John David Washington on *BlacKkKlansman* • Black Metal Goes Mainstream

LA WEEKLY

AUGUST 10 - 16, 2018 / VOL. 40 / NO. 38 / LAWEEKLY.COM



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BILLY SHIRE, THE MAN BEHIND SOAP PLANT, WACKO AND LA LUZ DE JESUS, HAS SPENT HALF A CENTURY DEFINING LOS ANGELES' ARTISTIC VISION

BY LINA LECARO

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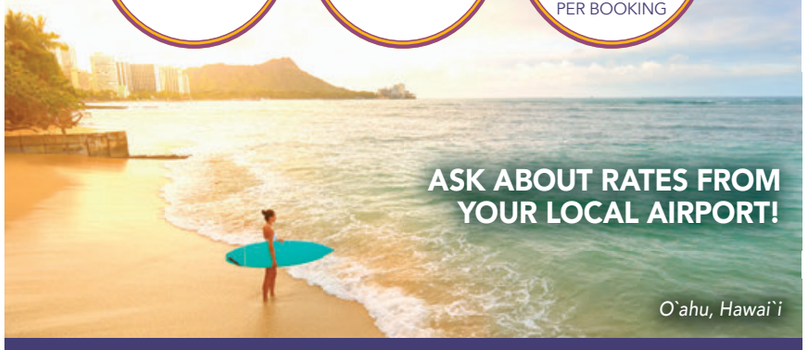
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GO LA

Week of AUG. 10–16

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P. 7 **SUN** A COMEDY FESTIVAL COMES TO BEAUTIFUL DOWNTOWN BURBANK

P. 8 **TUE** CREEPY PUPPETS GET THEIR MOMENT IN THE SPOTLIGHT



P. 9 **THU** THE MC5'S WAYNE KRAMER TALKS ABOUT *THE HARD STUFF*

fri 8/10

DANCE

Isadora Makes Her Debut

Regarded as *the* ballerina of this generation, Natalia Osipova starred at Russia's Bolshoi before moving to international stardom, guesting with American Ballet Theater and currently the reigning ballerina at Britain's Royal Ballet. In ***Isadora***, Osipova steps away from classical ballet tutus and into the world of Greek tunics favored by modern-dance pioneer Isadora Duncan. Osipova is no stranger to contemporary movement, her versatility is legendary, and the choreographer, Vladimir Varnava, is a rising star in Russia and gaining his own international reputation. The drive to Orange County for *Isadora*'s world premiere may be daunting, but the alternative is heading to Moscow in September, the only other scheduled performances. *Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa; Fri., Aug. 10, 7:30 p.m.; Sat., Aug. 11, 2 & 7:30 p.m.; Sun., Aug. 12, 1 p.m.; $29-$169. scfta.org.* –Ann Haskins



Natalia Osipova in *Isadora*. See Friday.

PHOTO BY SERGEI MISENKO

FOOD/DRINK

Nighttime Cravings

What's that tickling your nostrils? Aside from the faint smell of horses, it's the alluring scent of a smorgasbord of delicious Asian and Asian-inspired foods at the **626 Night Market**. If there's a dish you've been craving, chances are you'll find it here. Previous iterations of the night market have had it all: bubble waffles, boba in all manner of drinks and vessels, sushi burritos, ramen burgers and *bao*, to touch just the tip of this gastronomic iceberg. Expect to be a glutton and savor every moment of this nocturnal wonderland. There also will be vendors, art to appreciate and live music. *Santa Anita Park, 285 W. Huntington Drive, Arcadia; Fri.-Sat., Aug. 10-11, 4 p.m.-1 a.m.; Sun., Aug. 12, 4 p.m.-mid.; $5 (cash only). 626nightmarket.com.* –Avery Bissett

sat 8/11

ART

From Blight to Bright

When the people of de LaB talk about making L.A. a better place, they back it up with action, sourcing support and grant funding for innovative, art- and design-based projects that deserve a closer look. And on their free culture and cocktails public tours, they love to go deep on the city's most fascinating neighborhoods. This afternoon, it all converges with this art walk exploring Gabba Gallery in Historic Filipinotown and the 100-plus murals that have proliferated during its four years of the beloved "**Alley Project**." Starting at the gallery, where a current show pays homage to the soul of music in street art, the tour is organized by L.A. Art Tours and led by the gallery and the project's capo, Jason Ostro. At the end, there are drink specials at nearby Genever, a female-owned mixology emporium with a colorful and distinct local flair. *Gabba Gallery, 3126 Beverly Blvd., Westlake; Sat., Aug. 11, 3-5 p.m.; free. (323) 604-4186, designeastoflabrea.org/events.* –Shana Nys Dambrot

FILM

Sleepover With Spirits

Even ghosts get lonely, but the restless spirits at Hollywood Forever usually get a lot of company each summer when the cemetery hosts film screenings and concerts on its spacious grounds. Cinespia's annual **Slumber Party** offers the chance to stay up all night in the graveyard and commune with both living and dead. This year's edition is an aptly bewitching triple feature, starting with 1996's *The Craft*, featuring Robin Tunney, Fairuza Balk, Neve Campbell and Rachel True as a coven of teen witches testing their powers. That's followed by *Practical Magic* with Sandra Bullock and Nicole Kidman. The night concludes with the arch merriment of *The Witches of Eastwick*, in which Susan Sarandon, Michelle Pfeiffer and Cher torment a devilish Jack Nicholson. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Aug. 11, 9 p.m.; $12-$29. (323) 469-1181, cinespia.org.* –Falling James

SHOPPING

Inspired by Africa

The vibrant mix of color and geometric pattern that typifies African clothing has been reinterpreted by many skilled stylists and designers of late, and the work of Ray Darten by Yetunde Olukoya is a potent example. At the **Ray Darten Pop-up & Fashion Show**, fashionistas can not only purchase these gorgeous creations for women, men and children but also to soak in the culture and history that inspires each style. Daily fashion shows are put together by experts with an eye for contemporary chic and appreciation for old-world tribal flair. All African-made outfits will be available in a wide range of sizes, from S to 4X. *Pamplona, 229 W. 31st St., Historic South-Central; Sat.-Sun., Aug. 11-12, 11 a.m.-6 p.m., fashion shows noon and 3 p.m.; free, RSVP required. raydarten.com/pages/events.* –Lina Lecaro

ART

Education Through Entertainment

Like all the best satire, "**Black TED: Independent Research Perspectives in the Field**" is eerily similar to the premise it stalks. The self-described "collaborative think tank's" founders, Dove Ayinde and Sarah Gail Armstrong, have organized a series of performative "art talks" surrounding issues of black life and culture, aimed at not only entertaining but truly educating through pitch-perfect humor. The pair will be joined by three other speakers at LACE, whose current exhibition, "Cavernous," features an epic installation by Young Joon Kwak at Mutant Salon, an intersectional arts collective of which they are also members. As part of "Cavernous," Adee Roberson and Anna Luisa Petrisko also perform at LACE during the evening. *Los Angeles Contemporary Exhibitions, 6522 Hollywood Blvd., Hollywood; Sat., Aug. 11, 7-10 p.m.; free. (323) 957-1777, welcometo lace.org.* –Shana Nys Dambrot

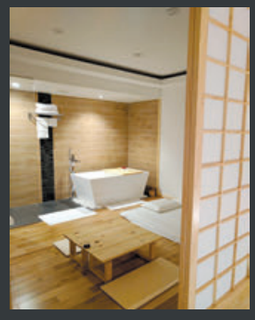
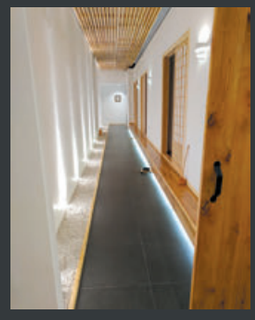
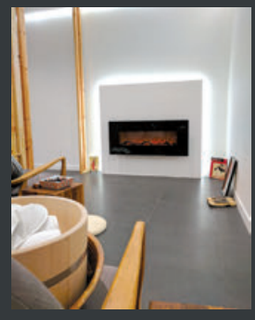
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ART/CYCLING

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niversary of the continued good cycling works of local makers Montenegro Manufacturing — it's also a showcase of independent makers and builders of bicycles that gathers more than just one community under its celebratory purview. Enjoy great music and food, imbibe fine booze, thrill to the Alley Cat races and experience the latest in two-wheeled Eastside ingenuity from Dark Moon Fabrication, Jerome Cycles, Freqnt Flyr and Larkin Cycles, along with coffee from Trystero, bike shorts from Bikie Girl Bloomers, handlebar and saddle bags by Road Runner Bags and more. *Montenegro Manufacturing, 1821 Daly St., Lincoln Heights; Sun., Aug. 12, 2-8 p.m.; free. (323) 577-3460, facebook.com/events/188468471981985/.* –David Cotner

COMEDY

This Is a Laughing Matter

It looks like Funny or Die's Oddball Comedy & Curiosity Festival and Tenacious D's Festival Supreme are absent this year, and Riot L.A. has yet to be announced. But the fifth annual **Burbank Comedy Festival** might fill the big comedy-festival void in L.A. (With so many major studios in its backyard, it seems like a no-brainer.) Among the 200 headliners and emerging comics appearing will be Jeff Garlin, Whitney Cummings, Mary Lynn Rajskub, Jimmy Pardo, Joey Diaz, Jackie Kashian, Laurie Kilmartin and Carlos Alazraqui. Other events taking place at Flappers and surrounding venues (L.A. Connection Comedy Theatre, Barney's Beanery, Hilton Hotel) include resident club shows with names like *Lame of Thrones*, *Jokes for Jews* and *Ancestry Dot.Comedy*, and podcast tapings, including *VO Buzz Weekly*, which will feature the voice-over cast from *The Animaniacs* and *SpongeBob SquarePants*' Tom Kenny. Also, club owners, agents and managers will lead panels and workshops on topics ranging from "Social Media for Comedians" and "How to Be a Better Emcee" to "Creating Your Comedy Podcast." *Flappers, 102 E. Magnolia Blvd., Burbank; Sun., Aug. 12-Sat., Aug. 18, 9 a.m.-11 p.m.; festival pass $250 and up; individual event tickets vary. (818) 845-9721, burbankcomedyfestival.com.* –Siran Babayan

mon 8/13

FILM

Whistleblower Cops

Most people think there's a justice system in America. There's actually a legal system — one of which the whistleblower cops in New York City who go up against their fellow police are painfully aware. Stephen Maing's ***Crime + Punishment***, winner of the U.S. Documentary Special Jury Award for Social Impact Filmmaking at this year's Sundance, shows you the lives of police officers of color who collar young kids, pressured by higher-ups who have inculcated a system of arrest quotas. You'll see what these cops — risking their health, sometimes cratering their own careers — actually go through in their endless search for justice in the system. *Ray Stark Family Theatre, George Lucas Bldg., SCA 108, USC, 900 W. 34th St., University Park; Mon., Aug. 13, 7 p.m.; free, RSVP required. (213) 740-2804, cinema.usc.edu/events/event.cfm?id=31790.* –David Cotner

tue 8/14

FILM

Puppets Strike Back

Puppet power will be in full effect at the L.A. premiere of ***Puppet Master: The Littlest Reich***, featuring a full screening and talk at the Egyptian Theatre. The story sounds quite clever, too: Recently divorced Edgar returns home to find a puppet in his late brother's room and sees dollar signs as the 30th anniversary of the infamous Toulon murders (involving puppets) approaches. But when he tries to auction off the toy (and his creepy little comrades), it comes to life (again)! Edgar ends up at a toy collector convention, where mayhem ensues. Discussion following with producers Dallas Sonnier and Amanda Presmyk and actors Thomas Lennon, Nelson Franklin, Udo Kier and Jenny Pellicer. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Tue., Aug. 14, 7:30 p.m.; $12, $8 members. americancinemathequecalendar.com/content/puppet-master-the-littlest-reich-0.* –Lina Lecaro

MUSIC

Love Is in the Air

In case it wasn't already clear by now, **Gustavo Dudamel** recognizes no borders between different musical styles. He's just as adept at breathing new life into traditional classical-music warhorses as he is at drawing out the idiosyncratic nuances of difficult avant-garde experiments. When the L.A. Philharmonic music director deigns to indulge in a more pop-minded program, he avoids the saccharine tendencies of other conductors by leveraging the full force of the orchestra with a stately grandeur and soulful vibrancy. After guiding L.A. Phil tonight through selections by Alberto Ginastera and Silvestre Revueltas, Dudamel welcomes the great Cuban singer Omara Portuondo — a longtime member of the Buena Vista Social Club — for a set of romantic songs. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., Aug. 14, 8 p.m.; $1-$158. (323) 850-2000, hollywoodbowl.com.* –Falling James

wed 8/15

PHOTOGRAPHY

He's Seen – and Shot – It All

The L.A. Public Library's **Photo Friends** group works in support of LAPL's collection of photographs, staging exhibitions and offering a series of intimate lunchtime conversations with contemporary photographers and photojournalists at its main downtown branch. Today's installment

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features George Rodriguez, an L.A. native whose 45-year career spans everything from civil rights struggles and labor rights protests, to portraits of a great many of Hollywood and rock & roll's highest-wattage legends. His retrospective monograph *Double Vision* came out in April. Rodriguez is sure to have some amazing stories to tell about his own life — and the many lives of Los Angeles. *Central Library, 630 W. Fifth St., downtown; Wed., Aug. 15, 12:15-1 p.m.; free. (213) 228-7000, lapl.org/whats-on/events/photographers-eye-double-vision-george-rodriguez.* –Shana Nys Dambrot

COMEDY/CHARITY

Helping Hand

There's nothing funny about being homeless. Thousands of people in Southern California struggle to survive while living on the streets or in their cars as the rest of society passes by them as if they are lepers or — even worse — invisible. The best way to avoid concern for people who are suffering is to pretend that they are subhuman or don't even exist. But the lineup of comedians — including Danielle Perez, Luis Lemus, Vince Caldera and Marc Maron — at tonight's **benefit for the Highland Park nonprofit Recycled Resources for the Homeless** forces you to look honestly at this mushrooming crisis with an empathy and responsibility that are sadly missing from the city's current leaders. Brilliant, incisive comedian Maria Bamford leads with her heart, using her experiences with mental illness to turn despair on its head while finding the saving grace of commiseration and understanding. *The Hi Hat, 5043 York Blvd., Highland Park; Wed., Aug. 15, 6 p.m.; $30. (323) 258-4427, hihat.ticketfly.com/event/1731122-comedy-benefit-for-highland-los-angeles.* –Falling James

thu 8/16

BOOKS

Jailhouse Rock

Wayne Kramer had at least two meanings in mind when he titled his new memoir *The Hard Stuff*. Also the name of his 1995 solo album, it alludes to Kramer's savage guitar sound as a member of late-'60s proto-punk revolutionaries The MC5. And it's a reference to his problems with drugs, which resulted in a stretch in prison in the mid-'70s. But Kramer's experiences behind bars led to an epiphany about the lives that go to waste in the labyrinth of the modern U.S. prison industry. The guitarist transmuted his early political activism into efforts to inspire inmates to learn to play music through his Jail Guitar Doors program. This evening, Kramer rambles freely with like-minded writer Jerry Stahl about the failed Drug War, his life and music, as well as growing up in the multicultural crossroads of Detroit, where "everything was a great adventure." *Book Soup, 8818 Sunset Blvd., West Hollywood; Thu., Aug. 16, 7 p.m. (310) 659-3110, booksoup.com.* –Falling James

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Portland's Ladies of Paradise aims to extend its girly, cultivated pot aesthetic to L.A.

BY MADISON MARGOLIN

It didn't take long, once I'd ascended the stairs to a Silver Lake bungalow perched atop a hill with a view of the sunset, to find myself sitting on a cushion, sipping CBD lemonade, getting henna painted onto my hand, and watching a group of women experiment with putting hash in a hookah. I glanced around the yard at the all-girls party — a DJ set up by the entrance, a spread of THC-infused hummus and *mezze* plates at the center, fairy lights, beautifully embroidered cushions, joints and topicals everywhere — and realized this pot party was only the beginning of a new era of pot parties to grace Los Angeles.

It was a refreshing sort of retro-paradise, a party with all the essentials — good food, good people, good weed — hosted by the aptly named group Ladies of Paradise. Hailing from Portland, Oregon, the Ladies have applied their expertise in styling, fashion, branding and event production to paint a new image of cannabis in Los Angeles, 2018.

If you've cruised Instagram lately (it has become a parade of cool kids and weed nerds redefining the cannabis space), you may have come across the group's profile. It's a compilation of trendy vintage fashion, bright and bubbly colors — mainly pink — and blissed-out models of all shapes and colors, accessorized by a billow of smoke and some sort of nouveau, pretty pot pipe, vape pen or good ol' joint.

With their next party in L.A. themed after Andy Warhol's studio, the Factory, on Aug. 25, the Ladies often look as if they've stepped out of a 420-friendly episode of *Austin Powers*, but with a modern twist. This is, after all, where cannabis is headed in the post-prohibition era.

Ladies of Paradise packages cannabis in a completely different way than it's been done before, but with a nod to the bubblegum, paisley days that birthed cannabis counterculture in the '60s and '70s. "I think we can help reach a larger audience the way we do it," says co-founder Harlee Case. "It's less intimidating, more stylized, and might spark the interest of people who weren't interested in cannabis before."

Established as a cannabis brand in 2017, the group's Oregon parties each draw about 250 people and feature multiple activations, musicians, cool cannabis brands such as event sponsor NugTools, art installations and always a fun theme, such as "Neon Safari" or "Cowboys vs. Aliens." These events are historically bigger and more of a party than the L.A.-based invite-only infused dinners and such, like the Moroccan Nights dinner party I went to in Silver Lake.

But that's about to change, as the Ladies plant deeper seeds in Los Angeles, looking for creative ways to curate a space where people can interact with and try new cannabis products. "I think one of the things that we're trying to bring from Portland to L.A. is the community," Case says. "When we go to L.A., we hear from a lot of girls, 'You bring girls together, you encourage them to work together and collaborate.'"

In addition to throwing parties, Ladies of Paradise has a brick-and-mortar cannabis lifestyle shop in Portland, and also offers California and Oregon cannabis clients social media content services, in-house design or packaging, and lifestyle or product photography.

"One of our big goals is to change the way cannabis is advertised," co-founder Jade Daniels says. "We want to stay away from the traditional or old-school way of advertising cannabis by sexualizing women, and show you can still sell weed or style with your clothes on." In doing so, they're also removing the stigma, painting a trendy, fashionable image of an everyday cannabis consumer.

"Pretty much every girl likes to play dress-up in one way, shape or form," Case says. "At our parties, we encourage people to dress up, get out of themselves, and to be creative and excited about what they're wearing." In this way, cannabis is also a creative agent — inspiring people to have fun and take chances, whether it's putting together an outfit for a party or styling a whole shoot.

The group's emphasis on visual aesthetics is part and parcel to a pot-fueled cultural revolution happening in Los Angeles: In a society dominated by aesthetics, the Ladies' predilection toward girly, ganjaful, good times energizes not only a beautiful Instagram account but, in all seriousness, a zest for a more dazzling, collaborative, enhanced life — the "high life," so to speak, in California's post-prohibition paradise.

WEED REVIEW: KURVANA'S LUNO PACKS A PUNCH

There's no doubt that Kurvana is a standout in the cannabis industry. We recently sampled Kurvana's LUNO, from its ASCND line, and to say this thing is potent would be an understatement.

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THE KING OF CULTURE

Billy Shire, the man behind Soap Plant, Wacko and La Luz de Jesus, has spent half a century defining Los Angeles' artistic vision



BY LINA LECARO

PHOTOGRAPHY BY DANNY LIAO

It's a typical Thursday afternoon for store owner, merchandise and book buyer, art curator and all-around legendary L.A. culture purveyor Billy Shire. He just got back from a buying trip in Las Vegas the day before and, as usual, he's jaunting around doing four things at once inside his emporium of cool and kitsch, Soap Plant/Wacko and La Luz de Jesus. In between surveying stock and taking phone calls from suppliers, he and the gallery's director are hanging the latest art show: Day-Glo tiki paintings by Brad "Tiki Shark" Parker and beautiful junk mosaic portraits by Jason Mecier. He also schedules a couple of meetings (a Taschen books rep is slated after our interview), and time to handle some much-needed accounting paperwork stacked near his desk, before he sits down in a corner of his art– and nostalgic treasures–filled office to chat with *L.A. Weekly* about the magical mecca he created 47 years ago.

It's been a long and nothing-short-of-stupendous trip, thanks to Shire's art-driven vision, obsession with diverse cultures and impeccable taste, but the Echo Park native never could have predicted it would last this long when he decided to sell soap with his mom, Barbara, and brother Peter in Silver Lake back in 1971.

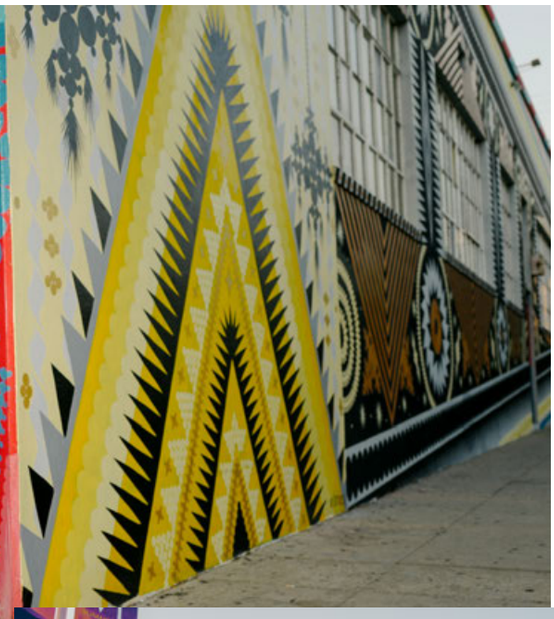
At first, it was simply an extension of an existing family business. "The quick story is my brother and I remodeled my aunt's store up in the Bay Area — in Berkeley — which was then called the Body Shop of Berkeley. And she probably got us up there to convince my mother to open a branch down here," recalls Shire, who says it wasn't the same Body Shop of mall fame, though the chain did have to pay her for the name. "[They] basically copied the format but completely commercialized and dumbed it down."

Back in L.A., the Shires went in another direction. They opened the Soap Plant in the Sunset Junction area with an eye on customization — providing oils that customers could scent and blend into various bath products. They also sold unique gift items, Shire's own leather work (he was known for beautifully intricate custom belts) and the work of Peter, a revered artist in his own right. It wasn't the only funky shop on the boulevard. Retail boutiques, especially indie-owned ones, retained a post-hippie haze about them, attracting street browsers, tchotchke seekers and a lot of people just looking to hang out and soak up a scene. Many stores burned incense, played groovy music and had chill boho types behind the cash register.

The store moved from its first location, at Sanborn and Sunset, to Lucille and Sunset, where it found its groove. By this time, Shire says, they had started selling cards, T-shirts, books, baskets, wooden toys, arty T-shirts, jewelry and handmade items along with bath products and essential oils. The store also took on a more punk-rock aesthetic, with zines, clothing, accessories and housewares. "It was right around '77," Shires recalls. "Gary Panter had little comic books we sold, and I advertised in *Slash* magazine. I brought in stuff like black jeans from Trash & Vaudeville in New York. We had a lot of stuff upstairs in this

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Billy Shire outside Wacko/Soap Plant





» 13) little mezzanine, along with my leather work."

Several years passed and Soap Plant became the definitive go-to in L.A. for alternative gifts, a place to get unique goodies before the mall tried to provide and the internet offered them so plentifully. I recount my first time at Soap Plant to Shire during our interview: I grew up in Atwater Village and Silver Lake, but hadn't been into the store until the annual Sunset Junction Street Fair, sometime in the '80s. I was about 8 years old and with my parents. I saw people with purple, pink and blue hair for the first time. Music was blasting and there was an energy in the moment that I remember wanting to capture and take home with me. I begged my folks to buy me something — some colorfully packaged lip balm and a little flipbook or something — and they did. I kept it for years, and wished that I might someday be cool enough to work in a store like that. (When I was 17, I did just that, working for my cousin's shop, Y-Que Trading Post, which was clearly inspired by Soap Plant's hodge-podge of novelties, fashion and ethnic artifacts but with a more focused spotlight on Latin culture, selling candles and botanica items alongside rockabilly and cholo garb. Y-Que still exists under different ownership, with a kitschier vibe, on Vermont Avenue in Los Feliz, a short walk from where Soap Plant stands today.)

The Silver Lake store was seminal but Shire's store enjoyed its most important era on Melrose. "This area kind of died out," Shire says of Silver Lake and Los Feliz and his move west in 1980. "For a while I had both locations open at the same time. I also had Wacko [toy store] next door and Zulu [clothing] a little further down Melrose."

La Luz de Jesus Gallery, which some might say is Shire's most influential venture, came about almost by accident. The store was showcasing a lot of art, and Day of the Dead was always huge. When Shire brought in large papier-mâché skeleton sculptures from Mexico, there wasn't much room to display them, so he used the upstairs storage space. It became a popular part of the store and, since he always wanted to do art shows (a *lucha libre*–inspired theme was a big one), it made sense to turn the second level into a proper gallery.

"Robert Lopez [aka "El Vez"] was working for me and he said, 'I'll run the gallery,'" Shire says. "So we decided to make it a full-on gallery and showcase local artists."

Opened in 1986, La Luz started as a folk art gallery, but soon local artists wanted exhibits and Shire knew some artists starting to making names for themselves, such as Panter and Robert Williams. "Then Coop and Pizz and all those guys were hanging out and saying, 'Give me a show!' But they weren't ready then," he recalls. "Robert Lopez brought me this magazine article. It had Joe Coleman and I said, call him. ... Then there was, you know, people like Mark Mothersbaugh and Neon Park, these local kind of underground artists. And I started bringing in all the Zap Comix guys, S. Clay Wilson and ... you know, we were the only ones really doing it consistently. Zero One [Gallery] were doing some stuff.

"It was kind of a hold-over from the punk-rock scene. Lou Beach, Jim Heimann ... ," Shire furrows his face as he tries to think back to the biggies who put La Luz on the map and vice versa. I ask if he had a specific type of art in mind or if he was open. The term "lowbrow art" has been strapped to his gallery and the artists who've emerged from it since he began, and while it encompasses a lot of amazing things (tattoos, comics, religious iconography, hotrod promo, nostalgia), it always sounds sort of dismissive of the skill and depth involved.

"It was very much a kind of self-taught type thing," he explains. "The idea was figurative narrative. We weren't doing abstract art. It was more literal. Figurative art is based on figure and narrative meaning telling a story. It got lumped under 'low-




The retail space





Installation view of "Tiki Shark: Mean Green Jelly Bean," which runs through Sept. 2 at La Luz de Jesus



brow,' but when you look at the breadth and width of the styles, it's so many things. It was just kind of an underground art. 'Pop surrealism' is a little better term, but it's still not covering it all.

"A lot of what I was doing, everything I've done actually, you know from the inception of the Soap Plant, is about pop culture," Shire says. "And visual culture. The art gallery is really based on California pop culture — surfing, hotrodding, tattooing, sign painting, neon, tiki, comic books, cartoons, Hollywood, rock & roll and psychedelia, too." The Belmont High graduate, who is of Russian-Jewish descent but was seen as an "honorary Latino" among his pals in Echo Park, adds: "And of course Mexican culture, which has hugely affected me in my color sense and what I do in the store — the Day of the Dead stuff, the *lucha* and the religious iconography. "

"When people talk about Los Angeles landmarks (Griffith Observatory, Walk of Fame, Santa Monica Pier) I think Soap Plant/Wacko and La Luz de Jesus Gallery need to be included in the conversation," says La Luz's current director, Matthew Gardocki. "Billy has created something that is unique to Los Angeles. People can try to copy but no one can duplicate what he has done."



There was a time when Melrose was the epicenter of L.A. edginess and expression. Record stores like Aron's and Vinyl Fetish sold the most vital new sounds from around the world while would-be rock stars (from bands like Faster Pussycat and Junkyard) worked in shops hawking the styles of the moment: pointy boots, skinny jeans, bangle bracelets, fishnets, Manic Panic hair dye, etc. Stores like Retail Slut, Flip of Hollywood, Let It Rock, Flash Feet, Aardvark's and many more made it a destination. All of these including Soap Plant and its sister stores placed huge advertisements in *L.A. Weekly*, and flipping through the paper with newsprint-blackened fingers was a ritual for many young natives like myself. And it was as much about the fun ads as it was the stories. I wanted to frequent Melrose as fervently as I dreamed of going to my first rock club (Scream in downtown), and when I was old enough, I did both, a lot.

It was obvious that the businesses on this stretch of sidewalk were forging something fresh and new, a rebellious aspirational mix of music, fashion and lifestyle that everyone wanted to be part of.

La Luz de Jesus' gallery openings, more than anything else on the street, save for Vinyl Fetish's U.K. rock star record signings, were the places to be if you were an L.A. scenester (nobody used the term hipster yet). But alas, the street became too popular, and stores that were anything but indie started moving in. Maybe it was the TV show *Melrose Place*, or maybe the corporate coffee boom — who knows — but by the early 1990s, Melrose between La Brea and Fairfax avenues had lost its specialness, and when Shire decided to leave and return to the neighborhood where he started in 1995, it was a very big deal.

"Melrose had become the center of the world," Shire says. "I mean it was like Swinging London in the '60s. But by the '90s it sucked. It was like Haight-Ashbury at the end of the Summer of Love. Business-wise, on Saturday we would get 10 times the traffic but only twice as much [revenue] as a regular day. So it was a lot of wear and tear. I do something called a bag count. You stand outside on the street and look at how many bags people are carrying. If there's a lot, the street is doing good."

There wasn't the bag bounty there once was on Melrose at that point. That, coupled with some permit problems he was having with gallery events, encouraged Shire to move to the Hollywood Boulevard location in Los Feliz where his two stores, Soap Plant and Wacko, were melded and art venue La Luz could take up a big chunk in the rear of the building.

The store and the gallery have both been not only chugging along but winning new loyal customers ever since, providing a solid preparty present pit stop for that hard-to-buy-for pal as well as a regular meeting place for L.A.'s creative community when a new art show or book signing takes place. [Disclosure: I've held signings there for two of my books.)

"Working at Wacko is a unique privilege, and the job isn't simply retail," says Tricia Fetters, who does a little bit of everything at the store and gallery. "It's to be part of our city's living history, to have a first glimpse of breaking culture, to daily interact with all stripes. It's a rich — and occasionally exhausting — experience. I often refer to the store as the city's living room — the muster point where the diversity of Los Angeles, tourists of America and the greater world converge to chat, engage curiosity, to shop and unwind. Billy Shire is the dedicated cultivator of this community. He is most genuine, generous and humble — the very best of Los Angeles."

Fetters and I are both part of a group on Facebook for former employees of Soap Plant/Wacko/La Luz de Jesus. Though I never worked there, I've hung out at the store and gallery enough to be included and I've known dozens, maybe hundreds, of people who have been part of the store's family over the years — yes, even some of those purple-, pink- and blue-haired people I used dream of being like as a kid.

A discussion about Shire and the store's significance in the group recently became an epic thread bursting with memories and love. Shire provided a vibrant and accepting home for many young creative people and appreciation and inspiration via the unique, artful items that were constantly being brought in to the store.

Many of his former employees shared and continue to share words of admiration for Shire, but one former employee provided a post for this piece that seemed to best encapsulate what everyone in the group had to say: "Most of us worked there to make money during the day, so we could pursue our dreams," writes Michel Chenele, who worked for Shire from 1985 to 2004, and now teaches eighth to 12th grade. "Billy is unique in that he only [buys] merchandise that he likes. He doesn't buy kooky stuff to be kooky — he gets it because it speaks to him. When he went to trade shows, other businesses would follow him around to see what he would get. His mom taught him the mechanics of retail and he sticks to them. He's a really smart guy, and low-key and doesn't make rash decisions. He's extremely generous — to a fault. If people didn't appreciate his generosity, he never bad-mouths them. I've

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» 15) always respected this about him.

"As far as his influence on culture, he was the first person to bring Day of the Dead artifacts to Los Angeles (masks, figurines, trees of life)," Chenele continues. "I think Billy doesn't get one tenth of the credit he deserves. This is mostly because of his personality. He doesn't blow his own horn. He just works, makes things happen, enjoys what he accomplished, and works some more."

During my interview with Shire, I see everything stated above in front of my eyes. Shire shares memories and takes credit for what's deserved but never in a braggy way. He just knows what he knows, loves what he loves, and remembers a lot. And yes, the man is nonstop, but after all these years, he still seems to be enjoying what he does. His last gift-show jaunt to Vegas yielded some fun finds and, as has always been the case, he has his hand in every single aspect of the stores and gallery.

I ask him if and when he plans to retire, and he admits he's thought about it, but he also has a lot planned for the store and gallery moving forward; the gallery is already booked through next year and he started ordering for the Christmas rush months ago.

"I hope I've been a positive force in the culture of Los Angeles," Shire says of his influence and legacy on shopping, art and lifestyle. "I'd like to think that I helped shape some of the direction of the culture.

"I mean, sometimes I have to apologize to people for things, too — like the big-eye art thing. ... I feel partially responsible for that," he says with a laugh.

"But for me, it's always been about California, you know, and 20th-century culture, which California had such a huge effect on," Shire adds, as the Taschen rep waits in the background. "Almost half of all the cultural influences come from right here — Hollywood, surfing, cars, motorcycles, tattoos — all these things make up who we are and what we like."

And Billy Shire knows what we like. He's proven this for almost five decades now, surviving and even thriving in the face of minimalism, trends, gentrification and commercialization in the neighborhoods he helped establish. Even the internet couldn't kill the cultural hub he created. And the internet will never be as cool, either.

"I HOPE I'VE BEEN A POSITIVE FORCE IN THE CULTURE OF L.A. ... I MEAN, SOMETIMES I HAVE TO APOLOGIZE FOR THINGS TOO — LIKE THE BIG-EYE ART THING."
—Billy Shire



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FOLLOW THE SPRING STREET CHICKEN FEET TO CORPORATION FOOD HALL

South City Fried Chicken is latest addition to the venue's roster



The New Orleans sandwich at South City Fried Chicken

PHOTO BY ZIV SADE

BY MICHELE STUEVEN

Move over, Grand Central Market — there's a mellower, more manageable food court downtown in the Fashion District with a comfortable urban feel. Corporation Food Hall is an indoor/outdoor assembly of seven vendors including South City Fried Chicken, Pig Pen Delicacy, Soom Soom and Funculo. Think Pine Street Market in Portland.

At the end of the yellow chicken footprints on the Spring Street sidewalk, South City Fried Chicken owner Joshua Kopel and chef Sammy Monsour have brought their Southern roots to the entrance of the hall and represent eight cities in their sandwiches.

Each begins with Jidori chicken in marinade and buttermilk brine, marinating together for a minimum of 24 hours. It's then dredged in "stay crispy batter" before getting fried and seasoned in custom spice blends according to each sandwich's destination.

The spicy Austin is a stack of rojo bean hummus, burrata, pickled radish, heirloom tomato and blue corn tortilla crumble basted with South City's signature hot sauce. The New Orleans is a classic, with creole remoulade cajun spice, Thai basil, a fried Chino Valley dark egg and collard green kimchi, topped with ginger-miso BBQ sauce.

South City's Pineapple Dole Whip is addictive and can be topped with coconut, pecans or chocolate — it's the same recipe you'll find at the Happiest Place on Earth.

Funculo's "free-style pasta" makes lunch or dinner a made-to-order three-step process. Choose your shape from a case filled with at least a dozen handmade pastas, including artichoke ravioli and mushroom tortellini. Next, pick from one of the six sauces (pink vodka!). Finally, decide on a topping — onions, mushrooms, jalapeño, bacon, salmon, meatballs and more are available.

Soom Soom offers falafel, shwarma, kebabs and other Mediterranean fare, while the Bardonna outpost is good for breakfast, coffee and iced hibiscus tea. In addition to its pastrami burrito and crispy pork belly KBBQ tacos, Chiquitita is pouring a cool black rice horchata and other aguas frescas. You can also grab a pork belly rice bowl at Buddha Belly.

Artisanal Brewers Collective, the force behind Spring St. Bar, 6th & La Brea and other local watering holes, plans to open a full bar at the hall in September.

Corporation Food Hall, 724 S. Spring St., downtown; corporationfoodhall.com.





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PHOTO BY MICHELE STUEVEN

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Farmers in Mid-City

Market stalls set up Saturday mornings on La Brea

Good news for Hancock Park—a brand-new farmers market is open Saturdays on La Brea Avenue.

Twenty vendors will converge from 9 a.m. to 2 p.m. on Saturdays in the parking lot of the newest Sweetgreen cafe, at the corner of La Brea and Second Street. The healthy-food chain teamed up with the L.A.-based farmers market organization Raw Inspiration, which also manages the Brentwood and Calabasas markets, to bring some new and familiar faces to the neighborhood. California Certified Farmers Market also helped gather vendors.

"We have this amazing parking lot and were wondering what else we could do with it that would enhance the neighborhood," Sweetgreen co-founder Nicolas Jammet says. "We have a long history with farmers markets and realized there wasn't one in the area and thought it would be a great collaboration with the community."

Vendors are Brothers pickled vegetables, Bumble Crumpets, OWL Venice bone broth, Vita Juice, Dry Dock's fresh-caught fish, the Jolly Oyster, Walter's pupusas, Frogs Bakery, Hibachi grilled specialties, Me Gusta Tamales, Oono sushi, Ayala Gerwig's exotic fruit, GB Farms, Chavez produce, the Valley Hive honey, Kaliko eggs, Rosewood Farms, Eye Candy handmade jewelery, Market candles and Harlow jewelry. **–Michele Stueven**

ETHNIC FOOD

Meet L.A.'s Only Jordanian Restaurant

Oasis will surprise you. Yes, this Mediterranean restaurant has hummus, falafel, stuffed grape leaves and other dishes you would expect from that part of the world.

But there isn't a clue, not on the sign outside or on the menu, that Oasis is Jordanian—the only Jordanian restaurant in L.A. Chef-owner Ahmad Abulfeilat says most people have no idea what Jordanian food is and are not likely to take a chance on it.

So it's good business to call his food Mediterranean, even though Jordan doesn't touch that body of water. It's inland, separated from the coast by Israel.

The Jordanian food Abulfeilat cooks is sumptuous and complex. It's also homestyle, based on recipes from his mother and a brother who is a restaurant consultant in Amman, combined with his own touches.

To eat Jordanian style, go to the menu section headed *twagen*. These are the big, meaty dishes for which Jordan is famous. Here you will find *mansaff*, the Jordanian national dish and a must for festive occasions. Tender lamb shoulder is boiled with *jameed* (yogurt made with dried sheep's milk), then placed on a bed of rice and sprinkled with golden almonds, pine nuts and pistachios. The dish looks creamy because *jameed* is spooned over it and also served on the side. Underneath is a thin, crisp layer of lavash. To reduce the gamey flavor, Abulfeilat soaks the lamb for hours in cold water before cooking it.

Oozi is lamb and rice again, this time marinated lamb shank baked with onions, tomatoes, carrots, celery, peppers, cinnamon and dried lemon. The rice underneath contains carrots, peas and thinly sliced beef .

Prefer chicken? Then get *musakhan*, half a chicken slow-cooked with onions and spices including sumac and cardamom. The chicken is placed on pita and topped with onions and pine nuts, with *tzatziki* on the side.

Mezze alone can make a generous meal here. The special Jordanian touch for hummus is combining fava beans and garbanzos. One variation is topped with beef and/or pine nuts browned in ghee. It takes Abulfeilat three days to make hummus from scratch.

Even baklava is made in-house. It's filled with walnuts, pistachios, cashews and pine nuts and soaked with cinnamon-flavored syrup rather than the honey used in Jordan.

Abulfeilat says Jordanian food can be heavy but he lightens it for Western tastes. And he caters: If you want to awe your guests with a whole roast lamb filled with rice, more lamb, mixed nuts, even stuffed grape leaves and stuffed zucchini, this is the place to get it. **–Barbara Hansen**

Oasis Mediterranean Cuisine, 1663 S. La Cienega Blvd., Pico-Robertson; (310) 276-2747, gooasisla.com.

GETTING HER OWN SLICE

Musical *Waitress* serves up female empowerment in a sweet crust

BY MICHAEL COOPER

Everyone has a favorite flavor when it comes to pie. Some like fruit-based, like apple; others prefer cream-based. But fans of *Waitress* might prefer "Berry the Bullshit pie" or "Sweet Victory pie." All will definitely want see the 2007 movie-turned–Tony-nominated musical version the film, which has come to Los Angeles, premiering at the Pantages Theatre in Hollywood on Friday, Aug. 3.

Waitress tells the story of a woman in a small Southern town trapped in a life she doesn't want: married to an abusive husband and working as, yes, a waitress. Her only outlet is baking, and she's an expert at making pies at the diner where she works. One day, her life gets turned upside down (much like her "Pineapple Upside Down pie") when she learns she is unexpectedly pregnant with a child she doesn't want.

One might think this type of story has been told countless times before. However, when one sees how the story ends and learns about the historic amount of female energy behind it, it becomes less a cliché and more an example of female empowerment. Actress Adrienne Shelly, known for roles in independent films such as *The Unbelievable Truth* and *Trust*, wrote, directed and co-starred in the film alongside lead Keri Russell. It's a rarity in the film industry for a female to have so much creative control of a project, but Shelly's input ensured that this story about a woman also was brought to life by a woman.



Lenne Klingaman, left, Desi Oakley and Charity Angel Dawson in the national tour of *Waitress*

PHOTO BY JOAN MARCUS

Tragically, Shelly didn't get to see the fruits of her labor: Less than three months before the film's debut at the Sundance Film Festival, Shelly was violently murdered in her home. After her death, her husband established the Adrienne Shelly Foundation, a nonprofit that awards scholarships, funds and grants through academic and filmmaking institutions including Women in Film. Additionally, the Women Film Critics Circle began presenting the Adrienne Shelly award to the film that "most passionately opposes violence against women."

A little less than a decade later, two women joined forces to become the first all-female team to create a Broadway musical. Based on Shelly's film, pop star Sara Bareilles wrote the music (20 »

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» 19) and lyrics and writer-director Jessie Nelson (*I Am Sam*, *Stepmom*, *The Story of Us*) wrote the book for *Waitress* the musical. "I really think we made a show that has so much heart and so much soul. It's a show about messy people. It's really funny. It's really moving and emotional," Bareilles says. "We really made a well-rounded show, I think, and it's the thing I've made in my life that I'm the most proud of. More than anything, I feel like this show has a real potential to move people and I really believe in it."

While Bareilles may have written many hits for the radio, such as "Brave" and "Love Song," this was her first time writing the music for a Broadway show. "[Writing this show] was so fucking hard," she says. "I think the intensity of the collaboration and having each song have to make sense in a lot of different ways and on a lot of different fronts [was difficult]. So you have to make sense with the book writer, with the choreographer, with of course the director, but from a storytelling perspective, the songs have a lot of boxes to tick. And so there were a lot of challenges to be met there." Clearly, Bareilles' hard work paid off: She was nominated for Best Original Score at the Tonys (the show received three other nominations, including Best Musical) as well as for Best Musical Theater Album at the Grammys.

> "I FEEL LIKE IT'S TAKEN 10 MILLION YEARS TO GET HERE. I'VE BEEN SO EXCITED FOR THIS PARTICULAR STOP ON THE TOUR BECAUSE I LIVED HERE FOR 15 YEARS. I'M A UCLA BRUIN. I LOVE LOS ANGELES."
> —SARA BAREILLES

The fact that *Waitress*, which debuted on Broadway in 2016, has finally arrived in Los Angeles is a huge milestone for Bareilles, who has strong ties to L.A. "It feels like it's taken 10 million years to get here. I've been so excited for this particular stop on the tour because I lived here for 15 years. I'm a UCLA Bruin," she says. "I love Los Angeles and the audiences in Los Angeles have always been so loving and so supportive for me and the work that I've done in the past and ... I'm so proud to share the work of this incredible cast and crew, too, so it's awesome."

Bareilles herself has played the lead role of Jenna on Broadway (as have Katharine McPhee and Jessie Mueller). Desi Oakley plays her in Los Angeles. "It's literally a dream come true [working with Sara Bareilles]," Oakley says. "I was a fan of hers since forever ... and I think that she's the literal perfect person to write the score because while the movie didn't have music, it's still kind of sarcastic [and] a little tongue-in-cheek, which is absolutely all of Sara's music. She has a funny, witty joke, a funny, witty moment, but it's relatable. She is so down to earth as a person and as an artist, so it's just the perfect pairing."

Oakley, who was in the national tour of *Evita* that stopped at the Pantages a few years back, has only praise for L.A. audiences. "It's an awesome, awesome privilege to tell a story to an L.A. audience because it's a smart theater town, so the jokes land and the audiences are right with us," she says.

Indeed, this seemed to be the case opening night. The audience was extremely engaged, laughing out loud at the quick one-liners as well as the jokes in Bareilles' lyrics. They gasped at the abuse of Jenna's husband, Earl, and cheered for Jenna's redemption at the end. Although Oakley got thunderous applause for her pitch-perfect rendition of the show's signature song, "She Used to Be Mine," her most emotional performance came during her final number, "Everything Changes," which is Jenna's ode to how her newborn baby saved her life.

Another standout in the show was Jeremy Morse, who played Ogie. Morse's comedic timing was impeccable; the audience was left in stitches almost every time he was onstage.

Nevertheless, the show was definitely all about the ladies: three strong waitresses trying to navigate sexism, love and work. It was the end of the show that sent the strongest message to females, when Jenna takes control of her own life and decides to focus on her newborn daughter. The show ends in the future, with Jenna finally living her dream of having her own pie shop/diner.

While the film is a little darker than the musical, some details were changed and some characters lightened (especially some of the male characters aside from Earl), the heart and themes of Shelly's film live on and are now immortalized in this fantastic musical. "It's really fun to watch and feel the audience reaction about something you've made in the world," says Bareilles, who attended the L.A. premiere and came onstage with Nelson for a curtain call after the show. "To see people laugh or to see people cry and feel moved [is amazing]."

As Oakley emoted some of Bareilles' lyrics for "She Used to Be Mine," an empowering anthem Jenna sings to herself, it was hard not to be moved ("Growing stronger each day 'til it finally reminds her to fight just a little, to bring back the fire in her eyes/She is gone, but she used to be mine"). In today's world, marginalized people everywhere, especially women like Jenna and her fellow waitresses, need a reminder to fight just a little and bring back the fire in their eyes — and their pies. *Waitress* at the Pantages is that reminder.

WAITRESS | Pantages Theatre, 6233 Hollywood Blvd., Hollywood | Through Aug. 26 | HollywoodPantages.com/Waitress



John David Washington and Laura Harrier star in Spike Lee's *BlacKkKlansman.*

PHOTO BY DAVID LEE/COURTESY FOCUS FEATURES

| Film //

LEARNING FROM LEE

BlacKkKlansman star John David Washington takes Spike's teachings to heart

BY JORDAN RIEFE

Many have never heard of John David Washington, but they know his father, Denzel. The two appeared briefly together in Spike Lee's 1992 masterpiece *Malcolm X*, for which father was nominated for an Oscar and son was a mere boy of 8, playing a student in a Harlem classroom.

Well, John David is all grown up now and has a Spike Lee movie of his own, *BlacKkKlansman*, based on Ron Stallworth's memoir as a black cop who infiltrated the Ku Klux Klan in Colorado in the 1970s.

"Everything case-related, Ku Klux Klan–related, is fact," Washington assures *L.A. Weekly* as he recalls meeting with African-American author Stallworth, who was Colorado Springs' first black police detective. During an investigation of the KKK, Stallworth posed as a white man in multiple phone conversations. "He was talking about all those moments on the phone with David Duke and the Klan members and what was going on in his head and how he had to get into character."

Arriving as a rookie, Stallworth is the station's only black cop who, despite the usual institutional racism, rises quickly from the records department to undercover assignments. In an impulsive telephone call to the KKK, the rookie stumbles and gives them his real name when introducing himself. "He was so in the moment that he had a brain freeze. I love that moment 'cause it was honest," Washington laughs.

Obviously, Stallworth cannot meet in person with Klan members, so his partner, Flip Zimmerman (Adam Driver), goes instead, while Stallworth maintains the phone contact. Lee and screenwriters Charlie Wachtel, David Rabinowitz and Kevin Willmott follow the memoir, which recounts how the onscreen duo play the same person until one particularly ardent anti-Semite guesses (correctly) that Zimmerman is Jewish.

"It's so encouraging because you feel like there are no mistakes," Washington says about finding the beats and rhythm of scenes with Driver and Lee. "You're not trying to hit the mark, you're not trying to hit the note, you're finding all kinds of notes that you didn't even know were there until you were in the space, and you're exploring it with a scene partner. So, [it was] the most collaborative vibe that I've ever been a part of, and it opened my eyes to how it can work on set and how you can tell a story."

> "OUR FILM IS A PIECE OF AMERICAN HISTORY. ... IT'S A GREAT TIME FOR FILMMAKERS OF COLOR, ALL DIFFERENT BACKGROUNDS AND GENDERS."
> —JOHN DAVID WASHINGTON

In a subplot Washington says was added to the story, Stallworth dates the stunning Patrice Dumas (Laura Harrier), president of the Black Student Union. Not knowing he's a cop, she is drawn to him, ultimately becoming the target of a bomb plot.

Meanwhile, Stallworth is chosen to be bodyguard to Grand Wizard David Duke (Topher Grace in a hilarious turn) during a visit to Colorado Springs. What Duke doesn't know is the new Klan recruit he's been phone buddies with over the past few months is the black man standing before him.

Winner of the Grand Jury Prize at this year's Cannes Film Festival, *BlacKkKlansman* represents a return to form for Lee, who directed seminal movies including *She's Gotta Have It*, *Do the Right Thing* and *Malcolm X* before slipping away from mainstream filmmaking, making smaller movies for a shrinking audience.

"I learned so much from this man on how to tell stories and be in this business," Washington says of Lee, with whom he spent preproduction on Martha's Vineyard watching 1970s classics like *The French Connection*. "Not only was he my director but it really felt like a teachable moment even when he wasn't directly teaching me anything. He's a man of process. It really encouraged me to never compromise your process."

After graduating from Howard University, Washington spent five years playing pro ball, first on the St. Louis Rams workout squad and then in the United Football League. But after a torn meniscus, broken ribs and five concussions, the 5-foot-10-inch, 208-pound running back hung up his cleats and, in 2012, opted to forge a career in the illustrious footsteps of his father. He began by booking his very first audition, as Ricky Jerret alongside Dwayne Johnson on HBO's *Ballers*, before working in movies. It's turning out to be Washington's year, with not only *BlacKkKlansman* hitting theaters but also *Monster*, a 2018 Sundance Grand Jury nominee, and the upcoming *Monsters and Men*, a 2018 Sundance Special Jury Prize winner. This fall he will be seen in the Fox Searchlight Oscar entry *The Old Man & the Gun*, starring Robert Redford. It's no coincidence that each film has something to say about policing and the criminal justice system.

"Those are the kinds of films I like to seek out and be a part of," Washington says. "There's real truth to the plot and the stories, and real issues that people are going through. There seems to be a platform and a space within the industry where they're going to start giving people money to talk about these issues and the differences within our culture. "Spike Lee's been doing it for a long time now. We're all standing on his shoulders," Washington says of a man he calls "Master Sensei." "Our film is a piece of American history. It's a great time to celebrate these kinds of films. It's a great time for films right now and filmmakers of color, all different backgrounds and gender. It's a great time."

BLACKKKLANSMAN | Directed by Spike Lee
Written by Lee, Charlie Wachtel, David Rabinowitz and Kevin Willmott | Focus Features | Citywide

OPENING THIS WEEK

40 YEARS IN THE MAKING: THE MAGIC MUSIC MOVIE If you were the co-creator of *Two and a Half Men* and an executive producer of *The Big Bang Theory*, you could look at your bank statement and maybe buy a yacht or two. Or you could do what Lee Aronsohn has done and make one of the warmer, friendlier vanity projects I've ever seen. From a certain perspective, *40 Years in the Making: The Magic Music Movie* is a commentary on how far money can go to recapture the spirit of one's youth. Aronsohn (who is present as narrator) attended the University of Colorado Boulder in the 1970s. The biggest band on the scene was Magic Music, a Crosby, Stills and Nash–esque acoustic folk harmony group. They were good! But for whatever reason, they never even put out an album. After six years, the guys went their separate ways, but Aronsohn (and other Colorado hippies of the era) never forgot the tunes. At his request, the band is getting back together. The first half of *40 Years* uses talking-head interviews and old photographs to detail the personnel changes and living conditions of this very dedicated "back-to-nature" outfit. The second half tries to resolve decades-long schisms using the most basic reality-show techniques. But the big finish (a reunion concert, naturally) is surprisingly effective. Only a monster would begrudge Aronsohn for putting this all together. It doesn't hurt that Magic Music really do have some chops. (Jordan Hoffman)

ALONG CAME THE DEVIL One teenager in *Along Came the Devil* asks another if they've seen *The Exorcist*. The answer is "no," which seems to be what the filmmakers hope the young audience they're going after would say, since this new flick rips off everything from that classic — except the pea soup, the head-turning and the crucifix in the hoo-hah. I get a sense the filmmakers wanted their "based on true events" exorcism thriller to be more wholesome and Jesus-y than William Friedkin's. A Satanic demon takes over the body of a teenage girl (Sydney Sweeney), who thinks at first it's the spirit of her long-lost mom. At one point, this demon turns our wallflower into a midriff-baring, cutoffs-wearing temptress, ready to suck the tongue out of a popular boy who just wants to take it slow. The movie both preaches abstinence and claims that fast-ass gals usually have the devil in them. Just like in *The Exorcist*, it's up to a veteran man of the cloth and a younger, naive holy man to literally get the hell out of this girl. In this case, it's the local clergymen: an embittered, whiskey-sipping priest (Bruce Davison) and a new pastor (Matt Dallas) who seems more creepy than the demon who's possessing her. (There's a scene where the camera-carrying pastor meets up with the girl — at a candy store! — that's so damn cringeworthy it could have been scored to R. Kelly music.) As visually impressive as it is, *Along Came the Devil* unfortunately has a story that's not only bloodless and monotonous but also seemingly fails to have a proper ending — yet another important thing the filmmakers forgot to lift from a better, more terrifying movie. (Craig D. Lindsey)

BUYBUST *BuyBust* wears its intentions on its sleeve. As per its title, which refers to undercover operations set up to catch drug dealers, Erik Matti's film focuses on the Philippine government's war on drugs, specifically rampant corruption and extrajudicial violence's effect on the country's social structure. So it comes as a disappointment when that message gets buried under action sequence after action sequence. Were the effect not so exhausting, I might be tempted to say that the inuring effect of the endless violence is intentional. But the fighting is so nonstop (and increasingly clear in its cribbing from films like *The Raid* and *Oldboy*) and deliriously choreographed that it feels as if the film is trying to have it both ways, turning violence into a joyride even as it condemns it. Officers Manigan (played by Anne Curtis) and Rico (Brandon Vera) cut through swaths of gangsters and civilians alike in sequences that are essentially distinguished only by giant red time-stamps that track the passage of one night's buy-and-bust operation. Though the film becomes a slog, it has a saving grace in Curtis and Vera's performances, which neatly complement each other in temperament as well as fighting styles. It's also worth singling out Alex Calleja as the snitty gangster Teban, who offers a much-needed injection of comedy. (Karen Han)

THE CAPTAIN (DER HAUPTMANN) Twenty-six years before the infamous Stanford Prison Experiment revealed how quickly figures of authority can collapse individuals' moral framework, there was Willi Herold, a German WWII deserter who found a decorated captain's uniform and transformed himself from hunted soldier to marauding punisher. Director Robert Schwentke explores Herold's exploits in the final days of the war in his off-kilter drama *The Captain*. Filmed in black-and-white in the wintry countryside of Görlitz, Germany, Schwentke's vision of a man who would be posthumously named the Executioner of Emsland is chilling yet almost farcical. In the opening scene, Herold (Max Hubacher) seems an innocent baby face running for his life from the Nazis. Schwentke immediately endeared me to Herold, an underdog you can root for. But the moment Herold finds a Nazi captain's uniform in the back of an abandoned car, his chubby cheeks seem slimmer somehow, his cheekbones more pronounced, his back straightened, as though he's dropped whatever weight of hunger and fear had once hunched him over. Hubacher's performance is a masterful physical feat. The film is a psychological exploration of fascism's roots in the cowardly human heart. Herold begins collecting a misfit team of fellow deserters and military goons looking for one last kill and a strong-armed leader, and Herold grows more and more comfortable in that role. He sees how others admire him when he executes a looter; he craves more of that approval. Herold as the captain is never sympathetic but his behavior — goaded by a gang of psychopaths under duress as their world crumbles around them — is nearly predictable; if his newfound crew longs for bloodshed, he will give it to them. (April Wolfe)

ELIZABETH HARVEST *The Neon Demon*'s Abbey Lee stars in *Elizabeth Harvest,* yet another stylish yet empty thriller, one just about as punishing as that Nicolas Winding Refn film about the vicious fashion world. In this contemporary retelling of the Bluebeard story, written and directed by Sebastian Gutierrez, Lee plays Elizabeth, the beautiful young bride of aging plutocrat Henry (Ciaran Hinds). It's immediately obvious that there's a sinister energy in the air, from the shadowy house staff (played by Carla Gugino and Matthew Beard) to Elizabeth's haunting manner of requesting a "light salad and chocolate milkshake" for lunch. Most of all, there's Henry, who, while giving Elizabeth a tour of their beautiful mansion, stops in front of a door and declares, "The only off-limits room is this one." But never mind that red flag, and never mind the warning, too, because a curious Elizabeth disobeys orders and enters the forbidden room. She finds something far more horrifying inside than imaginable — though maybe more imaginable for viewers familiar with previous versions of Bluebeard, especially given that Henry's profession is "scientist." Of course, Gutierrez works some twists on the familiar premise, and one standout thrill of a chase scene employs Brian De Palma's signature split screens. But as it nears the two-hour mark, the film becomes exhausting, shedding very little light on the futuristic implications of the story. It's especially draining when Gutierrez decides to explain everything via Elizabeth reading a journal. There's a good way of doing a modern retelling of Bluebeard (see: *Ex Machina*), but *Elizabeth Harvest* is not it. (Kristen Yoonsoo Kim)

GAVAGAI A minor hubbub erupted at the screening I attended of Rob Tregenza's unfashionably still, life-as-it-unfolds drama *Gavagai*. While most of the film's dialogue is spoken in English, several scenes play out in other languages, without subtitles. Was this a mistake or the director's intention? Since the title is a term coined to illustrate the indeterminacy of translation, and since the story itself concerns issues of translation — the lead, a nameless bloke played by Andreas Lust, is working on Chinese versions of his wife's favorite works by Norwegian poet Tarjei Vesaas — I bet on the latter. After all, Tregenza is after the kinds of truths that apparently can best be reached via the testing of an audience's patience. *Gavagai*'s minutes-long first shot finds Lust disembarking a train, making his slow way up a path and then past some trees, out of our sight, and then turning around, re-entering our field of vision, trekking all the way back and then enjoying a well-deserved rest on a bench. Tregenza's framing and staging is so subtle in its deft precision that it can be read as invisible, as if he just left the camera running. Lust's character is haunted by a vision of his late wife, who follows him, in robes and a geisha's makeup, on a beguiling ferry trip and in a steam room, where he fights to imagine her absence. He bears her ashes and will scatter them in a scene of delicate, rain-spattered urgency. Lust occasionally speaks the words of the poet Vesaas, which matter more than those uttered and not subtitled; at these times, the film becomes poetry itself. (Confirmation came later: Yes, the subtitles have been omitted by choice.) (Alan Scherstuhl)

GO THE ISLAND (YI CHU HAO XI) The mordantly hilarious Chinese black comedy *The Island* is what you'd get if *Lord of the Flies* were reimagined as a capitalist critique about a group of adult white-collar workers who, shipwrecked on a tropical island, create a society ruled by power-hungry "bosses," a title vied for by competing wannabe leaders Wang (Wang Xiao) and Zhang (Hewei Yu). Mega-star comedian turned writer-director Bo Huang and his six credited co-writers' clever story suggests that power corrupts everyone in a trickle-down society, including schlubby worker drone Jin Ma (Huang, star of *Journey to the West: Conquering the Demons* and *Breakup Buddies*) and his loyal sidekick Xing (Xing Xiao). Sheer dumb luck periodically helps Wang — who monopolizes the community's freshwater sources — or hurts Zhang, who controls the group's fish supply using an elaborate trading card–based barter system. But neither protagonist stays in control for long, since much of Huang and his collaborators' inventive plot hinges on unexpected reversals of fortune. Even the antisocial nebbish Ma, who obsesses over a winning lottery ticket like Sméagol protecting his Precious ring, inevitably slips up whenever he acts purely out of self-interest, as Xing learns after he inadvertently discovers that Ma had lied to him about winning the lottery just because he didn't want to split the winnings. There are no good or bad people in *The Island*, just a group of hapless schmucks who become more sympathetic as they get more desperate. (Simon Abrams)

THE MEG For most of *The Meg*, Jon Turteltaub's dino-shark thriller goof, the badass hero played by Jason Statham blithely achieves the impossible. Here's a dude who rides on the side of history's largest shark like some alpha-male lamprey, jabbing a spear at its eye and not losing his face mask. But between these feats, the plot demands he sometimes find himself briefly helpless. He can't save everyone, so people die. What's never clear is *why*. *The Meg* is a curious hybrid. It's a studio monster-thriller that's funnier than many studio comedies, often intentionally. It's a hero-dude adventure movie based on a Michael Crichton–esque paperback techno-thriller, which means we hear more science talk than is strictly necessary, get a tour of a gleaming research facility and meet a billionaire funder (Rainn Wilson) who just might have ulterior motives. But that's where it gets tricky. The script, like Steve Alten's book, is concerned with that key selling point of paperback techno-thrillers: the appearance of plausibility. Of course Jonas couldn't save everyone off a nuclear sub that's being rammed by a shark the size of the Chrysler Building. The problem is that Turteltaub (*Rush Hour*, the *National Treasure* films) hasn't made a techno-thriller. He's making a Jason Statham fish-punch fantasy, part parody and part thrill ride, a film utterly defiant of even paperback plausibility. *The Meg* is so full of last-minute saves and over-the-top heroics that when he pragmatically leaves some characters to die, Jonas seems to have forgotten what kind of movie he's in. It's like someone's yanked the controller away from the video-game player, or if one of the *Fast and Furious* gearheads suddenly quit with the declaration, "Cars can't do that!" (Alan Scherstuhl)

GO NO DATE, NO SIGNATURE (BEDOUNE TARIKH, BEDOUNE EMZA) Much like the work of his countrymen Asghar Farhadi and Abbas Kiarostami, writer-director Vahid Jalilvand's *No Date, No Signature* is a soberly made piece of melodramatic neorealism featuring just-trying-to-live characters who are forced to make moral decisions in a world where doing the right thing is usually a luxury that cannot be afforded. It's a film about two men making the wrong decision at the exact same time. On a highway at night, an aggressive speeding driver causes forensic pathologist Kaveh Nariman (Amir Aghaei) to knock a family of four, all riding a single motorcycle, off the highway. The only one who appears to have injuries is a small boy, who is suffering a slight pain in the back of his head. The doctor advises them to go to the nearest clinic to get checked out, but Moosa (Navid Mohammadzadeh), the boy's father, ignores this and drives off into the night. You can probably see where this is going. The boy's dead body winds up at Nariman's hospital. Even though the autopsy rules that the kid died of botulism, a shocked and shaken Nariman keeps himself distant from the family, hiding in plain sight while trying to determine whether the accident was the true cause. Once Nariman learns of the boy's death, Aghaei effectively gives off a pained, ashamed vibe for most of the movie. You can plainly catch the guilt eating up Nariman, even when his back is to the camera. As the dad, Mohammadzadeh plays guilt in a more explosive, tortured manner. I've never seen an actor convey as convincingly the rage and confusion a parent must go through after the sudden death of a child. (Craig D. Lindsey)

GO A PRAYER BEFORE DAWN In director Jean-Stéphane Sauvaire's riveting Thai prison drama *A Prayer Before Dawn*, *Peaky Blinders* sensation Joe Cole stars as Billy Moore, an English-born amateur boxer living in Thailand. A meth-head who lights up before a fight, the 20-something Moore is arrested for gun possession and thrown into the infamous Klong Prem prison. Within 10 minutes of the film's start, Billy is in a cell block surrounded by throngs of Thai inmates, who berate him in a language he doesn't understand. They force him at shiv-point to witness the gang rape of a young prisoner — a scene as harrowing for the men's nonchalance as for its violence. Adapted by Jonathan Hirschbein and Nick Saltrese from Moore's 2014 memoir, this is a film where men communicate in grunts, slaps and head locks, which Sauvaire (*Johnny Mad Dog*) and cinematographer David Ungaro shoot in long takes and unrelenting close-ups. Billy's cellmates, tattooed from head to toe, are played by ex-cons, and since Sauvaire filmed in a recently abandoned Bangkok prison, *A Prayer Before Dawn* feels scarily authentic; it may be too much for some.

YOUR *WEEKLY* MOVIE TO-DO LIST

Restored Rarities and *Old Yeller*

Friday, Aug. 10

A compendium of propaganda that is itself a shrewd piece of agitprop, ***The Atomic Café*** galvanized audiences in 1982 simply by presenting the material — consisting of assorted Cold War educational pieces produced by the federal government — plainly in all its paranoid weirdness. Kino Lorber is returning this cult documentary to theaters in a 4K digital restoration by IndieCollect. Monica Film Center will get it first and play it for an entire week, although there are additional weekend engagements at two other locations. *Laemmle's Monica Film Center, 1332 Second St., Santa Monica Blvd., Santa Monica, Fri., Aug. 10 (also playing at the Playhouse 7 and Claremont 5 on Aug. 11 & 12); $13. (310) 478-3836, laemmle.com.*

The Los Angeles Philharmonic under the direction of David Newman will give an extra jolt of Force energy to ***Star Wars: A New Hope***. The Hollywood Bowl's Weekend Spectaculars series will feature George Lucas' 1977 space opera on a huge screen with live musical accompaniment for the first time in this city. Early birds will receive a free lightsaber with admission. "All Jedi are encouraged to show up in costume," as long as that uniform doesn't involve masks or anything resembling a gun. Ticket prices range from $17 (nosebleeds) to $199 (boxed seats). *Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Fri., Aug. 10, 8 p.m.; ticket prices vary. (323) 850-2000, hollywoodbowl.com.*

Sunday, Aug. 12

Old Yeller, which together with *Bambi* introduced more children to the concept of death (thanks, Uncle Walt!) than practically any other American film, will play at the Billy Wilder as part of UCLA's Family Flicks series. The titular canine — a golden retriever with a heart of gold — has a permanent place in the Hall of Fame of cinema doggies, and Robert Stevenson's direction is sturdy as an oak. Parents hoping to teach their kids the hard facts of life should look no further than this film, revered by many baby boomers as a nearly totemic viewing experience. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sun., Aug. 12, 11 a.m.; free. (310) 206-8013, cinema.ucla.edu.*



Star Wars: A New Hope

Dial M for Murder, Alfred Hitchcock's sole foray into 3-D gimmickry, will get a screening as part of the American Cinematheque's tribute to stereoscopic film, co-presented by LACMA. Featuring one of cinema's most famous attempted murders, the film is a stagey yet gripping adaptation of Frederick Knott's hit Broadway play. Hitchcock had a way of photographing objects that made them seem larger than life; after experiencing this in three dimensions, you will never look at scissors in quite the same way. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Aug. 11, 7:30 p.m.; $15. (323) 466-3456, americancinemathequecalendar.com.*

Thursday, Aug. 16

When Dennis Hopper titled his sophomore effort ***The Last Movie***, it nearly proved to be a self-fulfilling prophecy. After the success of *Easy Rider*, his 1971 follow-up — bankrolled by Universal — tanked hard with critics and audiences alike, temporarily stalling the writer-director-star's career. But time has been kinder to this passion project than most others of its era, thanks to its timely depiction of cultural imperialism and László Kovács' glinting cinematography. Arbelos Films has performed a great public service by restoring this hard-to-find film from its original camera negative and sound elements. The 4K transfer will make its L.A. premiere at the Egyptian, kicking off the weekend series **Dennis Hopper: American Rebel**. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Aug. 16, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.* **–Nathaniel Bell**

But there are moments of grace amid the setting's despair. Billy joins the prison boxing club, and gradually comes to know the inmates, who embrace him as one of their own. A scene where they tattoo his back is filmed as a reverent laying on of the hands — the inverse of all the violence that came before. And the year seems unlikely to offer acting as exquisite as the small moment when the warden hands Billy unexpected letters from his family. Surprised, Billy freezes, and yet somehow, in that non-movement of his body, Cole suggests the life-renewing soul-shock Billy is experiencing. It's a great performance in a film that's likely to become a classic of its kind. (Chuck Wilson)

SUMMER OF 84 "It might all seem normal and routine," declares Davey Armstrong (Graham Verchere), the hero of *Summer of 84*, "but the suburbs are where the craziest shit happens." That was already old news by the year this nostalgic thriller is set, of course, but the movie — directed by the Montreal collective of Francois Simard, Anouk Whissell and Yoann-Karl Whissell — deserves credit for playing it out in a way that echoes its thesis. *Summer of 84* might seem normal and routine at first, another *It*-ride on the *Stranger Things*–cycle, back to the childhood of white boys entranced with George Lucas, Steven Spielberg and John Carpenter. But by the end, the craziest shit has happened, persuasively, with both memorable style and some emotional power. At first, the film seems most concerned with showcasing vintage toy collections and putting ribald pop-culture talk into the mouths of kids. But once *Summer of 84* kicks in, it kicks hard. That ending slices so sharply thanks to a protracted, unspectacular setup. Like a 15-year-old's actual '80s summer, the film has its languors. The plot concerns skinny dreamer Davey, a fanatic for the Bigfoots and aliens of supermarket tabloids, suddenly convinced that the loner cop (Rich Sommer) who lives across the street must be a serial killer. Davey enlists three horndog buddies to track the dude, dig up his garden, map out his jog. In the early going, we're subjected to much historically accurate chatter about the boys' masturbation habits. If you're patient, though, *Summer of 84* gains in interest and urgency. Sommer (*Mad Men*'s Harry Crane) makes a first-rate is-he-or-isn't-he creep, his unctuousness indistinguishable from wickedness, and the last 40 minutes zip tensely along. (Alan Scherstuhl)

ONGOING

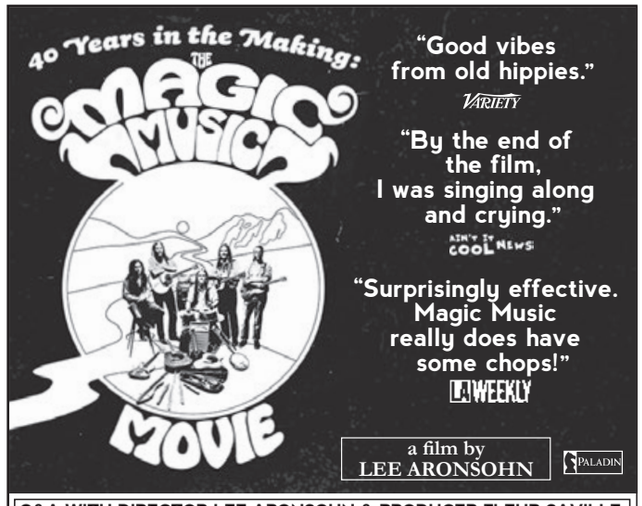
ARABY (ARÁBIA) The working-class hero of *Araby* isn't a winner. He's so normal we don't even know he's the lead until the 20-minute mark. His name is Cristiano (Aristides de Sousa), and the first time we see him he's just a guy in a car, being driven to his factory job in southern Brazil. The next he's a comatose body, knocked out by some of-screen on-site mishap. The good news is that Cristiano does get his own movie, eventually. To stress his cosmic insignificance, directors João Dumans and Affonso Uchoa make us think we're watching another film: one of those austere, minimalist sagas that clog the classy end of the festival circuit, this one about a brooding, low-income teen, Andre (Murilo Caliari). Just as we're settling in for an ocean of master-shot long takes, Andre happens upon Cristiano's secret, scribbled memoirs. The film's title belatedly appears, and we're thrown into a sprightlier if perhaps even sadder story — a Wim Wenders–ish road movie with no destination, where the only reason to move is to survive, if just barely. And so we watch our Everyman prole flit from place to place and job to job. He's screwed over or, best-case scenario, paid just enough to keep him breathing. He doesn't have time to feel down, and it doesn't hit him how bad he has it until suddenly, late in, he briefly finds a reason to feel good. A soundtrack of folk/country classics takes the edge off, but make no mistake: This is a beautiful bummer, giving voice to someone who's barely a number, but only to remind us that most of us are OK not thinking about numbers at all. (Matt Prigge)

THE DARKEST MINDS Arriving in theaters a half-generation late, the YA adaptation *The Darkest Minds* is curiously behind the times and right on the money. The dystopias of the high *Hunger Games* era may now seem passé, but damned if every multiplex in America isn't going to be showing kids locked in cages by the government this weekend. Director Jennifer Yuh Nelson's first feature, based on book one in a series by Alexandra Bracken, isn't likely to inspire a new age of teens daydreaming about how romantic it might be to wage guerilla warfare against an oppressive government. Its mythology is too dense and too borrowed, its worldbuilding flimsy, its narrative logic at times confounding: Why must the hero Ruby, played by the skillful and appealing Amandla Stenberg, sacrifice her own desire so that her true love does not have to join the organized resistance to the kid-caging government? The issue goes beyond the fact that such both-sides-are-bad handwringing doesn't wash after 2016: The emotional logic of the book has not survived the process of adaptation. But much of what *does* make the movie is engaging, especially once the leads, a band of superpowered teen misfits in an America where most children have died of a mysterious plague, find the time to discover each other. Yuh Nelson proves adept with her young actors, drawing out relaxed and detailed performances. Camaraderie and crushes fizz agreeably among these teen outlaws, and the film's middle section, which finds four kids escaped from government camps tooling around Virginia in a stolen van, has a welcome hangout vibe. (Alan Scherstuhl)

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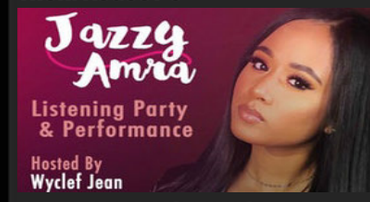
Los globos

THUR. AUGUST 9



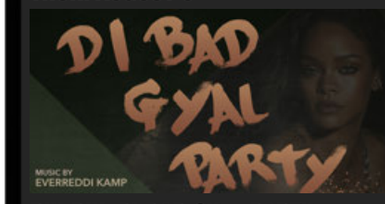
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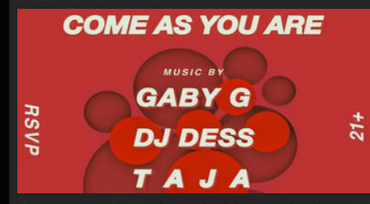
JAZZY AMRA LISTENING PARTY

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RIH RIH: DI BAD GYAL PARTY

FRI. AUGUST 10



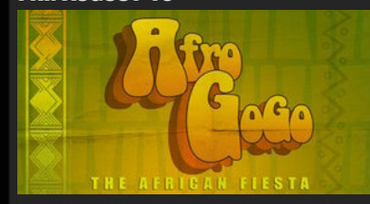
DREAM LAB PRESENTS: COME AS YOU ARE

FRI. AUGUST 10



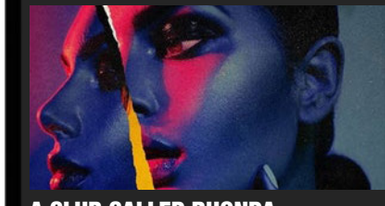
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8/18	RETRO BLOOM SINGLE RELEASE PARTY
8/18	MANNUP
8/19	COPPER AND KINGS I CARIBBEAN SOCIAL CLUB I A REGGAE DAY PARTY
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Alissa Nelson, aka the Black Metal Yogi

PHOTO BY J MATT

| Music //

BLACK METAL IS MAKING ITSELF HEARD

Between Black Metal Yoga and coffee brewer Grindpour, the extreme genre is moving into the lifestyle-events arena

BY JASON ROCHE

Black metal has long held a reputation for being the most abrasive, proudly underground corner of the heavy metal spectrum. Those with only a passing knowledge of the genre may be familiar with the sordid tales of '90s Norwegian acts such as Mayhem. The modern grouping of bands that are considered black metal is much more expansive, with dozens of acts adding layers of progressive musicianship and atmospheric shoegaze to the existing genre blueprint.

That said, there is still a sizable contingent of black-metal musicians and fans who are hesitant to see the genre expand and gain attention from outside its small, exclusive bubble. But on Saturday, Aug. 11, two separate events — Black Metal Yoga and Black Metal Brunch — will drag black metal kicking and screaming into the lifestyle-events arena.

On a surface level, the harshness of black-metal music and the calming therapeutic leanings of yoga seem incongruous. But for yoga instructor Alissa Nelson, aka "the Black Metal Yogi," the combination is more than complementary.

"Yoga is about putting yourself in uncomfortable positions," Nelson says during our conversation on a sunny Saturday morning in Torrance's El Prado Park. "Listening to black metal is absolutely perfect for yoga, because both are based on small changes in tone over time. The message for each is that you have to be OK with confronting things that are difficult, challenging, messy and painful to get to a place where you are not experiencing suffering."

Nelson has been teaching yoga for four years, and she has been involved with several local studios since moving to L.A. two years ago. She is one of several yoga instructors around the country who integrate heavy metal music into their classes. Nelson's own forays into incorporating black metal into her classes began in 2016, shortly before she relocated to SoCal from San Francisco. A fan of heavy music going back to her teenage years, Nelson's experimentation with black metal blasting in the background began as a response to her own anxieties, which she had confronted with her learning experiences in the traditional yoga studio environment.

"I've always felt excluded by the overall yoga scene, especially in Los Angeles, where the studio scene is so much more hard fitness-based," Nelson says. "When I started doing yoga, I had a long history of depression and anxiety disorder. Things were affecting my body differently than the standard person that does yoga. I wanted to make other people that felt like me feel comfortable going to classes, because it was helping me reintegrate my mind with my body. I have all these friends that would be totally into this if the music didn't suck and the teacher wasn't always so sunny. I don't want to just peddle sugar water in the form of some vaguely spiritual fitness class."

Adventurous heavy metal fans have been taking advantage of Nelson's invitations to try yoga in her environment. Her next event — Saturday, Aug. 11, at Indie Brewing Company in downtown Los Angeles, in conjunction with yoga/brewery tour promoter Downward Grog — is sold out, with another event already scheduled for Oct. 6 and classes all weekend at this year's Desert Daze festival, which runs Oct. 12-14.

The playlist for Nelson's class consists of modern black-metal acts such as Deafheaven and Wolves in the Throne Room, with some other heavier acts, such as post-metal greats Neurosis. And she takes great care in matching the music with the traditional yoga exercises, as well as adjusting the overall vibe of her classes to be more in line with the emotional catharsis of extreme metal.

Nelson and Downward Grog promoter Raziq Rauf — whose heavy metal bona fides consist of stints as a journalist for U.K. metal magazines *Kerrang!* and *Metal Hammer* — recognize that there will be critics from the more elitist corners of the black-metal scene who may scoff at the integration of the music with yoga.

"The wall between commercialism and black metal evaporated the first time a black-metal band sold a record," Rauf says. "If you want to be on the side that says don't commercialize it, make your music and give it away for free. Go live out in the woods. We want to open our doors to the section of society that want to interact and enjoy their lives."

Grindpour founder Eric Schuman has been entrenched in heavy metal his entire life, playing in multiple local bands and working as a promoter within the Church of the 8th Day organization. Within the last three years, his passion for coffee has grown to equal his passion for heavy metal.

"I've always felt metal is an attitude and way of life," Schuman says. "Heavy metal is something people seek out in times of need to feel good, and seek comfort in. Coffee is the same way for me. It's a ritual, and it's part of a daily feel-good habit, and I wanted to integrate the two rituals of my life together."

Schuman quit his career in IT last year to pursue his coffee passion. Operating as a pop-up shop since its origins earlier this year, the name Grindpour — a pun on the heavy metal subgenre grindcore — started as a one-off joke in response to ribbing from fellow heavy metal fans over his caffeinated obsessions. A member of acoustic pirate metallers Dread Crew of Oddwood, Schuman spends his time on tour exploring the coffee traditions of every town the band play.

"The metal community and coffee communities are very similar in regards to how they interact within their communities," he says. "People that are hardcore about the bands they like and where their favorite bands come from share a kinship with people that are hardcore about the type of coffee they drink and where their favorite coffee is brewed. It's neat to gather them all together and be nitpicky about the things they like."

Schuman's next gathering of coffee and heavy metal enthusiasts will be on Saturday, Aug. 11, at the Black Metal Brunch. The gathering at Resident DTLA runs from 2 to 6 p.m., with food by Resident's in-house food truck, KTCHN LA; themed cocktails and mimosas; heavy metal DJs; and Schuman's black metal–themed coffee concoctions.

In addition to traditional brewed coffee, Schuman's contributions to the menu take their inspiration from black-metal greats of the past. One concoction, dubbed Night's Blood after a classic track from genre pioneers Dissection, is an iced espresso mixed with tonic water and a touch of black cherry juice. This author had the opportunity to try the brew. The experience was genuinely like experiencing an unfamiliar band at a heavy metal festival. The first sip of tonic water in the beverage was akin to the initial "What is this?" moment of finding a harsh extreme-metal band for the first time, but a few sips — or songs in — the experience is palatable and you have a new favorite thing.

While extreme metal is the base inspiration for Schuman's brewing, you are still welcome at his events if you all you want to do is try the coffee.

"In my mind, I imagine walking in and seeing a bunch of fine people in corpse paint sipping mimosas," Schuman says. "But metal was always meant to be a theme and an attitude playing along with coffee. I don't care if you listen to metal or not. Just don't show up with a Starbucks cup!"

Black Metal Yoga at Indie Brewing Company, Sat., Aug. 11, 10:45 a.m.; 2350 Sunrise St., C-100, Boyle Heights. Black Metal Brunch at Resident DTLA, Sat., Aug. 11, at 2 p.m., 428 S. Hewitt St., downtown.

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White Denim celebrates their new album, Performance, with a live set and signing at Amoeba Hollywood! Purchase your copy of Performance (CD, LP or limited-edition clear vinyl) in-store at Amoeba to get your copy signed after the show.

THURSDAY • AUGUST 23 • 5PM
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Celebrating their new album, Hypochondriac (Epitaph Records), with a live set at Amoeba. Purchase Hypochondriac, in-store only, at Amoeba on 8/23 to get your copy signed.

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Music // Picks //

fri 8/10

Sleigh Bells
@ THE OBSERVATORY

Sleigh Bells take a break from their current tour opening for Weezer and Pixies with their own headlining show tonight in Santa Ana. The Brooklyn duo have always found a strangely compelling beauty in the way singer Alexis Krauss' winsome melodies are crushed by the wall of noise cranked up by guitarist Derek Miller. "My past is littered with the bones of men who were fools enough to sleep on me/A missionary in a sea of mercenaries," Krauss chants against Miller's throttling backdrop of boxy riffs and fuzzed-out distortion on "Favorite Transgressions," from Sleigh Bells' recent EP *Kid Kruschev*. "I used to drink gasoline in the morning," Krauss brags on "Blue Trash Mattress Fire," but her melodramatic lyrics are amplified by Miller's remorselessly heavy accents, which segue from crushing chords into artier passages. **–Falling James**

Chromeo
@ PALLADIUM HOLLYWOOD

The Chromeo live show experience is not unlike attending a musical comedy. The pop/funk/electro duo of Dave 1 and P-Thugg go deep into character as soon as they hit the stage, and the entertainment factor is all the stronger for it. Directed by Dave 1's conductor skills and P-Thugg's talkboxed commands, the audience is as much a part of the performance as Chromeo itself. On Chromeo's latest album, *Head Over Heels*, the music matches the swagger as the two up the funk and soul level of their multigenre sound. The special guests featured on *Head Over Heels*: DRAM on the smooth "Must've Been," The-Dream on the sultry "Bedroom Calling pt. 2," French Montana on the R&B confection "Don't Sleep," plus a number of legendary session and touring musicians push Chromeo's already infectious factor along a few more notches. **–Lily Moayeri**

Quetzal
@ LEVITT PAVILION AT MACARTHUR PARK

At first glance, Quetzal might seem like a merely quaint group who ramble over folk, salsa, ranchera and world-music styles with an array of traditional Mexican instruments including *jarana*, *bajo sexto* and *tarima*. But if you listen closer, you realize that lead singer/percussionist Martha Gonzalez and guitarist/multi-instrumentalist Quetzal Flores infuse their music with pointedly relevant lyrics that celebrate feminism and activist politics and tell the personal stories of immigrants caught between borders. The East L.A. collective have been stirring up trouble for more than two decades not through the force of rage and anger but by couching their soulful lyrics in a mesmerizing weave of idyllic sounds. On Quetzal's 2014 album, *Quetzanimales*, Gonzalez sang from the point of view of various animals to symbolize the commonality of not only different people but also all living beings. **–Falling James**


Chromeo: See Friday.

PHOTO BY TIMOTHY SACCENTI

sat 8/11

Buddy Guy
@ THE ROSE

To say that Buddy Guy is a ferocious blues guitarist is merely a polite understatement. Yes, the Louisiana native has a famously piercing tone and a thrillingly dexterous approach as a guitarist, with the ability to deftly switch from aggressive intensity to soulfully introspective coolness. But the longtime Chicago-blues icon is more than just a talented technician. Guy is an underrated vocalist, but more than anything he's a masterful showman who can dazzle audiences with a warm, charismatic stage presence as he mixes storytelling, blues standards, his own originals and unexpected covers with a deceptively casual aplomb. Within the space of a few minutes, he can artfully mimic and celebrate the styles of such disparate guitarists as John Lee Hooker, B.B. King and Jimi Hendrix before sending out fiery surges of his own inimitable licks. Also at the Canyon Agoura Hills on Friday, Aug. 10; and at the Canyon Santa Clarita on Sunday, Aug. 12. **–Falling James**

Ghoul
@ 1720

The four creatures that together are known as Ghoul are quite proud of the air of mystery that surrounds them. More so than with similarly theatrical metal bands such as GWAR, Slipknot and Lordi, the identities of the four musicians are kinda kept under wraps. They wear horror-themed masks, and go by the monikers Cremator, Digestor, Dissector and the intriguing Fermentor. As is usually the case with these things, though, a little bit of digging reveals the truth: The Oakland death-thrash metal band is made up of members (or former members) of Morbid Angel, Wolves in the Throne Room, Exhumed, Impaled and more. But let's be honest — the idea that they're four monsters from Creepsylvania is far more fun. **–Brett Callwood**

sun 8/12

Alice Cooper, Ace Frehley
@ THE GREEK THEATRE

He's 56 years into an insanely impressive career, and to this very day nobody puts on a show like the great Alice Cooper. The guy just has this rock & roll thing nailed down at this point. Whether he's having his head cut off or simply waving his cane while strutting the stage, Coop's shows guarantee an intensely good time. Of course, he has a ridiculous number of amazing tunes to back it up; from the 1969 psychedelic debut *Pretties for You* through "Alice Cooper Band" classics like *School's Out* and *Billion Dollar Babies*, the introduction of Alice as a solo artist with *Welcome to My Nightmare*, right up to last year's excellent *Paranormal*, Alice can't

ever do wrong. Original Kiss guitarist Ace Frehley opens the show, so expect fireworks there, too. –Brett Callwood

mon 8/13

The Kills
@ THE REGENT THEATER
It seems crazy that British-American garage-rock duo The Kills have been around for 18 years now, having formed in 2000, but that is indeed the case. Alison "VV" Mosshart (also of Jack White's The Dead Weather) and Jamie "Hotel" Hince have seen their project grow from cult indie darlings to genuine alt-rock premier leaguers, thanks to stellar albums such as their debut, the gloriously noisy 2003 *Keep on Your Mean Side*, through 2008's phenomenal *Midnight Boom*, up to 2016's critically appreciated *Ash & Ice*. Live, they've evolved from slightly awkward anti–rock stars to wonderful performers. That oh-so-cool, throwaway vibe is still there, but we totally know that they're having a blast. –Brett Callwood

Clairo
@ THE ROXY
Clairo — the current nom de shrug of singer Claire Cottrill — makes bedroom pop. A very "right now" kind of bedroom pop. That doesn't mean it's faddish or temporary. It's the kind of ephemeral moment-catching that happens with every young kid who wants to break out of the aforementioned bedroom, do something with their lives and throw off the chokeholds of apathy and meaninglessness. Art is one good way to do that. Music is another. Clairo's music is that of a girl who's barely there in a crowd or at a party. Her interior life, however, is rife and blessed with chasms and heights that few will ever experience alongside her. This is the music of a girl trying to figure her way out — and, as most kids find out, in the hardest of ways, the only way out is through. Also Tuesday, Aug. 14. –David Cotner

tue 8/14

Chief White Lightning
@ HARVARD & STONE
Living in Texas, Josh Logan seemed, from the outside at least, pretty settled. His band The Blind Pets earned a solid national reputation after approximately 20 U.S. tours, while his life in the small city of Dripping Springs, just west of Austin, was fairly slow-moving and stress-free. But there was something nagging at him. An itch that The Blind Pets just weren't scratching. So about five years ago, he started an all-new project — a hootin' and hollerin', bluesy Americana-based deal going by the name of Chief White Lightning. The self-titled debut album is a stunning piece of work, and Logan will pull out a lot of those raw, honest jams at Harvard & Stone during a residency that takes in every Tuesday in August. Get to at least one of them. –Brett Callwood

wed 8/15

Roxy Remake Remodel
@ THE BOOTLEG THEATER
Although singer Bryan Ferry mixes a lot of Roxy Music classics into his ongoing sets as a solo performer, the interpretations by his current backup band are merely a faint and polite echo of the madcap intensity of the early Roxy Music lineups, particularly the versions with saxophonist Andy Mackay, avant-garde iconoclast Brian Eno, lead guitarist Phil Manzanera and drummer Paul Thompson. Ferry reunited the band (crucially without the reclusive Eno), reportedly for the last time, in 2011, but tonight a group of local art-rock all-stars attempts to stir up the old magic with a tribute set. The participation of such heavy and savvy musicians as The Contortions' Adele Bertei, drummer Joe Berardi (The Fibonaccis, Lydia Lunch) and keyboardist Paul Roessler (Nina Hagen, Screamers) offers hope that this will be more than just another typically empty exercise in tribute-band nostalgia. –Falling James

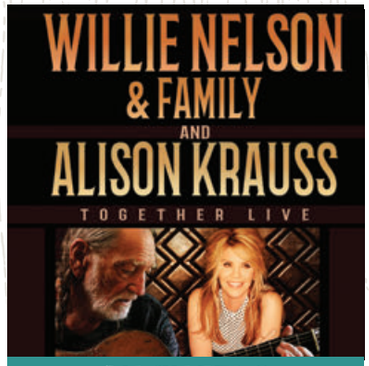
Julien-K
@ WHISKY A GO-GO
Electronic/industrial rock band Julien-K is a project that features former Orgy men Amir Derakh (also formerly of hair metallers Rough Cutt), Ryan Shuck and Bobby Hewitt, so as one might expect, songs from the 2009 debut *Death to Analog* through to 2016's *California Noir — Chapter Two: Nightlife in Neon* are textured, perfectly cold and appropriately dark. A new album is due out this year, so that's worth looking forward to; hopefully they'll perform some new material at this Whisky show. They should be fully warmed up — by this point, Julien-K have left the "Orgy spinoff band" label well behind them. Love Star, Stone Senate and Wily Savage also play. –Brett Callwood

thu 8/16

Echo Park Rising
@ THE ECHO
Echo Park Rising is markedly different from most summer neighborhood festivals. Although there are a few outdoor stages, which this year are headlined by solo sets from garage-pop empress Shannon Shaw (Shannon and the Clams, Hunx and His Punx) and Warpaint's Theresa Wayman (performing as TT), most of the action happens indoors at a variety of small clothing shops, record stores, bars and restaurants spread out along a milelong stretch of Sunset Boulevard in Echo Park. Echo Park Rising builds on the tradition of the early Sunset Junction festivals by celebrating the neighborhood's dizzying variety of original indie rock, punk, country, folk and Latin bands, along with comedy, spoken word and unofficial pop events. Even though the fest is getting bigger every year, all the shows are still free. Also Friday-Sunday, Aug. 17-19. –Falling James

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ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Matthew Logan Vasquez, Dustin Lovelis, Restavrant, Fri., Aug. 10, 8 p.m., $13. Omega Tribe, Life Once Flourished Here, Apocalypse, Headdress, Sun., Aug. 12, 8 p.m., $12. Vaguess, Nightmare Enterprises, Freakees, Telestar, Thu., Aug. 16, 8 p.m., $5.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Dexter Story, Fri., Aug. 10, 8 p.m., free. DJ Crudo, Sun., Aug. 12, 2 p.m., free.

BEYOND BAROQUE LITERARY ARTS CENTER: 681 Venice Blvd. Carmaig De Forest, Fri., Aug. 10, 8 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., L.A. Night Nail, Sat., Aug. 11, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Lemuria, Katie Ellen, Dusk, Fri., Aug. 10, 8:30 p.m., $15. The Soft White Sixties, Guards, Zarina Nares, Sat., Aug. 11, 8:30 p.m., $12. The Sea the Sea, The Morning Yells, Anna Volgelzang, Sun., Aug. 12, 8 p.m., $10. Cones, Lily McQueen, Palm Springsteen, Mon., Aug. 13, 8:30 p.m., free. The Mosaics, Dang Clets, Fime, Sports Coach, Tue., Aug. 14, 8:30 p.m., $10. Re-Make/Re-Model: A Night of Roxy Music with Adele Bertei, Abby Travis, Paul Roessler, Joe Berardi, Pierre Smith, Mitch Kaplan, Tony Atherton, DJ Howie Pyro, Prince Poppycock, Wed., Aug. 15, 8:30 p.m., $10 (see Music Pick). Jenn Champion, Erik Blood, Thu., Aug. 16, 8:30 p.m., $12.

BRIDGETOWN DIY: 1421 Valinda Ave., La Puente. Chris Farren, Goon, Fern Mayo, Long Neck, Sat., Aug. 11, 7 p.m.

CAFE NELA: 1906 Cypress Ave., L.A. The Golden Rulers, The Probe, Holy Flowers, Sssssss, Fri., Aug. 10, 8:30 p.m., $5. The Mormons, Bratty & Jackass, Tiktaalik, Steppe People, Sat., Aug. 11, 8:30 p.m., $5. Countime, Farooq, Barrio Slam, Know the Ending, Aberrance, The Cutthroats, Square Up, Sun., Aug. 12, 6:30 p.m., $7. Smokescreens, Skin Drips, Emily Edrosa, Thu., Aug. 16, 8:30 p.m., $5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Buddy Guy, Fri., Aug. 10, 9 p.m., $78-$98 (see Music Pick).

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. Buddy Guy, Sun., Aug. 12, 9 p.m., $78-$98 (see Music Pick). Three Dog Night, Thu., Aug. 16, 9 p.m., $48-$89.

DIPIAZZA'S RESTAURANT & LOUNGE: 5205 E. Pacific Coast Highway, Long Beach. The Damones, Led Zeppelive, Sat., Aug. 11, 7 p.m. Pulsar, Burnout Reef, Fockstail, Free Lunch, Thu., Aug. 16, 7 p.m.

THE ECHO: 1822 W. Sunset Blvd., L.A. Beardyman, Floreyyyy, Fri., Aug. 10, 8:30 p.m., $20. Toni Romiti, PJ, Amindi K. Frost, Sat., Aug. 11, 5:30 p.m., $18. Easy Leaves, Hyways, The Joe Bourdet Band, Austin Manuel, Groovy Rednecks, Sun., Aug. 12, 3 p.m., $5. Slugs, Wolf Woodcock, Facial, Jubilo Drive, DJ Emily Kokal, Mon., Aug. 13, 8:30 p.m., free. Adult Books, The Entire Universe, Momma, Lily Waters, Tue., Aug. 14, 8 p.m., free. Echo Park Rising with B Bravo, Moniquea, Zackey Force Funk, Def Sound, Amindi K. Frost, Thu., Aug. 16, 7 p.m., free (see Music Pick).

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Panda Riot, XO, Blood Candy, Sun., Aug. 12, 8 p.m., $10. Summer Salt, Hot Flash Heat Wave, The Symposium, Tue., Aug. 14, 8 p.m., $17. Dub Club, with The Steady 45s, MC Jah Faith, Pachamama., Wed., Aug. 15, 9 p.m., free & $10. Melvins, Boris, We Are the Asteroid, Thu., Aug. 16, 8 p.m., $35.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Charlie Faye & the Fayettes, Whispertown, Sun., Aug. 12, 11 a.m.-2 p.m., free.

THE GLASS HOUSE: 200 W. Second St., Pomona. Sales, No Vacation, Hana Vu, Sun., Aug. 12, 8 p.m., $20. The Kills, Plague Vendor, Tue., Aug. 14, 8 p.m., $30.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Bebe Rexha, Florida Georgia Line, Mon., Aug. 13, 7:30 p.m., $40. Ben Gibbard, Tue., Aug. 14, 7:30 p.m.

HARVARD & STONE: 5221 Hollywood Blvd., L.A. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Chief White Lightning, Tuesdays, 8 p.m.; continues through Aug. 28, free (see Music Pick). Mechanical Roots, Triangle Fire, Ned & the Dirt, Wed., Aug. 15, 8 p.m. Billy Uomo, Madhawkes, Kermit Obert, Thu., Aug. 16, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. JR Slayer, Fri., Aug. 10, 8 p.m., free. Radioactive Pickles, The Black Phantoms, Mr. Snare, The Dancing Robots, Sat., Aug. 11, 2 p.m., free; Queer Cumbia, with Maebe A. Girl, Rudeness, Vivian Martinez, Stephanie Galindo, Garrett Mendez, Killed by Synth, Sat., Aug. 11, 8 p.m., free. Dimber, Agender, Bustié, Marriage Material, DJ Brown Bruja, Tue., Aug. 14, 8:30 p.m., free & $5. Benefit for Recycled Resources for the Homeless, with Maria Bamford, Marc Maron, Danielle Perez, Luis Lemus, Vince Caldera, Wed., Aug. 15, 6 p.m., $30. Swimsuit Issue, Ariel Beesley, Thu., Aug. 16, 8 p.m., $10.

HIGHLAND PARK BOWL: 5621 N. Figueroa St., Highland Park. Wolf Woodcock, Straya, QunQ, Sat., Aug. 11, 8 p.m., free.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. Pixies, Fri., Aug. 10, 7 p.m., $59.50. Otep, Dropout Kings, Ragdoll Sunday, Sat., Aug. 11, 7 p.m.

HYPERION TAVERN: 1941 Hyperion Ave., L.A. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. The Watkins Family Hour, Tue., Aug. 14, 8:30 p.m., $30.

LODGE ROOM: 104 N. Avenue 56, L.A. Louis Cole, Fri., Aug. 10, 8 p.m., $17. Tony Allen, Ras G, Swarvy, Wed., Aug. 15, 8 p.m., $20.

LOT 1 CAFE: 1533 W. Sunset Blvd., L.A. Echo Park Rising with Boots Electric, Kill My Coquette, Lijurgia, Euphio, (Big) Pig, Thu., Aug. 16, 7 p.m., free. See Music Pick.

THE LOVE SONG: 450 S. Main St., L.A. Northeast Groove Ensemble, Fri., Aug. 10, 8 p.m., free; Canyon Cody, Fri., Aug. 10, 10 p.m., free. Jim Lauderdale, Sat., Aug. 11, 7 p.m., $20. Johnny Chops, Carlos Calvo, Sun., Aug. 12, 8 p.m., free. Honey Pie Jones, Mon., Aug. 13, 8 p.m., free; DJ Travis Keller, Mon., Aug. 13, 10:30 p.m., free. DJ Clifton, Tue., Aug. 14, 10 p.m., free. TV Heads, The Mondegreens, Pigpen, Wed., Aug. 15, 9 p.m., free. The Spires, Business of Dreams, Thu., Aug. 16, 8 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Love Weapon, Fri., Aug. 10, 9 p.m. The Montgomerys, Black Stardust, In the Stars, Sat., Aug. 11, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. The Charlie Hunter Trio, Fri., Aug. 10, 8 p.m., $25. James Intveld, Brian Whelan, Sat., Aug. 11, 8 p.m., $20. Roy Zimmerman, Sun., Aug. 12, 8 p.m.

THE MINT: 6010 W. Pico Blvd., L.A. Magna Carda, Marty Boombox, Street Lightning, Frank Fois, Fri., Aug. 10, 8 p.m., $10. The Common Dandies, Travis Peery, The Emerald, Heavy Thread, Isabella Blue, Sat., Aug. 11, 8 p.m., $12. Only Bricks, David Baron, Sasha Masakowski, Joseph Aleshaiker, Sun., Aug. 12, 6:30 p.m., $6 & $11. The Mint Jam, every other Monday, 8 p.m., $5. The Echoes Quartet, Tim Fenton, Vashoun Stjohn, Tue., Aug. 14, 8 p.m., $8. Kal Madsen, Gabriel Deibel, Matthew Fosket, Wed., Aug. 15, 7:30 p.m., $8 & $13. Austin Gatus, Emily James, Jon Century, Gen Z, Thu., Aug. 16, 8 p.m., $15.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Zac Clark, Bob Oxblood, Fri., Aug. 10, 7 p.m., $13; Paul Cauthen, Sam Morrow, Fri., Aug. 10, 9:30 p.m., $12. Beneath the Underdog, Bellavolent, The Dirty Diamond, Eko Zu, AstraLogik, Pleasure Control, Sat., Aug. 11, 7:30 p.m., $15. Cary Brothers, Broken Baby, Lelia Broussard, Sun., Aug. 12, 7:30 p.m., $20. Ruby Haunt, Launder, Foliage, Colin Caulfield, Mon., Aug. 13, 7:30 p.m., $5. Allie X, Tue., Aug. 14, 7:30 p.m., $10. Eternal Summers, Ablebody, Ed Vallance, Wed., Aug. 15, 7:30 p.m., $13. Timber Timbre, Thor, Thu., Aug. 16, 7:30 p.m., $20.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Kevin Gates, Fri., Aug. 10, 9 p.m.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. Shooter Jennings, Hellbound Glory, Fri., Aug. 10, 9 p.m., $25.

THE PIKE RESTAURANT & BAR: 1836 E. Fourth St., Long Beach. Pope Paul & the Illegals, Sat., Aug. 11, 9 p.m. Woody & Sunshine, Tue., Aug. 14, 9 p.m. The Hollow Roots, Thu., Aug. 16, 9 p.m.

REC CENTER: 1142 E. 11th St., L.A. Princest, Prosthetics Music, Ubiquitous Love Tribe, Enrique Jesus Hernandez, Barbi Crash, The Sad Girls, Gia Scott-Heron, Fri., Aug. 10, 8 p.m., $8.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Blurred Out, Manhattan Murder Mystery, Seasons, Waterloo, Fri., Aug. 10, 9 p.m.

THE ROSE: 245 E. Green St., Pasadena. Dokken, Fri., Aug. 10, 9 p.m., $24-$44. Buddy Guy, Sat., Aug. 11, 9 p.m., $78-$98 (see Music Pick). Sons of Legends, Sun., Aug. 12, 8:30 p.m., $25-$80. Jonny Lang, Thu., Aug. 16, 9 p.m., $38-$68.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Ziggy Marley, Fri., Aug. 10, 9 p.m., $40. HRVY, Sat., Aug. 11, 6 p.m.; Ron Ron, Sat., Aug. 11, 11:30 p.m. Lucki, Sun., Aug. 12, 8 p.m. Clairo, Garren Sean, Aug. 13-14, 8 p.m., $17.50 (see Music Pick). Palm, Numb. er, Harmony Tividad, Thu., Aug. 16, 9 p.m., $17.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. All Things Blue, Wild Signals, Sleep Still, Todavia, Fri., Aug. 10, 9 p.m. Charly & Faust, Hand Drawn Maps, Colored Houses, Mon., Aug. 13, 9 p.m., free. John Early, Sam Buck, Tue., Aug. 14, 9 p.m. Heather Cole, Jessica Gerhardt, Lizzy Loeb, Wed., Aug. 15, 9 p.m. Happy Sometimes, LeyeT, LTM, Labit, Thu., Aug. 16, 9 p.m.

1720: 1720 E. 16th St., L.A. Ghoul, Skullcrack, War Bison, Sat., Aug. 11, 7 p.m., $20 (see Music Pick). Brodinski, Judge, Kensei Abbot, January Black, Thu., Aug. 16, 9 p.m., free-$15.

THE SHORT STOP: 1455 Sunset Blvd., L.A. Echo Park Rising, with Salt Lick, Death Chant, Perfume, Daisy Dell, Thu., Aug. 16, 6:30-10 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Johnny Vitulli, Kullers, Luciana Garcia, Helaine & the Hurricanes, The Smiling Faces, Mr. Me, Fri., Aug. 10, 7 p.m., $15. Oriri & the SoulHouse Crew, Kruthi Singar, Couvo, Sat., Aug. 11, 5 p.m., $10. Saul Losada, Alizarin, Whaleshark, Coevality, Mon., Aug. 13, 7 p.m., $10. The Storytellers, Tue., Aug. 14, 8 p.m., $10. Aish, Kohinoorgasm, Pattie Lin, Skatin Satan, DJ Dario Slavazza, Thu., Aug. 16, 8 p.m., $10.

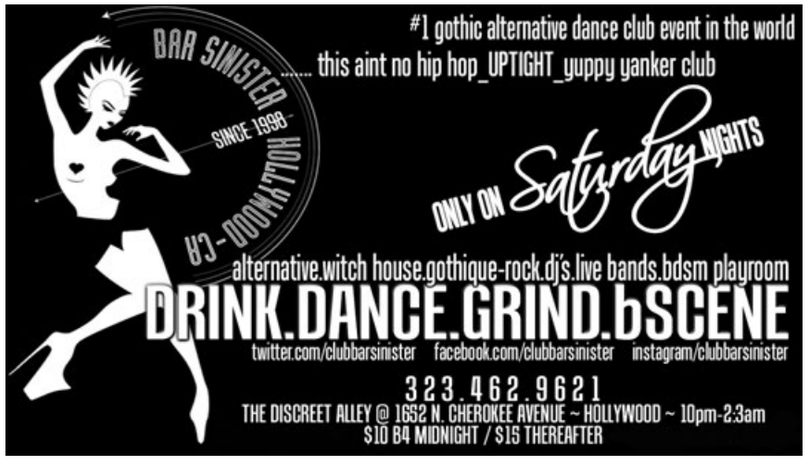
THE SMELL: 247 S. Main St., L.A. Never Nowhere, Kiki Ruiz, Ghost Noise, Celebrity Crush, Fri., Aug. 10, 9 p.m., $5. Negro Galacticus, Blacker Face, Pacoima Techno, West America, Sat., Aug. 11, 9 p.m., $5.

SPACEDUST: 2153 W. Sunset Blvd., L.A. Echo Park Rising with Dante Elephante, The Altons, Miss Jupiter, DJ Linda Nuves, Thu., Aug. 16, 5:30 p.m., free. See Music Pick.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., L.A. Echo Park Rising with Froglab, Garretson & Gorodetsky, Joey Radio, Jon Wahl, Thu., Aug. 16, 6:45 p.m., free. See Music Pick.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., L.A. Echo Park Rising with Criminal Hygiene, No Win, Cones, Dev Ray, Spain, Thu., Aug. 16, 7 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Enjoy, Puzzle, Distractor, Fri., Aug. 10, 9 p.m., $16. Sales, No Vacation, Hana Vu, Sat., Aug. 11, 8:30 p.m., $22. Aquilo, Flora Cash, Mon., Aug. 13, 8 p.m., $20.





Rocky Dawuni, Thu., Aug. 16, 9 p.m., $16.
TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., $5.
THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Sales, No Vacation, Fri., Aug. 10, 8 p.m., $24. Shooter Jennings, Hellbound Glory, Sat., Aug. 11, 8 p.m., $22. American Aquarium, Jaime Wyatt, Wed., Aug. 15, 8 p.m., $15. Knox Hamilton, Nona, Alex Di Leo, Thu., Aug. 16, 7 p.m., $15.
THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Musehead, Sat., Aug. 11, 8 p.m., $15. Novareign, Sun., Aug. 12, 8 p.m., $10. The Sunset Jam, Mondays, 8 p.m., free.
WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Black Valentine, Fri., Aug. 10, 7 p.m., TBA. Romantic Torture, Sat., Aug. 11, 8 p.m.; Brother Dege, Sat., Aug. 11, 11 p.m. David Allan Coe, Gethen Jenkins, Tue., Aug. 14, 8 p.m. Julien-K, Wed., Aug. 15, 8 p.m. (see Music Pick). Powerglove, Thu., Aug. 16, 8 p.m.
THE WRITE-OFF ROOM: 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. Preston Smith, Saturdays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm Tramps, Wednesdays.
ZEBULON: 2478 Fletcher Dr., L.A. Tropic of Cancer, Studded Left, Sat., Aug. 11, 9 p.m., free. The Pan-Afrikan Peoples Arkestra, Sun., Aug. 12, 8:30 p.m., $20. The Renderers, Grave Zone, Mon., Aug. 13, 9 p.m., free. Secret Stare, Crooks on Tape, Aimee Hunter, Tue., Aug. 14, 9 p.m., free. The Korea Undok Group, Glochids, Erika Bell, Shelter Death, Thu., Aug. 16, 9 p.m., $20.

–Falling James

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Brian Auger's Oblivion Express, Aug. 10-11, 9:30 p.m., $25.
BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Christian Euman, Fri., Aug. 10, 9 p.m., $15. The Bob Sheppard Quartet, Sat., Aug. 11, 9 p.m., $20. Martin Nevin, Sun., Aug. 12, 9 p.m. Sameer Gupta, Mon., Aug. 13, 9 p.m., $15; Sameer Gupta, Mon., Aug. 13, 9 p.m., $15. Kenton Chen, Tue., Aug. 14, 9 p.m. Sara Gazarek, Wed., Aug. 15, 9 p.m., $15. Hristo Vitchev, Thu., Aug. 16, 9 p.m., $20.
BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.
CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Ben Vereen, Aug. 10-11, 8:30 p.m.
CICADA CLUB: 617 S. Olive St., L.A. Lavay Smith & Her Red Hot Skillet Lickers, Fri., Aug. 10, 8:30 p.m., $30.
COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.
DESERT ROSE: 1700 Hillhurst Ave., L.A. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.
THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., L.A. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m., free.
GRIFFINS OF KINSALE: 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m.
HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9 p.m., $10. The House of Vibe All-Stars, Wednesdays, 9 p.m., $5.
LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7-9 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free; Mariachi Tenochtitlán, Tuesdays, 8 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Glen Cashman Quartet, Sat., Aug. 11, 11 a.m.-2:30 p.m., free. The Peter Myers Big Band, Sun., Aug. 12, 11 a.m.-3 p.m., $10. The Charles Owens Quintet, Wed., Aug. 15, 6-9 p.m., free.
THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays.
MR. MUSICHEAD GALLERY: 7420 W. Sunset Blvd. The Denny Seiwell Trio, Wed., Aug. 15, 7:30 p.m.
PERCH: 448 S. Hill St., L.A. The James Cornelison Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Emma Jane Thommen Trio, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Molly Miller Trio, Mondays, 7 p.m., free. Brian Swartz, Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m.
PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., L.A. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays.
VIVA RANCHO CANTINA: 900 Riverside Dr., Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.
THE WORLD STAGE: 4321 Degnan Blvd., L.A. David Ornette Cherry, Fri., Aug. 10, 9 p.m., $20. Joshua White, Sat., Aug. 11, 9 p.m., $20.

–Falling James

LATIN & WORLD

CANA RUM BAR: 714 W. Olympic Blvd., L.A. Sitara Son, Tuesdays, 10 p.m., free. Likkle Reggae Band, Wednesdays, 10 p.m., free.
THE CONGA ROOM: 800 W. Olympic Blvd., L.A. Discoteca DTLA, Fridays, 9 p.m. Conga Room Saturdays, Saturdays, 9 p.m. Sonora Carruseles, Thu., Aug. 16, 9 p.m.
EL CID: 4212 W. Sunset Blvd., L.A. Flamenco Dinner Theater, Saturdays, 8 p.m.; Sundays, 7 p.m.
EL FLORIDITA RESTAURANT: 1253 N. Vine St., L.A. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m.
THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., $10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., $15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., $5. Bachata Thursdays, Thursdays, 8 p.m., $5-$10.
LAS PERLAS: 107 E. Sixth St., L.A. Voz Bohemia, Mondays, 10 p.m., free.
MULCAHEYS: 15334 Whittier Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., $5.

–Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. The Sonoran Dogs, Sat., Aug. 11, 8 p.m., $17.50.
THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Paul Chesne, Fri., Aug. 10, 9 p.m. Tom Gramlich, Mark Nemetz, Sat., Aug. 11, 9 p.m.
THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Jennifer Leitham, Yarone Levy, Fri., Aug. 10, 8 p.m., $20. The Tall Men Group, Sat., Aug. 11, 7 p.m., $20. Roy Zimmerman, Wed., Aug. 15, 8 p.m., $20. Joel Bennett, Marvin Etzioni, Kassidy Heal, Karman Jeanne, Pam Loe, Levi Petree, Neil Rosengarden, Paul Zollo, Thu., Aug. 16, 7 p.m., $20.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Rick Whitfield, Sat., Aug. 11, 9 p.m., free. The Deep Cuts, Sun., Aug. 12, 8 p.m. Debra Watson & the Smokin' Aces, Tue., Aug. 14, 9 p.m. The Moontones, Thu., Aug. 16, 9 p.m., free.
PEARL'S TEXAS BBQ: 2143 Violet St., L.A. A Downtown Hoedown, with Alice Wallace, The Hawthorns, Lacey Cowden, Madeline Rosene, Molly Hanmer, Nocona, The Pasadena Playboys, Rick Shea, Paul Chesne, Rob Leines, Sara Petite, Xander Hitzig, Sat., Aug. 11, 12-10 p.m., $15.

–Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., $5.
EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Procedure, Thursdays, 8 p.m., free.
THE ECHO: 1822 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-$5.
THE ECHOPLEX: 1154 Glendale Blvd., L.A. Club '90s: A Madonna Celebration, Fri., Aug. 10, 9 p.m., $5 & $10. Echo Flex: A Hip-Hop Party, Sat., Aug. 11, 10 p.m., $10. Dub Club, Wednesdays, 9 p.m.
ELEVATE LOUNGE: 811 Wilshire Blvd., L.A. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays, 9:30 p.m.
THE FEDERAL: 102 Pine Ave., Long Beach. Snapback Long Beach, Fridays, 10 p.m., $10. Sole Saturdays, Saturdays, 10 p.m., $10.
GLOBE THEATRE: 740 S. Broadway, L.A. Wunderground Wednesday, Wednesdays, 9 p.m.-2 a.m. Thru Aug. 30, free.
GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, Fridays, 9 p.m., $8. Barrio Funky, second Saturday of every month, 9 p.m., $5-$10.
LA CITA: 336 S. Hill St., L.A. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., $5. Doble Poder, with cumbia and norteno bands, Sundays, 2-9 p.m., free; DJ Paw, Sundays, 9 p.m.-2 a.m., free. Daley, Mon., Aug. 13, 9 p.m.; DJ Moist, Mondays, 9 p.m.
LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Bootie L.A., Saturdays, 10 p.m., $5 & $10.
LURE: 1439 Ivar Ave., L.A. Lure Fridays, Fridays, 10 p.m.
THE SATELLITE: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9 p.m., $5.
THE SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. DJ Moist, Wed., Aug. 15, 9 p.m.
SKYBAR AT MONDRIAN: 8440 Sunset Blvd. BadBadNotGood (DJ set), Sat., Aug. 11, 1 p.m.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m.
THE VIRGIL: 4519 Santa Monica Blvd., L.A. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-$5.

–Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, AUG. 10

CO **CHROMEO:** 7 p.m., $35. Hollywood Palladium, 6215 W. Sunset Blvd., L.A. See Music Pick.
CLASSIC ROOTS, NATASHA FISHER: With Nakotah LaRance, 8 p.m. California Plaza, 350 S. Grand Ave.
MARISELA: 8 p.m. Microsoft Theater.
PORTUGAL THE MAN: With Cuco, 9 p.m., $29.50-$69.50. Shrine Auditorium & Expo Hall.
CO **QUETZAL:** 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St. See Music Pick.
REBELUTION, STEPHEN MARLEY: With Common Kings, Zion I, 5:30 p.m. Pacific Amphitheatre.
CO **REBIRTH BRASS BAND:** 9 p.m., $25-$55. The Regent Theater, 448 S. Main St., L.A.
CO **SLEIGH BELLS:** With New Mood, 8 p.m., $25. The Observatory. See Music Pick.
SOB X RBE: With Quando Rondo, Rucci, Saviii 3rd, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

SATURDAY, AUG. 11

24HRS: With Skinnyfromthe9, Dice Soho, 9 p.m. The Regent Theater, 448 S. Main St., L.A.





THE AGGROLITES: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., L.A.
GO **ALICE COOPER:** 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.
BETWEEN THE BURIED & ME: With Born of Osiris, Veil of Maya, Erra, The Agony Scene, Allegaeon, Soreption/Entheos, 2:30 p.m. The Novo by Microsoft.
GO **CLAIRO:** 9 p.m., $22.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.
COHEED & CAMBRIA: With Taking Back Sunday, The Story So Far, 6:30 p.m. FivePoint Amphitheatre.
GO **EL VEZ, PHRANC:** 8 p.m. California Plaza, 350 S. Grand Ave., L.A.
KCON: 6 p.m. Staples Center, 1111 S. Figueroa St., L.A.
LA VICTORIA: 12 p.m., $12. Skirball Cultural Center.
LIL BABY: 11:20 p.m., $19.50-$34.50. The Novo.
PAT BENATAR & NEIL GIRALDO: With Luci, 7 p.m., free. Pershing Square, 532 S. Olive St., L.A.
PETER CETERA: 9 p.m., $68-$115. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
PIMPINELA: 9 p.m., $45-$115. UCLA, Royce Hall.
POLO: 8:30 p.m. The Regent Theater, 448 S. Main St.
REBELUTION, STEPHEN MARLEY: With Common Kings, Zion I, 5:30 p.m. Pacific Amphitheatre, 100 Fair Dr.
SILVESTRE DANGOND: 8 p.m. Microsoft Theater.
SOUND SYSTEM: With The Bama Boyz, Mike B, 2Deep, Chaboi, 9 p.m., free & $10. The Regent Theater.
THE STEVE MILLER BAND, PETER FRAMPTON: 7:30 p.m., $50-$120. The Greek Theatre.
UPTOWN FUNK: With The Answer, 6:30 p.m. Starlight Bowl, 1249 Lockheed View Dr., Burbank.

SUNDAY, AUG. 12

GO **ALICE COOPER, ACE FREHLEY:** With Ace Frehley, 7:30 p.m., $29.50-$125. The Greek Theatre, 2700 N. Vermont Ave., L.A. See Music Pick.
BOB EUBANKS: BACKSTAGE WITH THE BEATLES: 7 p.m., $30-$70. Fred Kavli Theatre.
KCON: 7:30 p.m. Staples Center.
RANDY NEWMAN: 7:30 p.m. Hollywood Bowl.
REX ORANGE COUNTY: With Vegyn, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
THE STEVE MILLER BAND, PETER FRAMPTON: 6:30 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.
SUMMER CAMP: With Death Cab For Cutie, Odesza, Chvrches, Judah & the Lion, AJR, Sir Sly, Jungle, Lovelytheband, 4 p.m., $47.50-$99.50. Queen Mary Events Park, 1126 Queens Highway, Long Beach.
TEEN CHOICE AWARDS: 5 p.m., $50-$350. The Forum, 3900 W. Manchester Blvd., Inglewood.
TEZETA WEST: 12 p.m., $12. Skirball Cultural Center.

MONDAY, AUG. 13

AMOS LEE, ETHAN GRUSKA: 7 p.m. The Belasco.
GO **THE KILLS:** With Saul Williams, 8 p.m., $40. The Regent Theater, 448 S. Main St., L.A. See Music Pick.
REX ORANGE COUNTY: With Vegyn. The Fonda Theatre.

TUESDAY, AUG. 14

CHARLIE PUTH: With Hailee Steinfeld, 7:30 p.m., $39.50-$99.50. The Greek Theatre.
REX ORANGE COUNTY: With Vegyn. The Fonda Theatre.

WEDNESDAY, AUG. 15

GREGORY PORTER: With Savion Glover, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.
IONNALEE: With Tungorna, 8:30 p.m., $23. El Rey Theatre, 5515 Wilshire Blvd., L.A.
NATHANIEL RATELIFF & THE NIGHT SWEATS: With Nikki Lane, 7:30 p.m., $35-$55. The Greek Theatre.
PANIC AT THE DISCO: With Arizona, Hayley Kiyoko, 7 p.m., $30.75-$80.75. Staples Center.

THURSDAY, AUG. 16

4 LADS FROM LIVERPOOL: 7 p.m., free. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.
GO **AMANDA SHIRES:** With Maria Taylor, 9 p.m., $25. El Rey Theatre, 5515 Wilshire Blvd., L.A.
DISPATCH: With Nahko & Medicine for the People, Scatter Their Own, 7 p.m., $46. The Greek Theatre.
HOODBOI: With PromNite, Zikomo, 6:30 p.m., free. Museum of Contemporary Art, 250 S. Grand Ave., L.A.
LA RESISTENCIA: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., L.A.
OMAR OFFENDUM: 8:30 p.m., $25. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.
RANKY TANKY: 8 p.m., free. Skirball Cultural Center.
SKI MASK THE SLUMP GOD: With Bandhunta Izzy, Danny Towers, 8 p.m., $25-$125. The Observatory.
THE TIPTONS SAX QUARTET: 8 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.

CLASSICAL & NEW MUSIC

FABIO BARBAGALLO: The Sicilian guitarist strums a free set as part of the Edendale Up Close concerts series, Sat., Aug. 11, noon, free. Edendale Library, 2011 W. Sunset Blvd., Echo Park.
GO **L.A. PHILHARMONIC:** David Newman conducts John Williams' score for *Star Wars: A New Hope* during a screening of the film, Fri., Aug. 10, 8 p.m. The orchestra goes to the dark side during a screening of *Star Wars: The Empire Strikes Back*, Sat., Aug. 11, 8 p.m. Cuban chanteuse Omara Portuondo visits as Gustavo Dudamel conducts a night of music by Ginastera, Revueltas and others, Tue., Aug. 14, 8 p.m., $1-$158 (see GoLA). Venezuelan singer-bassist Oscar D'León sits in with the band, Thu., Aug. 16, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.
NANCY ROTH & LORENZO SANCHEZ: Violinist Roth and pianist Sanchez feint and parry with selections by William Grant Still, George Walker and Igor Stravinsky as part of the Glendale Noon Concerts series, Wed., Aug. 15, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Glendale.
THE ODEUM GUITAR DUO: The guitarists stir up a storm of melodies by J.S. Bach, Vivaldi, Soler, Mozart and Johann K. Mertz, Sat., Aug. 11, 5 p.m., $15. Norton Simon Museum, 411 W. Colorado Blvd., Pasadena.
SUPERNOVA, THE LACO STRING QUARTET: Supernova reveals a new piece, *Suite for Los Angeles*, Sun., Aug. 12, 8 p.m. California Plaza, 350 S. Grand Ave., L.A.

—Falling James

UPCOMING

AUGUST

GO **ALICE BAG:** With Generacion Suicida., Thu., Aug. 30, 7 p.m., free. Levitt Pavilion at MacArthur Park.
GO **THE ANNUAL JOHNNY RAMONE TRIBUTE:** With a screening of *Barbarella*, Sun., Aug. 26, 6:45 p.m. Hollywood Forever Cemetery.
THE CALIFORNIA FEETWARMERS, HERMANOS HERRERA: Fri., Aug. 17, 8 p.m. California Plaza.
CHINATOWN SUMMER NIGHTS: Sat., Aug. 25, 5 p.m. Chinatown Central Plaza.
CONJUNTO OYE: Thu., Aug. 23, 6 p.m., $14. The Autry Museum of the American West.
GO **DAVID BYRNE:** Fri., Aug. 24, 7 p.m., $49.50-$204.50. Santa Barbara Bowl. Sat., Aug. 25, 8 p.m. Shrine Auditorium & Expo Hall.
THE DELIRIANS, JACKIE MENDEZ: Thu., Aug. 23, 7 p.m., free. Levitt Pavilion at MacArthur Park.
DJ QUIK: Sat., Aug. 18, 8 p.m. The Novo by Microsoft.
ED SHEERAN: Sat., Aug. 18, 7 p.m. Rose Bowl.
ERASURE: With Reed & Caroline, Tue., Aug. 21, 7 p.m., $49.50-$99.50. With Reed & Caroline, Sat., Aug. 25, 7 p.m., $39.50-$79.50. The Wiltern.
FLOR DE TOLOACHE: With Chulita Vinyl Club, Sat., Aug. 25, 7 p.m., free. Levitt Pavilion at MacArthur Park.
GATO PRETO: With Earth Arrow, Sat., Aug. 18, 7 p.m., free. Levitt Pavilion at MacArthur Park.
GO **GEORGE CLINTON & PARLIAMENT FUNKADELIC:** Thu., Aug. 30, 8 p.m., $25. The Observatory. Fri., Aug. 31, 8 p.m. The Novo by Microsoft.
MAC DEMARCO: Sat., Aug. 25, 8 p.m., $39.50. Hollywood Palladium.
GO **MARK DE CLIVE-LOWE:** With Dwight Trible, Ras G, Linafornia, Fri., Aug. 24, 7 p.m., free. Levitt Pavilion at MacArthur Park.
MURA MASA: Sat., Aug. 25, 9 p.m. The Novo.
GO **THE PUNCH BROTHERS:** With Madison Cunningham, Fri., Aug. 24, 9 p.m., $38.50. The Theatre at Ace Hotel.
GO **REGINA SPEKTOR:** Wed., Aug. 22, 8 p.m., $39.50-$59. The Theatre at Ace Hotel.
SHAKIRA: Tue., Aug. 28, 7:30 p.m., $50.50-$180.50. The Forum. Fri., Aug. 31, 7:30 p.m. Honda Center.
SKI MASK THE SLUMP GOD: With Bandhunta Izzy, Danny Towers, Fri., Aug. 17, 8 p.m. The Novo.
GO **VERY BE CAREFUL:** With Weapons of Mass Creation, Fri., Aug. 17, 6 p.m., free. Levitt Pavilion at MacArthur Park.
GO **X:** Sat., Aug. 18, 7 p.m. Burton W. Chace Park.
YELAWOLF: With Waylon & Willie, Sat., Aug. 25, 8 p.m., $25-$125. The Observatory.

For more listings, please go to laweekly.com.







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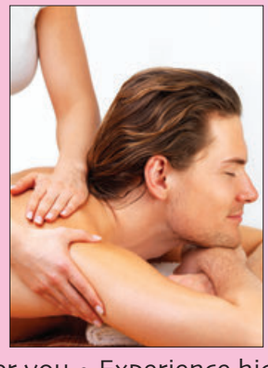
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Notices

656
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SUMMONS
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(LO ESTÁ DEMANDANDO EL DEMANDANTE):
DISCOVER BANK
CASE NUMBER: 17A08046
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
The name and address of the court is:
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SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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SUMMONS
NOTICE TO DEFENDANT: VERONICA O OGUNNAIKE aka VERONICA OGUNNAIKE
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(LO ESTÁ DEMANDANDO EL DEMANDANTE):
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CASE NUMBER: 17N04355
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, SOUTHEAST
SUPERIOR COURT OF CALIFORNIA 12720 NORWALK BLVD. NORWALK CA 90650
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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