heyday, Popotla

rages on — literally in its shadow. Avoid the town's shoddy, thatched-roof restaurants and head down to the surf, where the real anarchic action is. Food here is best served under an open sky — and straight from the sea.

Although the area is Anthony Bourdain-approved, there's no buttoned-up elegance here. If fanciness is what you seek — if you're a little *fresa*, as it's said in Mexico — then stay in Alta California. Here in Popotla, it's all about rustic flavors and a rugged feel.

Try any one of dozens of stalls, each serving up its own spin on *al fresco* feasts. Shirtless cooks lord over oil-drum grills that cast a smoky veil as fresh lobster, shrimp or octopus roasts upon the flames. Order from a laminated menu, and a woman will come by with a whole snapper or rockfish for inspection. Give a thumbs-up and out comes the machete to fillet it. Onto the mesquite fire it goes. The fresh dish is prepared Zarandeado-style, slathered with garlic and ancho chile powder, rendering it as red as the tomatoes that garnish it. At foldout tables draped with torn awnings, sit elbow to elbow with wizened *abuelas* and their grandkids, or alongside surfer bros with sunglass tans as they sip Modelos and scarf fish bits with their bare hands.

Pay no attention to the cars parked on the beach, the tide rushing under their tires. Never mind the funky bathroom sitch. And ignore the lack of luxe comforts; they have no place here on the edge of the world. Instead, enjoy the procession of spectacles that surrounds you. Listen to the sounds of kids

laughing at a clown who has wandered up, conjuring roses from squeaking balloons. Witness a pair of seals flopping onshore, begging for a spare mackerel, and a little attention, from strolling diners walking off a ceviche-and-*frijoles* lunch. If you're lucky, a baby hippo-sized pig may make a cameo, politely squeezing between the red plastic chairs as her pink fuzzy skin brushes against your leg, then snuffing her snout in the warm sand, searching for scraps. The friendly crea-

ture is anything but tomorrow's carnitas; she's Filomena, the swine queen of Popotla, whose free-roaming antics are welcomed by all with an almost royal reverence.

Amid the clamor of honking car horns, cracking beer cans and youngsters playing in puddles, there is something peaceful about it all, something almost ancient, that triumvirate of experiences uniting sun-drenched beaches around the world: fish, fire and friends. What more do you need?

## POPOTLA, MEXICO

**Getting there:** Cross the border and drive toward Playas de Tijuana, where you can perhaps grab a seaside michelada, then follow the coastline 1 road for about 40 minutes. You'll pay a few tolls along the way, but the view of the Pacific is unbeatable.

**What to do:** Spend the afternoon sampling traditionally prepared seafood, watching dolphins jump from the water and taking in other aquatic scenes you've seen only in tramp stamps and Lisa Frank trapper-keepers. When you've had your fill of beer and sunshine, visit the row of furniture shops, featuring insanely inexpensive, handmade works by local artisans.

**Where to eat:** The offerings are nearly endless. Focus on certain dishes and experiences that are indigenous to the area, such as using a smooth river rock to crack open crab legs (those primordial foodies of the caveman era were onto something).

**Where to stay:** Skip the nearby resorts and Airbnb a Rosarito beach house. There's also the funky surf hotel La Fonda, which is an unpredictable but often fun option, with a gargantuan buffet that would make even aspiring gluttons blush. If you want a *que romantico* weekend, stay at Cuatrocutros near Ensenada, at the entrance to Baja wine country. Here, visitors sleep in sleek tent cabins positioned among the vines and can ride mountain bikes between the hulking hulls of landlocked fishing boats positioned throughout the expansive campus.

**Wild card:** Visit the nearby Baja Studios to pay homage to Leo and Kate at the compound's *Titanic* museum. Re-enact key scenes and, if the spirit compels you, perform an impromptu Celine Dion song or two.





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# LITTLE ETHIOPIA, BIG FLAVORS

The Ethiopian restaurant of your dreams has now materialized



Veggie Utopia at Lalibela

PHOTO BY ANNE FISHEIN

BY GARRETT SNYDER

For the past week or so, I've had the same dish stuck in my head, spinning over and over like a record on repeat. In Ethiopia, it's called *bozena shiro* — a lush, silky stew made from ground chickpea flour, clarified butter, a laundry list of fragrant spices and tiny pieces of beef simmered until they're all but indistinguishable. It was brought to

## CRITIC'S RATING

★★★

Zero = Poor  
★ = Fair  
★★ = Good  
★★★ = Very Good  
★★★★ = Excellent  
★★★★★ = World-Class

my attention by Hana Belachew, a waitress at Lalibela, the newest addition to the restaurant-dense strip of Fairfax known as Lit-

tle Ethiopia. It turns out she would know exactly what to recommend: Her mother is the chef, and with the help of Hana's five sisters (and one brother) who run the front of house, the family is serving some of the most addictively delicious Ethiopian cooking in Los Angeles.

Back to that chickpea stew: It arrives bubbling hot in a small, black cauldron, along with big floppy sheets of *injera* — the thin, slightly spongy sourdough pancake that you use to sop up the ruddy, brick-red stew. The *bozena shiro* is deep and earthy, like the booming pluck of a bass string. The *injera* cuts through with a lemony tang, and you're left wondering how the simple combination of beans and bread can pack such a revelatory amount of pleasure.

If you have spent any amount of time eating in L.A.'s small but robust Little Ethiopia neighborhood — which boasts crisp-skinned trout with lemon at Buna Market and bowls of slick fava bean *foul* (tricked out to resemble Mexican bean dip) at Meals by Genet — you might be

familiar with the cooking of Tenagne Belachew, a matronly grandmother from a small town in northern Ethiopia. She has cooked in the community for more than a decade, at Little Ethiopia stalwarts Rahel and Marathon.

Over the years Belachew has attracted something akin to a cult following among local diners, and when she arrives at your table with a warm smile, brandishing a sizzling platter of *derek tibs* (butter-sautéed cubes of beef flecked with herbs), you'll understand why her 2-month-old restaurant already has amassed a roomful of regulars at dinnertime.

The prevailing wisdom when it comes to Ethiopian food in Los Angeles is that most restaurants serve a similar menu of mostly vegan, long-simmered stews and a handful of beloved meat dishes like *kitfo*, a sort of beef tartare with copious amounts of clarified butter and the peppery spice mixture known as *berbere*.

Generally speaking, the Ethiopian spot you frequent for date night or "meatless Monday" reflects a preference for ambi-

ance more than anything else, whether you're into the slick, modern-bistro look of Meals by Genet or the colorful African artwork and ornate wicker tables at Messob.

At Lalibela, the vibe is pretty subdued — white walls are hung with a few traditionalist paintings, a cozy patio in the back is situated under a shady canopy, and a small marble bar functions more for aesthetics than actual drinking. The air is lightly perfumed with the scent of incense, and a jangly 1970s Ethiopian funk track might come on over the loudspeakers, which is to say that Lalibela feels like a pretty groovy place.

While it's true that Lalibela serves many of the common Ethiopian staples, it's the delicate, subtly spiced details that set it apart. There are crispy, house-made *sambusas*, triangle-shaped pastries filled with lentils and onions and paired with a swipe of bright green jalapeño sauce, and a deeply entrancing version of Ethiopia's national dish, *doro wot*, a dark, formidable stew fortified with poached chicken and hardboiled eggs; it could easily be mistaken for a soul-stirring variation of Oaxacan mole. There is a lean Somali riff on *kitfo*, amped up with minced jalapeños, which you can either scoop up with house-made *injera* or have tucked into a crusty French roll as a sandwich.

Of course, you will most likely end up with one of the menu's platters, which arrive on large, communal plates draped with a layer of *injera* and then loaded like a painter's palette with little mounds of vegetable dishes. Order the "Veggie Utopia" and you'll encounter a bouquet of tender split peas, chickpea fritters, lentils stained with curry powder, soft potatoes, collard greens, scoops of fresh Ethiopian cottage cheese and whatever else the kitchen has prepared that day — an onslaught of different textures and spices, portioned so that there is enough to tantalize but not overwhelm.

For dessert, the viscous fruit smoothies known as *spris* are a cure for hot Ethiopian summers, made with avocado, mango and papaya layered like a tie-dye parfait and sweetened with a drizzle of sweet, black currant syrup. Or you could opt for a slice of truly outstanding tiramisu (a holdover from the country's Italian occupation during World War II), which pairs well with a cup of Ethiopian coffee, roasted in-house.

Lalibela is the type of family-run jewel you might dream about encountering, a place where recipes are passed down through several generations, and the grandmother in the kitchen tends to pots that have been simmering for days at a time. That fantasy might exist solely in our heads most of the time, but occasionally you discover the bona fide version — and in the case of Lalibela, you can expect to be haunted by something as simple as chickpea stew for a long time to come.

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## GUS'S DOES MORE THAN GREAT CHICKEN

IMPORT IS KNOWN FOR "HOT & SPICY FRIED CHICKEN," BUT THE FRIED TOMATOES AND COCONUT PIE ARE GOOD, TOO

Los Angeles is experiencing something of a fried chicken renaissance. Top chefs are putting their playful, idiosyncratic spin on the dish at places like Howlin' Ray's, which opened its Chinatown storefront in April to hungry hordes eager to wait in long lines to try Nashville "hot" chicken in Los Angeles. And now Gus's Fried Chicken in Mid-City has been added to the list of restaurants bringing Southern fried chicken to the West Coast.

Gus's World Famous Hot & Spicy Fried Chicken, its full name, is a mouthful — but deservedly so. The namesake Gus is Vernon "Gus" Bonner, the son of the original proprietors who created the spicy fried chicken in 1954. Gus's parents, the story goes, sandwiched the fried chicken between two slices of plain white bread, serving it out of a modest local tavern in Mason, Tennessee.

Years later, his folks opened their own restaurant, also in Mason. After his parents' deaths, Bonner reopened the restaurant, renaming it after himself. Ultimately, his distinctive fried chicken caught the eye of an ardent fan, Wendy McCordy, in 2001. She eventually expanded Gus's to 14 locations (and counting) in over a half dozen states, primarily focused in the South.

The newest outpost, which opened in June at the corner of Pico and Crenshaw Boulevards (roughly two miles from the soul food hot spots and prized barbecue joints of L.A.'s Crenshaw District), is the first West Coast location. The storefront restaurant operates from the bottom floor of an old, nondescript, red brick apartment building (a local bar used to front the cavernous space). Suffice to say, the restaurant's seamless incorporation into the building makes it feel as if it's been

there for decades.

Inside, takeout orders are quickly packed to go at the counter. There are a couple dozen tables covered in checkered tablecloths for dine-in service. The short, succinct menu specializes in its namesake fried chicken, but it also offers a delicious appetizer seldom seen on L.A. menus: fried green tomatoes. These tomatoes are dipped in a cornmeal batter and lightly fried. The golden brown batter is not greasy and offers a crisp contrast to the soft, yielding tomatoes. The not-yet-ripe green tomatoes are luscious, juicy and slightly bitter, a truly iconic dish of the South and a perfect complement to the fried chicken.

The comforting mac 'n' cheese is simply composed of old-fashioned elbow macaroni, lightly cheesy in the traditional manner, topped with shredded cheddar cheese and spiked with dustings of cayenne pepper. It's the kind of simple, home-style mac 'n' cheese we often crave.

As for the spicy fried chicken — yes, it is fiendishly delicious, with its shatteringly crisp, mahogany-hued batter revealing tender meat within. The far-from-overpowering spice of the batter truly grows on you. Two-piece, three-piece or half-chicken combination plates are served with sweet, meaty barbecue beans, a sprightly coleslaw and plain white bread, a reminder of the humble roots of the fried chicken.

The blaring sign inside touting "Bud Light" is just a tease, at least for now: Gus's is still a few weeks away from obtaining a beer and wine license. However, refreshingly unsweetened iced tea pairs with the fried chicken — a departure from the Southern penchant for ultra-sweet tea.

If you do have a sweet tooth, Gus's has you covered with half a dozen pies, in-



cluding a suave, homemade coconut pie filled with sweet custard and topped with shreds of unsweetened toasted coconut. The chocolate “chess” (chess refers to a thick, Southern custard base) pie splits the difference between a rich brownie and chocolate fudge. Classic Southern favorites such as sweet potato and pecan pies are offered, too.

The friendly service is unobtrusive, passionate and, above all, a good reminder of true Southern hospitality. —Kayvan Gabbay

*Gus's World Famous Hot & Spicy Fried Chicken, 1262 Crenshaw Blvd., Mid-City; gusfriedchicken.com.*

## HISTORIC DINING

### You Need to Experience a Meal at Ports O' Call Before It Disappears

San Pedro: Maybe you've seen the city's name posted on the 110 freeway heading south of downtown. Or maybe you've had the pleasure of attending the annual Lobster Fest on its waterfront. But Los Angeles' port town is a prime destination for authentic food and culture year-round. It's L.A.'s old city by the sea yet few people talk about it — but that could all change soon.

At the center of San Pedro's historic food scene is Ports O' Call Village. Opened decades ahead of themed developments like the Grove or the Americana at Brand, the outdoor dining promenade was built in 1963 by restaurateur David Tallichet, who imagined it as a New England-style seaside plaza on the waterfront.

Visit the place today, and you'll find an outdated, somewhat run-down version of what Ports O' Call Village once was in its heyday. The buildings near the adjacent San Pedro Fish Market — a massive seafood lover's paradise that's been serving fish since 1965 — are dingy and uncoordinated. Porta Potties line the sidewalks to accommodate the crowds. There's absolutely nothing “hip” or “craft” about the place — at least not yet.

Earlier this year, Mayor Eric Garcetti and the Port of Los Angeles released their public investment plan to redevelop the waterfront, essentially demolishing Ports O' Call Village and building a brand-new, Fisherman's Wharf-like expansion called the San Pedro Public Market, slated to open by 2020. Though the revitalization likely will be a positive change for the city, the charm of the original Ports O' Call should be experienced before it disappears.

“We support [the redevelopment], and we always have,” San Pedro Fish Market owner Mike Ungaro told *L.A. Weekly*. “I think it's really going to happen this time, too.”

The fish market, which includes both San Pedro Fish and the Crusty Crab, served 1.1 million customers in the last year, according to Ungaro. The forthcoming revitalization makes sense given the market's success and easy appeal.

Crowds flock to the 3,000-seat water-side dining arcade to feast on piping hot mounds of peel-and-eat shrimp, heaps of fresh ceviche and platters of deep-fried crab. All the while, massive tankers and barges drift by as the Vincent Thomas Bridge glistens in the distance.

Visiting San Pedro Fish on a Sunday morning is an experience all its own — a healthy helping of pure, untarnished L.A. culture. If you're not one for waiting in line, be sure to get there before 10 a.m. The hot-fish offerings will have just opened and the ceviche counter will begin its preparations. Order the famous tray of hot jumbo shrimp with potatoes, peppers and an entire loaf of bread to sop it all up, or opt for anything from the fish counter and they'll gladly fry it to perfection. While Ungaro makes an effort to stock his fish from local suppliers, and normally cleans them out daily, he says the demand is just too high, forcing him to source from all over the world.

Snag a table (they go fast), grab a giant beer or michelada from one of the bars and tuck into your ocean feast. You'll notice that families of 20 have pushed tables together to create one long banquet, their hands reaching and passing over one another in a loving tangle. It's obvious that for most of the people here, dining on the water is a longtime tradition.

It's also a tradition close to my own family. My father took a job working at the flower shop at Ports O' Call Village during his senior year at San Pedro High School. Three decades later, in the early 1990s, he'd make the long drive from our home in the San Fernando Valley to hoist me up on his shoulders as we strolled through the quaint village, watching glass blowers shape tiny animals with their breath and churro vendors roll deep-fried dough in crystalline sugar.

After zipping around the harbor in a glass-bottom boat, we'd visit the tiny candy stand selling handmade Mexican confections, including *camote* (candied sweet potato), *cocada* (coconut milk candy), *tamarindo* (fresh tamarind rolled into a ball and covered in sugar) and the best of all, *jamoncillo de leche* (Mexican fudge). That same stand, simply a table displaying glass jars of fresh candy, a huge vat of pickles and an antique cash register, is still there, offering exactly the same sweets my father and I both loved as kids.

“There aren't very many places where you can come with four generations of family, watch 10-story ships go by and hang out for hours,” Ungaro says.

Hours is right. A great way to walk off several pounds of shrimp and make room for the hundreds of hungry people waiting in line is to meander through the village among the kitschy souvenir shops (there's one store that carries only purple items) and ladies selling sun hats and scrunchies. You might even stop at the Mexican candy stand for some of the best sweet treats of your life.

Once you've had your fill of the village, close out your day with a 45-minute harbor cruise. You'll feel the wind on your face and marvel at the enormity of the shipping cranes and barges, and wonder why it took you so long to visit. —Rebecca Pardess

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### ART & MUSIC

#### Flights of Fancy

Tonight **Friday Flights** takes over the Getty, launching its third year of interdisciplinary greatness. The evening features more than 20 performances from a variety of artists, musical and otherwise: Chris Cohen (Curtains, Ariel Pink's Haunted Graffiti); a sprawling, multisite appearance by violinist and free improviser Andrew Tholl of wild Up; "Song of Eurydice," the dulcet marriage of choral music and dance by mecca vazie and Carolyn Pennypacker Riggs; poetry readings organized by artist Keith J. Varadi; and psychotronic cinema curated by Highland Park's very own Veggie Cloud, whose previous screenings have included everything from Elaine May to pornochanchada mastermind Sady Baby. *Getty Center, 1200 Getty Center Drive,*

*Brentwood; Fri., July 15, 6 p.m.; free, \$10 to park. (310) 440-7300, [getty.edu/museum/programs/performances/friday\\_flights.html](http://getty.edu/museum/programs/performances/friday_flights.html). —David Cotner*

### BOOKS

#### Tangled Up in Bob

Chris Morris signs his new book, **Together Through Life: A Personal Journey With the Music of Bob Dylan**. A former music editor at *The Hollywood Reporter*, Morris began writing about his latest subject while dealing with a bout of writer's block when putting together last year's excellent biography *Los Lobos: Dream in Blue*. After buying Bob Dylan's *The Complete Album Collection Vol. 1*, Morris started posting personal pieces called "A Dylan a Day" on his Tumblr. Those led to this "memoir through music," in which Morris recalls how all 37 of Dylan's records affected his past, from the singer's eponymous 1962 folk debut to this year's covers album, *Fallen Angels*. *Book Soup, 8818 Sunset Blvd., West Hollywood; Fri., July 15, 7 p.m.;*

*free, book is \$12.95. (310) 659-3110, [book soup.com](http://booksoup.com). —Siran Babayan*

## sat 7/16

### ART

#### A Rose by Any Other Name

Dreams and reality merge in a morbidly unsettling yet playfully enchanting manner in the work of **Camille Rose Garcia**. The L.A. native's surreal imagery adorned an album cover by Skinny Puppy's Nivek Ogre, and she offered a dark glimpse through the looking glass with the luridly fantastic illustrations in her 2010 best-selling version of Lewis Carroll's *Alice's Adventures in Wonderland*. In "Phantasmacabre," the Pacific Northwest resident's first local exhibition since 2011, Garcia's paintings are bigger than ever, populated by explosions of pink spiders and cat-headed nymphs set against bruise-colored backdrops. In the large-scale

piece *Someone's in the Wolf*, a cloaklike mountain opens to reveal a cartoonish purple wolf surrounded by umbrella-toting buzzards and coiled cobra snakes. *Corey Helford Gallery, 571 S. Anderson St., downtown; Sat., July 16, 7-11 p.m.; runs through Sat., Aug. 20; free. (310) 287-2340, [coreyhelfordgallery.com](http://coreyhelfordgallery.com). —Falling James*

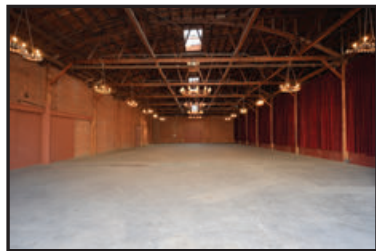
### PARTIES

#### Cross That Bridge

The Colorado Street Bridge, with its recognizable arches and light standards, has had a storied 100-plus-year history that has included threats of demolition, earthquake damage and appearances in film and TV shows. Since 1993, the nonprofit Pasadena Heritage has celebrated the city's biggest landmark with its biennial **Colorado Street Bridge Party**. The event hosts three stages of music by the Alumni Acoustic, Crimson Crowbar, the Crane Lake Serenaders, Mercy & the Merketts, HiBeamz, Wreck N Sow and Doo Dah Parade house band Snotty Scotty and



## ENOX EVENTS

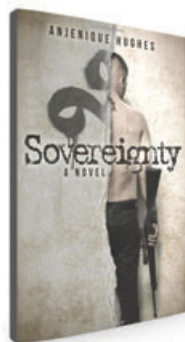


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the Hankies, as well as a silent disco, children's activities and food booths on the bridge and in nearby Defenders Park. And when you're not looking out over the Arroyo Seco, you can admire the vintage wheels in the classic car show. *Defenders Park, Orange Grove Boulevard and Colorado Boulevard, Pasadena; Sat., July 16, 6-11:30 p.m.; \$18, \$9 children, free for kids 7 and younger. (626) 441-6333, pasadenaheritage.org.* -Siran Babayan

## ART &amp; MUSIC

## Seventh Heaven

As the arts continue to be eliminated from public schools' curricula, Inner-City Arts is making sure that school-age kids, many of them from L.A.'s poorest neighborhoods, are learning to flex their creative muscles. To raise funds for its programs, Inner-City Arts joins KCRW to host the 10th annual **Summer on Seventh**, an evening of artsy stuff like live music and art installations, and party stuff like food trucks and a cash bar. The Gaslamp Killer, J Rocc, the Miguel Atwood-Ferguson Ensemble and dublab perform, as Fritz Dog, Guerrilla Tacos, Salt & Straw and others sling food, and Silverlake Wine and Everson Royce Bar pour the cocktails. We'll drink to that. *Inner-City Arts, 720 Kohler St., downtown; Sat., July 16, 6 p.m.; \$55, \$45 in advance. inner-cityarts.org/how-you-can-help-summerevent.php.* -Gwynedd Stuart

its Westlake digs by the end of July. In an effort to relocate and reopen, it's hosting **Pehr Auctions**, selling off things like records, photographs, art, musical instruments and 10 years' worth of miscellany to the highest bidder. Other things are for sale for set prices, and there will be snacks and baked goods for purchase, too. Pick up a piece of history and say goodbye — at least for now. *Pehrspace, 325 Glendale Blvd., Westlake; Mon., July 18, 7 p.m.-mid.; free, donations encouraged. pehrspace.org.* -Gwynedd Stuart

## MUSEUMS

## Mono a Mono

It's a simple concept: Play a beautiful copy of a seminal rock record on a turntable hooked up to a sensational sound system for a crowd of devoted fans and dazzle them all. The Beatles' *Revolver* is the record in question at the newest installment of **The Record Theater**, which was conceived by impresario and mandolinist Marvin Etzioni. To celebrate *Revolver's* 50th anniversary, he'll be playing a crisp U.K. pressing in mono. After the record ends, *Recording The Beatles* co-author Brian Kehew teams with Chris Carter, host of KLOS' *Breakfast With The Beatles*, for a discussion. Remember when getting mono was a bad thing? No longer! *Clive Davis Theater, Grammy Museum, 800 W. Olympic Blvd., downtown; Mon., July 18, 7:30 p.m.; \$10. (213) 765-6800, grammymuseum.org.* -David Cotner

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**sun** 7/17

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## MUSEUMS

## Full Circle

L.A.'s Velaslavasay Panorama is an exhibition hall, theater and garden presenting esoteric visual delights in wondrous 360-degree glory. Accompanied by sound and three-dimensional elements, this full-on delight for the senses is on view in Velaslavasay's new exhibit, "**In China, 1989 to Now: Immersive 360-Degree Panoramas,**" which highlights an art form that in China began to flourish only fairly recently and has advanced with the aid of modern technology. Velaslavasay founder Sara Velas presents a lecture on 20th- and 21st-century panoramas in Asia; after the presentation, Susien Cheng performs ambient folk and classical Chinese music in the garden. *Velaslavasay Panorama, 1122 W. 24th St., University Park; Sun., July 17, 6:30 p.m.; \$15, \$12 members, advance reservations: inchina1989.bpt.me. (213) 746-2166, panoramaonview.org.* -John Payne

**mon** 7/18

## AUCTIONS

## Bid Adieu

The underground-music scene mourned last month when it was announced that decade-old DIY venue Pehrspace had been evicted and would be moving out of

## MUSIC

## What's the Story?

Nearly 60 years after *West Side Story* premiered on Broadway, the musical about two warring gangs in New York continues to resonate with modern audiences. Loosely based on Shakespeare's *Romeo & Juliet*, Arthur Laurents' story was the result of an unusual confluence of talented creators, starting with Jerome Robbins, whose original conception and stylish choreography dramatically reinvented the traditional musical. Composer Leonard Bernstein and lyricist Stephen Sondheim imbued the action with memorably inventive songs, which will be the focus of L.A. Phil's nonstaged, concert presentation tonight. Although Gustavo Dudamel has performed the musical with other orchestras, this is the first time he's conducted it with L.A. Phil. He'll be joined by the Los Angeles Master Chorale and singers including Solea Pfeiffer (Maria), Jeremy Jordan (Tony), Karen Olivo (Anita) and George Akram (Bernardo). *Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Tue., July 19, 8 p.m.; \$1-\$149. (323) 850-1885, hollywoodbowl.com.* -Falling James

## COMEDY

## ... And Party Every Day

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**Rock Solid Presents: KISS & Tell**, comedian and host of the podcast *Rock Solid*, Pat Francis, joins fellow comedians Wayne Federman, Dave Holmes and Jimmy Pardo, who, with the possible exception of Holmes, are all legit KISS fans. Each of them will read (and crack wise about) an excerpt from the band's founders' memoirs: Gene Simmons' *Kiss and Make-Up*; Paul Stanley's *Face the Music: A Life Exposed*; Ace Frehley's *No Regrets*; and Peter Criss' *Makeup to Breakup: My Life In and Out of Kiss*. Hear the members recount the same story but from a different perspective, including the all-powerful, Chuck Norris-of-music Simmons, who in his 2001 book claimed to have had 4,600 sexual liaisons. You're not worthy. *Nerdtit Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Tue., July 19, 7-8:30 p.m.; \$8. (323) 851-7223, nerdmeltla.com.* —Siran Babayan

## wed 7/20

### COMEDY

#### Crustacean Nation

Garrett and Quinn are two bros who are into social media and gaming, wear Saint Laurent and Rick Owens, send dick pics to girls and go to Coachella. They're typical millennials except they're lobsters, and their world is inhabited by both people and other talking animals. *Gentlemen Lobsters* began as an animated series on GQ.com and now is on NBC's comedy streaming service, Seeso. Producer and writer Sean Conroy (who's also a UCB cast member) hosts **Gentlemen Lobsters: Q&A and Screening**, which includes two episodes from season two and a discussion with the co-creators/voices behind the crustaceans, Kevin Burrows and Matt Mider. *UCB Sunset, 5419 W. Sunset Blvd., Hollywood; Wed., July 20, 7 p.m.; \$5. (323) 908-8702, sunset.ucbtheatre.com.* —Siran Babayan

### ART

#### If I Had a Hammer

**Hammer Conversations** hosts co-curator Hamza Walker, who discusses with Todd Gray his contribution to the museum's biennial exhibit, "Made in L.A. 2016: a, the, though, only" (which runs through Aug. 28). Gray's "performative work" is staged for the duration of the exhibit and is inspired by his friendship with Ray Manzarek. After the death of the Doors keyboardist in 2013, Manzarek's widow gave Gray his clothes, which he wore every day for an entire year as part of his "social sculpture." (It's also the subject of Gray's current exhibit, "Time Machine/Hippie Dandy" at Meliksetian | Briggs gallery.) Gray is an L.A.-based artist who once worked as Michael Jackson's personal photographer. His 2009 photography book, *Michael Jackson: Before He Was King*, features images of both the singer and the Jackson 5 from 1978 to 1984. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Wed., July 20, 7:30 p.m.;*

*free. (310) 443-7000, hammer.ucla.edu/made-in-la-2016.* —Siran Babayan

## thu 7/21

### DANCE

#### Right NOW

REDCAT's curated festival of new original works — hence the name **NOW Festival** — returns with three dance-drenched weekends. Opening weekend includes Emily Mast, who's known for blending dance, art and theater into tableaux vivants, plus the instigator of the home-invasion series HomeLA, Rebecca Bruno, working with visual artist Mak

Kern. Next weekend, Laurel Jenkins and Chey Chankethya draw on postmodern dance and classical Cambodian dance, while Rebecca Pappas and her dancers perform in an environment of sculptural paper, fabric and lights. The final weekend includes dancer-choreographer Wilfried Souly using live and prerecorded music. *REDCAT, 631 W. Second St., downtown.; opens Thu., July 21, 8:30 p.m.; continues Thu.-Sat. through Sat., Aug. 6; \$20, \$16 students, \$40 all three shows. (213) 237-2800, redcat.org.* —Ann Haskins

### CHARITY

#### Let's Roll

If the image of a soup kitchen comes

off as sort of grim and Dickensian, **the Burrito Project** is the antidote. Since 2009, the project has gathered like-minded people to hang out for dinner and work together on the assembly line to construct more than 850 burritos and quesadillas to be delivered with bottled water to the homeless in and around the Pasadena area. As always, donations of socks, T-shirts and feminine hygiene products are welcome — but general burrito-rolling skills are valuable, too. *St. Joseph's Center Food Bank and Kitchen, 1524 Fremont Ave., South Pasadena; Thu., July 21, 7:30 p.m.; \$10 donation, RSVP requested. (213) 841-9988, theburritoproject.org/locations/burrito-project-south-pasadena/events.* —David Cotner

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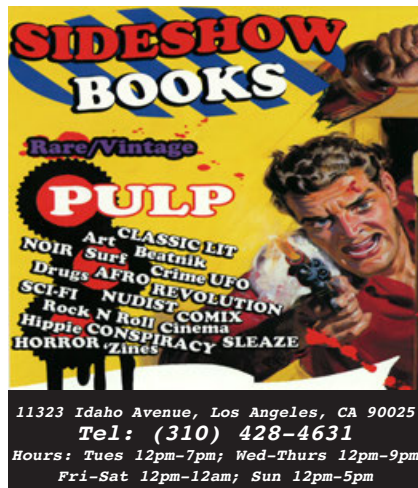
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## Books //

# BEYOND THE YADA YADA

Jennifer Keishin Armstrong's *Seinfeldia* tells lesser-known stories from the sitcom's writers' room

BY WHITNEY FRIEDLANDER

It's a formidable task to write an entire book about a show that's supposedly about nothing. But journalist Jennifer Keishin Armstrong set out to do just that with *Seinfeldia: How a Show About Nothing Changed Everything* (\$26, Simon & Schuster), an archeological look at the beloved NBC sitcom's making and cultural impact.

As anyone who's actually watched Jerry Seinfeld and Larry David's comedy knows, *Seinfeld* isn't really about nothing. During its nearly decade-long run, the show covered friend-zoned exes, workplace paranoia, eccentric parents, eccentric neighbors, rude restaurant owners, masturbation, birth control, gay rights, fashion, movies, dating, parallel parking, cultural taboos and more, all through the lens of its self-absorbed, upper-middle-class, white Manhattanite characters. Phrases like "the yada yada" and "master of my domain" immediately became part of the pop culture lexicon and served as not-so-secret conversational handshakes for fans.

Armstrong explores the extent to which the show and its fans are intertwined. While it was one of the first series to rise up during the burgeoning internet age of hard-core dissection and media scrutiny, *Seinfeld* was — and continues to be — adored for its multilayered storylines and social commentary more than anything else.

"It's hard to have escaped it if you were of pop culture age in the '90s," Armstrong says. "It was everywhere; everyone watched it, everyone talked it. It totally dominated the time it was on, and it still does to some extent."

As with her previous book, *Mary and Lou and Rhoda and Ted*, which was about the making of The Mary Tyler Moore Show, Armstrong meticulously researched and interviewed many of those responsible for *Seinfeld's* success and the indelible mark it left on society.

Neither *Seinfeld* nor David participated in the new book's creation. Instead, Armstrong concentrates on the lesser-known people of the *Seinfeld* universe, specifically the writers. Since a lot of *Seinfeld* hinged on the authenticity of its storylines, Armstrong says that much of the show's writing process involved David sapping a season of writers dry of their personal anecdotes

before dumping them for fresh blood the following year. (A few, like Peter Mehlman, escaped this fate.) Many of these scribes still have tales to tell.

Armstrong also recounts some "bizarro" success stories from the show. TV producer Joe Davola was minding his own business at a party when David told him he liked his name and wanted to use it in the show. Davola and then-Fox chairman Peter Chernin



signed off on it, not realizing the "Crazy Joe Davola" character would become a sensation. (But Davola did start to get better tables at the Ivy.) Kenny Kramer, David's former neighbor and the basis for Michael Richards' character on the show, still hosts a "reality tour" around New York. And Larry Thomas, the actor famous for playing the Soup Nazi, still wields a ladle on promotional tours and appears at autograph junkets to repeat his 20-year-old catchphrase for fans. He also recently became the spokesman for the Original Soup Man, the restaurant owned by the guy who inspired his character — another example of how the show has spawned its own kind of reality.

But not everyone Armstrong chronicles had Hollywood endings. Andy Robin couldn't handle the pressure he created for himself after writing the infamous "Junior Mint" episode and left the business to become a doctor. John Peterman, founder of the J. Peterman Company, was so elated to see a version of himself and his mail-order catalog with its languid descriptions on the show that he rapidly expanded into brick-and-mortar shops, only to discover that people didn't realize his was a real company. He then filed for bankruptcy. Just this year, he launched a Kickstarter campaign to relaunch his business. His spokesman? Actor John O'Hurley, who played a version of him on *Seinfeld*.

According to Armstrong, "This show has this ability to affect people's lives more than other shows."





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A still of the L.A. River from Kerry Tribe's *Exquisite Corpse*

COURTESY KERRY TRIBE

| Culture //

# MAPPING THE L.A. RIVER, MILE BY MILE

For the city's first public art biennial, *Current:LA Water*, artist Kerry Tribe documented the entire L.A. River, from Canoga Park to Long Beach

BY CATHERINE WOMACK

Artist Kerry Tribe has a deeply ingrained sense of civic duty. When she noticed that the garden at her children's public elementary school was neglected, Tribe got her hands dirty and started planting. She tackled forestry issues in her Eagle Rock neighborhood by running for elected office. And when the city of Los Angeles approached her last summer to submit a project proposal for *Current:LA Water*, the city's first public art biennial, Tribe developed a large-scale piece that incorporates her passion for community and ecology.

For its inaugural run, *Current:LA* commissioned 13 artists to create 15 temporary public works of art that deal with issues surrounding water. The art will be on display in and around bodies of water throughout the city from July 16 through Aug. 14.

Focusing on the Los Angeles River as the subject of her artwork was a natural choice for Tribe, whose Glendale studio is close to its concrete banks. A former bike messenger, she has ridden on L.A.'s riverside paths for years.

Tribe's work exists at the intersection of fine art and documentary. The subjects of her pieces vary widely from one project to the next, as do the shapes the pieces

take, but the common thread throughout her work is a dedication to deep and thorough research.

"Everything I do has some relationship to documentary generally," she explains. "There's usually something in the world that's of interest to me, and then a project develops. The structure of the work generally develops in tandem with the content."

For her *Current:LA* piece, Tribe began by studying her chosen subject. She and her assistants generated a detailed map of all 51 miles of the L.A. River. They printed the map in printer paper-sized sections, which were strung together like a snake and tacked onto a large, blank wall in her studio. Sticky notes litter the pages, marking each mile and indicating important landmarks.

The length of the river dictated the length of Tribe's piece, a linear 51-minute video tracing the river from its origins in Canoga Park to Long Beach, where it spills into the Pacific Ocean. "We're following the workflow of the river," she says. "The script for our film was really written by the U.S. Army Corps of Engineers."

Since they began work on the project, Tribe and her team — director of photography Sam Ketay, recordist Adrian Garcia and two studio assistants — have explored, researched, visited, examined and filmed at least some portion of every mile of the L.A. River. They have worked with a senior ecologist, interviewed members of the

Urban Search and Rescue swiftwater team, befriended a homeless man who lives in the riverbed and spent a good deal of time in both a water treatment plant and a run-down trailer park. Tribe and her team filmed underwater and overwater (with the help of a drone). They also filmed a high school drill team, skateboarders and one particularly friendly duck.

Since moving to Los Angeles from the East Coast in 1999, Tribe has planted deep roots in her adopted hometown. Still, this project changed her perspective of the city she thought she knew: "I feel like I have a totally different relationship to L.A. now. I feel like my life is divided into before and after this project because exploring the river got me into so many places I otherwise never would've visited," she explains.

Tribe allowed the river itself to dictate her film's story. "Every time I went somewhere with a clear idea of what I wanted, I didn't get it. In every instance, what I did end up finding and capturing was so much better than my original plan."

The result of this flexible, exploratory research approach is "a very idiosyncratic portrait of a bunch of moments and places along the river." In her film, Tribe explores a myriad of important issues surrounding the L.A. River yet avoids turning the piece into a preachy documentary.

"The river presents us with a set of really complicated, major urban issues," she says. "My film isn't about what we need to

do. It's about seeing what's there. It's like a chance operation."

Tribe named her *Current:LA* piece *Exquisite Corpse*, a reference to a surrealist drawing game in which a disjointed portrait is created by three different artists. In its simplest version, a piece of paper is folded into thirds and each artist draws a third of a body without seeing the others' contributions. This concept mirrors the way many Angelenos experience the river: We might be familiar with one particular section near our home, workplace or favorite bike path, but other sections are out of sight and out of mind.

"For me, the river is like an exquisite corpse," Tribe explains. "It's hiding in plain sight. People will know one area really well — maybe they go up to Lake Balboa with their kids — but they don't even know the river goes all the way down to Long Beach." With her video, viewers have an opportunity to take a virtual "drive" through the entire river in under an hour.

*Exquisite Corpse* will screen every night after sundown for the duration of *Current:LA*. These nightly screenings, which begin at 8:30 p.m. in Sunnynook River Park, are the heart of Tribe's piece.

"I would say that the experience of the screening is the work," she explains. "In fact, about half my budget for the whole project is going to building out and running the space. It was important to me that we screen it every night of the Biennial. For me, if it's going to be public art, there has to be a kind of generous spirit and accessibility."

Sunnynook River Park occupies a sliver of land nestled between the L.A. River and I-5 ("a river of traffic") near Atwater Village. Tribe discovered it while riding her bike. It's a hidden spot. Even if you've taken your kids to the Griffith Park zipline or played soccer in the larger park on the west side of the highway, you may never have noticed the walking path, located behind the tennis courts, that accesses Sunnynook.

"We're sinking two telephone poles into the ground and hanging a 25-foot screen between them," Tribe explains. "There will be hay bales and beach chairs and, every night after sundown, little string lights will twinkle on and people will arrive and the film will screen once." During the part of the film that covers the section of river adjacent to Sunnynook, a shot of the landscape directly behind the screen appears onscreen.

Just across Riverside Boulevard from Tribe's open-air cinema is the *Current:LA* Hub, a central location where biennial visitors can find information about the event's 15 artworks, and where special programming will be held throughout the month.

Because Tribe's film screens in close proximity to the Hub, it makes for a great launching pad to the rest of the Biennial projects, many of which are located in places along the river that are highlighted in the film.

Viewings of *Exquisite Corpse* and all of the *Current:LA* artworks and events are free to the public — a reminder that, even in the middle of a drought at the tail end of recession, civic generosity is flowing.





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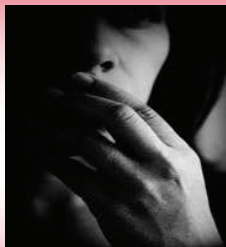
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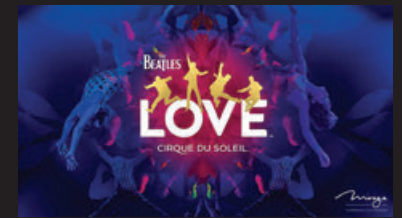
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# THE BODY ELECTRIC

TWO SISTERS BECOME ASTRONAUTS IN THE NEW PERFORMANCE *BODY SHIP*

BY CATHERINE WAGLEY

**T**his week, foreign leaders plot world war in one artist's film, while in another film, an artist presents a world without misery.

### Sister space explorers

Two sisters turn their bodies into spacesuits and prepare to embark on a Magellan-inspired exploration of the cosmos in *Body Ship*, a new performance by artist-composers Jeepeynes and White Boy Scream. *Body Ship* debuts on Thursday as part of REDCAT's New Works festival. Dancer Rebecca Bruno and artist Mak

Kern also will debut a new performance, in which the stage becomes a forest made up of chimes. Emily Mast will present a new iteration of her performance *The Stage Is a Cage*, a sensual, sometimes childish exploration of animal instincts. 631 W. Second St., downtown; Thu.-Sat., July 21-23, 8:30 p.m. (213) 237-2800, redcat.org.

### Bureaucratic insanity

The government officials in Neil Beloufa's film *World Domination*, all smartly dressed in business attire, speak in measured tones. They're speaking in French — the film has subtitles — but they don't seem to be in France, as they talk about Europe as if it's separate from them. As a viewer, it takes a little while to register how extreme their words are. One official suggests war with Asia; another floats war with North America. This latter option makes especially good sense to one man, since North America has more people than his country does. That way, many young people will die, solving unemployment and overpopulation problems. Beloufa has projected the film, which appears in his current show at Ghebaly Gallery, on a mountainlike sculptural wall made of medium-density fiberboard and fiberglass. The wall moves back and forth on steel tracks, like a train that's not sure where to go. 2245 E. Washington Blvd., downtown; through July 30. (323) 282-5187, ghebaly.com.

### Zero misery

Painter Agnes Martin, known for her meditative painted grids, once declared that she'd never seen a movie that was free

of misery, so in 1976, she set out to make one, an anti-commercial film about a boy named Gabriel. She chose as her star a 14-year-old who looked young for his age. With no script and a handheld camera, they filmed for three months, traveling in California, Colorado and New Mexico. The movie lasts nearly 80 minutes. Often Gabriel is frolicking or looking at impressive natural vistas. "I just wanted to see if people would respond to positive emotions," Martin said in 1996. "There was a little girl who [saw the film and] said, 'I just feel like getting up and running outside.' I thought that was positive." *Gabriel* screens at 356 Mission. 356 S. Mission Road, Boyle Heights; Thu., July 21, 7 p.m. (323) 609-3162, 356mission.com.

### Swaying stick

The paintings Fred Reichman made between the 1960s and the '90s are wry, like esoteric one-liners. A stick stands at the center of a sparse forest scene in one painting. A woodpecker has poked holes all over it, and it's swaying there almost as if it's drunk. Reichman, who worked in the Bay Area for years but never quite associated with any art movements there, would often push the identifiable



PHOTO BY IAN JAMES

*Body Ship* is part of REDCAT's New Works festival.

elements of his paintings all the way to the edges. For instance, a canvas would be mostly an expanse of golden yellow with traces of greenery and a fence up at the top edge, just enough detail to tell us that we're looking at a field. He liked sticks and small animals — sometimes he painted cats that looked like sticks or sticks that looked like cats. His work is up at the Landing through this weekend. 5118 W. Jefferson Blvd., West Adams; through July 16. thelandinggallery.com.

### Selling the vote

The artist duo Ubermorgen may be best known for a project called Voteauction.com, inaugurated in 2000, during the Bush vs. Gore election. They designed a website on which they auctioned electoral votes. "We see how the U.S. system works," Hans Bernhard, one half of Switzerland-based Ubermorgen, told CNN.com at the time. "There's lots of money related to elections. [...] We don't go the top-down, advertising approach. We take a direct approach with the voter." They also collaborated on a series of *Torture Classics* albums, compilations of music "perfect for sitting in the Afghan or Iraqi desert [or] sharing a prisoner for a night." The duo will discuss their work at Machine Project. 1200-D N. Alvarado St., Echo Park; Thu., July 21, 8 p.m. (213) 483-8761, machineproject.com.

Peyroux's voice "unfurls like a slow-motion smoke cloud, like the ghost of Billie Holiday haunting an after hours New York jazz club."  
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Ashley Argota, left, is Juliet in Prospect Theatre's inaugural production.



PHOTO BY ZACH ANDREWS

Stage //

# WILL THE SNAPCHAT GEN GO FOR DINNER AND A SHOW?

Hollywood's Prospect Theatre is putting a fresh spin on an old concept: dinner theater

BY KATIE BUENNEKE

Behind a red rope on Hollywood Boulevard, a few steps from Hollywood and Vine and next door to Eva Longoria's Beso, lies Prospect Theatre, a new dinner theater — ahem, “immersive theater experience” — in the space that used to house a nightclub called the Attic. Borrowing from the business model of places such as Rockwell Table & Stage in Los Feliz and plenty of now-defunct dinner theaters, Prospect's artistic producer, Joey Bybee, wants to serve great fare — both in terms of what's onstage and what's on diners' plates.

“I love Rockwell,” Bybee says. “They're doing a really good job with their unauthorized musical parodies — they have that down. I wanted to go farther. People want Broadway singers, they want foodie-level food, they want a cool atmosphere, but they don't want to spend a lot of money for it. OK! Fine, let's do that then. So my hope and goal is, I kind of want to retrain people our age what a night out can be.

“Netflix and chill” is an awesome hashtag, it's great,” he adds. “There's more to life. There's a lot more. And you don't

have to wait till you're 50 to do it.”

To deliver the goods foodwise, Bybee turned to Kyle Schutte, a winner on season six of *Cutthroat Kitchen*, with bougie bona fides from around town, including stints at Vu in Marina del Rey, 54Twenty and Wood & Vine in Hollywood, Roadhouse L.A. in WeHo and the Corner Door in Culver City. (Vu, 54Twenty and Roadhouse L.A. have since closed.)

Indeed, the food at the Prospect is good

“YOU DON'T HAVE TO HAVE A BUFFET AND DO A CHORUS LINE IN AKRON IN ORDER FOR IT TO BE DINNER THEATER.”

and reasonably priced. The ingredients are local and sustainable, and the quality shines through thanks to Schutte's preparations, particularly the melt-in-your-mouth pork. The food is good enough that you might not resent the two-item minimum for each ticket to the show.

As for the show part of “dinner and a show,” Bybee is opening the venue with a new version of a musical that played Rockwell last year: *Romeo and Juliet: Love Is a Battlefield*. As the name suggests, Shakespeare's classic is juxtaposed with '80s power ballads and pop anthems. “I do not bite my thumb at you, sir, but I bite my thumb, sir” becomes Michael Jackson's “Beat It”; Paris tries to woo Juliet to the tune of Human League's “Don't You Want Me”; and the lovers kill themselves while singing Pat Benatar's “We Belong.”

It's a little cheesy, but the cast members acquit themselves well. The two standouts are tween TV star Ashley Argota (*The Fosters*; *True Jackson, VP*), who fiercely shines both vocally and dramatically as Juliet, and Nicci Claspell (*American Idiot* tour), who slays Tina Turner's “What's Love Got to Do

With It” as Nurse, who's trying to convince Juliet not to marry Romeo.

For the most part, it's frothy fun, but the show falters when it takes itself too seriously. The '80s songs make the show inherently campy, and while there are moments of unexpected poignancy (such as the “dearly beloved” monologue at the beginning of “Let's Go Crazy,” which serves as the soundtrack to the masquerade), it's hard to connect emotionally when the actors cry out, “We belong to the light, we belong to the thunder,” before shooting themselves six feet away from your bread pudding. Still, the talented actors give it their all, and it's enjoyable to watch them frolic onstage, switching between iambic pentameter and Prince.

Currently, *Romeo and Juliet: Love Is a Battlefield Vol. 2* (the previous incarnation featured only Benatar songs; this version includes a wider repertoire of '80s hits) plays Fridays and Saturdays at 8 p.m., though doors open at 6:30, so you can eat without being self-conscious about your silverware clanking against your plate during the show.

Bybee, who used to book bands at Vitello's in Studio City, hopes to open Prospect's doors seven nights a week once the venue gets on its feet, with jazz alongside theatrical offerings. He wants to steer clear of the negative connotations that dinner theater can carry.

“Dinner theater” tends to be a danger word for millennials,” he says, “[but] making dinner theater cool for millennials, yeah, that's more accurate. You don't have to have a buffet and do *A Chorus Line* in Akron in order for it to be dinner theater.”

ROMEO AND JULIET: LOVE IS A BATTLEFIELD VOL. 2 | Prospect Theatre, 1643 Cosmo St., Hollywood | Through Aug. 20 | (323) 469-0040 prospecttheatre.la

## THEATER REVIEW

### The Sordid Life of a Pair of Shoes

In the fantastical *right left with heels*, Polish playwright Sebastian Majewski reflects on grim historical events as observed by a pair of shoes once owned by the wife of Joseph Goebbels. Black high-heeled pumps with “attitude,” they reek of tart sexuality and a sense of privilege.

Birthered in Auschwitz “of human skin and human fat,” the shoes, custom-made for Magda Goebbels, are labeled “degenerate objects” at the end of the war, and put on trial at Nuremberg for their role in the extermination of a nation. Sentenced to exile, they're acquired by a Russian female soldier who ends up on the table of an abortionist, a medical doctor expatriated with thousands of others from eastern Poland to Wroclaw, no longer a German city but a Polish one.

The shoes then pass to the doctor's wife; when she suddenly dies, they are retrieved from her coffin by a vicious interrogator in the new communist regime, who later gives them to a woman she'd tortured to obtain “names,” in ironic appreciation for the information provided. The despairing donee tosses the shoes in the trash, but they are rescued

and survive decades, to be worn again by a transvestite performer who is brutally beaten by homophobic thugs, despicable kin to the fascists and communists before them.

Staged by Frédérique Michel with her customary bold and bawdy panache, the production features two female performers, Lindsay Plake and Alexa Yeames, who, dressed in teasing red and black costumes by Josephine Poinot, cavort provocatively about the stage while saucily recounting a history of loss, pain and terror. The main sentiment they express, in brash affectless voices, is callow indifference to all the hurt they've witnessed (that, and a pronounced racism that decries all things Asian). Talk about the medium as the message.

To help you understand what's going on, the program furnishes detailed historical notes (written by Eva Sobolevski) to supplement the spare text. One's grateful for the illumination, but even without it, the play's point about human cruelty is arrestingly made. It's a harsh truth one need only glance at today's headlines to confirm.

—Deborah Klugman

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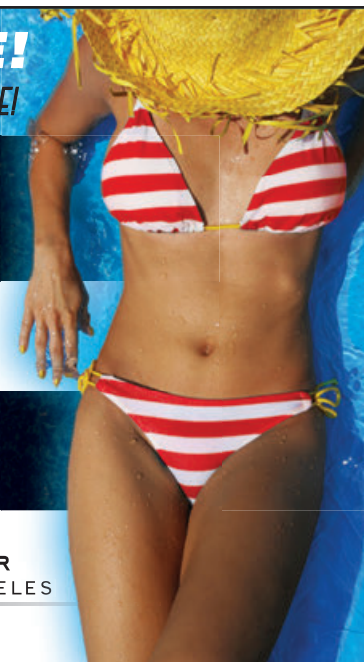
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Leslie Jones, left, Melissa McCarthy, Kristen Wiig and Kate McKinnon are the Ghostbusters.



PHOTO BY HOPPER STONE

Film //

# BUSTED FLAT

All-too-normal activity dominates *Ghostbusters* remake

BY MELISSA ANDERSON

**K**indly allow this lengthy aside and conspiracy theorizing: I can't start my review of Paul Feig's redo of *Ghostbusters* without first mentioning the stupefying chaos that attended last Thursday evening's press screening, the only one of two scheduled a half-hour apart in New York before the movie's opening. This unprecedented incompetence had me convinced, for an hour or more, that Sony, the film's distributor, had been so cowed by the gynophobic holy war that has been waged against the film on social media (including Donald Trump's Twitter feed) for the past 18 months that the company simply did not want the movie to be seen, ever. (Would it be *The Interview* redux?)

After the *Lord of the Flies*-level mayhem of the press check-in, *Ghostbusters*, which was supposed to be shown in IMAX 3-D, began in 2-D ... with the Windows logo glaringly visible in the bottom left of the screen and a running timer tracking each second in the bottom right. At around the 15-minute mark, the lights came up, and a Sony rep announced, "This isn't the way we wanted you to see it," and then told us the film would start over. As a consolation, there was mention of free popcorn, soda and candy in the lobby; as several spectators bolted for the snacks, it was clear that this sop would also be a further time-suck.

And so, 50 disorganized minutes after it was supposed to, *Ghostbusters* began in the proper format. What I watched for the next two hours was mostly a tragic under-utilizing of four of this country's funniest women — Melissa McCarthy, Kristen Wiig, Leslie Jones and Kate McKinnon as the evil-ectoplasm battlers of the title, fighting to save a New York that is played

primarily by Boston — combined with what felt like the world's longest laser-tag game.

Feig, who directed Wiig and McCarthy in *Bridesmaids* (2011) and the latter in *The Heat* (2013) and *Spy* (2015), has done more than any other filmmaker to expose the idiocy of an industry that still insists that women cannot carry big-studio-financed comedies. But his *Ghostbusters*, which he co-wrote with Katie Dippold (the scripter of *The Heat*), is too risk-averse, despite its nominally radical gender-switching premise.

*Ghostbusters 2.0* suffers from the anxiety of influence — or, more specifically, from the fear of not wanting to alienate the fans (Gen Xers and others) of 1.0. It never strays far from the anodyne, generic humor that pervades the Ivan Reitman-directed 1984 original, writ-

ten by Dan Aykroyd and Harold Ramis, who starred with Bill Murray and Ernie Hudson. All of the principal cast (except for Ramis, who died in 2014, and to whom the film is dedicated) pop up in cameos, as do three secondary actors (two made of flesh and bone, the other from sugar and gelatin) — cloying appearances that have become de rigueur in remakes but that here especially highlight the timidity of Feig's project. The biggest of these small roles goes to Murray, whose smug self-regard in Reitman's film continues in *Ghostbusters 2016* in a bizarre bit of doubling: He plays an imperious debunker whose lavishly patterned three-piece suits and walking stick are meant to recall Feig's own well-documented sartorial excess.

However awkward, that odd moment is, sadly, one of the few signs of

flamboyance, of a personal stamp, in the film. There is an easy camaraderie and chemistry among the central quartet, a harmony that continues when Chris Hemsworth, charmingly stupid, enters as the phantom-vanquishing squad's receptionist. Yet the main performers rarely get to display their individual idiosyncratic strengths. It's particularly dispiriting to hear McCarthy, one of the most floridly gifted verbal rifiers in comedy, have to utter frat-brah catchphrases like "Let's do this."

That kind of lifeless, recycled language sounds even worse when Wiig, another performer who has perfected how to do things with words, cries out "Say hello to my little friend" before zapping a spook in the film's near-interminable final act, a glut of green beams that suggests nothing more than an FX trade show. (Look how much technology has advanced since 1984!) Playing an expert in particle physics, the brilliant chameleon McKinnon, in her biggest screen role to date, isn't given much to do besides wear steampunk-inspired getups and speak in weird intonations, though she does have a killer line very late in the film. Conversely, the best scenes featuring Jones, McKinnon's *SNL* castmate, also in her first starring role, are her earliest ones: Her MTA-employee character often lapses into jittery self-talk, tangents that are made more hilarious by Jones' amplified indignation — but that soon devolve into banalities.

It is only during *Ghostbusters*' loopy, unpredictable and detail-dense final credits — the best such sequence I've seen in a film this year — that Feig's rethink seems liberated from the burden of the past. As for the burdens of the present, it seems inevitable, and ridiculous, that his *Ghostbusters* will continue to be savaged on the spleen-soaked battlefields of the internet simply for existing. The film has assumed an outside role as a referendum. Call it the Broxite.

**GHOSTBUSTERS** | Directed by Paul Feig  
Written by Katie Dippold and Feig  
Sony Pictures Releasing | Citywide

## MAYBE BRYAN CRANSTON SHOULDN'T HAVE CARRIED THE INFILTRATOR ALONE

**B**ob Mazur, in his best-selling memoir, sounds like any of us when we shift careers, writing that he wanted something that "kept my interest, that didn't box me into the same boring routine." The only difference is that Mazur didn't break the box quitting an ad job to launch a craft distillery or a dog-portrait Etsy shop — he became a billion-dollar money launderer for U.S. Customs, facilitating one of the biggest drug busts in U.S. history with a manufactured identity, a fake fiancée and a lot of luck.

Brad Furman's new crime thriller, *The Infiltrator*, starring Bryan Cranston as Mazur, attempts to re-create its subject's stories from his memoir of the same name. And like Mazur, there's a sense that Cranston, who hit a feverish fame with *Breaking Bad*, would like to break

out of his Walter White box and get into another man's skin. He tries with *The Infiltrator*. Unfortunately, as he performs the acting equivalent of triple backflips, Cranston isn't given much of a safety net from the script or direction.

Written by Ellen Brown Furman, the director's mother, the story backs itself into some cliché corners, with dialogue you can hear coming a mile down the road. Director Furman's jumpy montage style and editing suggest a less-developed Soderbergh caper. As Mazur gets deeper into the cartel, making friends with higher-ups like Roberto Alcaino (Benjamin Bratt), our infiltrator becomes less knowable, swallowed by the complex narrative and revolving cast of characters. There's a spark when Cranston



Bryan Cranston, left, and John Leguizamo

PHOTO BY LAM DANIEL/BROAD GREEN PICTURES

shares the screen with John Leguizamo, but inside this particular box, the flame's sealed off from its oxygen and burns out pretty quickly.  
—April Wolfe

**THE INFILTRATOR** | Directed by Brad Furman  
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Jesse Eisenberg and Kristen Stewart

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**Film //**

# WOODY OR WON'T HE

**IN CAFÉ SOCIETY, ALLEN FINDS A STORY WORTH TELLING — BUT MOSTLY TELLS ANOTHER ONE**

**BY BILGE EBIRI**

**C**afé Society is surprisingly ambitious by the standards of late-period Woody Allen — a veritable epic taking in a broad swath of a young man's life and charting his progress from wide-eyed innocent to cold, confident operator. But that's also why the film, in some senses, could only have been made in Allen's later years. It features the usual "Woody Surrogate," the type of character who once would have been played by the writer-director himself. But it's hard to imagine Allen the actor ever showing the kind of range Jesse Eisenberg does here, playing a nice Jewish kid from New York who goes to Hollywood in the 1930s, has his heart broken and then grows up. As Bobby Dorfman, Eisenberg honors some of the nebbishy mannerisms we've come to expect from these Woody Surrogates, but he never lets the familiar gestures and inflections overwhelm his performance. This is a person, not a persona, one who gives emotional weight to the early scenes. Newly arrived in Tinseltown, Bobby gets a gofer job thanks to his

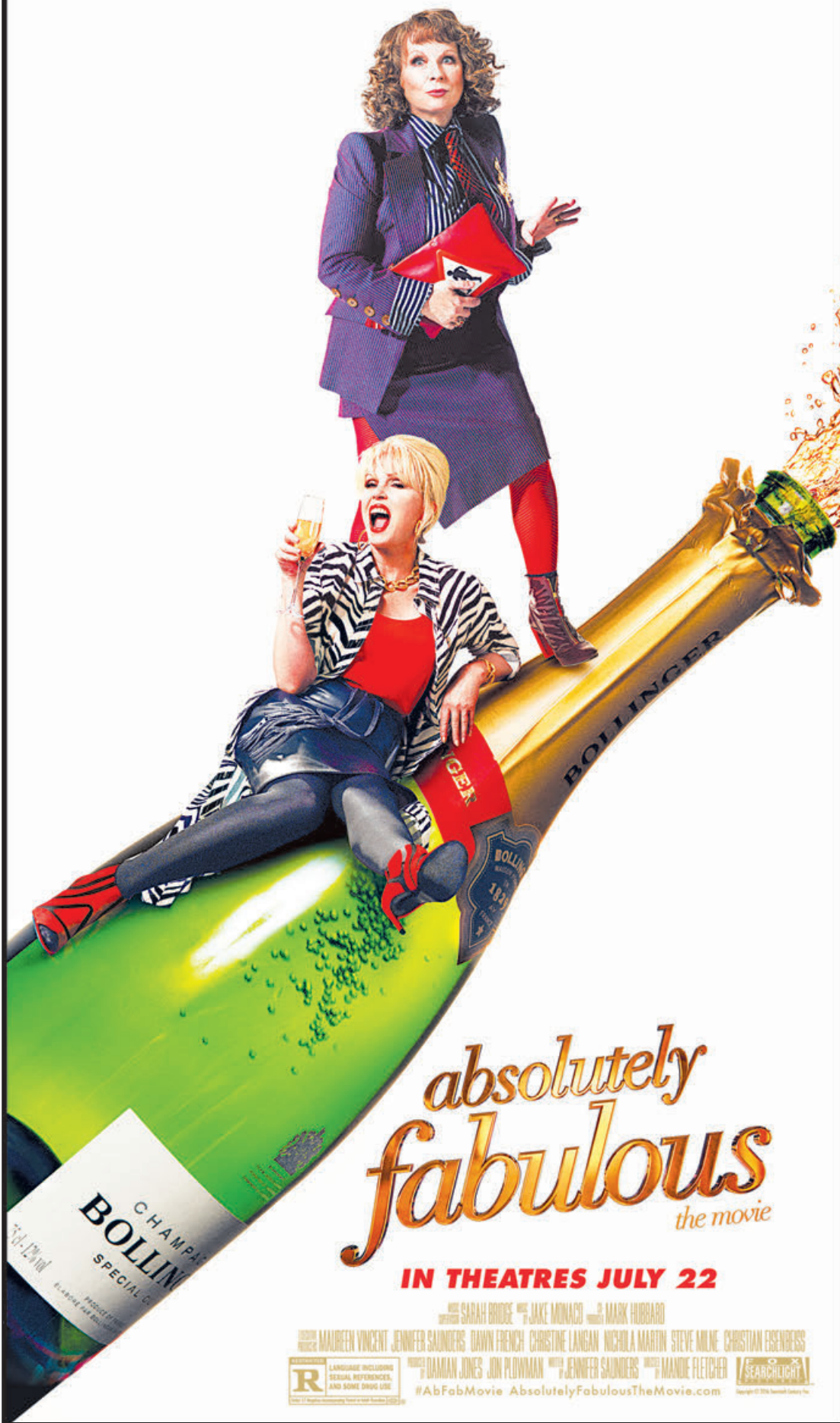
hot-shot agent uncle, Phil (Steve Carell), and promptly falls for Phil's assistant, Vonnie (Kristen Stewart). Although she insists that she has a boyfriend, Vonnie continues to grow closer to Bobby. That boyfriend, it turns out, is Bobby's own uncle Phil, who keeps telling her he'll leave his wife but never gets around to it. Vonnie is torn: She's falling for this young man, but she does love her older paramour, too. Eisenberg is solid. But that doesn't stop Stewart from blowing him out of the water. And the film works best when only we in the audience are privy to Vonnie's dilemma — when the camera fixes on the quiet dance of shame and uncertainty on Stewart's face. It's a surprisingly physical performance; Vonnie's indecision practically consumes her. The young man's inevitable disillusionment is familiar and touching, to be sure, but hers is transfixing. We want to see more of her. Certainly more than Allen gives us. After the revelations come out, Bobby returns to New York, and the film bops blithely along, as if its creator were unsure what's interesting about it. We see Bobby go into business with his gangster brother, covering his hurt with success and power. There's also a whole narrative tangent involving

Bobby's brother and a mysterious murder, and the corrosive effect of guilt on his loved ones — a subplot that recalls *Crimes and Misdemeanors* but never achieves the same gravity or urgency. The film is on firmer ground when it focuses on Bobby's romantic longing: He never forgets Vonnie, and she never forgets him. Even after Bobby meets Veronica (a radiant Blake Lively), smoothly courts her and starts a family of his own, the memory of his first love haunts him. And for all the narrative flab and slapdash subplots, there is power in Allen's depiction of the elemental pull between two people over the years — a theme that reaches back to *Annie Hall*. The film's imagery matches its ambition, to some extent. *Café Society* was shot by the great Vittorio Storaro (*The Conformist*, *Reds*, *Apocalypse Now*), and the collaboration has benefited both director and cinematographer: You can sense Allen really thinking about visual storytelling for the first time in a long while, and Storaro's always elegant lighting makes even the most basic two-shots pop. But the transaction goes the other way, too: Storaro's recent work has been gorgeous and impeccable but also stultifyingly artificial. Here he seems freer, looser, the images not as chillingly precise as they were in, say, Carlos Saura's *Flamenco*, *Flamenco* or *Goya in Bordeaux*. Lovely visuals, terrific performances, renewed ambition: There's enough good in *Café Society* to make it worth your while — and also to make you wish it were better.

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## OPENING THIS WEEK

**LUCHA MEXICO** Thanks in part to John Cena memes and Dwayne “he’ll always be ‘The Rock’ to me” Johnson’s crossover stardom, professional wrestling has regained some of its cultural cachet in recent years — making it approximately one-tenth as revered here as it is in Mexico. “Kayfabe” is highly respected among our neighbors to the south, with many *luchadores* going so far as to wear their masks in public and keep their true identities hidden in order to maintain suspension of disbelief. Alex Hammond and Ian Markiewicz explore that commitment in their thorough documentary *Lucha Mexico*, which centers around workaday grapplers trying to feed their families and prolong the high they get from performing in front of crowds large and small. Much of the action centers around Mexico City’s hallowed Arena México, long considered the Madison Square Garden of *lucha libre*, though fairgrounds and gymnasiums host their bouts just as often. The film’s most worthy detour is into the history and personal significance of masks. (El Santo, arguably the most iconic wrestler in Mexican history, publicly removed his only once — a week before his death. He was even buried in it.) Two of the *luchadores* featured in *Lucha Mexico* have since died — one in the ring, the other after a series of incidents that the filmmakers link to his unmasking — in a harsh reminder that this business so often takes more from its performers than it gives back. Almost as troubling are the musings of an aging *luchador* unsure how much longer his body will allow him to soldier on — and what he’ll do with himself once he finally hangs up his boots for good. (Michael Nordine)

### **NORMAN LEAR: JUST ANOTHER VERSION**

**OF YOU** For those of us who grew up watching the 1970s TV comedies *All in the Family* and *Maude*, Norman Lear is a near-god. Lear co-created and produced those culture-shaking shows, along with the landmark African-American comedies *Good Times* and *The Jeffersons*. A proud leftist who walked away from TV to battle Jerry Falwell and the rising right wing, the 93-year-old is a legend with a zillion stories — so why is the new documentary about his life so unsatisfying? Originally produced for PBS’ *American Masters* series, *Norman Lear: Just Another Version of You* contains thrilling (if brief) backstage footage featuring Lear stars Bea Arthur, Esther Rolle and Carroll O’Connor, as well as a powerful moment when Lear is overcome with emotion while watching O’Connor, as Archie Bunker, explain why he can’t think of his abusive father as being “wrong.” Lear, we’ve learned, has his own father issues — and it’s here that co-directors Rachel Grady and Heidi Ewing (*Jesus Camp*) most artfully connect their subject’s life to his work. Sadly, they clutter the path to other such connections by placing Lear against a performance art-style theatrical setting that appears to have delighted Lear but sucks up precious screen time. There are unsettling oddities, too — a jocular reunion with Mel

Brooks and Carl Reiner feels stogy and false, and suggestions that Lear’s African-American family comedies were culturally problematic are raised, only to be tidily swept aside. To his great credit, Lear admits to an astonishing lifelong public lie, a revelation that should be humiliating for him but isn’t. At his age, Norman Lear isn’t doing regret. (Chuck Wilson)

**OUTLAWS AND ANGELS** Is it possible to sustain a feature in a single interior location with the premise that three outlaws on the run may or may not rape the three women of the house, two of whom are already being molested by their father? I mean, you could. But why the hell would you want to? In JT Mollner’s gritty, plodding spaghetti Western-inflected *Outlaws and Angels*, the moral lessons are as transparent as a glass pane — sometimes the bad guys are good guys and vice versa — and the dialogue drones on so much it may compel even Quentin Tarantino himself to say, “Less is more, man.” The action starts out promisingly enough. Two young women stroll arm in arm down the dusty main street of a pioneer town, until a sudden blast takes out one girl’s eye. The bank robbers who fired the shot — and another who killed a government agent — make their getaway, and a lawman tracker named Josiah (Luke Wilson) is called in to bring them to justice. Classic premise, right? It’s squandered with an incredible lack of action and B- and C-storylines. The robbers, led by pretty boy Henry (Chad Michael Murray), hole up in the house of a preacher (Ben Browder) for the night, where most of the talk centers around Henry dictating who may or may not have sex with the wife (Teri Polo) or the two teenage daughters, Charlotte (Madisen Beaty) and Florence (Francesca Eastwood). When the only big reveal we have here is that Daddy is an incestuous hypocrite, it’s confusing why the filmmakers indulge in so much slow-paced dialogue — just say it and let someone do something, anything! (April Wolfe)

### **GO TONY ROBBINS: I AM NOT YOUR**

**GURU** In late June, 30 aspirational souls received burn treatment after walking over hot coals at a Tony Robbins seminar. Robbins, a seize-your-life salesman of granite physique and a demigod’s charisma, is the rarest and possibly most terrifying kind of leader, a man who can convince his adherents that his commands are their ideas. Joe Berlinger’s intense and dazzling new documentary *Tony Robbins: I Am Not Your Guru* offers almost two hours of Robbins, mostly onstage, egging on his throng to take decisive action and rebirth themselves in his mold. “Pick up your fuckin’ phone,” he says to a woman he has decided must dump her boyfriend. It’s Robbins who introduces the idea of a breakup, but he convinces her that it’s what she wants. She makes the call, cutting the poor schlub loose on speakerphone in the middle of a hotel ballroom. This delights all the winners-to-be who have ponied up almost five grand a head. Robbins is a dead-serious parody of peculiarly American types acted out on the scale of Paul Bunyan. He’s the inspiring coach and the penetrating





therapist, the swearing shock-jock and the timeshare closer, the revival preacher and a gruff pro wrestler who, rather than boast about whose asses he'll be kicking, works variations on the Alec Baldwin speech David Mamet wrote to open the film of *Glen Gary Glen Ross*. Berlinger's doc is mostly concerned with the performative moment, the connection Robbins forges with his paying audience. "If [my mother] had been the mother I wanted, I would not be the man I am proud to be," he declaims, and everyone cheers, eager for him to tell them who they should choose to be, too. (Alan Scherstuhl)

**UNDER THE SUN (V PAPERSCICH SLUNCE)**

It's no secret that some documentary films are, and have always been, either partly or largely staged. Think of Errol Morris' re-enactments, think of the fake archival in Sarah Polley's *Stories We Tell*, think of documentary granddad Robert Flaherty casting and concocting scenarios in *Nanook of the North*. That these strategies can also be apt, essentially accurate and foundationally truthful is a paradox as old as the nonfiction form. Yet there's some next-level complexity and audacity to *Under the Sun*, a seemingly true — or at least truly revealing — record of faked reality. The gambit is as good as it gets. Hoping to shoot a documentary about Zin-Mi, an 8-year-old girl in North Korea, Ukrainian-born filmmaker Vitaly Mansky goes along with the terms and constrictions laid out by the State: He's issued a shooting script, instructed on where and how to film, made to submit footage for review and, as described in a subtly arch opening text, "kindly" saddled with a "round-the-clock escort service." Mansky's return serve isn't to subvert these rules, but rather to underscore them. Though there's something inherently satisfying about seeing propaganda de-pantsed, thankfully Mansky has something greater to offer than easy

irony or telegraphed truth-to-power satire. What makes these non-revelations draw blood is the sadness and simmering rage gathered at the margins of this Soviet-raised filmmaker's frame. From grandiose government buildings and marbled Metro stations to the ubiquitous, Lenin-Stalinesque wall decoration duo of Kims Il-sung and Jong-il, Manky visually rhymes Pyongyang with Moscow — one peek behind an iron curtain recalling another. (Eric Hynes)

**UNRAFTED** Intramural baseball is given its suitably torturous due in *Undrafted*, which vainly tries to generate humor from a ragtag team's afternoon of throwing profane tantrums, getting into fistfights, arguing about the best Backstreet Boys member and moping about not getting selected to play for a Major League club. That last thread concerns John Mazetti (Aaron Tveit), who misses out on being drafted for the big leagues on the eve of his squad's semifinal playoff game — a storyline inspired by the unfortunate fate of writer-director Joseph Mazzello's own aspiring-ballplayer brother. While it's touching that Mazzello has seen fit to celebrate his sibling's tenacious love of the national pastime, there's no escaping the fact that the dugout-and-diamond shenanigans are consistently tedious. Focusing on players who've each been bestowed with a lone personality trait — including *Everybody Wants Some!!*'s Tyler Hoechlin — and who are pitted against obnoxious adversaries with a penchant for indulging in cheerleader-style chants, *Undrafted* stretches out its seven-inning amateur contest with all manner of inert incidents, including a late brawl that involves the police. With characters who range from mildly aggravating to out-and-out intolerable, and revolving around a game whose outcome is of no meaningful consequence, this underdogs-make-good fairy tale is a dramatic and comic

rainout. (Nick Schager)  
**YARN** Needlework is one of the few art forms that originated with women, argues an Icelandic crochet artist in Una Lorenzen's quiet and lyrical documentary *Yarn* — and that's why it's rarely considered fine art. *Yarn* goes far in changing that perception by featuring the work of three artists and an avant-garde circus troupe who use crochet and knitting to create colorful, thought-provoking and occasionally comic works that have garnered the attention of art critics around the world. Despite sharing a medium, the artists profiled here produce wildly different work. Tinna Thorudottir

**"POWERFUL AND MOVING."**  
—Justin Chang, *Variety*

Los Angeles Times  
**CRITICS' CHOICE**  
**"SPELLBINDING. THE INNOCENTS SOARS."**  
—Kenneth Turan

The New York Times  
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—April Wolfe, *LA Weekly*

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Dennis Dermody, PAPER MAGAZINE

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Pete Hammond, DEADLINE

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Anthony Lane, NEW YORKER

JEANNIE BERLIN  
STEVE CARELL  
JESSE EISENBERG  
BLAKE LIVELY  
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KRISTEN STEWART  
COREY STOLL  
KEN STOTT

**CAFÉ SOCIETY**  
WRITTEN AND DIRECTED BY  
**WOODY ALLEN**

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**HUMAN MOMENTS IN THE CIVIL WAR**

Few of us live our lives in widescreen. Instead, the frames in which our days play out tend to be tight and personal, the vistas only occasional. That truth has long been the source of a distracting falseness in historical moviemaking, as period pieces so often emphasize the sweep of the past, marveling at details that fascinate us but that the participants in the narrative would look right over.

That frame has rarely been as tightly constrained as it is in Zachary Treitz's knockout debut, *Men Go to Battle*. This micro-budgeted indie, set in 1861 Kentucky, is never concerned with what its characters aren't. We share their hemmed-in perspective, observing them in candle-lit homes or hunkered around campfires, their faces half-submerged in the

shadows of their weedy patch of a pre-electric world. The soundtrack, too, is scraped of fakery: The only music is sawn out by backwoods fiddlers, and the silences suggest the distance of these characters' minds from ours today. They're so used to the void that they don't feel obliged to fill it with talk.

The drama is subdued and episodic, just key moments over a bad year; most of the characters' big decisions occur offscreen, contributing to the film's sense of life and history as passing without ever demanding too much from us as individuals. This isn't a film about the Civil War; it's about the minds of white folks so far removed from plantation life that they feel they have no stake in it at all. It's not about back then — it's about being. —Alan Scherstuhl

**MEN GO TO BATTLE**  
| Directed by Zachary Treitz  
Written by Treitz and Kate Lyn Sheil | Film Movement | Royal

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**Q&A with TONY ROBBINS & DIRECTOR JOE BERLINGER**  
FRIDAY 7/15 after the 7:00 SHOW

**CAFÉ SOCIETY**  
WRITTEN AND DIRECTED BY  
**WOODY ALLEN**

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Arclight Cinemas At Sunset & Vine  
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Thorvaldsdottir veers political, crocheting "Free Palestine" into textiles that she then tacks up in public spaces. In Italy, another artist crochets enormous, spiderweb-like structures built for children to climb on. Yarn art, like her grandmother's needlework, she explains, should have a practical application. In New York, young artist Olek challenges the stereotype that yarn is inherently feminine and polite by knitting "Keep Calm & Eat My Cock" in huge, lacy letters against a canvas of pink thread. The Cirkus Cirkör troupe, which includes both women and men, performs feats of strength and stamina on skeins of yarn twice the size of their bodies. Between interviews, the camera lingers on gorgeous

Icelandic vistas and cute woolly sheep, which evoke feelings of warmth and comfort that are somewhat at odds with what the artists are trying to achieve. Still, the film offers fascinating insight into what yarn can do in the talented hands of those determined to elevate mere craft to high art. (Amy Brady)

## ONGOING

**THE BFG** Steven Spielberg's film of Roald Dahl's creepy children's story *The BFG*, adapted by the late Melissa Mathison (who also wrote *E.T.*), is not really a comedy, until, eventually, it is. The director's earlier films were often informed by the language of horror — they were filled with jump scares and suspense scenes built

around characters' limited visions. And so, too, does *The BFG* open with menacing undertones, as a British orphan (Ruby Barnhill) one night witnesses a terrifying giant (Mark Rylance) wandering a dark alley. The giant abducts her, and Spielberg shoots their initial meeting with both dread and whimsy. For a moment, the movie is pure magic. That soon dissipates, however. Spielberg's film is quite faithful to Dahl's original: The giant whisks the girl off to a magic land, where she discovers that he's the sole friendly member of a

whole race of giants — a kind and melancholy soul at the mercy of his bigger, man-eating brethren. Much of the film suffers from the one thing that Spielberg films almost never suffer from: stasis. He's made, essentially, a "hangout" movie, one in which we're supposed to luxuriate in our time with the characters, but this isn't a director who thrives on extended moments of just being. The film seems meant to pick up when it moves on to Buckingham Palace and an audience with the Queen, where we get some laughs in a set piece

involving massive farts (all straight out of Dahl). But Spielberg treats big moments of comedy like action scenes: All buildup, anticipation and climax with little room left for unpredictability, charm or freedom. (Bilge Ebiri)

**FINDING DORY** *Finding Nemo* may have been a cartoon about a clownfish traveling across the ocean looking for his son, but it was also one of Pixar's first overt forays into the workings of the human mind. The film, from 2003, was haunted by loss: The protagonist, Marlin (voiced by Albert

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## Faster Pussycat! Kill! Kill!



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### Kill! Kill! or Kill Bill Friday, July 15

As *The Third Man* famously reminded us, trying times tend to bring about great art. The Spanish Civil War began 80 years ago this month and UCLA, not one to let such a milestone pass by uncommemorated, launches a series exploring the conflict's effects on the country's cinema with *A Life in Shadows*. Llorenç Llobet Gràcia's 1949 drama is a rare survivor of its era, an independent production that did little to endear itself to censors or other governmental bodies; it was largely unknown before its recent rediscovery and restoration. The feature will be preceded by a newsreel and a 10-minute documentary about Catalan cork makers, both from the late 1930s. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., July 15, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

### Saturday, July 16

Revenge is a dish best served cold, and *Kill Bill* is a film best seen in its entirety. If you've a taste for Quentin Tarantino's two-course saga, which is rarely screened as one complete entity, allow Cinespia to dish it up. Vengeance is a long road to nowhere in movies, so it's to the credit of both Tarantino and star Uma Thurman that the blood-spattered Bride's quest actually amounts to something. DJ Allie Teitz will spin before and after the screening, and yellow tracksuits are encouraged for Cinespia's famous photo booth. *Hollywood Forever Cemetery*, 6000 Santa Monica Blvd., Hollywood; Sat., July 16, 9 p.m. (gates 7:15); \$18. (323) 221-3343, cinespia.org.

Tarantino himself would surely be disappointed that those in attendance for *Kill Bill* can't head over to his own New Beverly for a midnight screening of *Faster, Pussycat! Kill! Kill!* Russ Meyer's landmark exploitation flick tells of three go-go dancers whose yen for kidnapping and murder takes them to (where else?) the California desert. Tarantino, who's expressed interest in remaking the cult classic, thanks Meyer by name in the credits of *Death Proof*; John Waters considers it not only the best film ever made but "possibly better than any film that will be made in the future." *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Sat., July 16, 11:59 p.m. (also July 23 & 30, 11:59 p.m.); \$8. (323) 938-4038, thenewbev.com.

### Sunday, July 17

The kids aren't all right in *Lord of the Flies* and *Battle*

*Royale*, whose complementary approaches to the "kids losing their shit and murdering each other" genre will surely make for a wholesome double feature. Peter Brook's adaptation of William Golding's staple of middle-school curricula is more cerebral than Kinji Fukasaku's 2000 bloodbath, but both are ultimately elegiac in their portrayal of youth led violently astray. Pour one out for your favorite spectacle-wearing, conch-blowing kid and wonder when someone will please think of the children. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sun., July 17, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Remember the opera-singing alien from *The Fifth Element*? Maiwenn, the actress behind the blue makeup, has transitioned into a successful career behind the camera, with both of her last two films premiering at Cannes. Emmanuelle Bercot won the festival's Best Actress prize for her performance alongside Vincent Cassel in *My King*, a dissection of a doomed love affair that the Aero is presenting as part of French Favorites for Bastille Day. Maiwenn will appear in person for a Q&A after this early screening of her new film. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., July 17, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

### Tuesday, July 19

If you find Steven Spielberg's *The BFG* lacking as a Roald Dahl adaptation, reacquaint yourself with 1996's *James and the Giant Peach*. Though rarely mentioned in the same breath as *Aladdin* and *The Lion King*, Disney's hybrid take on the children's book is a winsome entry in the live-action/animation canon. It had the misfortune of coming out a year after *Toy Story* and didn't make any money, but 20 years seems like more than enough time for moviegoers to start reclaiming it as the classic it is. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., July 12, 1 p.m.; \$5. (323) 857-6000, lacma.org.

With due respect to the likes of Jackie Chan and Jet Li, we'll probably never see a martial arts/movie star crossover like Bruce Lee again. *Enter the Dragon* was his swan song — it was released in Hong Kong just six days after his untimely death, which remains a matter of controversy more than 40 years later — as well as a coming-out party for the kung fu craze it helped inspire. *Arclight Hollywood*, 6360 Sunset Blvd., Hollywood; Tue., July 19, 7:30 p.m.; \$17.25. (323) 464-1478, arclightcinemas.com. —Michael Nordine



Brooks), couldn't shake the memory of his family perishing in a barracuda attack, which in turn fed his pathological protectiveness over Nemo. Joining Marlin on that quest was Dory (voiced by Ellen DeGeneres), a surgeonfish whose complete lack of short-term memory provided both comedy and thematic contrast. This time, returning co-writer and director Andrew Stanton dives even further into the emotional undercurrents — into the world of memory, trauma, loss and existential dread. And it's harrowing. *Finding Dory* might be one of the most devastating things Pixar has made — all while often being even bouncier than *Finding Nemo*. As the title suggests, it's now that surgeonfish who needs to be saved. The film opens with a flashback to scenes of young Dory's mother and father (Diane Keaton and Eugene Levy) worrying about how their daughter's memory problem will affect her ability to fend for herself. They play hide-and-seek and try cute little rhymes to help her remember things like how to get home and to steer clear of the undertow that runs nearby. Young Dory is no airhead; she understands what's happening to her, and is terrified: "What if I forget you?" she asks. Anybody, especially a parent, who has ever lost sleep over a loved one's limitations and challenges will find some of their darkest fears reflected here. (Bilge Ebiri)

**GO HUNT FOR THE WILDERPEOPLE**

Family films today lack the edge of their 1980s predecessors. There never seem to be convincing danger or stakes, and the humor is too often for kids alone. But New Zealand filmmaker Taika Waititi (*What We Do in the Shadows*) has expertly struck a rare balance of dark humor and child-friendly identity themes in his new film, *Hunt for the Wilderpeople*. Starring Sam Neill as Hec, a hardened rural survivalist with a weak spot for his loving wife, Bella (Rima Te Wiata), the film sets up a happy-ending scenario with Bella taking in Ricky Baker (Julian Dennison), a chubby foster kid obsessed with gangsta life (his case worker warns of his ability to hard-core loiter). On his first day at their country home, Ricky watches in horror as Bella tackles and stabs a wild boar again and again, laughing all the way. It's a total shock for this city kid, but he quickly learns to love his new family — and then Bella dies. But unlike other family movies, there's a hilarious funeral with a sermon about junk food. Ricky escapes into the bush to keep from being sent back to foster care. Hec goes after him, but Hec's broken foot forces them to survive in the bush with no way to contact the outside world, leading to a grave misunderstanding that keeps the two on the run in the wilderness. They meet wacky characters and learn from one another how to be better humans in one of the most sincere and funny portraits of family life to come along in a while. (April Wolfe)

**THE SECRET LIFE OF PETS** *The Secret Life of Pets* was made by the same collective of animators and writers responsible for the *Despicable Me* series and *Minions*. Their simplicity of approach ensures that this new film stays true to its basic concept: When the owners of New York City's dogs

and cats and birds and hamsters leave for the day, their animals come out to play — and chaos ensues. You could say it's *Toy Story* with pets, but that wouldn't quite do justice to its vivid, hellraising cacophony. This episodic adventure involves cockney alley cats, Animal Control and an anarchist collective called the Flushed Pets, who are led by a deranged rabbit and inhabit a subterranean realm guarded by vipers and giant crocodiles. Sound surreal? The whole film is a relentless cavalcade of weirdness: tattooed pigs, strung-out lizards, piranhas and one particularly hallucinatory musical number set in a sausage factory filled with hordes of dancing, soon-to-be-consumed wieners. Don't look for any through-lines, 'cause there aren't any. There's some brief business about "finding your inner wolf," which is abandoned within 30 seconds. The tone is all over the place. Wild slapstick leads to spurts of sentiment. There are even a couple of deaths stuffed in there, amid all that vivacious chasing and jumping and yelling and careening. But, again, the all-over-the-place-ness has a weird integrity. It's almost like you're watching everything unfold at the speed at which the filmmakers are imagining it, digesting the jokes as quickly as they can think them up. (Bilge Ebiri)

**ZOOPTOPIA** In *Zootopia*, animals do a lot of the things that animals in Disney movies usually do: They speak, to begin with; they walk upright and wear funny clothes; they exhibit attitudes that align or ironically misalign with their species' appearance and reputation; they hold jobs; they experience outsized emotion and moral doubt. Which is to say that, in Disney's almost-audacious new animated feature, the animals behave less like actual humans and more like humans found in movies. What sets *Zootopia* apart is the way it uses the terms of anthropomorphism to emphasize its central questions: What does it mean to be civilized — i.e., to be human — what does it mean to be an animal, and is it possible to be both? If that sounds heavy, never fear: *Zootopia* also features a lion named Mayor Lionheart (J.K. Simmons), a bunny named Judy Hopps (Ginnifer Goodwin) and an anthem-belting gazelle (named Gazelle) voiced by Shakira. A biblical variety and number of God's adorably styled creatures populate this allegory of discrimination and tribalism. Boroughs like "Little Rodentia" and "Tundratown" separate the mice from the polar bears; despite its claim of harmony between species, *Zootopia*'s animals self-segregate, something the film suggests is inevitable within even the most inclusive society. In case we miss the analogies for sexism, racism and bigotry that run somewhat rampant in *Zootopia*, the screenwriters use language borrowed from debates on diversity and civil rights as well as the realm of microaggressions. *Zootopia*'s mission gets clouded in scenes where the DMV is staffed entirely by sloths that behave ... exactly like sloths. It's an easy laugh, but one that cuts against the movie's diligent parsing of how insidious a silly stereotype can be. (Michelle Orange)

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**Wet Hot American Summer** Wed, 7:30 p.m.

**Star Trek Beyond** Thurs, 7, 10 p.m., 1 a.m.

**Star Trek Beyond 3D** Thurs, 8, 11 p.m.

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

**Equals** Fri, 11:0 a.m., 1, 3:10, 5:20, 7:15, 10:10 p.m.; Sat, 11:0 a.m., 1, 3:05, 5:20, 6:10, 8:30, 10:10 p.m.; 12 mid; Sun, 11:0 a.m., 1, 3:10, 5:20, 6:10, 8:30, 10:10 p.m.; Mon, 10:20 a.m., 12:40, 2:15, 5:35, 8:15, 10:35 p.m.; Tues, 10:10 a.m., 1:10, 3:25, 5:05, 7:45, 10:25 p.m.; Wed, 10:20 a.m., 12:40, 2:25, 5:35, 8:15, 10:35 p.m.

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

**Ghostbusters in 3D** Fri-Sun, 11:30 a.m., 4:15, 7, 10:45 p.m.; Mon, 1:30, 3:30, 9:30 p.m.; Tues, 7 p.m.; Wed, 1:45, 3:30, 10 p.m.; Fri-Sun, 2 p.m.; Mon-Thurs, 11 a.m.; Wed, 10 a.m.

**Captain Fantastic** Fri, 10:25 a.m., 12:25, 3:20, 5:10, 8:30, 10:35 p.m.; Sat, 10:20 a.m., 12:20, 5:10, 7:15, 10:20 p.m.; Mon, 11:20 a.m., 1:25, 5:50, 5:30, 7:20, 10:25 p.m.; Tues, 11:20 a.m., 2:25, 4:50, 7:25, 10:15 p.m.; Wed, 11:25 a.m., 1:25, 5:20, 5:30, 7:25, 10:25 p.m.

**Mike and Dave Need Wedding Dates** Fri, 10:20 a.m., 12:05, 2:10, 5:35, 8:40, 10:40 p.m.; Sat, 10:20 a.m., 12:05, 2:10, 5:35, 8:40, 10:40 p.m.; Sun, 10:20 a.m., 12:05, 2:10, 5:35, 8:40, 10:40 p.m.; Mon, 10:55 a.m., 1:10, 3:25, 5:10, 8:40, 10:50 p.m.; Tues, 10:45 a.m., 12:55, 2:40, 5:55, 8:10, 11:10 p.m.; Wed, 10:55 a.m., 1:10, 3:25, 5:10, 8:40, 10:50 p.m.

**The Secret Life of Pets** Fri, 10:15, 11:15 a.m., 12:45, 2, 3, 4:15, 5:15, 6:30, 7:30, 8:25, 9:45, 11:45 p.m.; Sat, 10:15, 11:15 a.m., 12:45, 2, 3, 4, 5:15, 6:30, 7:30, 8:25, 9:45 p.m.; Sun, 10:15, 11:15 a.m., 12:45, 2, 3, 4, 5:15, 6:30, 7:30, 8:25, 9:45 p.m.; Mon, 10:15 a.m., 12:15, 1, 2, 3:10, 4:15, 5:15, 7:10, 9:25 p.m.

**The Legend of Tarzan** Fri-Sun, 10:50 a.m., 1:05, 4:55, 7:50, 10:25 p.m.; Mon, 11:05 a.m., 1:05, 4:40, 7:50, 10:20 p.m.; Tues, 11:05 a.m., 1:55, 3:20, 5:20, 8:05, 10:05 p.m.; Wed, 11:05 a.m., 1:05, 4:40, 7:50, 10:20 p.m.

**Hunt for the Wilderpeople** Fri, 12:15, 4:20, 7:35 p.m.; Sat-Sun, 12:20, 4:20, 7:35 p.m.; Mon, 10:50 a.m., 4, 7:05 p.m.; Tues, 12:25, 4:40, 7:40 p.m.; Wed, 10:50 a.m., 4, 7:05 p.m.

**The Neon Demon** Fri-Sun, 12:25, 2:25, 5:40, 8:05, 10:50 p.m.; Mon, 11:40 a.m., 2:10, 5:40, 8:05, 10:40 p.m.; Tues, 12:20, 2:50, 5:40, 8:05, 10:40 p.m.; Wed, 11:40 a.m., 2:10, 5:40, 8:05, 11:10 p.m.

**Swiss Army Man** Fri-Sun, 10:05 a.m., 1:10, 3:25, 5:50, 8:10, 11:20 p.m.; Mon, 10:40 a.m., 1:20, 3:20, 5:35, 8:10, 10:10 p.m.; Tues, 11:10 a.m., 1:25, 3:40, 5:50, 8:20, 10:30 p.m.; Wed, 10:40 a.m., 1:20, 3:20, 5:35, 8:10, 10:10 p.m.

**Galaxy Quest** Mon, 7:30 a.m.

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

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

**The Secret Life of Pets** 1:30, 4:15, 7, 9:45 p.m.

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

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

**Star Trek Beyond** Thurs, 7:15, 10:30 p.m.

**Ghostbusters** Fri, 1:30, 4:30, 7:30 p.m.; Thurs, 7:30, 10:30 p.m.; Fri, 10:15 p.m.; Sat, 1:30, 4:30, 7:30, 10:30 p.m.; Sun, 1:30, 4:30, 7:30, 10:30 p.m.; Tues, 1:30, 4:30, 7:30, 10:30 p.m.; Wed, 1:30, 4:30, 7:30, 10:30 p.m.; Mon, 1:30, 4:30, 7:30, 10:30 p.m.

**Mike and Dave Need Wedding Dates** Fri, 12:45, 3, 5:30, 8, 10:20 p.m.; Sat, 12:30, 3, 5:15, 7:45, 10 p.m.; Sun, 12:30, 2:45, 5, 7:15, 10 p.m.; Mon-Thurs, 12:30, 3, 5:15, 7:45, 10 p.m.

**The Secret Life of Pets 3D** Fri-Sat, 12:20, 5, 9:30 p.m.; Sun, 12 noon, 4:30, 9:15 p.m.; Mon-Thurs, 12:20, 5, 9:30 p.m.

**The Secret Life of Pets** Fri-Sat, 2:45, 7:15 p.m.; Sun, 2:15, 6:45 p.m.; Mon-Thurs, 2:45, 7:15 p.m.

**The Legend of Tarzan** Fri-Sat, 1:10, 4:10, 7:10, 10:10 p.m.; Sun, 12:50, 3:50, 6:50, 9:50 p.m.; Mon-Thurs, 1:10, 4:10, 7:10, 10:10 p.m.

**The Purge: Election Year** Fri, 10:15 p.m.; Sat, 12:10, 2:40, 5:10, 7:40, 10:15 p.m.; Sun, 12 noon, 2:30, 5, 7:30, 10:10 p.m.; Mon-Tues, 12:10, 2:40, 5:10, 7:40, 10:15 p.m.; Wed, 12:10, 2:40, 5:10 p.m.; Thurs, 12:10, 2:40, 5:10, 7:40, 10:15 p.m.

**Independence Day: Resurgence** Fri-Sat, 10:15 p.m.; Sun-Wed, 4:30, 9:40 p.m.; Thurs, 4:30 p.m.

**The Shallows** Sun-Wed, 12:10, 2:20, 7:20 p.m.; Thurs, 12:10, 2:20 p.m.

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

**Star Trek Beyond: An IMAX 3D Experience** Thurs, 7, 10:15 p.m.

**Ghostbusters: An IMAX 3D Experience** Fri, 1, 4, 7, 10:30 p.m.; Sat-Sun, 10 a.m., 1, 4, 7, 10 p.m.; Mon-Wed, 1, 4, 7, 10 p.m.; Thurs, 1, 4 p.m.

**TCL Chinese Theatre Tur** Sat-Sun, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 1:45, 2:15, 2:30, 3, 3:15, 3:30, 4, 4:15, 5, 5:45, 6:30 p.m.; Mon-Thurs, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 1:45, 2:15, 2:30, 3, 3:15, 3:30, 4, 4:15, 5, 5:45, 6:30, 8:30 p.m.

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

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

**PACIFIC'S THE GROVE STADIUM 14**

189 The Grove Dr., Third & Fairfax (323) 692-0829

**The Infiltrator** Fri, 9:25, 10:55 a.m., 12:20, 1:45, 2:40, 4:35, 7:25, 10:15, 11 p.m.; Sat-Sun, 9:35, 11:30 a.m., 12:20, 1:15, 2:45, 4:30, 7:25, 10:15 p.m.; Mon, 11:30 a.m., 12:20, 1:10, 2:45, 4:30, 7:25, 10:15 p.m.; Tues, 10:25, 11:30 a.m., 12:30, 1:15, 2:45, 3:25, 4:40, 7:30, 10:55 p.m.; Wed, 11:30 a.m., 12:20, 1:15, 2:45, 4:30, 7:25, 10:15, 11 p.m.

**Star Trek Beyond** Thurs, 7, 9:40 p.m., 12:20 a.m.

**Star Trek Beyond 3D** Thurs, 7:30, 10:15 p.m.

**Ghostbusters** Fri, 9:55, 11:25 a.m., 1:20, 2, 3:20, 4:35, 7:15, 8:30, 9:15, 10, 10:45 p.m., 12 mid; Sat, 9:20, 9:55, 11:25 a.m., 1:20, 2, 3:10, 4:35, 7:15, 8:30, 9:20, 10, 11:10 p.m.; Mon, 11, 11:55 a.m., 1:20, 1:45, 4:30, 7:15, 8:05, 9:10, 10, 10:45 p.m.; Tues, 10, 11:25 a.m., 1:20, 2, 3:10, 4:35, 7:15, 8:30, 9:10, 10, 11:10 p.m.

**Ghostbusters in 3D** Fri, 10:40 a.m., 12:40, 4, 5:50, 11:10 p.m.; Sat, 10:40 a.m., 12:30, 4:05, 5:50, 11:10 p.m.; Sun, 10:40 a.m., 12:30, 4:05, 5:50 p.m.; Mon, 10:35 a.m., 2:30, 3:55 p.m.; Tues-Wed, 10:40 a.m., 12:30, 4:05, 5:50 p.m.

**Mike and Dave Need Wedding Dates** Fri, 11:20 a.m., 1:40, 3:05, 3:55, 6:15, 8:35, 10:55 p.m.; 12 mid; Sat, 9:15, 11:25 a.m., 1:40, 4, 6:15, 8:40, 11:05 p.m., 12:15 a.m.; Sun, 9:15, 11:25 a.m., 1:40, 4, 6:15, 8:40, 11:05 p.m.; Mon-Wed, 11:25 a.m., 1:40, 4, 6:15, 8:40, 11:05 p.m.

**The Secret Life of Pets 3D** Fri, 3:10, 7:30 p.m.; Sat-Sun, 10:50 a.m., 3:05, 5:15, 7:30 p.m.; Mon, 10:50 a.m., 3:05, 5:15 p.m.; Tues-Wed, 10:50 a.m.

**The Secret Life of Pets** Fri, 9:05, 9:50, 10:15, 10:45, 11:10 a.m., 12:15, 12:25, 1, 1:35, 2:35, 3:50, 5:40, 5:20, 6:05, 7, 8:15, 9:15, 10:30, 11:30 p.m.; Sat, 9:05, 10:15, 11:15 a.m., 12:25, 1:05, 1:35, 2:15, 2:40, 3:50, 4:05, 4:50, 6:05, 7, 8:15, 9:15, 10:30, 11:30 p.m.; Sun, 9:05, 10:15, 11:15 a.m., 12:25, 1:05, 1:35, 2:15, 2:40, 3:50, 4:05, 4:50, 7:05, 8:25, 9:15, 11:25 p.m.; Tues, 10:15, 11:15 a.m., 12:25, 1:05, 1:35, 2:20, 2:40, 3:50, 4:05, 4:50, 6:05, 7, 8:15, 9:15, 10:30, 11:25 p.m.; Wed, 10:15, 11:15 a.m., 12:25, 1:05, 1:35, 2:15, 2:40, 3:50, 4:05, 4:50, 6:05, 7, 8:15, 9:15, 10:30, 11:25 p.m.

**The Legend of Tarzan** Fri, 10 a.m., 12:30, 3, 5:35, 6:40, 8:05, 10:45 p.m., 12:10 a.m.; Sat, 9:45, 11:50 a.m., 2:20, 3:20, 5:50, 6:40, 8:20, 10:50 p.m.; Mon, 11:50 a.m., 2:20, 3:20, 5:50, 6:35, 8:20, 10:50 p.m.; Tues, 10:05, 11:50 a.m., 2:20, 5:30, 7:25, 9:20 p.m.; Wed, 11:50 a.m., 2:20, 3:20, 5:50, 6:40, 8:20, 10:50 p.m.

**The Purge: Election Year** Fri, 10:15 a.m., 12:45, 3:15, 5:35, 8:10, 10:40 p.m., 12:10 a.m.; Sat, 10:30 a.m., 12:35, 3:15, 5:35, 8:45, 11:20 p.m., 12:25 a.m.; Sun, Mon, 10:30 a.m., 12:35, 3:15, 5:55, 8:45, 11:20 p.m.; Tues, 10:05 a.m., 12:35, 3:05, 5:55, 8:45, 11:20 p.m.; Wed, 10:30 a.m., 12:35, 3:15, 5:55, 8:45, 11:20 p.m.

**Independence Day: Resurgence** Fri, 5:30 p.m.; Sat-Sun, 9:40 p.m.; Mon, 9:45 p.m.; Tues, 9:50 p.m.; Wed, 9:40 p.m.

**The Shallows** Fri, 5:45, 7:50, 9:55 p.m.; Sat-Sun, 5:40, 7:50, 10:25 p.m.; Mon, 5:40, 7:50, 10:40 p.m.; Tues, 3:25, 8:05, 10:40 p.m.; Wed, 5:40, 7:50, 10:25 p.m.

**Central Intelligence** Fri, 5:50, 8:20, 9:45 p.m.; Sat-Sun, 5:35, 8:25, 9:45 p.m.; Mon, 5:35, 7:30, 10 p.m.; Tues, 5:35, 8:25, 10:20 p.m.; Wed, 5:35, 8:25, 9:45 p.m.

**Finding Dory** Fri, 9, 9:35, 10:40 a.m., 12 noon, 9:45, 2:25, 3:25, 4:50, 7:15, 8:15, 9:40 p.m.; Sat-Sun, 9, 10:05, 10:45 a.m., 12:15, 1, 3:30, 4:55, 6:15, 7:20, 8:05, 10:45 p.m.

**The Secret Life of Pets 3D** Sat, 11:15 a.m., 1:45, 4:15, 6:45 p.m.; Fri-Sun, 10:50 a.m., 1:45, 4:15, 6:45 p.m.; Mon, 11:30 a.m., 2, 4:30, 7 p.m.; Tues-Wed, 10 a.m., 12:30, 3, 5:30, 8 p.m.

**The Secret Life of Pets** Fri, 9:45, 10:15, 10:45 a.m., 12:15, 12:45, 1:15, 2:45, 3:15, 3:45, 5:15, 5:45, 6:15, 7:45, 8:45, 9:15, 10:15, 11:15 p.m.; Sat, 9:30, 10:15, 10:45 a.m., 12:45, 1:15, 2:45, 3:15, 3:45, 5:15, 5:45, 6:15, 7:45, 8:45, 9:15, 10:15, 11:15 p.m.; Sun, 9:45, 10:15, 10:45 a.m., 12:15, 12:45, 1:15, 2:45, 3:15, 3:45, 5:15, 5:45, 6:15, 7:45, 8:45, 9:15, 10:15, 11:15 p.m.; Mon, 10, 10:30, 11 a.m., 12:30, 1, 1:30, 3, 3:30, 4, 5:30, 6, 6:30, 8, 9, 9:30, 10:30 p.m.; Tues-Wed, 10:30, 11, 11:30 a.m., 1, 1:30, 2, 3:30, 4, 4:30, 6, 6:30, 7, 9, 9:30, 10:30 p.m.

**The BFG** Fri, 11:50 a.m., 2:50, 6 p.m.; Mon-Thurs, 11:50 a.m., 2:50, 6, 9:05 p.m.; Wed, 10:05 a.m., 12:25, 3:55, 9:45 p.m.

**The Legend of Tarzan 3D** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

**The Legend of Tarzan** Fri-Wed, 1:40, 7:25 p.m.; Thurs, 1:40, 7:25 p.m.

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

**REGAL CINEMAS L.A. LIVE STADIUM**

14 1000 West Olympic Blvd.

(844)462-7342 4046

**Ice Age: Collision Course** Thurs, 5, 7:30, 10:10 p.m.

**Star Trek Beyond** Thurs, 7, 10 p.m.

**Star Trek Beyond 3D** Thurs, 8, 11 p.m.; Thurs, 9 p.m., 12 mid.

**Star Trek Marathon** Wed, 4:30 p.m.

**Ghostbusters** Fri-Sat, 12:40, 2:20, 4, 8:20 p.m., 12:15 a.m.; Sun-Thurs, 12:40, 2:20, 4, 8:10 p.m.

**Ghostbusters in 3D** Fri-Sat, 12 noon, 3:10, 6:20, 9:10 p.m., 12 mid; Sun-Wed, 12 noon, 3:10, 6:20, 9:10 p.m.; Thurs, 12 noon, 3:10 p.m.; Fri-Sat, 11:20 a.m., 5:20, 7:10, 10:10, 11:20, 11:45 p.m.; Sun-Thurs, 11:20 a.m., 5:20, 7:10, 10:10, 11 p.m.

**Mike and Dave Need Wedding Dates** Fri-Thurs, 11:20 a.m., 1:55, 4:30, 7:20, 10:15 p.m.

**The Secret Life of Pets 3D** Fri-Thurs, 11:30 a.m., 2, 2:40, 4:50, 7:40, 8:15, 10:40 p.m.

**The Secret Life of Pets** Fri-Thurs, 12 noon, 1:20, 4:10, 5:30, 7, 9:35, 11 p.m.

**The Legend of Tar**



# THE ROGUE'S GALLERY

Pure Trash and Lethal Amounts mastermind Danny Fuentes has turned his off-the-beaten-path gallery into a hub for L.A. underground culture

BY LINA LECARO

Sitting on the outdoor patio of a popular coffee spot in Los Feliz, Danny Fuentes and I are trying to revive ourselves after our party-packed weekends. We're sucking down massive iced caffeine drinks (his has three espresso shots) through purple straws and hiding behind dark shades, trying to get un-hungover.

Like most of the people soaking up sunshine and sweetener around us, we are looking at a laptop. But instead of screenplays or Facebook, our screen depicts decidedly more deviant fare. We are looking at punk rock-style gay porn pics: gorgeous trans model crotch shots, blood-covered fellatio scenes, an amputee with an erection. I am suddenly extremely awake.

Fuentes, owner and curator of art gallery Lethal Amounts, is excitedly putting the finishing touches on what might be his most outrageous, in-your-face art show ever. "Faggotry" is a retrospective chronicling the work of infamous art-porn provocateur Bruce LaBruce, a fave of everyone from Terry Richardson to John Waters. The show, covering his 25-year film and photography career, is set to open July 15.

The exhibit is another score for the gallery, which in three short years has showcased the work of an astounding assortment of punk and art icons: Al Jourgensen, Lydia Lunch, Ed Colver, Nick Zinner and many more. Since opening Lethal Amounts with an exhibit celebrating eccentric L.A. billboard babe Angelyne — and hosting the club nights Pure Trash and Sado Maso Disco at the Monty Bar next door — Fuentes has become the go-to man for freaky, underground, outsider and music-driven events and exhibits.

Don't call Lethal Amounts a "punk gallery," though. "We got labeled that for obvious reasons, but I never want to embrace that title," says Fuentes, who's worn a mohawk on and off since he was a teen (he's 33 now). "The ethos is definitely there, but I don't want to get pigeonholed. I try to make sure we're not repeating stuff that's already been done. I don't want it to be automatically the place where you go to see those same pictures of Henry Rollins and The Germs. That's redundant."

Long before opening his own gallery, Fuentes consumed anything and every-

thing punk, goth and fetish in L.A., from clubs like Kontrol Fatory, Helter Skelter and Cherry, to art shows and underground bashes. He was 11 years old when he went to his first concert (Oingo Boingo) and says he was "hooked for life."

Growing up in Glassell Park, as a baby punk who was also Latino and gay (though not exactly out at the time), he saw the scene as an outlet, a hub for audacious expression and visceral release, free from judgment or boundaries. "Music and specifically punk rock changed my view on the world," he says. "I found what felt like my religion and a whole new universe of cool and weird had opened up."

A pivotal professional gig came early, when he became a shop clerk at "my favorite store growing up, Retail Slut on Melrose, which was by far the coolest job I ever had."

Through his Retail Slut connections, he got a job as an assistant tour manager for Glenn Danzig, and later worked as Morrissey's personal bodyguard. He's maintained tight relationships with those enigmatic rock stars, and others in their orbit, to this day. "It still blows my mind sometimes," he says, smiling and sipping his coffee. "Like the day Siouxsie Sioux called me to talk about a potential project, and then my other line clicked and it's Glenn. Then Daniel Ash texted me."

Along the way, Fuentes created his own T-shirt line with a clever logo, a play on the L.A. Dodgers insignia using safety pins. He was shocked no one had come up with it.

"I was playing with some safety pins one day and there it was," he says. He got the image tattooed on his neck and immediately began receiving compliments. "I realized I had stumbled across a design that spoke to a lot of people. I would be waiting to cross the street and an old lady would compliment it, then on the other side of the crosswalk, a cholo would compliment it, then a punk dude. ... I was convinced real quick I was onto something."

Response from retailers, however, was less effusive. "I didn't have much luck getting my line into shops," he recalls. "The response was usually something like, 'It's super cool but unless it's a popular brand, we can't carry it.' So I said fuck it and decided to open up a store of my own."

Because Lethal Amounts was off the beaten path, across the 110 freeway from



PHOTO BY DANNY LIAO

downtown L.A., its art shows initially were designed to bring attention to the store. But after the wild success of the Angelyne show, and lines down the block for Colver's exhibit and Jourgensen's meet-and-greet featuring rare artifacts from his early career, Fuentes' knack for curating cool exhibits — and, not incidentally, throwing great opening parties — quickly generated word-of-mouth with scenesters, clubbers and art tarts.

Shows and events featuring Cramps memorabilia, the work of Christian Death's Rozz Williams and, more recently, L.A. punk princess Pleasant Gehman and White Zombie bassist Sean Yseult, solidified Lethal's status as a hub for underground pioneers and iconoclastic rock stars. Fuentes often incorporates live music, readings and performance art into his openings. The parties spill over to the Monty, so it was a natural progression for Fuentes to start hosting events there, too.

He began with Pure Trash, a "glitter, glam-rock and early punk"-themed DJ night on Fridays. "The idea was just asking friends in bands and people we have worked with in the past to come play their favorite music," he explains. "Then it sorta became the concept of the night: 'Come watch an icon spin their favorite music or what inspired them to make music.'"

Fuentes says most of his guests had never DJed before, which is part of what makes it all so special. Members of Blondie, Devo, Skinny Puppy, The Cure and Bauhaus have spun at Pure Trash, along with Danzig, Zinner, Lunch, Jello Biafra and Daniel Miller of Mute Records. (Disclosure: I DJed there not too long ago.)

Fuentes has added a second night, Sado Maso Disco, highlighting dark synth

dance tunes. He's also hosted a few shows at the Teragram Ballroom.

The addition of the Teragram last year helped make Lethal's block of West Seventh Street a destination, bringing better parking options and foot traffic to the neighborhood, to which Fuentes obviously feels a lot of loyalty.

"We've been offered numerous nights at other bars and clubs around town, but our home is here," he says. "And the Monty is classy and trashy, just like we like it."

Speaking of trashy, my attention is focused back on the computer screen as Fuentes sips the last of his coffee and flips through more scandalous images for the upcoming LaBruce show: Asia Argento pregnant in a bathtub, performance artist Vaginal Davis sucking on toes, Kembra Pfahler's infamous "wall of vaginas." Both queer culture and punk culture thrive on grabbing attention and shocking the viewer, but that's not quite the point. It's more about not becoming clichéd as an artist, or desensitized as a viewer. Fuentes avoids these pitfalls because, unlike many art curators, he's a product of both cultures. Under his watch, Lethal Amounts will be never be redundant.

"My only intentions have been to give the people I admire the respect they deserve. There was never really a goal to make some gallery that is competing to get the next big thing," he says. "I honestly don't care much about the bourgeoisie art world. It's fucking boring and phony and oftentimes temporary. I just want to do cool stuff for cool people."

**Danny Fuentes' Lethal Amounts gallery has hosted shows by Lydia Lunch, Al Jourgensen and Nick Zinner.**



# UNION

THU. JULY 14



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THU. JULY 14



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FRI. JULY 15



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SAT. JULY 23



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THU. JULY 28



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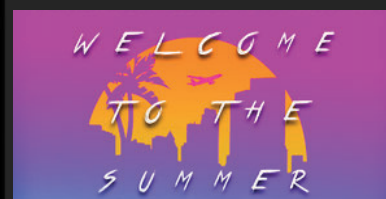
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SUN. JULY 17



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7/20 MUSKK /  
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7/21 NIAN TIC  
7/21 COURTEOUS FAMILY MONTHLY  
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PHOTO BY FEATURERASH/SHUTTERSTOCK

Every single Nate Dogg song is the best L.A. summer song.

**Music //**  
**Bizarre Ride //**

## SOCAL SUMMER SONGS

TRUST ME, THESE ARE THE  
10 BEST L.A. AND LONG BEACH  
ODES TO THE HOT MONTHS

BY JEFF WEISS

Summer is the most subjective of seasons. It offers infinite options, particularly in Southern California, land of chronic sunshine and birthplace of surf rock, beach goths and G-funk — whose synthesizer whines are as iconic to the time of year as ice cream trucks, fireworks and barbecues.

If the weather remains unstintingly pleasant, you can see subtle changes in slightly blonder highlights and unwanted Facebook invites for “hosted” hotel pool parties. But it’s not all ice cream; songs such as Love’s “Maybe the People Would Be the Times...” remind us of the tense undercurrent that’s always shadowed summer. In honor of these wide-open months filled with intense light and darkness, I present the most totally subjective thing imaginable: a list of the all-time best summer songs written from Long Beach to La Cañada Flintridge.

### 10. Domino, “Geto Jam” (produced by DJ Battlecat)

The freaks are moving. The jams are slamming. The gin and juice is drunk. The old-school Chevy has been acquired and the chilling is obligatory. For his first and most famous single, the Long Beach rapper intuitively understood how to make every cliché seem mythic and every hangover revelatory.

### 9. Beach Boys, “Surf’s Up”

For all its harmonic beauty, the early

material from the Hawthorne beach bros is mostly corny. Their finest hours came in the Nixon years, when they inverted their angelic, towheaded image and realized that a wave crashing is more interesting than one cresting.

### 8. The Doors, “Summer’s Almost Gone”

A song for when the August heat grows nauseating, the vacation extends slightly too long and the air conditioner combusts. On this bleak ballad, Jim Morrison — the original Jon Snow — reminds you that winter’s coming whether you want it to or not.

### 7. Joni Mitchell, “The Hissing of Summer Lawns”

“He bought her a diamond for her throat/He put her in a ranch house on a hill/She could see the valley barbecues/From her window sill/See the blue pools in the squinting sun/Hear the hissing of summer lawns.” It could be “A Doll’s House” or Joan Didion, but it’s Joni at her best — darkness with a joyful mask.

### 6. Coolio, “Fantastic Voyage”

Artis Ivey popped a mariachi band out the trunk to rock at his impromptu beach fiesta. Give this man the respect he deserves.

### 5. Warren G and Nate Dogg, “Regulate”

Every single Nate Dogg song is the best L.A. summer song. Maybe there were other songs released in the summer of ’94, but I doubt it.

### 4. Sublime, “Doin’ Time”/“Snoop Time Remix”

The first time I ever took bong hits was to a Sublime song. It was a lazy boring summer day. And 94.2 percent of Southern California residents born between 1980 and 1995 can say the same thing.

### 3. DJ Quik, “Pitch in on a Party”

The best summer BBQ song ever written about how annoying it is to have people at your house for a summer BBQ. Quik has won zero Grammys, but he has won every Street Pulitzer.

### 2. Love, “Maybe the People Would Be the Times or Between Clark and Hilldale”

In this oblique ode to the late-’60s Sunset Strip riots, L.A.’s most archetypal band blended psych-pop, Latin rock, jazz, funk and soul to distill L.A.’s sunshine/noir dialectic and its diverse spirit.

### 1. The Dove Shack, “Summertime in the LBC”

This song is to summer what Irving Berlin is to Christmas, “Auld Lang Syne” is to New Year’s Eve and the Cupid Shuffle is to Valentine’s Day. It’s a slab of mouthwatering ribs, a perfectly rolled blunt, a cold beer. Timeless.

**Honorable mention:** YG, “Twist My Fingaz”; Snoop Dogg, “Gin & Juice”; Quincy Jones, “Summer in the City”; Dam-Funk, “Hood Pass Intact”; Cypress Hill, “Hits From the Bong”; Vince Staples, “Summertime”; Ice Cube, “You Know How We Do It”; Best Coast, “Summer Mood”; Guns N’ Roses, “Paradise City”; Weezer, “Surf Wax America”; Van Halen, “Ice Cream Man”; The Surfaris, “Wipe Out”; Dick Dale, “Miserlou.”

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

# FOALS



WITH GUESTS  
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THIS SAT! JULY 16 • THE WILTERN



THIS SUN! JULY 17 • THE GREEK THEATRE



JULY 24 • THE GREEK THEATRE



JULY 24  
IRVINE MEADOWS AMPHITHEATRE



FRIDAY, JULY 29  
IRVINE MEADOWS AMPHITHEATRE



SEPT 15 BOYCE AVENUE  
SEPT 16 SAINT MOTEL  
SEPT 20 JACK GARRATT  
SEPT 24 O.A.R.  
OCT 18 THE TEMPER TRAP



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JULY 7 - SEPT 8

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

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**AUG 11**

**GET THE LED**  
DONOVAN  
Fiftieth Anniversary

**SEPT 22**

**NEIL SEDAKA**

**SEPT 24**

**WHICH ONE'S PINK?**  
Fiftieth Anniversary

**OCT 1**

**JILLIAN MICHAELS**

**OCT 29**

**THREE DOG NIGHT**  
AMERICA

**NOV 4**

**GINO VANNELLI**

**NOV 19**

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DON McLEAN

**DEC 11**

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**FEB 26**

**OTTMAR LIEBERT**  
MARILLION

**SEP 23**

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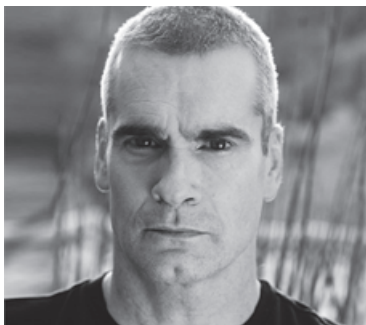
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## Henry Rollins The Column!



### THE COLLECTOR'S TORMENT, PART TWO

For many years, I have had a fascination with the obscure. Little-known facts, rare animals, seldom-visited destinations. Basically, information that very few find interesting. At this point, I reckon if most people are leaving it alone, it must be something I need to investigate.

The world of music is a perfect environment for the pursuit of the arcane. Since I was 17, I have been drawn to rare records. I wanted to know every fact surrounding their scarcity. From the initial pressing amount to where all the copies ended up. Often, the facts around the record were as riveting as the music itself.

You know the single by Eddie Kidd, "Black Leather Silver Chrome"/"Hold Me Closer" on Decca, released in 1978, right? Of course you do. The record is interesting to some punk-rock collectors because it features members of The Ruts as Kidd's backing band. Apparently, it's the first time The Ruts were on a record.

I have seen two copies of "Black Leather Silver Chrome" and both of them are A-label promos. I have looked all over the internet and concur with other collectors who have reported never having seen a copy without the "A" on the label, which graces the "Black Leather Silver Chrome" side. How come there isn't a regular issue of this record? The answer is very likely something mundane, such as radio didn't pick up on the single and Decca decided to drop it. But I would like to know what happened.

Information such as this isn't interesting to me merely because hardly anyone else seems to care. It's not as if I check first to get a head count. I just have the strange luck to be pulled toward stuff like this. Often when I bid on something on eBay that I think is a big deal, I'm the only bidder. This doesn't make the item rare necessarily; it just hurls me to the front of the line reserved for the "no one else cares but you" gang.

Every now and then, a record comes up for bid that is truly one-of-a-kind. That's the case with acetates, which are made one at a time. You can spin them a few times and then they fall apart. In the major-label industry, several years ago, they were quite common. When it comes to punk rock, acetates are as rare as the proverbial hen's tooth.

Recently on eBay, a two-song acetate of a band from Philadelphia called Pure Hell came

up for bid. Their one and only single, "These Boots Were Made for Walking"/"No Rules" on the Golden Sphinx label, is somewhat rare. The solid-center version not so much, but the push-out center version will run you about 100 bucks. I am guessing that the latter pressing was a low-number second run. A solid center white label test press exists, but I have only seen a picture of it online. This acetate might precede the single and would be even rarer.

Pure Hell's record was one of the first 7-inches I ever had. I have been a fan of the band since I bought it at Yesterday & Today Records in Rockville, Maryland, in 1979. They were known by some as "the other black punk-rock band," besides Washington, D.C.'s Bad Brains. I always just thought they were one of the many blink-and-you-missed-them bands that the genre seemed to have so many of. An album called *Noise Addiction*, not released until 2006, proved that the band had much more happening than what was on the single. The existence of the recordings was one of the great urban legends of my youth. It was amazing to find out that it was actually true.

The bid for this acetate ended 70 minutes ago. Brutal! There were 14 bidders and 32 bids. Things got interesting around the \$550 mark, about half an hour before the end. The last of the lightweights fell away when the leading bid of \$666.66 leapt to \$3,866.66 as two grimly determined fanboys attempted to choke each other out for a few more seconds until, mercifully, the mini-drama was over with

### THEN THERE IS THE ANGER THAT I AM OBVIOUSLY NOT THE BIGGEST FAN.

a winning bid of \$4,067.

Let's break it down. Fourteen people in the entire world were interested. Four of them bid more than \$500. That would make four people who really wanted that record. Not an elite group by any means, but the fact that you could fit them all in a small car is kind of cool.

I have been on both sides of these momentous bids, mostly as the one who didn't seem to want it enough. It's always the same feelings, probably stages of grief. First, there is an actual ache in my chest and then I notice that I have not taken a breath for several seconds. Then there is the anger that I am obviously not the biggest fan. Years later, there is no coming to terms, just a twist in my stomach whenever I think about it.

"Go big or go home" applies here. Somewhere out there, another male, beads of sweat rolling off his upper lip and condensation fogging his glasses, is taking every grain of sand kicked in his face and throwing it back at the world with his bid.

If he wins, he stands alone at the top of fanboy mountain. Hardly anyone cares! I wrote the seller and asked how he came upon this rarity. The mystery was soon revealed: "Haha I just found it at a store. There's no other story." Oh.

It's good to win because losing is hell. What kind of hell, you ask? Pure Hell.

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- SAT 23 • GOLDFISH / WALKER & ROYCE / ASTLEY
- FRI 29 • BLACKBEAR / CAVALIER / REBEL / GVRL
- SAT 30 • MICHAEL WOOD / KEVIN ALVES

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- SAT 06 • NORA EN PURE / REDONDO / RANDY SEIDMAN
- FRI 12 • FULL CYCLE TOUR: RONI SIZE / KRUST / DYNAMITE MC / DARA / MACHETE / NO FACE
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**Babymetal**

@ THE WILTERN

A trio of precocious teenage girls takes center stage in Babymetal, an act that has become one of the hottest forces in metal thanks to a musical whirlwind of techno-infused J-pop layered over metallic riffs and blasting drums. The songwriters and band behind Babymetal indulge in a few moments of more traditional rock and metal sounds on their newest record, *Metal Resistance*, but overall the senses are still assaulted and battered from all ends of the musical spectrum. The imagery and production of Babymetal — aurally and visually — invoke a world where cartoon metallers Dethklok came to life and were given a cute Japanese anime finish. Metal purists hate it, but with interest in the band still high, they may be forced to swallow the Babymetal pill for a long time to come.

—Jason Roche

**United States of Bass**

@ UNION NIGHTCLUB

Just take a look at this lineup: New Orleans bounce-music queen Big Freedia, Compton G-funk producer and rapper DJ Quik, Detroit ghetotech pioneer DJ Assault, Chicago footwork innovator RP Boo and L.A. hip-hop legends Arabian Prince and Egyptian Lover are all going to be playing sets at Red Bull Music Academy's United States of Bass showcase. They join a number of other DJs and producers, including representatives from the New Jersey and Baltimore club music scene. What's great about this lineup is that it brings together a big array of artists old and young working in different bass-heavy genres, all having an ongoing conversation through their art with the power and creativity of African-American dance music.

—Sam Ribakoff

**Moon Boots**

@ SOUND NIGHTCLUB

Brooklyn-based house music DJ/producer Moon Boots launches his curated party, First Landing, with a handpicked lineup that includes the legendary Roy Davis Jr., Option 4 and Dino Soccio. But it is Moon Boots' understated but impactful selections and productions that are the main attraction. Over the last few months, from Disclosure's roving Wild Life event to the All Gone Pete Tong stage at Spring Awakening to the Anjunadeep-hosted stage at Electric Forest, the in-demand Moon Boots has left indelible trademarks in all the right places. In between times he's holed up in the studio working on original material, the most recent of which, "Gonna Give It," is available as a free download via his SoundCloud. The track is subtle and deep, which is also what Moon Boots' set at First Landing promises to be.

—Lily Moayeri



**sat**

7/16

**Wye Oak**

@ TERAGRAM BALLROOM

Named after the former state tree of Maryland, Baltimore duo Wye Oak craft a mysteriously engrossing sound that belies their plain appellation. The ambidextrous Andy Stack masterfully manipulates his drum kit, keyboards and electronics — often simultaneously — to construct a wall of hazy sound behind singer-guitarist Jenn Wasner's melodic reveries. The duo's fifth album, *Tween*, features songs that didn't fit in thematically with Wye Oak's previous recordings, *Civilian* and *Shriek*, but it's more than just a collection of leftovers. With glassy guitars and watery vocals that culminate in a crescendo of shimmering electronics, "No Dreaming" nonetheless ends up feeling like a dream. Wasner's spidery plucking sets up the stormy, psychedelic passages of "Too Right," one of several tracks that slowly build momentum and clock in at more than five minutes.

—Falling James

**The Gaslamp Killer**

@ INNER-CITY ARTS

The Gaslamp Killer is one of the founding fathers of L.A.'s now-firmly entrenched beat scene. He helped start Low End Theory in 2006, and his 2010 album with the otherworldly Gonjasufi, *A Sufi and a Killer*, stood proudly beside Flying Lotus' *Cosmogramma* as an announcement that important things were happening here. He's a positively ferocious DJ live, imbuing technical audio terms such as "attack" and "decay" with vivid new meaning, and prying beats and hooks out of barely known Italian prog projects or private-press Soviet jazz funk. His *Gaslamp Killer Experience Live* album last year translated his original beats into the same kind of forward-looking future jazz as Kamasi Washington — in fact, the backing band included Washington, as well as a selection of top-flight local players — and if you're wondering now what he'll do next, then he's got you just where he wants you. With the legendary turntablist J Rocc and Dublab DJs as well.

—Chris Ziegler

**sun**

7/17

**Sting, Peter Gabriel**

@ HOLLYWOOD BOWL

After being known for the first part of their respective careers as pioneering musicians in prog rock and new wave, respectively, Peter Gabriel's and Sting's embrace of the intricate, exotic sounds of world music has defined their careers. Both of these Englishmen's solo works have been defined by exploring sounds that can't be shoehorned into traditional rock music. Instead, they've helped usher in a greater appreciation among rock audiences of Eastern- and African-infused sounds. Both artists also have long been champions for human rights across the globe, which has earned them honors beyond their musical achievements. This Rock Paper Scissors tour will see the duo alternate songs throughout the night and will give fans a one-tour-only opportunity to watch them perform together. Also Monday, July 18.

—Daniel Kohn

**mon**

7/18

**Valley Queen**

@ THE BOOTLEG

"How come every hour feels like Sunday?" singer-guitarist Natalie Carol wonders in a languid daze on "Make You Feel," the B-side of Valley Queen's 2014 debut single, produced by Lewis Pesacov (Fool's Gold, Best Coast). The Arkansas transplant instills a lulling romantic mood, her clear voice arcing slowly like a comet over her band's gentle '70s country-rock backing. The Echo Park quartet pumps up the soul on their 2015 follow-up, "Who Ever Said," a retro ballad distinguished by Carol's persuasively hopeful entreaties. Bassist Neil Wogensen and drummer Gerry Doot lock into low-key classic-rock grooves that are lit up by guitarist Shawn Morones' lap-steel glow. They're just as affecting when they strip down acoustically for the folk-blues lamentation "Pulled by the Weather." Also Monday, July 25.

—Falling James

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9/15: CASS MCCOMBS BAND  
9/16: THE GREYBOY/ALLSTARS  
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Tacocat: See Tuesday.

PHOTO BY MICHAEL LAVINE

## tue 7/19

### Tacocat, The Regrettes

@ THE ECHO

Even when Tacocat take on a serious issue, such as not being able to walk down the street without being harassed by strangers ("Hey Girl," from their 2014 album, *NVM*), they always manage to do so with the saving grace of humor, combined with catchy pop-punk hooks. On the quartet's latest record, *Lost Time*, lead singer Emily Nokes weighs in on other important topics, such as worrying about her hometown being destroyed by natural disasters ("I Love Seattle"), romance as work ("You Can't Fire Me, I Quit"), unasked-for advice ("Men Explain Things to Me") and her favorite FBI agent ("Dana Katherine Scully"). Tacocat are well matched with energetic locals The Regrettes. "I'm not a bitch for saying what is real," Lydia Night declares with forthright charm. "Sometimes I'm girly, and sometimes I'm not." —Falling James

### Dallas Moore

@ BLACKLIGHT DISTRICT LOUNGE

Texas-based insurgent Dallas Moore is a big wheel in country music's outlaw underworld, a thriving faction that operates below Nashville's radar and includes such illustrious provocateurs as Hank III, Sarah Gayle Meech, The Freightshakers and Sturgill Simpson. Like revered outlaw spearheads David Allan Coe and Johnny Paycheck, the wild and woolly Moore is an Ohioan, and while he follows a similar stylistic route, the guitarist-singer's biting brand of honky-tonk is a convincing, boozy extension of their mad-dog tradition. Carrying an able, stomping four-piece band and shouting tough original songs such as "Trash" and "Bottle and a Bible," Moore upholds the outlaw tradition of unruly, disruptive hellraising with hard-earned skill and a zealot's unquenchable drive. Also at Cody's Viva Cantina, Thursday, July 21. —Jonny Whiteside

## wed 7/20

### Allen Toussaint Tribute

@ HOLLYWOOD BOWL

New Orleans is a famously fertile place, where America's best music — blues, jazz, R&B, rock & roll — got its seeds plunked down and watered daily. The late, great Allen Toussaint was one particularly brilliant product of the Crescent City: a hugely influential songwriter, arranger and record producer who happened to compose some of the best songs this world or any others

have ever heard, such as "Mother-in-Law," "I Like It Like That," "Fortune Teller," "Ride Your Pony" and "Working in the Coal Mine," among 8 billion others. Toussaint gets his props in a tribute by his own Allen Toussaint Band along with fellow New Orleans luminaries Dr. John and his esteemed Nite Trippers, shaking some gris-gris with their heady brew of voodooized funk and psychedelized rhythm & blues. Plus a rare local appearance by the equally legendary Ponchatoula Soul Queen Irma Thomas, along with singer Cyril Neville and soul-funk-jazz-rock stingers Galactic.

—John Payne

## thu 7/21

### Yoni & Geti

@ THE ECHO

Yoni Wolf and Serengeti have been investigating the divide between indie pop and hip-hop for more than a decade now, both as solo artists and with innumerable collaborative projects, often with acts associated with the L.A.-based experimental hip-hop label Anticon (of which Yoni is a co-founder). They've worked together in the past, but the recently released album *Testarossa* marks their first fully collaborative project as Yoni & Geti. Working with a concept for an unmade film script, Yoni and Geti fully inhabit that imaginary hip-hop/indie-pop divide, adding lush, filtered string arrangements to a rap song about the monotony of working and family life, and another song that has the chorus, "I'd tomahawk your Seminole." You gotta hear it to believe it. —Sam Ribakoff

### Thao & the Get Down Stay Down

@ SKIRBALL CULTURAL CENTER

The Skirball kicks off its annual, free Sunset Concerts series with San Francisco indie-pop adventurers Thao & the Get Down Stay Down. The Westside museum's courtyard, nestled among the Santa Monica Mountains, should provide a fittingly dramatic setting for the arty pop creations of Thao Nguyen, whose fertile brain bursts with a flood of madcap ideas on her latest album, *A Man Alive*. The record is inspired by Nguyen's ambivalent feelings for her father. Producer and Tune-Yards mastermind Merrill Garbus helps arrange and layer Nguyen's eclectic blend of pop hooks, jagged guitar riffs, funky rhythms and spacey embellishments into a weirdly angular but emotionally moving whole. The album closes enigmatically with perhaps its strangest track of all, "Endless Love," a dublike collage of Nguyen's romantic declarations and airy sound effects. —Falling James



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## CLUBS

### ROCK & POP

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

The Humpers, B-Movie Rats, The Crazy Squeeze, Resolutions, Sat., July 16, 8 p.m., \$12. Lowbrow, The Tortured, The Wild Young Hearts, Sterile Jets, Sun., July 17, 8 p.m., \$5.

**AMOEBIA MUSIC:** 6400 Sunset Blvd., Los Angeles. DJ Nobody, DJ Shiva, Fri., July 15, 8 p.m., free.

**AMPLIFY:** 5617 Melrose Ave., Los Angeles. Imani Chyle, Canto, Roxy Floyd, The Josh Rosenblum Band, Fri., July 15, 7:30 p.m., \$12.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles. French Horn Rebellion, Frenship, Tribe Society, Sabrina Claudio, Mon., July 18, 8 p.m., free.

**BEYOND BAROQUE LITERARY ARTS CENTER:** 681 Venice Blvd., Venice. Suzy Williams, Brad Kay, Emily Misch & Flo Lawrence, Sat., July 16, 8 p.m., \$20.

**BLACKLIGHT DISTRICT:** 2500 E. Anaheim St., Long Beach. The Ponderosa Aces, Dallas Moore, Transers, Seatbelt, Tue., July 19, 8 p.m., TBA. See Music Pick.

**BOOTLEG THEATER:** 2200 Beverly Blvd. Pinkwash, Behavior, Fri., July 15, 8:30 p.m., \$7. Segó, Francisco the Man, Nona, Sat., July 16, 8:30 p.m., \$10. Valley Queen, Bjorn & the Sun, Elijah Ocean, Rider Skies, Mon., July 18, 8:30 p.m., free (see Music Pick). P-Lo, Noodles, Caleborate, Tue., July 19, 8:30 p.m., \$13-\$43. Laura Gibson, Mark Eitzel, Wed., July 20, 8:30 p.m., \$12. Rebel & a Basketcase, HXL, Thu., July 21.

**THE BOX:** 805 Traction Ave., Los Angeles. Boxstock: Two Days of Noise & Music, with Artificial Art Ensemble, Telecaves, Gabie Strong, Jorge Martin & Greg Lenczycki, Rick Potts & Joe Potts, Fat & Fucked Up, Extended Organ, Sat., July 16, 2-9 p.m., free. The Tenses, Metal Rouge, Mem I, Waxy, Dinosaurs With Horns, Smegma, Airway, Sun., July 17, 2-9 p.m., free.

**CAFE NELA:** 1906 Cypress Ave. Pat Todd & the Rankoutsiders, The B-Movie Rats, Black Widows, Golden Rulers, Fri., July 15, 8:30 p.m., \$5. Insect Surfers, Third Grade Teacher, Sylvia Juncosa & the Stone Cold Ninjas, Sat., July 16, 8:30 p.m., \$5. Fatso Jetson, Sumo Princess, Sun., July 17, 3 p.m., free. It, Neverland Ranch Davidians, Thu., July 21.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. Billy Vera & the Beaters, Petrella & Mixed Influence, Fri., July 15, 8 p.m., \$24-\$138. The Yardbirds, Thu., July 21, 7 p.m., \$28-\$38.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. Andy Roth, Fri., July 15, 7:30 p.m., free. Dean Mucetti, The Grey Caballeros, Sat., July 16, 8 p.m., free. Pete Anderson, Blue Monday, Sun., July 17, 2 p.m., free; Debra Lee & Trigger Happy, Sun., July 17, 6 p.m., free; The Messaround, with Eddie Daniels, The Jason Gutierrez Three, The Sold & Bones, LoveyDove, Jimmy Angel & the JG3, Sun., July 17, 6 p.m., free. Grasslands, Mon., July 18, 8 p.m., free. Dallas Moore, Thu., July 21, 7:30 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

**COMPLEX:** 806 E. Colorado St., Glendale. Ghost Bath, Underling, He Whose Ox Is Gored, Fri., July 15, 8 p.m., \$10. Dragged Into Sunlight, Primitive Man, Cult Leader, Sat., July 16, 8 p.m., \$10. For the Old Fashioned, DJ Michael Vampire, Sun., July 17, 8 p.m., \$5. Dalek, Godfreekid, Hexxx, Krio, Social Anxiety, Tue., July 19, 8 p.m., \$10.

**DIRTY LAUNDRY:** 1725 N. Hudson Ave., Los Angeles. Ediblehead, Fri., July 15, 10 p.m., free.

**THE ECHO:** 1822 W. Sunset Blvd. In the Red Records' 25th Anniversary, with Gøggs, Boss Hog, Red Aunts, The Side Eyes, Fri., July 15, 8:30 p.m., \$28.50. In the Red Records' 25th Anniversary, with Gøggs, Wand, Sleeping Beauties, Sat., July 16, 4 p.m., \$28.50. Fear of Men, Puro Instinct, Roses, Sun., July 17, 8:30 p.m., \$13.50. Feels, Sex Stains, The Vivids, Traps PS, Mon., July 18, 8:30 p.m., free. Tacocat, The Regrettes, French Vanilla, Tue., July 19, 8:30 p.m., \$11.50 (see Music Pick). Luh, On an On, Oyster Kids, Wed., July 20, 8 p.m., \$10. Yoni & Geti, Go Dark, SwearxxxWords, Thu., July 21, 8:30 p.m., \$10.50-\$19.50 (see Music Pick).

**THE ECHOPEX:** 1154 Glendale Blvd. In the Red Records' 25th Anniversary, with The Oblivians, The Hunches, Meatbodies, Lamps, Fri., July 15, 8 p.m., \$21.50-\$28.50. Pearl Charles, Leo Rondeau, Battlefield, Sun., July 17, 3 p.m., free; Walter Lure, The Gears, Dirty Eyes, Sun., July 17, 9 p.m., \$15. Sports, Kid Bloom, Mon., July 18, 8:30 p.m., \$9.50. Robert Ellis, Leslie Stevens, Thu., July 21, 8 p.m., \$13.50.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Royal Young, Danke, Nina Francis, Fri., July 15, 9:30 p.m.,

\$10. Dutch Party, Bebopalula, Sure Sure, Sat., July 16, 10 p.m., \$5. The Tikiyaki Orchestra, Sun., July 17, 8:30 p.m., \$10. Reggie Watts & Karen, Topanga, Tue., July 19, 9 p.m., \$10. Web Series Unplugged, Wed., July 20, 9 p.m., \$10. Black Sea, La Forza, Sugarcube, Mother Merry Go Round, Thu., July 21, 8:30 p.m.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. The Other Words, Jhey & the Whee, Gfire, Ryan Taylor, Fri., July 15, 7:30 p.m., TBA.

**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Metalachi, Thu., July 21, 9 p.m., TBA.

**FIVE STAR BAR:** 267 S. Main St., Los Angeles. Slig, Irata, Lords of Beacon House, Wed., July 20, 8 p.m., \$8.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. Toys That Kill, Mike Watt & the Missingmen, The Thingz, Sat., July 16, 8 p.m., free.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. The Fall of Troy, Fri., July 15, 7:30 p.m., \$25. Viva Pomona, with Shannon & the Clams, The Frights, Hunny, Surf Curse, Fear of Men, Alice Bag, Vanessa Zamora, Pity Party, Los Blenders, Dream Panther, Rachel Goodrich, Drab Majesty, Vaya Futuro, Cellars, The Soaks, GRMLN, Lina Fornia and others, Sat., July 16, 4 p.m., \$22. Viva Pomona, with Chicano Batman, Gardens & Villa, Speak, Colleen Green, Mangchi, Sadgiri, Winter, Slow Hollows, Lil Peep, Mint Field, Cashius Green, Chico Sonido, Prettiest Eyes, Yanga, The Paranoyds, Marineros, Wild Wing, Ocean Roulette and others, Sun., July 17, 4 p.m., \$22.

**GRAND CENTRAL MARKET:** 317 S. Broadway, Los Angeles. La Victoria, Sun., July 17, 7:30 p.m., free.

**HAROLD'S PLACE:** 1908 S. Pacific Ave., San Pedro. Grievous Angels, The Alley Cats, Mike Watt & the Missingmen, Fri., July 15, 10 p.m., TBA.

**THE HI HAT:** 5043 York Blvd., Highland Park. The Dead Ships, Moon Honey, Veronica Bianqui, Homicide: Life on the Streets, Fri., July 15, 8 p.m., \$10. Naiswan, DJ Orion, Fatlip, Sat., July 16, 8 p.m., \$10. The Big Gone, Extra Spooky, Moondreamzzz, Sun., July 17, 8 p.m., \$5. Bryan John Appleby, Two Sheds, Young Creatures, Mon., July 18, 8 p.m., \$8. Harlan Hodges, Tue., July 19, 8 p.m., free; Uncles, Tuesdays, 8 p.m. Thru July 26, free. Michigan Rattlers, Wed., July 20, 8 p.m., free. Gethen Jenkins, The Freightshakers, Thu., July 21, 8 p.m., \$7.

**HM157:** 3110 N. Broadway, Los Angeles. Miranda Lee Richards, Foxtails Brigade, Wymond Miles, Will Ivy, Camille Mai, Fri., July 15, 7 p.m., TBA.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd. Organ Freeman, WeartheBigBang, Gungor, Caleb Groh, Fri., July 15, 7 p.m., \$15. The Station Breaks, Roses & Cigarettes, Hillary Capps, Oliver Kennan, Sat., July 16, 7 p.m., \$10. Aliah Jey & Mitre, Black Water, Andy Allo, Tue., July 19, 7 p.m., \$12. Gabe Dixon, Keaton Simons, Rococode, Sam Fischer, Wed., July 20, 7 p.m., \$15. Ladies Gun Club, Brian Wright, Aaron Lee Tasjan, Thu., July 21, 7 p.m., \$10.

**LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. The Fulltones, Sun., July 17, 10 p.m., free. Rick Holmstrom, Thu., July 21, 10 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd. Vampires Everywhere, A Poison Alibi, Walwin, Fri., July 15, 7:30 p.m., TBA. Destroyer 666, Ritual Combat, Iconoclast Contra, Mutilacion, Hellfire Deathcult, Sat., July 16, 8 p.m., TBA. Who Killed Spikekey Jacket, Pok Gai, Bed Bugs, La Equi, Cyclosarin, Sun., July 17, 2 p.m., \$8. Motochrist, Rocket to Russia, Tue., July 19, 9 p.m., \$5. Vinnie Caruana, Wed., July 20, 8 p.m., TBA. Niantic, The Big Nothing, Sundown, Dream Vacation, Thu., July 21, 9 p.m., TBA.

**LYRIC-HYPERION THEATER & CAFE:** 2106 Hyperion Ave., Los Angeles. Che Zuro, Shelly Peiken, Michelle Lewis, Bill Berry, Sun., July 17, 7 p.m., \$15.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. Ancients of Analog, Jimmy Angel & the Gutierrez Three, Los Pistoleros, Fri., July 15, 9 p.m., free. Automatic Knives, The Vampire Bunnies, Romance & Rebellion, Sat., July 16, 9 p.m., free. Chris Murray, Sun., July 17, 9 p.m., free.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Richard Buckner, Fri., July 15, 8 p.m., \$20. Vonda Shephard, Sat., July 16, 8 p.m., \$25.

**THE MINT:** 6010 W. Pico Blvd. The Dom Kelly Band, Mane, Johnny Gomez, Common Dear, Emily Zuzik, Fri., July 15, 8 p.m., \$17. Jonah Marais, Sebastian Olzanski, Stew Maloley, Sat., July 16, 1 p.m., \$15-\$54. Trynket, Street Play, The Habbits, The Gorgeous Knights, Four Score Hero, Home Is West, Sun., July 17, 7:30 p.m., \$13. Joe Sumner, Midnight to Monaco, Kaeli Earle, Spirit Tribute, The HiGrounds, Tue., July 19, 7:30 p.m., \$10. EMM, Mindia, Diana Ebe, Dave Gielan, Wed., July 20, 8 p.m., \$15. Lemolo, Ghost Lit


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**SUNDAY - JULY 17**  
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**MONDAY - JULY 18**  
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**WEDNESDAY - JULY 20**  
WEB SERIES UNPLUGGED

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Kingdom, Night Talks, Carson McHone, Thu., July 21, 7 p.m., \$12-\$17.

**MRS. FISH:** 448 S. Hill St., Los Angeles. Denmantau, Fri., July 15, 8 p.m., free. Soul Scratch, Sat., July 16, 8 p.m., free. Pinot, Thu., July 21, 8 p.m., free.

**NON PLUS ULTRA:** 4310 Burns Ave., L.A. Avi Buffalo, Jerry Paper, Michael Seyer, Fri., July 15, 8:30 p.m.

**THE OLD TOWNE PUB:** 66 N. Fair Oaks Ave., Pasadena. El Escapado, Krylons, Mon., July 18, 8 p.m., \$5.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Road, Pioneertown. Mrs. Henry, Fri., July 15, 8:30 p.m., free. Jesika Von Rabbit, Death Valley Girls, Sat., July 16, 8:30 p.m., \$10.

**THE PARK BAR & GRILL:** 2007 W. Burbank Blvd., Burbank. Molly Hanmer & the Midnight Tokers, Birdie Jones, The King Bee Boys, Fri., July 15, 9 p.m., \$5.

**PEHRSPACE:** 325 Glendale Blvd., L.A. Queen Crescent, Maya Songbird, Boyeater, Elliot Reed, Fri., July 15, 9 p.m., \$5. Damion Romero, The Ecstatic Music Band, Liam Mooney, Sat., July 16, 9 p.m., \$5.

**PIG 'N WHISTLE:** 6714 Hollywood Blvd. Josh Warren, Joseph Eid, Mark Newman, Sat., July 16, 8 p.m., \$10.

**THE PROSPECTOR:** 2400 E. Seventh St., Long Beach. Baast, Black Jesus & the Experimentalists, Bobby Blunders, Sat., July 16, 8 p.m., \$5. Junglecats, Tue., July 19, 10 p.m., \$5.

**RECORD SURPLUS:** 12436 Santa Monica Blvd., Los Angeles. Feels, Sat., July 16, 8 p.m., free.

**THE REDWOOD BAR & GRILL:** 316 W. Second St., L.A. Sam Vicari, The Apian Way, Villa Coola, Fri., July 15, 9 p.m., \$5-\$10. Bone Crusher, Hands Like Bricks, Slurred Speech, Since We Were Kids, Sat., July 16, 9 p.m., \$5-\$10. United Defiance, Sun., July 17, 9 p.m., \$5-\$10. Sculpture Club, 20XX, The Tissues, Jody, Wed., July 20, 9 p.m., \$5-\$10.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. Cillie Barnes, Cassandra Violet, Lauren Ruth Ward, Fri., July 15, 8 p.m., free. L.A. Font, Fever Charm, Trickster Guru, Wet & Reckless, So Many Wizards (DJ set), Sat., July 16, 1 p.m., \$5; Funk & Waffles, Sat., July 16, 9 p.m., free. Vanessa Zamora, Marineros, Ela Minus, Mon., July 18, 8 p.m., \$10. Josiah & the Bonnevilles, Wilderado, Denise Love Hewett, Thu., July 21, 7 p.m., \$12.

**ROCK CITY STUDIOS:** 2258 Pickwick Drive, Camarillo. The Garden, Surf Curse, Sadgirl, Residual Kid, Thu., July 21, 7:30 p.m., TBA.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Mon Laferte, Sat., July 16, 9 p.m., \$25-\$60. Slapshot, Poison Idea, Stalag 13, Bad Samaritans, Informal Society, Sun., July 17, 7 p.m., \$16. Olivia Holt, Wed., July 20, 8 p.m., \$22. Banks & Steelz, Thu., July 21.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Cindy Alexander, Stacey K. Black, Sun., July 17, 7 p.m., \$10. Shannon Rae, Wynchester, Allison Hawkins, Thu., July 21, 8 p.m., \$10.

**SASSAFRAS SALOON:** 1233 Vine St. Paper Pilots, Fri., July 15, 10:30 p.m., free. No Small Children, Sat., July 16, 10:30 p.m., free. Molly Miller, Tue., July 19, 10:30 p.m., free. The Singles, Wed., July 20, 10:30 p.m., free. The Chosen Ones, Thu., July 21.

**THE SATELLITE:** 1717 Silver Lake Blvd. Arjuna Genome,

Sun., July 17, 8:30 p.m., \$8. Wrenn, Moderns, Mon., July 18, 9 p.m., free; TeamMate, Mondays, 9 p.m. Thru July 25, free. Lawrence, Wed., July 20, 9 p.m., \$15. Pacific Radio, Jikky Sef, Thu., July 21, 9 p.m., \$8.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. Kassius K, The Dear Pilots, The Rocketz, Megan Neale, Fri., July 15, 8 p.m., \$10. Forebear, Chris Hayzel, Tribal Campagne, Goom, Mon., July 18, 8 p.m., free. Chase Enriquez, Vanessa Silberman, Evol Walks, Sammy Plotkin, Tue., July 19, 8 p.m., \$10. Ezz Rose, Sparrows Gate, Veronica Grim & the Heavy Hearts, Wed., July 20, 8 p.m., \$8.

**THE SMELL:** 247 S. Main St., Los Angeles. Casinos, Minus Light, Fri., July 15, 9 p.m., \$10. Snuff Redux, Maadest, Moaning, Steppe People, Sat., July 16.

**SPACE GALLERY CLAREMONT:** 254 W. Bonita Ave., Claremont. Ralph White, Sat., July 16, 8 p.m.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd. Chubb House, Solid Ray Woods, Fri., July 15, 10:30 p.m.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., Los Angeles. Shannon & the Clams, Fri., July 15, 8 p.m., \$18. Wye Oak, Sat., July 16, 8 p.m., \$20 (see Music Pick). The Church, Wed., July 20, 8 p.m., \$30. Hayes Carl, Thu., July 21, 8 p.m., \$20.

**THE RESERVE:** 650 S. Spring St., Los Angeles. Michael McGehee, Wed., July 20, 10 p.m., \$6.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Parker Millsap, Travis Linville, Fri., July 15, 8 p.m., \$17. The Falcon, The Copyrights, Sam Russo, Mikey Erg, Sat., July 16, 7 p.m., \$17. Phoebe Ryan, Cardiknox, Secret Weapons, Tue., July 19, 8 p.m., \$15. Hey Mercedes, The Velvet Teen, Thu., July 21.

**ULTIMATE STUDIOS INC.:** 13829 Satcoy St., Panorama City. Ships Have Sailed, Ramonda Hammer, Adam Walker, Thu., July 21, 8 p.m., free.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. La Pobreska, Cafe Con Tequila, 23 Skunks, Fri., July 15, 7 p.m., \$10. Born for Burning, Tombstalker, Sakrificer, Pessimist, Leprous, Thu., July 21, 8 p.m., \$7.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. The Dickies, The Queers, Fri., July 15, 8 p.m., TBA. These White Kids, Madchild, Sat., July 16, 8:30 p.m. Paul Cauthen, Thu., July 21, 8:30 p.m.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Tom Kenny & the Hi Seas, Rock Sugar, TKO, The Tazmaniacs, Troy Baker, E.G. Daily, Debi Derryberry, Robbie Rist, Sun., July 17, 7 p.m., \$70. Soul Asylum, Thu., July 21, 7 p.m., TBA.

—Falling James

## JAZZ & BLUES

**ARCADIA BLUES CLUB:** 16 E. Huntington Drive, Arcadia. James Intveld, Bobby Bluehouse, Fri., July 15, 8 p.m.; Sat., Aug. 20, 8 p.m., \$20. Crooked Eye Tommy, Laurie Morvan, Sat., July 16, 8 p.m., \$10.

**AU LAC:** 710 W. First St., Los Angeles. Maryanne Reall, Sat., July 16, 7:30 p.m., \$10-\$25.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Don Randi & Quest, Fri., July 15, 9:30 p.m., \$20; Herb's Organic Quintet, Sat., July 16, 9:30 p.m., \$20. The Jay Smith Group, Sun., July 17, 9:30 p.m., \$15. Leni Stern, Adam Levy, Thu., July 21, 9:30 p.m., \$20.

**BAR FEDORA:** 710 W. First St., Los Angeles. Maryanne Reall, Sat., July 16, 7 p.m., \$20 & \$25.

**BARBARA MORRISON PERFORMING ARTS CENTER:** 4305 Degnan Blvd. Ste. 101, Los Angeles. Jacnique Nina, Victor Orlando, Sat., July 16, 6 p.m., \$10.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. The Ben Williams Group, Fri., July 15, 9 p.m., \$20. The Will Vinson Quintet, Sat., July 16, 9 p.m., \$15. The Max Haymer Trio, Sun., July 17, 9 p.m., \$10. The Keelan Dimick Trio, Mon., July 18, 9 p.m., \$10. Michael Ragonese, Tue., July 19, 9 p.m., TBA. Martin Nevin, Wed., July 20, 9 p.m., \$10. JPV, Thu., July 21.

**BOSTON COURT:** 70 N. Mentor Ave., Pasadena. Josh Nelson, Sat., July 16, 8 p.m., TBA.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd. The Roy Hargrove Quintet, Fri., July 15, 8:30 p.m.; Sat., July 16, 8:30 & 10:30 p.m.; Sun., July 17, 7:30 p.m. Rick Abernathy, Tue., July 19, 8:30 p.m., TBA. Sharon Marie Cline, Wed., July 20, 8:30 p.m., TBA. Candi Sosa, Thu., July 21, 8:30 p.m., TBA.

**HARVELLE'S SANTA MONICA:** 1432 Fourth St., Santa Monica. Matt Mann & the Shine Runners, Fri., July 15, 9 p.m., TBA. Blowin' Smoke & the Fabulous Smokettes, Sat., July 16, 9:30 p.m., \$10. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

**HARVELLE'S LONG BEACH:** 201 E. Broadway, Long Beach. Heavenly Trip to Hell, Last Fix, Animas, Sun., July 17, 5 p.m., \$10. The Blind Lemon Peel Blues All-

Stars, Thu., July 21, 9 p.m., TBA.

**MALARKEY'S GRILL & IRISH PUB:** 168 N. Marina Drive, Long Beach. The Chambers Brothers, The Guitar Shorty Band, in a benefit for Guitar Shorty, Sat., July 16, 2-6 p.m., \$20.

**MAVERICK'S FLAT:** 4225 Crenshaw Blvd., Los Angeles. Benn Clatworthy, Sun., July 17, 6 p.m., TBA.

**SANTA MONICA PUBLIC LIBRARY, MAIN BRANCH:** 601 Santa Monica Blvd., Santa Monica. Areni Agabian & Alex Cline, Wed., July 20, 7:30 p.m., free.

**SKY ROOM AT THE BREAKERS:** 40 S. Locust Ave., Long Beach. Sharon Marie Cline & the Bad Boyz of Jazz, Fri., July 15, 7:30 p.m., free.

**SPAGHETTINI SEAL BEACH:** 3005 Old Ranch Parkway, Seal Beach. Gregg Karukas, Sat., July 16, 8 p.m.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. The Carl Saunders Quartet, Fri., July 15, 9 p.m., free. The Bob Reynolds Quartet, Sat., July 16, 9 p.m., free. Katharine McPhee, Sun., July 17, 8:30 p.m., \$35. Maria Conchita Alonso, Tue., July 19, 8 p.m., \$30. Victoria Noyes, Wed., July 20, 7:30 & 9 p.m., \$20. The Doug Webb Quartet, Thu., July 21, 6:30 p.m., free.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Allee Willis, Thru July 15, 7:30 p.m., \$25 & \$40. The George Kahn Quartet, Sun., July 17, 8 p.m., \$15 & \$35. The Chris Fishman Quintet, Mon., July 18, 8 p.m., TBA. Julia Vari, Tue., July 19, 7 p.m., \$10.

**WEST RESTAURANT & LOUNGE:** 170 Church Lanene, Los Angeles. The Donna Butler Quartet, third Tuesday of every month, 7 p.m. Thru July 19, free.

**WORLD STAGE PERFORMANCE GALLERY:** 4321 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 7:30 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

**THE YORK:** 5018 York Blvd., Highland Park. The Elliott Caine Quintet, Sun., July 17, 7:30 p.m., free.

—Falling James

## COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Ukulele Kanikapila, Cali Rose, Sat., July 16.

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. The Fancies, Groovy Rednecks, Talkin' Treason, Sat., July 16, 9 p.m., free. The Dafni Amirsakis Birthday Celebration, a tribute to the late singer, with Dan Janisch, Ben Vaughn, David Serby, Teresa Cowles, Adam Marsland, Brian Whelan, Rich McCulley, Sarah Stanley, Rick Shea, Don Heffington, Bliss Bowen, Amilia Spicer, Ronee Blakley, Christina Ortega, Vicki Hill, Madame Pamita, Fur Dixon, Kip Boardman, Peter Fahey, Ruthann Friedman, Terry Okey and many others, Sun., July 17, 3-11 p.m., free. Gene Williams, Tue., July 19, 9 p.m., free. Sarah Kramer, Wed., July 20.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. The Duo-Tones, Fri., July 15, 8 p.m., \$15. Laurence Juber, James Lee Stanley, Sun., July 17, 2 p.m., \$20.

**COWBOY COUNTRY:** 3321 E. South St., Long Beach. Brian Lynn Jones, Fri., July 15, 7 p.m., \$5. Paul Justin, Sat., July 16, 7 p.m., \$5. The Rob Staley Band, Wed., July 20, 7 p.m., \$3.

**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. Jimi Nelson, July 15-16, 8 p.m., free. Heather Myles, Sun., July 17, 6 p.m., free. The Rye Brothers, July 21-22, 8 p.m., free.

**EB'S BEER & WINE BAR, FARMERS MARKET:** 6333 W. Third St., Los Angeles. Hollywood Blues Destroyers, Sat., July 16, 7:30 p.m., free.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. The Twains, Fri., July 15, 9 p.m., free. The Bernie Dresel Big Band, Sun., July 17, 4 p.m., free; Doña Oxford, Sun., July 17, 8 p.m., free. Dave Stuckey's Hot House Gang, Mon., July 18, 9 p.m., free. Debra Watson & the Smokin' Aces, Tue., July 19, 9 p.m., free. Orquesta Charangoa, Wed., July 20, 9 p.m., free. Crown City Bombers, Thu., July 21, 9 p.m., free.

—Falling James

## DANCE CLUBS

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. DJ Chris Ziegler, Fri., July 15, 9 p.m., \$5-\$7.

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Nina Las Vegas, DJ Slink, Snappy Jit, Fri., July 15, 9:30 p.m., TBA. Nifra, Adina Butar, Grube & Hovsepian, Dave Neven, Bobina, Sat., July 16, 10 p.m., TBA. Tokyo Nebuta, Sun., July 17, 3 p.m., TBA.

**CREATE NIGHTCLUB:** 6021 Hollywood Blvd. Jordan V, Fri., July 15, 10 p.m., \$20-\$30. Eva Shaw, Posso, Sat., July 16, 10 p.m., TBA. Pop City, Wed., July 20, 9 p.m.

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

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Hermitude, Stöoki Sound, KRNE, Fri., July 15, 10 p.m.; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Audion, DJ Three, Sat., July 16, 10 p.m., TBA.

**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Afrolicious Party, Wed., July 20, 9 p.m., TBA.

**FIGAT7TH:** 735 S. Figueroa St., Los Angeles. Miles Bonny, Anthony Valadez, Sat., July 16, 4 p.m., free.

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

**LOS GLOBOS:** 3040 Sunset Blvd. Banjee Ball, Sun., July 17, 7 p.m. Courteous Family, Thu., July 21.

**SANTA MONICA PIER:** 200 Santa Monica Pier, Santa Monica. Hushfest, with DJ Evil E, DJ Dan Wilcox, Sat., July 16, 7 p.m.-midnight, \$10 & \$45.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave. Moon Boots, Roy Davis Jr., Option 4, Dino Soccio, Fri., July 15, 10 p.m., \$20 (see Music Pick). Sharam, Kidd Kitt, Sat., July 16, 10 p.m., \$20. Guti, Mon., July 18, 10 p.m., \$10. Spaceyacht, Tue., July 19, 10 p.m., \$6.66.

**THE STUDY HOLLYWOOD:** 6356 Hollywood Blvd., Los Angeles. Club Gender, Thursdays, 10 p.m.

**UNION NIGHTCLUB:** 4067 Pico Blvd. United States of Bass, with DJ Quik, Egyptian Lover, Arabian Prince, Big Freedia, Fri., July 15, 9 p.m., \$10 & \$15 (see Music Pick). Club Enigma, Sat., July 16, 9 p.m.; Fly Hii, Dim Mak, Gitchii, R3LL, Sat., July 16, 9 p.m., free. X&G, Huxley Ann, On the Low, Chris B, Thu., July 21.

—Falling James

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

## CONCERTS

### FRIDAY, JULY 15

**ATTIC EMPIRE:** 12 p.m., free. Pershing Square, 532 S. Olive St., Los Angeles.

**GO BABYMETAL:** 8 p.m., \$39.50-\$59.50. The Wiltern, 3790 Wilshire Blvd. See Music Pick.

**BANDA MS:** 8 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

**DARLINGSIDE:** 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

**DIANA ROSS:** 8 p.m., \$14-\$182. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**FAT NICK:** With Mikey the Magician, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**FRIDAY FLIGHTS:** With Chris Cohen, Songs of Eurydice, Andrew Tholl and others, 6 p.m., free. The Getty Center, 1200 Getty Center Drive, Los Angeles.

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

**MON LAFERTE:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**PAKO ESKORBUTO:** With Ruleta Rusa, Generacion Suicida, Konflicto de Libertad, 8 p.m., \$18-\$60. The Regent Theater, 448 S. Main St., Los Angeles.

**PITBULL:** With Prince Royce, Farruko, 7 p.m., \$29.95-\$139.95. Honda Center, 2695 E. Katella Ave.

**POISON IDEA, J.F.A., SLAPSHOT:** With Luicidal, Bad Samaritans, 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**RAYLAND BAXTER:** 7:30 p.m., free. Figat7th, 735 S. Figueroa St., Los Angeles.

**RYAN CROSS, SPANKY WILSON:** 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**SENSES FAIL:** With Souvenirs, in the Constellation Room, 9 p.m., \$19. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**STYX:** 8 p.m., TBA. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

**TIGER ARMY:** With Jonny Two Bags, Reckless Ones, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.

### SATURDAY, JULY 16

**GO BAABA MAAL, CLASSIXX, BRAZILIAN GIRLS:** 7 p.m., free. Century Park, 2000 Avenue of the Stars, Century City.

**BANDA MS:** 8 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

**GO THE BIG PINK:** With The Bulls, Kav, L.A. Drones, 8 p.m. The Regent Theater, 448 S. Main St.

**BOSTON:** 8 p.m., TBA. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

**GO CHINATOWN SUMMER NIGHTS:** With Blondfire, Groves, Sophie & the Bom Boms, Braeves, Taylor Grey, Emerson Star, Swerve, 5 p.m., free. Chinatown Central Plaza, 727 N. Broadway, Los Angeles.

**COLORADO STREET BRIDGE PARTY:** With Crimson Crowbar, The Alumni Acoustic, Mercy & the Merketts,

The Crane Lake Serenaders, Wreck N Sow, HiBeamz, Snotty Scotty & the Hankies, plus a silent disco, classic-car show, food booths and kids' games, 6 p.m., \$9-\$18. Defenders Park, corner of Orange Grove & Colorado blvds., Pasadena.

**DAKAH HIP-HOP ORCHESTRA:** 8 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

**DARIUS RUCKER:** 7 p.m., TBA. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

**DIANA ROSS:** 8 p.m., \$17-\$189. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**GOO GOO DOLLS:** With Collective Soul, Tribe Society, 6:30 p.m.. Santa Barbara Bowl, 1122 N. Milpas St.

**JULIAN ALVAREZ:** 7 p.m., \$44-\$180. The Forum, 3900 W. Manchester Blvd., Inglewood.

**MARILYN MCCOO & BILLY DAVIS JR.:** 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey.

**MELENA & LADIES OF SALSA:** 5 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**PATRICK DRONEY:** 8 p.m., free. Grand Central Market, 317 S. Broadway, Los Angeles.

**PHOEBE RYAN:** With Secret Weapons, in the Constellation Room, 9 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO PUNK SWAP MEET:** With music from Rikk Agnew, The Boxheads, Navanax, Infirmities, Liquor Locos, Fatal Error and For Sale, plus book signings by Chris D. and Michael Essington (*Misconceptions of Hell*), 4 p.m., \$7. Knights of Columbus Hall, 21433 Strathern St., Canoga Park.

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

**RICK SPRINGFIELD:** With Loverboy, The Romantics, 8 p.m. The Greek Theatre, 2700 N. Vermont Ave.

**SAM LLANAS:** 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

**GO SCREECHING WEASEL, THE DICKIES:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd.

**SINVERGUENZA:** 8 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.

**GO SUMMER ON SEVENTH:** With The Gaslamp Killer, J Rocc, The Miguel Atwood-Ferguson Ensemble, plus art installations, 6 p.m., \$45. Inner City Arts, 720 Kohler St., Los Angeles. See Music Pick.

**SUNIDHI & AYUSHMANN:** Bollywood comes to the LBC, 6:30 p.m., \$49-\$379. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

**SURF RODEO:** With Dirty Rice, Jukebox 101, Tunnel Vision, SWMRS, Residual Kid, Chugboat, Mark Masson, Sweet Reaper, Hy Brasil, Word Sauce, The Navanax, Herbal Rootz and others, 8 a.m.-8 p.m., \$35. Pierpont Beach, Seaward Ave., Ventura.

**TASTE OF CHAOS:** With Dashboard Confessional, Taking Back Sunday, Saosin, The Early November, Senses Fail, Quicksand, The Get Up Kids, The Anniversary, Hot Rod Circuit, The Starting Line, Reggie & the Full Effect, 2 p.m., TBA. San Manuel Amphitheater, 2575 Glen Helen Parkway, San Bernardino.

**UNDER THE STREETLAMP:** With Powerhouse, 6:30-10:30 p.m., \$15. Starlight Bowl, 1249 Lockheed View Drive, Burbank.

**UNITED FORLANDO:** With The Gay Men's Chorus of L.A., the cast of *Hit the Wall* and others, 8 p.m., \$25-\$45. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**WAR, LOS AMIGOS INVISIBLES:** 8 p.m., free. Pershing Square, 532 S. Olive St., Los Angeles.

**WE ARE SCIENTISTS:** With The Palms, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**WIDESPREAD PANIC:** 7:30 p.m., \$49.50-\$69.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

### SUNDAY, JULY 17

**BANDA MS:** 8 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

**CASH UP FRONT:** 6 p.m., free. Memorial Park, 222 W. Sierra Madre Blvd., Sierra Madre.

**DEXTER STORY'S WONDEM:** 5-9 p.m., \$15. Japanese American Cultural & Community Center, 244 S. San Pedro St., Los Angeles.

**DOUBLE G NINENET:** 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

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

**GOO GOO DOLLS:** 7:15 p.m., \$37.50-\$85. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

**MICHAEL BLANCHARD, LOS CALIFORNIOS, VINNIE MONTAÑA:** 3 p.m., free. Fowler Museum at UCLA, Sunset & Westwood blvds., Westwood.

**OZOMATLI:** 8:30 p.m., TBA. OC Fair & Event Center, 88

Fair Drive, Costa Mesa.

**GO PANTEÓN ROCOCÓ, TIJUANA NO!:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO THE PSYCHEDELIC FURS, THE CHURCH, THE FIXX:** 7 p.m., TBA. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

**GO STING, PETER GABRIEL:** 7 p.m., \$40-\$250. Hollywood Bowl, 2301 Highland Ave. See Music Pick.

**SURF RODEO:** With The English Beat, Bog Log III, Raging Arb & the Redheads, No Duh, Riley Real, Law, Hubcap Stealers, The Pullmen, Hayley & the Crushers, Reverend Red, Ska Daddyz, Justine & the Highs, The Jelly and others, 8 a.m.-8 p.m., \$35. Pierpont Beach, Seaward Ave., Ventura.

### MONDAY, JULY 18

**GO STING, PETER GABRIEL:** 7:30 p.m. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

**SUPER WHATEVR:** With Arms Akimbo, Royaljag, in the Constellation Room, 9 p.m., \$8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

## TUESDAY, JULY 19

**LAVAY SMITH & HER RED HOT SKILLET LICKERS:** 7 p.m., free. Hollywood & Highland, 6801 Hollywood Blvd., Los Angeles.

**THE SHAKES:** With Night Air, Bear Fight, in the Constellation Room, 8 p.m., \$8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

## WEDNESDAY, JULY 20

**GO BÉLA FLECK, CHRIS THILE:** 8:30 p.m. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

**A CERTAIN GROOVE:** 12 p.m., free. Pershing Square, 532 S. Olive St., Los Angeles.

**DIXIE CHICKS:** With Augustana, Smooth Hound Smith, 7 p.m. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

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

**THE OFFSPRING:** With Jonny Two Bags, 7:30 p.m., TBA. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

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**RETRO-SOUL:** 6:30 p.m., free. Verdugo Park, 1621 Cañada Blvd., Glendale.

**SMASH MOUTH:** With Brian Vander Ark, 7:30 p.m., free. The Grove at Farmers Market, 189 Grove Drive.

**STREETLIGHT MANIFESTO:** 8 p.m., \$22. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO YES WE CAN CAN: AN ALLEN TOUSSAINT**

**SALUTE:** With Dr. John, Irma Thomas, Cyril Neville, Galactic, The Allen Toussaint Band, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

**THURSDAY, JULY 21**

**AJ RAFAEL:** 6:30 p.m., free. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

**ANDY GRAMMER, RACHEL PLATTEN:** 7 p.m., TBA. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

**BLACK RABBIT KABARETT:** 9 p.m., \$12.50-\$247.50. The Regent Theater, 448 S. Main St., Los Angeles.

**DJ GARTH TRINIDAD:** 4:30 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

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

**MARK CHRISTIAN MILLER:** 6 p.m., TBA. Descanso Gardens, 1418 Descanso Drive, La Cañada Flintridge.

**MEGAN HILTY:** 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey.

**ORQUESTA TABACO Y RON:** 7 p.m., free. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.

**GO THE PSYCHEDELIC FURS:** With Day Wave, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

**RJ:** 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd.

**GO THAO & THE GET DOWN STAY DOWN:** With DJ Tahl K, 8 p.m., free. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles. See Music Pick.

—Falling James

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**ANGELES:** Sun., July 17, 3 p.m., \$30-\$65. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**IPALPITI ORCHESTRA:** Tue., July 19, 7:30 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

**IPALPITI ORCHESTRA & SOLOISTS:** Eduard Schmieder conducts selections by Mendelssohn, Vivaldi and Franz Waxman, Fri., July 15, 8-10 p.m., \$59-\$99. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**IPALPITI SOLOISTS, DUO GURFINKEL:** The musicians disburse a program TBA, Sun., July 17, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**IPALPITI & SASHA'S BLOC:** The chamber musicians and the jazz combo mix and match influences, including Joplin and Gershwin, Wed., July 20, 7:30 p.m., \$50 & \$200. Greystone Mansion & Park, 905 Loma Vista Drive, Beverly Hills.

**KATHY MARSH & TIMM BOATMAN:** Flutist Marsh and percussionist Boatman assemble selections by Kent Kennan and Petar Obradovic, Wed., July 20, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

**GO L.A. PHILHARMONIC:** Gustavo Dudamel conducts a concert performance of Leonard Bernstein & Stephen Sondheim's *West Side Story*, Tue., July 19, 8 p.m., \$1-\$149 (see GoLA). The masterful Chinese pianist Yuja Wang dazzles with speed, dexterity, inventive phrasing and awe-inspiring dynamic range in a program of rhapsodic music by George Gershwin and Maurice Ravel, conducted by Gustavo Dudamel, Thu., July 21, 8 p.m., \$1-\$149. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**POLLI CHAMBERS-SALAZAR:** The pianist evokes the art of Paul Klee, Sat., July 16, 5 p.m., \$12. Norton Simon Museum, 411 W. Colorado Blvd., Pasadena.

**GO SUSIEN CHENG:** The musician unveils Chinese classical sounds and ambient folk in the garden after a lecture about the art of Chinese painted panorama displays, Sun., July 17, 6:30 p.m., \$15. The Velaslavasay Panorama, 1122 W. 24th St., Los Angeles. See GoLA.

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**RICHELLE RYAN**  
XXX ADULT FILM SUPERSTAR

**TWO NIGHTS ONLY**

**JULY**  
15TH & 16TH

**SHOWTIMES 11PM & 1AM**

**1/2 OFF ENTRY**  
This coupon is good for 1/2 off entry into Spearmint Rhino - City of Industry. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.  
SPEARMINT RHINO GENTLEMEN'S CLUBS  
LA WKLY RHO ADULT CABARET Expires 7-31-16



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

**Happy HOUR**  
AT DAMES LA!

**\$1 WINGS** **\$6** BBQ CHICKEN OR PEPPERONI PIZZA

**BOOK A TABLE TODAY**

WORLD JUNIOR WELTERWEIGHT CHAMPIONSHIP  
**CRAWFORD UNIFICATION POSTOL**  
SATURDAY, JULY 23 9<sup>PM</sup>/6<sup>PM</sup>  
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WORLD CHAMPIONSHIP UNDERCARD  
GILBERTO RAMIREZ VS. DOMINIK BIRTSCH  
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LAWEEKLYFREE EXPIRES 09-01-16

f i

**SPEARMINT RHINO GENTLEMEN'S CLUBS**

2020 E. OLYMPIC BLVD. LOS ANGELES 90021 (213) 629-9213  
M-W: NOON-2AM TH: NOON-3AM F: NOON-4AM SAT: 1PM-4AM SUN: 6:30PM-2AM

**FREE ENTRY OPEN - 6PM DAILY**

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**WEEKLY SPECIALS**

**U-CALL-IT MONDAYS**  
\$5 U-CALL-IT ON CALL LIQUOR  
\$1 WINGS TIL MIDNIGHT

**BOURBON & BEER TUESDAYS**  
\$5 CRAFT BEER PINTS  
\$5 MAKERS, JACK & CROWN BOTTLE SPECIALS  
\$5 FRENCH FRIES, BEEF SLIDERS, BONELESS CHICKEN STRIPS, & CHEESE QUESADILLAS

**TWO DOLLAR WEDNESDAYS**  
\$2 STEAKS  
\$3 WELLS & DOMESTIC BEERS (TIL MIDNIGHT)

**FIVE DOLLAR THURSDAYS**  
\$5 JAGER, JAMESON, & FIREBALL ALL DAY  
\$6 SIGNATURE BURGERS (FRIES NOT INCLUDED)

**MEXI-CALI SUNDAYS**  
\$2 TACOS  
\$5 MARGARITAS (WELL)  
\$10 MODELO PITCHERS



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660  
Public Notices

**ORDER TO SHOW CAUSE  
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Case No. NS032302  
Superior Court of California  
County of Los Angeles lo-  
cated in 275 Magnolia Ave,  
Long Beach, CA 90802. On  
6/16/16 - in the matter of  
petitioner: **Mark Warren  
Johnson**. It is hereby or-  
dered that all persons inter-  
ested in the above-entitled  
matter of change of name  
appear before the above-  
entitled court as follows to  
show cause why the peti-  
tion for change of name  
should not be granted. Lo-  
cated at 275 Magnolia Ave,  
Long Beach, CA 90802, Suite  
3101 - Governor George  
Deukmejian Courthouse.  
And a petition for change  
of name having been duly  
filed with the clerk of this  
Court, and it appearing  
from said petition that said  
petitioner(s) desires to  
have his name changed  
from: **Mark Warren John-  
son to Mark Warren  
Cairns-Johnson**. Now  
therefore, it is hereby or-  
dered that all persons inter-  
ested in the said matter of  
change of name appear as  
indicated herein above then  
and there to show cause  
why the petition for change  
of name should not be  
granted. It is further or-  
dered that a copy of this  
order be published in the  
LA Weekly, a newspaper of  
general circulation for the  
County of Los Angeles,  
once a week for four (4)  
successive weeks prior to  
the date set for hearing of  
said petition. Set to publish  
06/23/16, 06/30/16,  
07/07/16, 07/14/16. Dated:  
June 22nd, 2016

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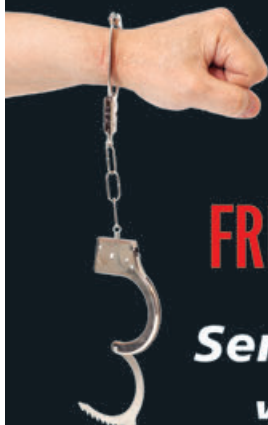
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- 1 Pico @ Shutters on the Beach
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- Abigaile
- AKASHA
- Alimento
- Anarbagh Beverly Hills
- Aqui es Texcoco
- Artisan House
- Bacari PDR
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- Badmaash Indian Gastropub
- BALEENKitchen
- barcito
- Barrique
- Belcampo Santa Monica
- Bella Sera Trattoria
- Bettolino Kitchen
- Birch
- BLD Restaurant
- Blue Cow Kitchen & Bar
- Blue Plate Oysterette - W. 3rd Street
- Blue Stove at Nordstrom Santa Monica Place
- Blvd 16
- BOA Steakhouse - Santa Monica
- - West Hollywood
- Border Grill - Downtown LA
- - Santa Monica
- Bottlerock - Downtown LA
- Bouchon Bistro
- Bourbon Steak Los Angeles
- Brunello Trattoria
- Cafe Bizou - Pasadena
- - Sherman Oaks
- Café Gratitude - Arts District
- - Larchmont
- - Venice
- Café Pacific at Trump National Golf Club
- Café Pinot
- Canal Club
- Canoe House
- Carbon Beach Club
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- Catch
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- Fin Restaurant
- Firefly
- Fishing with Dynamite
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- - El Segundo
- - L.A. LIVE
- - Woodland Hills
- Flores and Sons
- Fogo de Chão Churrascaria - Beverly Hills
- - Downtown LA
- FOH
- Ford's Filling Station L.A. LIVE
- Frida Restaurant Americana
- Fritzi
- fundamental LA
- Gaucho Grill - Brentwood
- - Burbank
- - Long Beach
- Gracias Madre
- Green Street Tavern
- Gusto
- Gyu-Kaku - Beverly Hills
- - Burbank
- - Cerritos
- - Pasadena
- - Sherman Oaks
- - Topanga Canyon
- - Torrance
- - West Los Angeles
- Hanjip Korean BBQ
- Herringbone Santa Monica
- Hinoki & the Bird
- Horse Thief BBQ
- House of Meatballs
- Hyperion Public - Studio City
- Il Cielo Restaurant
- Il Fornaio - Beverly Hills
- - Manhattan Beach
- - Pasadena
- - Woodland Hills
- Il Forno Ristorante
- Industriel
- Inotheke
- Ivory on Sunset
- Jar
- K Ramen. Burger. Beer.
- K-ZO
- Kabuki Japanese Restaurant - Cerritos
- - Hollywood
- - Old Pasadena
- - Woodland Hills

- Katana
- Katsuya - Brentwood
- - Glendale
- - Hollywood
- - L.A. LIVE
- KazuNori : The original Hand Roll Bar - Downtown LA
- - Westwood
- Kendall's Brasserie and Bar
- Knuckle & Claw - East
- - West
- Koi Restaurant & Lounge
- Kravings Brazilian Fusion Steakhouse
- L'Ami
- L'Ebaes
- L'Assiette Steak Frites
- La Bohème
- LA Prime
- La Vecchia Cucina
- Lawry's The Prime Rib
- Le Petit Paris
- Ledlow
- Little Next Door
- Locanda del Lago
- Locanda Veneta
- Longitude Bar + Restaurant
- Loteria! Grill - Hollywood
- Lucques
- LUKE Bar & Restaurant
- Lukshon
- Luminarias
- M Grill
- M.B. Post
- Maison Akira
- Malbec - Pasadena
- - Santa Monica
- - Toluca Lake
- Malibu Fish Grill + BAR
- Mama Shelter
- Manhattan House
- Maradentro Studio City
- Maré
- Mari | Los Angeles
- Mariposa at Neiman Marcus
- Meat District Co.
- MEET in Paris
- MESSHALL
- Mi Piacé
- Michael's on Naples Ristorante
- Michael's Pizzeria - Downtown Long Beach
- Michael's Restaurant
- Mistral
- Morton's The Steakhouse - Beverly Hills
- - Burbank
- - Downtown LA
- - Woodland Hills
- Moruno - The Original Farmers Market
- Mr. C Beverly Hills
- Mr. Chow - Beverly Hills
- - Malibu Country Mart
- Mud Hen Tavern
- Nick & Stef's Steakhouse
- NM Cafe at Neiman Marcus Topanga
- Noé Restaurant & Bar
- Obica' Mozzarella Bar, Pizza e Cucina - Santa Monica
- Ocean Prime
- Odyssey
- Ohana Poke Co. - DTLA
- Ohana Poke/Sopressata - Silver Lake
- Oliver's Prime Steakhouse
- Open Sesame Grill
- Osteria Mamma
- Osteria Venice West
- OTUS Thai Kitchen & Coffee
- Panzarella Ristorante

- Papilles
- Petrossian Paris Restaurant & Boutique
- Pitchouin!
- Pizzeria Il Fico
- Pizzeria Mozza - L.A. LIVE
- Plan Check Kitchen + Bar - Downtown LA
- - Fairfax
- - Sawtelle
- Pok Pok LA
- POP Champagne & Dessert Bar
- POT
- Prospect Gourmand
- Public School 213 - Downtown LA
- Public School 310 - Culver City
- Public School 805 - Westlake Village
- Public School 818 - Sherman Oaks
- Rao's Hollywood
- Ray's and Stark Bar
- Red Moon Lounge
- Red O Cuisine by Rick Bayless - LA
- - Santa Monica
- Red Room Food & Wine Bar
- Redbird
- RockSugar Pan Asian Kitchen
- ROKU
- Rosa Mexicano at L.A. LIVE
- Running Goose
- Ruth's Chris Steak House - Beverly Hills
- - Marina del Rey
- - Pasadena
- - Woodland Hills
- Sage Vegan Bistro - Culver City
- - Echo Park
- Sambar
- Sarita's Pupuseria
- Sausal
- Second City Bistro
- Sesame Grill
- Seta Dine : Lounge
- Shiro Restaurant
- Simbal
- Skylight Gardens
- smoke.oil.salt.
- SOL Cocina Playa Vista
- Sotto
- Spice Affair
- STK Los Angeles
- SUGARFISH by Sushi Nozawa - Beverly Hills
- - Brentwood
- - Calabasas
- - Downtown LA
- - Hollywood
- - La Brea
- - Marina del Rey
- - Pasadena
- - Santa Monica
- - Studio City
- Summer Fish & Rice
- Sunny Spot
- Sushi Roku - Pasadena
- - Santa Monica
- TAIX French Restaurant
- Tam O'Shanter
- Taste at the Palisades
- Taste on Melrose
- Tavern
- Terrine
- The Albright
- The Bellwether
- The Briks
- The Brixton
- The Church Key
- The Corner Door
- The Derby Restaurant
- The Detour Bistro Bar
- The Eclectic Fine Food & Spirits
- The Farm of Beverly Hills
- The Federal Bar - North Hollywood
- The Front Yard
- The Grill On The Alley - Beverly Hills
- - Hollywood
- - Westlake Village
- The Hart and The Hunter
- The Hungry Cat - Hollywood
- - Santa Monica
- The Independence
- The Larder at Burton Way
- The Little Door
- The Melting Pot - Westlake Village
- The Penthouse at The Huntley
- The Pikey
- The Raymond Restaurant
- The Reef Restaurant
- The Restaurant at The Standard, Downtown LA
- The Roof on Wilshire
- The Sky Room
- The Smoke House
- The Stinking Rose
- The Strand House
- The Terrace at The Langham, Pasadena
- The Tower Bar
- The Wallace
- TKF Tumanyan Khinkali Factory
- TLT Food - Westwood
- Tortilla Republic - WeHo
- Tres by José Andrés - Upper West
- Upstairs 2
- Valentino Restaurant
- Vegetable
- Villa Restaurant
- Vincenti Ristorante
- Vino Wine & Tapas Room

- Viviane
- WADATSUMI by Harikawa
- Water Grill - Downtown LA
- - Santa Monica
- WeHo Bistro
- Whiskey Red's
- Wildcraft
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