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WHO IS THE REAL AUBREY PLAZA?

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AUBREY PLAZA IS REINVENTING HERSELF
ONE MAJOR ROLE AT A TIME

BY APRIL WOLFE

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FROM PARKS &
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THE ACTRESS
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WHO IS THE REAL AUBREY PLAZA?

BY APRIL WOLFE • PHOTOGRAPHY BY DANNY LIAO

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It's Aubrey Plaza's 33rd birthday, and she's curled up on a couch in a deafeningly quiet, concrete-walled room at the Line hotel in Koreatown. She hugs her knees to her chest. Her T-shirt features a hyper-realistic image of Nicolas Cage's face, and I can just see his toothy, maniacal smile peeking out from between her legs — it's unnerving. Her hands fidget, knotting and unknotting a black string attached to a Santa Muerte charm. The actor hit stardom with her sardonic slacker character April on the NBC show *Parks & Recreation* and, like many TV stars on long-running shows, she has found it difficult to escape her monster creation. With a recent succession of mold-smashing projects — *Legion*, *The Little Hours* and *Ingrid Goes West* — she's about to leave April behind. But who will she become?

"If Andy Kaufman is alive, he should come and find me," Plaza tells me.

Kaufman is one of Plaza's greatest influences. The comic actor died from cancer in 1984 but he melted so deeply into his myriad personas that some people still believe he is alive and playing a long con on his suffering audiences. If you've only seen Plaza on the uplifting comedy *Parks & Rec*, the Kaufman reference may not immediately resonate for you. But to friends and colleagues, she is a Loki trickster who revels in absurdity. "She's not just playing at being Andy Kaufman," Plaza's *Legion* director, Noah Hawley, tells me over the phone. "She is Andy Kaufman."

He shares the story of their first meeting: Plaza shows up 30 minutes late, on crutches, and immediately opens up about her quest to be a director on *Parks & Recreation* and her disappointment that they denied her the chance while letting the men direct.

"I said, 'That is wrong. They should have let you direct,' but then she said, 'Oh no, I just made that up. I didn't want to direct.'" Hawley sounds simultaneously exasperated and impressed when he speaks of Plaza. "There's a sense she's always testing you — I didn't even know if she really needed those crutches." She did, but that's another story.

On *Legion*, a show about a young mutant who's hospitalized for schizophrenia but realizes he may actually have powers (it exists in the X-Men universe), Plaza plays Lenny. She's a projection of the Shadow King, a psychic mutant who is a kind of gender-fluid parasite who possesses the bodies of others. Essentially, Plaza is playing up to four different characters — all of whom have varied mannerisms and speech patterns — in the same scene. Her performances are as unpredictable from take to take as the multiple characters she plays: Will she embody a power-hungry therapist, or will she break into a sexy, Fosse-style song-and-dance number?

"With her, you never quite know what's going to happen, and that's really for me very exciting," her co-star Dan Stevens says. "She's always kind of looking for the mischievous choice in the scene," which is hell on continuity folks and editors charged with making sure she picks up the coffee cup the same way in every take — that never happens. But Stevens and Hawley say Plaza's spontaneity precisely fits the show's tone.

"I needed someone who could be anything and everything in any moment," Hawley tells me. "There's a sort of slippery quality this character has, very fast-talking. Part (8»

» **7)** of this character's dance is about manipulating people and tricking them, and yet I really wanted her to be likable."

Plaza's had a lot of practice being abrasive but likable — most of the characters she plays fall into this category, from the diehard party girl of *Mike and Dave Need Wedding Dates* to Depressed Debbie in Whit Stillman's *Damsels in Distress* and perpetually annoyed Julie Powers in *Scott Pilgrim vs. the World*. But Hawley's casting of Plaza (and changing the character from male to female for her) has begun a small avalanche of projects that could finally leave her *Parks & Rec* charter behind and let Plaza become whoever she wants.

The Little Hours, a heartfelt nunsploration period piece from Plaza's longtime romantic partner and creative collaborator, Jeff Baena, opened in June to rave reviews. Plaza not only stars in the film but also earns her first producing credit.

“A lot of time you see actors getting producer credits, it’s just a vanity title for them,” Baena says. He describes watching Plaza naturally morph into the nurturing attitude of a producer, even using her day off to take actor Paul Reiser on a Tuscany tour — producers have to keep everyone on set happy. “Whatever she does, she takes it seriously. Ultimately, I think she’s going to be a filmmaker with that heightened sensitivity.”

Plaza describes that “sensitivity” as a manifestation of her tendency to “please” people, which is a double-edged sword: Acting and producing require a person to be highly attuned to others’ needs, but what happens if you can’t turn that off?

"I'm such a people pleaser that my natural reaction in interviews and things is to give people what they want. It's like I'm a robot," Plaza says. "'Oh, these people want me to say something weird or mean or sarcastic, so I just do that. That'll make them happy.' I'm just now getting better at feeling more comfortable in my own skin, but it can be hard when people are projecting ideas onto you at full speed, constantly."

As a young artist who got cast on a popular network series simply by showing up to an informal meeting in shorts and a T-shirt and suggesting that, hey, maybe a character could be a droll slacker, Plaza sometimes can't even believe that they let her on TV. If ever she were to get a big head, she says, her real family and her TV family were there to slap her back down to Earth. "Nick Offerman knew every single person on set's name, [he] was the most generous man to be working with, and if I would have a bad day and be annoyed or acting like a brat or whatever, he would be the first one to say, 'Just remember we're on network television, and our lives are spectacular,'" Plaza says, offering an ace Offerman impression. "And I'd be like, 'Of course! Thank you. Fucking of course our lives are spectacular!'"

Still, this doesn't mean the effort to reinvent herself will be necessarily easy, but it seems the key to doing so is to expand her role as a producer. After *The Little Hours*, she read director Matt Spicer and David Branson Smith's script for the Instagram-stalker tragicomedy *Ingrid Goes West* and saw something special. "I knew what it could be, and I wanted to make that happen — the script is never the final product," she says. Spicer agrees that Plaza's biggest role in production



“MAKING GOOD MOVIES IS SOOO HARD.... THAT SHOULD BE THE TITLE OF THIS ARTICLE,” PLAZA LAUGHS.

was pushing for “curve ball” casting choices, like O’Shea Jackson Jr., who most famously portrayed his father, Ice Cube, in *Straight Outta Compton*, as her character’s nerdy but confident love interest.

“[The part] was written for a kind of dorky stoner dude, but I recognized that the chemistry I would have with O’Shea would be really different from something you usually see,” Plaza explains. She’d met the rapper-turned-actor at a party and relentlessly waved the script in his face until he committed. “I thought if we could capture that on camera, it would just make the movie that much deeper.”

Plaza may be a trickster and comedic actor but she craves depth, and those things aren't mutually exclusive. Her life has been dictated by the motto: "Take it as far as it can go." The "it" could be anything — a character, a bit, a basketball team — because whatever she does, it's gonna be sincere, even if it's just sincerely weird.

Along “Cult House Road,” deep in the forest on the Delaware-Pennsylvania border, the skeletal trees lining the pavement angle outward, away from the road and their sun source. Through an overgrown path, there is a burned-out abandoned cabin, which is said to have hosted Satanic rituals, pagan animal sacrifices or DuPont incest weddings, depending on whom you ask. Something about this place seems wrong, even if you

can't put your finger on exactly why. This is where M. Night Shyamalan shot *The Village*. It's also where Plaza's mother, Bernadette, would drive her late at night on impromptu road trips with her cousins.

"We'd drive down Cult House Road, and she'd turn the lights off, and we'd all be screaming. My mom is kind of mysterious. She would always do weird things with us," Plaza says, taking a moment to think. "Maybe that's why I'm into witches."

Plaza was raised Catholic and attended an all-girls school in Wilmington, Delaware, with her two sisters. She loved *The Craft* and doing silly spells, but she was also a teacher's pet and class president. In true Plaza fashion, she took her presidential campaign as far as it could go, convincing a staffer from Republican senator Bill Roth's office to help her.

“He was flyer-ing and helping me with my posters, and I remember he helped me set up this archway with balloons at 6 a.m., so everyone who showed up that day had to walk through this thing to get into the door.” Plaza shrugs. “Really bizarre. I was just a kid. But he helped me win.”

What people most often miss about Plaza's sense of humor is that she doesn't enjoy "mean" comedy. Yes, she once showed up to a national TV interview wearing vampire teeth for no reason and bewildered ESPN viewers with her re-creation of *The Decision* to announce that she was trading herself from her infamous Pistol Shrimps basketball team to

the Spice Squirrels, but she insists she was never what you'd call a "bad" kid. She was and is a "thrill seeker."

In high school, she and her friend Neil Casey (*Inside Amy Schumer*, *Ghostbusters*) would stand on the side of the highway, dress in costume and toss a beach ball back and forth, simply to boggle passers-by. Plaza thinks her fascination with absurdity stemmed from growing up in such a conservative area. "It was satisfying to do something weird for weird's sake, with no purpose, to make people stop and laugh."

She graduated from NYU and went to work as an NBC page around the time Amy Poehler joined *Saturday Night Live*. “I like to think that I walked by her wearing an astronaut costume while she was making up lies to a group of tourists,” Poehler said via email.

By the time Plaza got an audition for Judd Apatow's *Funny People* in Los Angeles, Poehler had gone West herself and was prepping to lead her own sitcom with the creators of *The Office*. Plaza got that informal meeting set up with the *Parks* folks and quickly thereafter got the casting phone call that would change her life. Los Angeles became her home. And the *Parks* cast and crew became her new weirdo family.

"Leslie Knope was supposed to be April Ludgate's mentor, and so our first couple of seasons felt like that [in real life]," Poehler says. "But Aubrey Plaza, the person, is an old soul. Very wise. Always watching."

Plaza calls Poehler and Rashida Jones her “big sisters.” For a young woman who’d grown up in a tight-knit family with her two real-life sisters, landing in this supportive cast was something of a godsend.

"Looking back, I am blown away still by just that group of people being in one room doing comedy together, and everyone was a genuinely nice and lovable person," Plaza says. Then she picks up her phone that's been buzzing off and on for the duration of our interview. She holds it up to me and **(11 »**

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SOCIAL MEDIA EDITOR Kristen Lepore

STAFF WRITERS Hillel Aron, Jason McGahan, Dennis Romero

FILM CRITIC April Wolfe

RESTAURANT CRITIC Besha Rodell

LISTINGS EDITOR Falling James (music)

COLUMNISTS Henry Rollins, Jeff Weiss

CONTRIBUTING WRITERS James Bartlett, Sarah Bennett, David Chan, Josh Chesler, Bilge Ebiri, Hayley Fox, Kenji Fukushima, Alex Halperin, Ernest Hardy, Chris Kissel, Deborah Klugman, Jessica Langlois, Lina Lecaro, Chelsea Lowe, Jenny Lower, Madison Margolin, Tony Mostrom, Liz Ohanesian, Heather Platt, Bill Raden, Eva Recinos, Alan Scherstuhl, Julie Seabaugh, Matt Stromberg, Jenn Swann, Art Tavana, Paul Teeter, Artemis Thomas-Hansard, Jean Trinh, Gustavo Turner, Catherine Wagley, Matt Wake, Clarissa Wei, Chuck Wilson, Catherine Womack

CALENDAR WRITERS Siran Babayan, David Cotner, Mindy Farabee, Gary Fukushima, Ann Haskins, Mayank Keshaviah, Daniel Kohn, Tanja M. Laden, Lily Moayeri, Shana Nys Dambrot, John Payne, Jason Roche, Paul Rogers, Neha Talreja, Jonny Whiteside, Chris Ziegler

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MULTIMEDIA DESIGNER Garry Santos

PHOTOGRAPHERS Ed Carrasco, Jared Cowan, Brian Feinzimer, Anne M. Fishbein, Star Foreman, Danny Liao, Shane Lopes, Ernie Manrique, Miles Najera, Timothy Norris, Ryan Orange, Ted Soqui, Levan TK, Gustavo Turner, Mathew Tucciarone, Hannah Verbeuren

VIDEOGRAPHY Shannon Cottrell, Hso Hkam, Peter Holderness

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» 8) scrolls through an endless series of text messages just fast enough that I can't make out any single one. "Literally this morning, I got a text from every single person. We're on a mass texting chain, that whole cast, and someone will write on it at least every other day, and it's been years. Everyone was commenting while we've been talking."

A large part of the appeal of *Parks*, then and now, is its earnestness and the feeling of joy amid darkness it evoked, which Plaza attributes to how pleasant things were behind the scene and how Poehler ran her set.

"I think most people at No. 1 on the call sheet, like Amy is, it's really hard for them to keep things in perspective," Plaza says. "It's easy to take on that No. 1 status and just have your ego take over, and Amy was just so always conscious of the vibe on set, and the idea of gratitude, and respect, but also having fun."

As Plaza has stepped into that No. 1 spot herself, she's tried to take to heart what she's learned from her mentors. "My biggest fear is that I lose myself," she says. Nowhere is that challenge more evident than in the endless press junkets and interviews she does to promote her projects. Seeing how fascinated people are with her personal life is deeply uncomfortable for her.

Even this interview brings a certain discomfort to Plaza, which makes me want to apologize for even asking any personal questions. She's uneasy with too much attention and especially wary of social media.

With all this in mind, it is absolutely no wonder that Plaza was drawn to her most recent film, *Ingrid Goes West*. It taps into these fears she has about sharing personal information. Ironically, the actress delivers her most intimate, raw performance yet. Watching this film feels as if you finally know her. But, really, who the hell is Aubrey Plaza?

Actor Chris Pratt may know the real Aubrey Plaza. "Aubrey is a survivor and alchemist. Her on-screen (and off-screen) personas are equal parts defense mechanism and performance art. She's tough and surprisingly complicated. The very best parts of her are yet to be discovered by audiences and most people. She would deny it, but beneath her signature eye rolls (and accessible to only the luckiest people in her life) is softness, kindness, pathos, creativity and vulnerability."

That's the heartbreakingly sweet assessment Pratt sent via email about his longtime *Parks & Recreation* co-star. And Pratt's right, because "most people" never will know Plaza. But audiences are now about to see a few new sides to her.

In *Ingrid*, Plaza plays a bereft woman with a bag of cash she inherited from her recently deceased mother. Her woeful social ineptitude renders her helpless, unable to reach out to others without becoming too attached; think *Single White Female* "lite" in the age of Instagram. She stumbles onto the candid photos of lifestyle influencer Taylor Sloane (Elizabeth Olsen) and maneuvers her way into the stranger's life, forging a "friendship."

"I think the movie could have easily veered into the direction of being an indictment on social media, but I wanted it to be rooted in a human story about human connection," Plaza says. "It's about someone who really wants to have a connection, and they feel lonely and misunderstood, and that's a uni-

versal feeling for human beings."

Though Plaza jokes the trailers for the film suggest it is "a crazy, nonstop laugh express train to nowhere," viewers likely will be shocked by how emotional the story gets, or, rather, how emotional Plaza gets. Ingrid walks a tightrope of anxiety, juggling lies; when they catch up to her, her denial and subsequent breakdown turns this comedy into a tearjerker. The success of this film hinges on Plaza's ability to sell drama. And she does.

"There were times when she was in an emotional scene, and we did 20, 25 takes, and she would want to do more," *Ingrid Goes West* director Matt Spicer says.

Being a producer, Plaza was forced to watch herself in the dailies, poring over the footage. She says she never watches her own movies, so this was a little circle of hell for her.

"Making good movies is sooo hard.... That should be the title of this article," Plaza laughs. She seems energized by having creative control over her projects. She tells me she's never been able to be picky. Every role she takes is for a reason. ("Did I think *Dirty Grandpa* was going to be the best movie in the world? No. But you're telling me I've got a shot to play Robert De Niro's love interest? I'm in.") More than anything, she's excited to age; she's tired of playing a 20-year-old.

"In *Dirty Grandpa*, I played a college senior, and I was 30," she says. "I've always thought, 'God, when I'm in my 40s, I think I'm going to get some meaty parts.' But everyone is so obsessed with youth, so every movie is about 19-year-olds. I used to watch movies that had adults who were wearing blazers and high heels and going to work and dropping off their kid.

"Where did those characters go?"

Today, on Aubrey Plaza's 33rd birthday, she tells me she wants to bring the adult woman back into style. She wants to make action films. She wants to make funny films. She wants to revive the screwball romantic comedies of the 1980s, like her personal favorite, *Romancing the Stone*, maybe with Chris Pratt. (She cites Michael Douglas as another inspiration for producing that film when no one else wanted to make it.) She wants to be and do everything yet, she tells me, if she ends up like Adam Sandler's character in *Funny People* — "where I'm all alone and lost all my personal relationships" — well, it's not worth it.

Next up for her is a bizarro comedy called *An Evening With Beverly Luff Linn*, from *Greasy Strangler* director Jim Hosking. The script was so out-there that her agents had put it in their trash pile before she told them she thought it was genius.

At the end of our interview, she gives me a hug. She's been candid and forthright with me in this brutalist hotel room for an hour and a half, and I'm surprised by how normal it all seemed.

An hour later, I'm at home, listening to my recording of our conversation, when I hear myself leave Plaza's hotel room momentarily. I left the recorder on while I was gone. Before I can speed through what I expect to be ambient sounds of shuffling, I hear a demonic voice growl from the recorder. "Satan-Satan-Satan-Satan!" it yelled. It was Plaza pulling another trick. Then I hear her deadpan voice emerge from the recorder again: "Hello? Hello? ... Huh, wow, that was weird."

Yes, Aubrey. Yes, it was.

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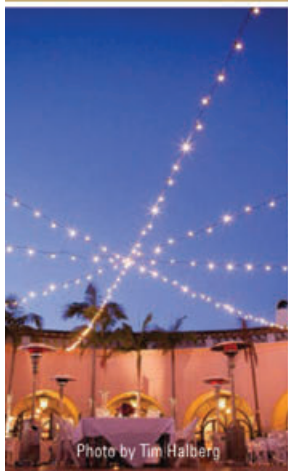


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PIZZA PARADOX

Cosa Buona represents a very specific type of gentrification. It's also delicious

BY BESHA RODELL

In this city of ever-rising rents and ever-changing streetscapes, there are almost as many forms of gentrification as there are two-bedroom houses listed for more than a million bucks. There's the old-fashioned land-grab version, wherein wealthier, whiter people buy up housing in an affordable neighborhood, rendering it no longer affordable. Then there's the coffeehouse gentrification, art gallery gentrification — and from there all that's left is for artsy, upper-middle-class Angelenos to be pushed out by more moneyed, less artsy New Yorkers and their cutely named toddler spawn.

Mixed up somewhere in all that is pizza gentrification. This phenomenon is slightly more meta than the rest: An old-school pizza place is bought and revamped and becomes a new-school pizza place, while appealing to both the gourmet pre-

tensions and the nostalgic instincts of a gentrifying population that grew up eating in old-school pizza places. Upscale pizza is nothing

new — just ask Wolfgang Puck and Nancy Silverton. And not everything that's fancy is a force of gentrification. But turning a cheap pizza joint in a newly expensive neighborhood into a pizza joint where you can sub out regular mozzarella for bufala mozzarella? That's pizza gentrification.

And ugh, I can't help it — I like it. I liked it when Jon Shook and Vinny Dotolo did it at Jon & Vinny's on Fairfax, replacing Damiano Pizza, and I like it at Cosa Buona in Echo Park, which replaced Pizza Buona. Yes, even the name was appropriated, a move by chef-owner Zach Pollack that probably felt to him like a respectful nod to the past but to some seems like a co-opting of a history Pollack had no part in building.

What Pollack *has* had a hand in building is the more recent tradition of very good pizza in L.A. As one of the opening chefs of Sotto (with Steve Samson), Pollack had an obsession — which included importing a 15,000-pound Stefano Ferrara oven from Italy — that resulted in pizza many still believe to be the city's best. When Pollack left Sotto to open Alimento in Silver Lake, he focused on his own brand of Cali-Italian cooking, which didn't include pizza.

A longing to return to the heat and reward of a great pizza oven was certainly a factor in Pollack's opening of Cosa Buona, but the original kernel of inspiration was the chicken Parmesan sandwich he began serving at Alimento. The sandwich took all the elements of old-school chicken parm

— battered and fried chicken, ham, melty cheese, soft bread — and ramped it up with high-quality ingredients. Pollack made it to satisfy his own hunger for the nostalgic flavors of Italian-American comfort food, but it kindled enough passion in his customers that he wondered if there might be potential for a whole restaurant based on that hunger. So he took over the Pizza Buona space on the corner of Sunset and

IT'S THE FOOD OF YOUR YOUTH BUT BETTER AND THE PIZZA OF YOUR ADULTHOOD (BUT ALSO PROBABLY BETTER).

Alvarado, renovated it in wood and slick black tile, and Cosa Buona was born.

There are lots of obvious comparisons to be made to Jon & Vinny's, which is also a cheffy attempt to re-create and upgrade the family Italian-American restaurant, and some dishes are practically identical on first look. Cosa Buona's meatball appetizer, served with burrata and marinara and a hunk of crispy, oily bread, differs from the version at Jon & Vinny's only in the choice

of creamy, milky cheese (Jon & Vinny's meatballs come with ricotta). But Pollack's meatballs are crumblier, more rustic. Cosa Buona aims more for the pared-back simplicity of a neighborhood pizza joint: There's no pasta (save a pasta salad appetizer); there are subs at lunchtime; the focus is on classic appetizers and pizza.

That means smoked mozzarella sticks and chicken wings slathered in a house-made “red hot” sauce that's spicy but also fruity, the peppers' sweetness shimmering throughout the sting of heat. Is there blue cheese sauce for dipping? Um, there's gorgonzola sauce for dipping. It's really good.

Also really good: a square stack of eggplant Parmesan, its layers so sticky and dense with sauce and cheese and eggplant smooch that it's basically a paragon of Italian-American eggplant greatness.

Unsurprisingly, the pizzas are wonderful — the crust dappled with just enough char and imbued with a mellow tang, the structure sturdy but stretchy. There's no one pizza that's superior to the rest, but I do recommend ordering the calzone, which is almost a pizza/salad hybrid, its contents of slightly wilted romaine in a caesar dressing spilling out of the crust along with a ton of capers and burrata. It oozes funk and crunch and freshness, and redefines the form in the best way possible.

Pollack slides into slightly more creative territory here and there, as with the soft-boiled eggs tonnato, a snack of eggs sliced over a creamy tuna sauce. It's delicious and beautifully plated but decidedly outside the realm of things you might have found at a pizza joint in this neighborhood 10 years ago. It's also the first dish that highlighted a bit of a disconnect between the kitchen and the wait staff, who are eager and friendly but often aren't prepared for anything beyond basic questions. Asked about the eggs tonnato, a waitress said, “It's eggs ... with a kind of fish thing? It's fish.”

There's a short and fun wine list that's meant to pair well with the food but also cater to the tastes of folks who might want something fairly simple to go with their pizza — yet most of the staff can only talk about the glass pours, and even there they seem awfully shaky. Fortunately, a manager on hand was happy to come by and discuss the ins and outs of the whole list.

And, of course, it's expensive. If you order two pizzas, two desserts (or appetizers) and two glasses of wine — and once you add tax and the automatic 18 percent service charge — you're looking at a \$100-plus meal. It's not exactly your casual family Tuesday night at the pizzeria. But neither is the food consistent with that kind of night — it's much, much better. It's the food of your youth but better and the pizza of your adulthood (but also probably better).

Is this a good thing for the neighborhood? Well, it's sure as hell not going to help lower your rent if you live nearby. But it will put you within walking distance of some of the city's best pizza.

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The 94th Aero Squadron Restaurant

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STEP BACK IN TIME, IN VAN NUYS

THE 94TH AERO SQUADRON IS A JOURNEY TO WORLD WAR II

Restaurants that echo with history are getting harder and harder to find in Los Angeles. Change is inevitable, but it also creates a longing for permanence. Finding a hidden gem often presents a dilemma of whether to share it with those who will also care, or to keep it secreted away from potential oversaturation. But shining a light on things that matter can in the end help preserve them. The 94th Aero Squadron Restaurant, located in a remote and tucked-away place at the Van Nuys Airport, needs to be preserved and celebrated.

Opened in 1973 by David Tallichet, a World War II Army Air Corps veteran, as a means to share his love of all things aviation-related, the restaurant was modeled on a rustic Normandy farmhouse. Tallichet chose a spot on the sidelines of the airport's long, straight runway and named it after the 94th Aero Squadron, a much revered U.S. Army Air Service unit during the first World War.

A sense of vintage magic abounds. Ivy wraps around white-washed and exposed brick, and a World War I propeller plane sits flirtatiously on the front lawn near vintage war Jeeps, a cart full of baled hay, some cannons and an honest-to-goodness World War II ambulance. Upon further inspection, gaping holes can be seen on the roof of the far end of the restaurant. You wonder what accident may have occurred here, until you find that this is merely the open-air patio roof, intentionally created to resemble a

bombed-out Normandy bunker.

The food channels patriotism and a sentimentality for the red, white and blue. Specializing in prime rib, fish and chips, burgers, soups and salads, the restaurant does not deliver many surprises, but the dishes are done well. A Sunday champagne brunch buffet is a relaxing and casual way to get acquainted with the restaurant while taking in its atmosphere.

The reason many people fall in love with 94th Aero Squadron is the entertainment, which involves watching airplanes take off and land just beyond a chain-link fence separating the red-bricked patio area from the nearby runway. It is an enchanting vantage point to see the planes come racing through and brings an aura of excitement and romance.

Van Nuys Airport was built just before World War I, in a field growing banana squash, and has evolved into the longest and busiest general aviation runway in the world, with more than 700 airplanes coming and going every day. It was used as a location to *Casablanca* and was the place that Norma Jean Baker, before she became Marilyn Monroe, was "discovered" doing a photo shoot and subsequently offered her first screen test. Amelia Earhart used this runway, as did the much celebrated pilot Clay Lacy, who still eats here frequently. Clay coined the term "jet set" after regularly flying Frank Sinatra's Rat Pack on a Learjet from this airport, equipped with a very necessary cocktail pouring service. There is a room dedicated to Clay and his lengthy aviation history.



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According to Karen “Martini” Marmont, who books rockabilly, swing and roots bands that play at 94th Aero Squadron on weekend evenings, “This runway is on every pilot’s bucket list.”

Marmont says that all of the war memorabilia lining the walls and hanging from the ceiling is authentic and donated by vets themselves, including uniforms, gas masks, airplane propellers, framed photographs and even torpedoes. A long communal table in the bar area was hand-carved from the wood of a World War II airplane by pilots just after the war ended and ultimately found its way to 94th Aero Squadron. It now bears a sign that says “Reserved: Pilots Only” and is occupied by everyone from 20-year-old helicopter pilots to 90-year-old war veterans. Model planes hang from the rafters above the table and are actual replicas of planes flown by regulars who have left the skies for the great beyond. —Nikki Kreuzer

16320 Raymer St., Van Nuys; (818) 994-7437; 94thVanNuys.com.

ITALIAN FOOD

Taste a Bit of Italian History — in Bread and Cheese Form — at This Downtown Restaurant

The best food is struggle food — the dishes that were created in times of want, out of the simplest, least expensive ingre-

dients, with the cooks using techniques that bring out every possible flavor. These dishes sometimes evolve, but sometimes they stay the same for centuries, using those same low-cost ingredients because they’re just so delicious.

The northern parts of Italy, unlike the more impoverished southern regions, are not known for struggle food, blessed as they long have been by wealth, eggs and steak. But there is this one dish, a specialty of Recco, a township within the city of Genoa, that embodies the term. (Yeah, there’s cheese in it. It’s an Italian struggle.)

Focaccina calda di Recco al formaggio, or just *focaccina*, apparently became popular during the time of the Crusades. At one point, the Saracens (a term contemporaneously used to describe Arab Muslims) had Recco surrounded, so residents ate what they could: bread, made of flour, olive oil, salt and water, stuffed with a soft, high-fat cheese called *stracchino* or *crescenza*.

Here in L.A., the dish is relatively hard to find, but downtown’s Factory Kitchen has it on the menu. Chef Angelo Auriana is making three versions: traditional, topped with a bit of arugula; one with tomatoes, capers, anchovies and oregano; and a third with mushrooms, garlic and parsley.

Maybe they taste like history. —Katherine Spiers

1300 Factory Place, downtown; (213) 996-6000, thefactorykitchen.com.

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8/18

POP CULTURE

Stuck in a K-Hole

You can get your fill of Korean culture any day of the week in L.A., but nothing compares to the sheer onslaught of K-everything at downtown L.A.'s annual **KCON**. The convention floor features hundreds of merch booths, a Beauty Block replete with K-beauty tips, dance workshops and artist meet-and-greets for K-pop fans, food trucks slinging Korean street food — and that's just during the day. On Saturday and Sunday nights, the festivities move over to Staples Center for two nights of K-pop concerts (a new lineup each night) featuring SF9 (making their Los Angeles debut), Girl's Day (making their U.S. debut), Cosmic Girls, Astro and many more. When it's all over, you're sure to need a K-nap. *Los Angeles Convention Center, Petree Hall, 1201 S. Figueroa St., downtown; Fri., Aug. 18, noon-6 p.m.; Sat., Aug. 19, 10 a.m.-6 p.m.; Sun., Aug. 20, 10 a.m.-5 p.m.; \$15-\$1,500. kconusa.com.* —Gwynedd Stuart

DANCE

Azure as the Sun

Canadian choreographer **Azure Barton** made a strong first impression last year with her powerful, theatrical *Untouched* for Los Angeles Ballet. L.A. has another chance to see Barton's work, this time with her own Azure Barton & Artists. The calling card is *Awáa* (the title translates as "one who is a mother" in a Canadian indigenous language). The 90-minute work follows a half-dozen men focused on a single woman and generally has received high praise from critics since its premiere in 2012. This is the first of three events this weekend as the Music Center pairs with the Ford Theatres under the banner Music Center on Location. On Saturday, fast-rising L.A. contemporary dance troupe Jacob Jonas the Company shares the stage with Tim Hecker's electronic music, and Sunday welcomes multitalented Rufus Wainwright. *Ford Theatres, 2580 Cahuenga Blvd. E., Hollywood Hills; Fri., Aug. 18, 8:30 p.m.; \$25-\$45. (323) 461-3673, fordtheatres.org.* —Ann Haskins

Queen in 3-D:
See Thursday.

COURTESY BRYAN MAY

sat

8/19

MUSEUMS

All in the Family

Natsumatsuri Family Festival is a gold mine of performances, crafts and activities for anyone with an interest in all things Japanese. Along with a traditional community Obon dance, there'll be music by Japanese folk group Minyo Station and a joint performance by TaikoProject and Latino fusion band Quetzal. Other attractions include a family art project inspired by the museum's current exhibitions (create an artwork about your family using light-sensitive paper), origami lessons, martial arts demonstrations, a samurai sword lecture and a karaoke open mic. *Japanese American National Museum, 100 N. Central Ave., downtown;*

Sat., Aug. 19, 11 a.m.-5 p.m.; free. (213) 625-0414, janm.org. —John Payne

ARTS & CULTURE

Roaring Back

At the **Art Deco Festival** at the Queen Mary, you can party like it's 1934, the year the ship launched. Not just a Long Beach tourist attraction, the ocean liner is one of the most famous in the world, with a gorgeous art deco interior. Hosted by the Art Deco Society of Los Angeles, the festival's highlights are Saturday's ball, which includes a four-course meal and live music by the Dean Mora Orchestra (a portion of the proceeds benefit the 2017 Queen Mary art conservation project), and Sunday's tea dance, which includes tea service, treats and music by Ian Whitcomb and His Bungalow Boys. Both days feature a vintage bazaar with one-of-a-kind collectibles and even hairstyling and lectures

on the history of art deco design. *Queen Mary, 1126 Queens Hwy., Long Beach; Sat., Aug. 19, 10 a.m.-11 p.m.; Sun., Aug. 20, 10 a.m.-7 p.m.; \$25, \$199 ball, \$49 tea dance. (877) 342-0752, queenmary.com/events/art-deco-festival/.* —Siran Babayan

sun

8/20

SPORTS

Inside the Box

Turning Elysian Park into a surreally comical drag strip, **Red Bull Soapbox Race** returns to L.A. with some heavy-duty street-racing action — and it's totally legal. Seventy teams of gear geeks and speed freaks build and compete in audacious/ludicrous custom-crafted, nonmotorized vehicles with a view to wow the crowds and, of course, cross the finish line first. Participants break like the wind down Angels Point Road in Elysian Park in this exciting and amusing spectacle that challenges experienced racers and amateurs alike to use their imaginations and their street-racing skills to beat the clock and get the checkered flag. Free parking at Dodger Stadium with a free shuttle to the park. *Elysian Park, 835 Academy Road, Elysian Park; Sun., Aug. 20, pits open 9:30 a.m., races 10:15 a.m.-4:15 p.m.; free. redbullsoapboxrace.com.* —John Payne

COMEDY

Just Dewey It

David Arquette, a producer-actor best known for his roles in *Never Been Kissed* and the *Scream* franchise and for being the brother of Patricia and Alexis Arquette and the ex-husband of Courteney Cox, is hitting the UCB stage for **Improv With David Arquette**. Improv actually runs in the family — David's great-grandparents were vaudevillians, and his father, Lewis, was an established short-form improviser when David was growing up, working with improv pioneers Viola Spolin and Paul Sills in L.A., and was very involved with Second City in Chicago. The actor will perform three different long-form improvisational styles with three different teams. *UCB Sunset, 5419 Sunset Blvd., East Hollywood; Sun., Aug. 20, 9 p.m.; \$8. (323) 908-8702, sunset.ucbtheatre.com/performance/56201.* —Katie Buenneke

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mon 8/21

ASTRONOMY

There Goes the Sun

The United States of America is about to experience its first total solar eclipse since 1979, and everyone is very pumped about it. People are booking flights to Middle America and paying jacked-up hotel prices to be in the ominous-sounding “path of totality,” where the sun will be completely blocked out for as long as 2½ minutes in some places. Here in L.A., we’ll only see 70 percent coverage of the sun’s surface, but it’s still bound to be cool. Organizations — scientific and otherwise — are hosting **Solar Eclipse 2017** viewings, from L.A. Public Library branches to Glendale Community College’s planetarium, but the biggie is obviously Griffith Observatory, where you can watch from the grounds; the coelostat (solar telescope) will be available to visitors too. It’s bound to be busy, so the facility is recommending taking the DART bus from the Vermont/Sunset Red Line station. *Griffith Observatory, 2800 E. Observatory Road, Griffith Park; Mon., Aug. 21, 9 a.m.-noon; free. griffithobservatory.org.* —Gwynedd Stuart

tue 8/22

PODCASTS

Down With the Sickness

Between 1997 and 2011, MTV aired *Daria*, an animated series about a brainy, sardonic, deadpan suburban teenager, who had not low self-esteem but “low esteem for everyone else.” She was a heroine to many females, including Brittany Ashley and Laura Zak. Ashley is a writer-actress who’s created videos for BuzzFeed, and Zak co-wrote the 2016 Emmy-nominated web series *Her Story*, about transgender women. Ashley and Zak share their appreciation for the bespectacled redhead on their new podcast, **Sicker Sadder World**, where they break down *Daria* episodes and characters and how they relate to our current culture. For the podcast’s first live taping, the two will screen and discuss season-one episode “Malled” — the one where *Daria* and her classmates go on a field trip to “that repository of human greed and debasement” — with guests Gaby Dunn, Ira Madison III and Navid Sinaki, as well as singer Mindy James, who’ll perform a cover of the cartoon’s theme song, “You’re Standing on My Neck.” *Segovia Hall at Ace Hotel, 929 S. Broadway, downtown; Tue., Aug. 22, 7 p.m.; free with RSVP. (213) 623-3233, acehotel.com/calendar/losangeles/sicker-sadder-world-podcast-live.* —Siran Babayan

wed 8/23

FOOD & DRINK

Aw, Shucks

If there’s an art to eating oysters (there

is), there’s certainly an art to preparing to consume them. Expand your knowledge on the topic at an **Oyster Shucking Workshop**. Executive chef Ron Armendariz, formerly of the Standard Hotel downtown, will show you everything you need to know about oysters’ preparation and presentation. You’ll learn about the sauces in which each variety can be best enjoyed, as well as a tasting of the wines with which they ought to be paired. You’ll also receive a bunch of handy oyster recipes, and a shucking knife to fend off vengeful oysters at home. *Ebell of Los Angeles Dining Room, 741 S. Lucerne Blvd., Mid-Wilshire; Wed., Aug. 23, 3 p.m.; \$50, \$45 member (reserve by Mon., Aug. 21). (323) 931-1277, ebelleventtickets.com.* —David Cotner

thu 8/24

BOOKS

The Life of Brian

You can fill a small library with books about Queen. But *Queen in 3-D*, which Brian May signs tonight, is not only the first book written by an actual member but the first to feature images of the band in 3-D. Published by May’s London Stereoscopic Company, and accompanied by a nifty, yellow “OWL” stereoscope viewer, the 300-plus photographs were taken mostly by the legendary guitarist using a stereo camera and have never been seen. May traces the band’s entire existence with Freddie Mercury, as well as with Paul Rodgers and Adam Lambert, and captures everything from the group recording, touring, shooting videos and at awards shows to Mercury drinking wine in the back of a limo and sitting under a hair dryer at a Paris salon. *Book Soup, 8818 Sunset Blvd., West Hollywood; Thu., Aug. 24, 6 p.m.; \$60. (310) 659-3110, booksoup.com.* —Siran Babayan

SHOPPING

To Market

There’s a new flea market in town, and it’s 100 percent vegan, queer and family-friendly. “We are about breaking down barriers and opening up communities and acknowledging all genders, sexualities, abilities and peoples,” says Iris Green, a cookbook author, educator and nutritional activist who is behind the **East Los Queer Flea Market**, along with drag persona, community leader and POC LGBTQ advocate Phillip Hurt. Vendors sell everything from herbal tinctures and art to clothing, terrariums and hand-crafted pipes. There’s also an open mic and an altar celebrating the lives of trans women who were murdered this year. As Green explains, “The idea is that queer is about the individual defining themselves. This is a space and place for people to feel safe inside their definition of that identity.” *Green’s Center for Plant Based Nutrition and Gluten Free Education, 4906 E. Olympic Blvd., East L.A.; Thu., Aug. 24, 7 p.m.; free. (323) 422-5762, facebook.com/events/929266340549830.* —Tanja M. Laden

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Culture //

SEE YOU NEXT TUESDAY

How the female artists of "CUNT" are reclaiming the power of a loaded word

BY CATHERINE WAGLEY

When Venus Over Los Angeles titled its summer show of six female artists "CUNT," a sort of low buzz began among female art worlders in L.A.

All-women shows proliferate these days, especially shows of "overlooked women" who began working in the 1950s, '60s and '70s, as did all the artists featured in "CUNT."

Longtime Angeleno Susan Mogul jokes that she's been fetishized as a "vintage artist." Penny Slinger, who turns 70 this year, says she'd like "some recognition ... not only for the old work," even as Blum & Poe peddles her 1970s collages. Shows such as Hauser & Wirth's recent "Revolution in the Making: Abstract Sculpture by Women" do wonders for making visible work of long-marginalized women, but they also suggest that somehow "woman" is a valuable category in and of itself, whether or not the women in question meant to make work about gender.

Certainly, the artists in "CUNT" — Valie Export, Dorothy Iannone, Carolee Schneemann, Judith Bernstein, Marilyn Minter and Betty Tompkins — deserve all the attention and exposure they can get. Their work, too rarely seen before the 2000s, explores sexuality in daring ways. Even so, is it OK to use derogatory slang for a female body part as a show's title or does it just reinforce stereotypes that artists are working to break?

"There's been a lot of feedback about the title," says Anna Fury, the Venus Over Los Angeles partner who organized this show. She insists that "CUNT," unlike blanket all-women shows, is organized around subject matter and theme — all the women in it were and are purposefully doing work about gender and sexuality. "The word 'cunt' is inherently negative, but the idea is that if you take back the power of the language as a speaker and you redirect it, the negativity can be mitigated," she says. Of the title, she adds, "It's actually something that the women in the show were all really adamant about doing."

"We thought it was exciting and really very bold," says Betty Tompkins, whose majestic monochrome paintings and drawings of female genitalia are titled, among other things, *Cow Cunt*, *Ersatz Cunt* and *Cunt Grid*. Also, she adds, "I was in a show earlier this season ... called

'Dicks,' and next season I'm going to be in a show called 'Hard.' I'm covering all my bases."

Marilyn Minter says, "The word 'cunt' is so loaded. But that's what we're called. We're reclaiming words that were used to put us down." Her 1992 enamel painting *White Cotton Panties* hails from a time in her career when her sexually explicit work was, in her words, "excoriated."

"I pushed for it!" Bernstein says of the title via email. "CUNT is the last bastion of crudité!" (In French, crudité means rawness.)

Bernstein's charcoal drawings of vertical screws hang from the ceiling in the sunlit first gallery. In the darkened second gallery, her aggressive and colorful glow-in-the-dark opuses hang on the walls. Her two *Cuntface* paintings show a vulva with teeth and eyes exploding. "I use 'Cuntface' as a metaphor for the Big Bang," she says,

"I'M CERTAINLY NOT GOING TO CALL THEM VAGINA PAINTINGS."
—BETTY TOMPKINS

the universe springing from a justifiably angry and vivid version of femininity in these paintings. "They tackle the notion of women's rage, my own rage and our entitlement to rage."

The glowing *Cuntfaces*, which were made in the past two years although they're in line with Bernstein's decades-old interests, share space with Carolee Schneemann's film *Fuses* (1964-66). Schneemann is still best known (perhaps unfairly given the impressive scope of her art-making) for the 1975 performance piece *Interior Scroll*, in which she pulled from her vagina a scroll containing a female film critic's dismissal of her work and read it aloud as the long piece of paper coiled out of her body. She made the 29-minute-long *Fuses* a decade before that, filming lovemaking between herself and her then-partner James Tenney. It would be an exploration of intimacy vastly different from pornography of the day, in that the woman had all the agency. Footage from Valie Export's *Touch Cinema* (1968) also plays on a monitor in the darkened room. Export wore a Styrofoam box over her chest in public, letting mem-

Judith Bernstein's
Cuntface Red
(2015)



COURTESY VENUS OVER LOS ANGELES

bers of the public reach in and fondle her breasts for 33 seconds each.

"Being female and dealing with sexual imagery does not make the work the same," Bernstein says of the art in the show. She does, however, recognize important parallels between herself and the others in "CUNT."

"We all have our own aesthetic, and have struggled in terms of being women in the art world and being cock/twat blocked."

Dorothy Iannone, whose suite of autobiographical drawings from 1968 fills a vitrine in the main gallery, always depicts her figure's genitals. A woman may be fully dressed but with breasts and genitals exposed. A man in pants and a button-down shirt will still have his penis out. In 1969, in a show in Bern, Switzerland, the otherwise progressive-seeming curator Harald Szeemann put brown tape over her figure's privates. "Your films aren't really films," peers told Schneemann. Export heard similar criticism. But too often, galleries, curators and institutions refused to pay attention.

"It was rejected forever," says Tompkins, who began painting vulvas in the late 1960s. "I didn't really get any recognition or any exposure until 2002." That year, her first solo show at Mitchell Alguo Gallery was written up in the *New York Times*.

Early on, Tompkins based her paintings on porn her then-husband had ordered from Singapore, then smuggled into the United States from Canada — the imagery, while illegal, was also vanilla. "I originally did just heterosexual sex, money-shot close-ups," she says. Now that her access to imagery has broadened, her subject matter has broadened and her approach has become lush. Her recent airbrushed

images have an ethereal quality, as if they're being viewed through a light mist. "The culture has changed enough to accept them, because these are beautiful paintings and they have charge, which is what I always wanted to do." Her titles, however, are blunt as ever. "I'm certainly not going to call them *vagina paintings*."

"I hate essentialism. I'm allergic to essentialism," Minter says when asked if centering a show of women around sexuality could be reductive. Maybe it could be, but not this show with these artists, she explains: "All of us were so radical that people were appalled by what we were doing and they still are. I think of what essentialism is and it wouldn't embrace us."

Minter sees this show as ideally suited to this particular moment, when we have a "pussy grabber" commander-in-chief and a vice president who refuses to be alone in a room with women other than his wife. "It's really about women owning the agency of sexual production, which has never happened — it might be the last taboo." Unlike Tompkins and Bernstein, she'd never before used the word "cunt" in her work, but now she's making a series of videos: *My Cuntry tis of Thee, No Cuntry for Old Men*.

"It's the most terrifying thing there is for women to own their sexuality, for men [and for] women who want to be taken care of by the patriarchy," Minter says. "For women to make sexual images for their own amusement seems to bring out the worst in people. But the gesture has to be made."

CUNT | Venus Over Los Angeles, 601 S. Anderson St., Boyle Heights | Through Sept. 2
venusovermhattan.com/exhibition/cunt

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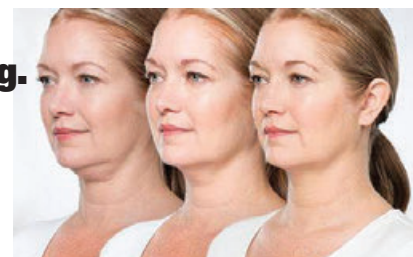
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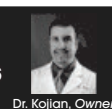
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| Stage //

TILDA TO THE RESCUE

Tilda Swinton surprises a suicidal man in a campy new stage comedy

BY DEBORAH KLUGMAN

In *Tilda Swinton Answers an Ad on Craigslist*, Byron Lane's shtick-filled comedy at Celebration Theatre, a flamboyant figure claiming to be actress Tilda Swinton (Tom Lenk) shows up on the doorstep of a suicidal man named Walt (Lane) and inspires him to accept himself and get on with his life.

"Tilda Swinton" is a curious name to attach to this character. In real life, Swinton is an actress who emanates strength and intelligence, has a British family pedigree that goes back to the Norman Conquest, and has moved in intellectual and left-leaning political circles throughout her life. (She flirted with Marxism in her youth.) By contrast, Lenk's drama queen cavorts in the style of Gloria Swanson or

some other tart-tongued, camera-worshipping celebrity. This love-the-limelight individual is an androgynous blond who makes an entrance in an all-white,

IF HIS CHARACTER IS A CAMPY CARICATURE, WELL, IT'S AN ADMIRABLY CRISP, WELL-PACED ONE.

fantastical fairy-godmother sort of robe (eventually discarded for simpler but still blindingly white garb).

The reason Tilda's seeking proximity to Walt is so he can use Walt as a character

model for his next film, still in development. Drab Walt is dazzled. In the midst of Tilda's prattling and prancing, Walt's buff, baby-faced ex-boyfriend (Mark Jude Sullivan) makes a return visit. He's as narcissistic as Tilda is, if that's possible; the two, sharing similar self-love philosophies, make a brief connection. Later the same actor returns as Walt's stuffy accountant Dad, who wants Walt to come into the family business (one reason Walt's doing trial runs of plastic bags over his head). Dad briefly has it out with Walt's mom (Jayne Entwistle), who's also shown up to spend an evening with Walt watching *The Bodyguard* (one of her favorites, as it speaks to a woman's need to be cared for).

Directed by Tom DeTrinis, Lenk performs with flawless aplomb; if his character is a campy caricature, well, it's an admirably crisp, well-paced one. In multiple roles, both Sullivan and Entwistle prove skilled comedians. (Besides Walt's mom, Entwistle plays both Tilda's assistant and a fast-food delivery person, whose scene at the end generates the piece's sole genuine moment.) Sullivan and Entwistle got more laughs from me than Lenk simply because the jokes attached to them were based on real human behavior rather than Tilda's pseudo-movie star antics. As Walt, Lane's too content to play straight man for the others; he never stirs much interest.

The main problem comes down to the script, which features a smattering of laugh lines but too few in a show that, promised to run 60 minutes, ran 20 minutes longer. There's a lot of reiteration



Tom Lenk in Tilda Swinton Answers an Ad on Craigslist

COURTESY CELEBRATION THEATRE

and excess silliness — not, for my money, the inspired kind. It reminded me of a diet soda, carbonated and empty. Some folks found it funny, so I guess if you're a person who enjoys stylized camp for its own sake, you might, too.

TILDA SWINTON ANSWERS AN AD ON CRAIGSLIST | Celebration Theatre at the Lex, 6760 Lexington Ave., Hollywood | Through Aug. 31 | celebrationtheatre.com



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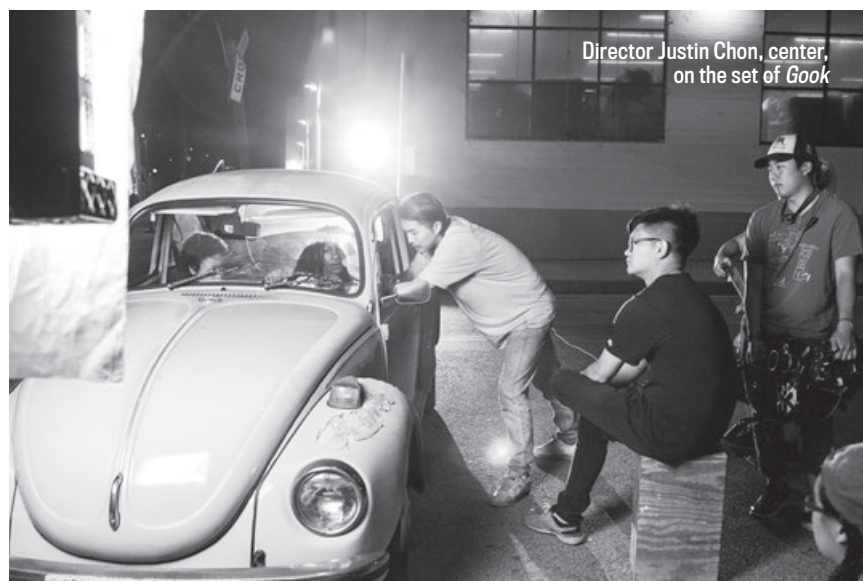
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Director Justin Chon, center,
on the set of *Gook*

Film //

LIFE AS IT BURNED

Justin Chon on *Gook* and putting the complex truth of the L.A. riots on screen

BY APRIL WOLFE

When actor-writer-director Justin Chon was 11, his father took in early news reports about the Los Angeles riots of 1992 and left without a word to drive to the family's shoe store in Paramount, a relatively poor, 4.8-square-mile city bordered by Compton and Downey.

"In a lot of Korean families, when something's wrong, people don't say anything. They just react," Chon says. "The verdict was about to come out, and as the day progressed, you could feel the energy change. Then the riots broke out."

Chon was watching live as Reginald Denny was pulled from his truck and beaten. That footage then played on repeat. "It was movie-level violence," he says. And then came footage of Korean store owners defending their businesses with guns and improvised weapons. "I was like, 'Does this mean we have to move, have to change schools, make new friends?'"

As Chon got older, he returned to these memories again and again. His family's shoe store was looted during the riots, though his father was unhurt. But the image of Denny and the pervasive anger and fear blanketing the city was something that he, as an actor and filmmaker, desperately wanted to reassess. Yet every role he read for in films about the L.A. uprising seemed to miss the mark of how those events affected individual people, especially Korean-Americans.

As writer-director of his sophomore feature, *Gook*, Chon doesn't take the riots head-on, from the perspective of someone at ground zero of the unrest. Instead, he takes a long view, looking at the day lead-

ing up to the verdict and riots through the eyes of two families who are removed geographically a few miles from the violence but affected by it just the same — as Chon himself was.

In the film, an 11-year-old African-American girl named Kamilla (Simone Baker) has befriended two Korean-American brothers — Eli (Chon) and Daniel (David So) — who own and operate their late father's ramshackle women's shoe shop. The three are inextricably tied for life, because Kamilla's mother and the men's father were both shot and killed in a holdup at the store, many years earlier. Kamilla's brother Keith (Curtiss Cook Jr.) blames the brothers for his mother's death and subsequent poverty. Leading up to the verdicts, TVs and radios are tuned to the news, setting a tense backdrop for a showdown between the two families.

"When I went out to pitch the project — it's the craziest thing — it perplexed people that it was a film about a Korean store owner and an 11-year-old black girl," Chon says. "It blew my mind that they couldn't wrap their head around it, that these people would have relationships if they're in the same neighborhoods." Potential financiers were even more confused that the character of Daniel was aspiring to be an R&B singer — it seemed news to them that Korean-Americans could be inspired by American pop. So it became ever more important to Chon, having lived through the experience, to represent the people and riots as they really were — not as our popular culture usually imagined them.

The director even cast his own father in a pivotal role, as Mr. Kim, a traditional corner-store owner who refuses to speak English and butts heads with young Korean-American men who want so badly to assimilate and thrive. But in convincing

him to take the part, Chon found his father didn't remember the riots with the same curiosity he did. "My dad is really grumpy. I wrote the part for him. But he was confused as to why I wanted to revisit this time. It took him three months to commit."

Still, the experience of directing his father proved significant for both. Chon found it was the first time that his dad seemed to view them each as "kind of equals, rather than with me lower than him in this Korean-American age hierarchy." Chon compares how his father reacted to the riots 25 years ago — getting in his car and driving away with no emotion — to how emotive he was on set while playing the role of Mr. Kim. "I've never experienced anything like that with him before," Chon says with more than a hint of pride in his voice.

The cast worked together for two months of rehearsal, almost as though Chon were directing a play. ("They weren't beholden to their marks. They could do whatever they wanted on the shoot day, but I wanted them to feel comfortable.") Since Baker was so young, they didn't have much time with her, and Chon had the uncomfortable task of teaching this little girl the history of the riots.

"Her mom really needed to be a part of the team," Chon says. "So we talked a lot during those two months — about social issues, talking about each specific scene and what it meant. Obviously, [Baker] has no connection to this event emotionally, so it was hard for her to understand the gravity of the situation."

As is the case with many films directed by actors, the nuanced, emotional performances drive *Gook's* story. Chon believes both Baker and Cook are destined to be stars, and critics have celebrated both. Cook creates a multilayered character in Keith. As the actor performs "thuggish" actions — like jumping David So's character and plotting to loot the shoe store — he conveys that Keith himself is also performing, trying to be someone he's not. To portray vulnerability, even as you sock someone in the face, is extraordinarily difficult.

Since Chon made this Sundance-premiered film on a shoestring budget, he's still shocked that he's getting a limited theatrical run. But the warm reception to his passion project is a testament to how sorely needed a story of this kind was. Korean-Americans were hit hard financially during the riots — half of the \$1 billion of damage was sustained by Korean-owned businesses — and intergenerational conflict from the events still runs deep, as does uneasiness between the city's African-American and Korean-American communities.

"People shy away from talking about what they actually want to say," Chon says. "We need to respect each other. But if we're not actually talking, I think it's just a bunch of tiptoeing around it." And Chon, who has relentlessly spoken out about race and discrimination in Hollywood, is the first to say he invites discussion and criticism about the portrayals in his film.

"Look, we'd be far better to one another in this country if we just talked, if we hit things head on."

Liquid Sky
(1982):
See
Saturday.

YOUR WEEKLY MOVIE TO-DO LIST

A Week of Classic Cinema Friday, Aug. 18

Mario Bava was an unpretentious surrealist who expanded the visual possibilities of the horror genre. The American Cinematheque is mounting a generous five-night tribute to this master stylist, presented by Cinematic Void. If you're a Bava newbie, it's probably best to start with **Black Sunday**, the creepy tale of a centuries-old witch who rises from the grave to stalk one of her descendants. This is followed by *Lisa and the Devil*, a lyrical haunting party featuring Telly Savalas as Lucifer. Barbara Steele is slated to introduce the first feature. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Fri., Aug. 18, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

Saturday, Aug. 19

Slava Tsukerman's cult sci-fi opus *Liquid Sky*, a near-perfect time capsule of early-'80s NYC punk subculture, was the highest-grossing indie film of 1983 and laid the groundwork for the electroclash club scene that peaked in the early 2000s. It's part of Cinefamily series **The History of the Midnight Movie**. Tsukerman, along with cinematographer Yuri Neyman and production designer Marina Levikova, will appear afterward. *Vista Theatre*, 4473 Sunset Blvd., Los Feliz; Sat., Aug. 19, 11:59 p.m.; \$12. (323) 655-2510, cinefamily.org.

Sunday, Aug. 20

High Noon is one of the most enduring and most misunderstood of movie classics. Today, Fred Zinnemann's Western is best understood as a simple yet powerful paean to individual moral integrity. It still works like gangbusters due to its strict adherence to the classical unities (time, place and action) and Gary Cooper's performance as the sheriff abandoned by his town as four gunmen gather to kill him. It's the culmination of Laemmle's **Anniversary Classics** Western Weekend, running Aug. 18-20. *Laemmle Ahrya Fine Arts Theatre*, 8556 Wilshire Blvd., Beverly Hills; Sun., Aug. 20, 4:30 p.m.; \$13. (310) 478-3836, laemmle.com.

Thursday, Aug. 24

The American Cinematheque's **Japanese Arthouse Classics** begins with two cherished world cinema masterpieces: *Ugetsu* and *The Life of Oharu*. The former will be screened in a new 4K restoration. Both are directed by Kenji Mizoguchi, master of the moving camera and the long take and foremost poet of suffering women. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Thu., Aug. 24, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell



PHOTO BY JEONG PARK/COURTESY 20TH CENTURY FOX

Film //

WITHOUT RHYME OR REASON

FEEL-GOOD RAPPER COMEDY **PATTI CAKE\$** DOESN'T EARN ITS MIC

BY MELISSA ANDERSON

The story beats of *Patti Cake\$*, a socioeconomic-sermonizing comedy about a thick young white woman with huge hip-hop dreams and little prospects, are as predictable as the ticking of an egg timer, as generic and tinny as the pulses of a drum machine. I rooted not for Patricia Dombrowski (Danielle Macdonald), the rhymer whose sobriquet (one of many) provides the title, but for more MC Lyte, the hip-hop oracle whose brief appearance in Jeremy Jasper's feature debut remains the movie's sole unadulterated pleasure and surprise.

"The bigger the girl/the deeper the pain," Patti raps at one rookie showcase, the lyrics (also written by Jasper) representative of the flat wordsmithery throughout. (A few song titles, such as "Comma Sutra," reveal more skill.) The 23-year-old endures lazily sketched hardships: She lives in a tiny house in an unnamed part of New Jersey cluttered with too many liquor bottles drained by her mom, Barb (Bridget Everett, the brilliant downtown cabaret terrorist whose riotous energy is distressingly tamed here), and with the medical equipment of chain-smoking, wheelchair-bound granny (Cathy Moriarty), whose care Patti subsidizes through bartending and catering gigs. To keep her spirits up in this dysfunctional matriarchal menage, and to salve the sting of still being hailed as "Dumbo" by

the goons she grew up with, the striving microphone controller often looks in the mirror and delivers some variation on this self-assessment: "You're a boss bitch."

"The white Precious," as one rival calls her, may be trying to master a musical genre known for ingenious metaphors and similes, but Patti Cake\$ rarely rises above the literal. Visual redundancies abound: "Let's go to the diner," her desexed pal and beat-boxing collaborator Hareesh (Siddarth Dhananjay) suggests after a gas-station rap battle — his request immediately followed by a screen-filling sign reading DINER. The friends will soon be joined by a black noise-rocker who answers for Basterd the Antichrist (Mamoudou Athie), his look and sound suggesting Bad Brains by way of M. Lamar. At first bracingly unassimilable, Basterd invariably becomes softer, safer, a casualty of the dictates of algorithm-tested, American-independent underdog comedy.

The character, at least initially, tenuously links to the one moment in *Patti Cake\$* that demands some actual reflection. "Why don't you act your age?" Patti tells Barb during a set-to at the kitchen table. Mom's response, rushed and almost inaudible: "Why don't you act your race?" The still-provocative question is dropped as decisively as the g's Patti elides while honing her blaccent.

PATTI CAKE\$ | Directed and written by Jeremy Jasper | Fox Searchlight Arclight Hollywood, Landmark

OPENING THIS WEEK

DAVE MADE A MAZE Andrei Tarkovsky's *Stalker* (1979) depicted a more haunting, agonizingly slow crossing into the heart of darkness than Francis Ford Coppola's *Apocalypse Now* would a few months later. In Tarkovsky's gorgeously shot film, two men hire a guide, or "stalker," to take them into a mysterious restricted zone that seems to be alive, and which can only be traversed along an invisible path. Like *Stalker*, director Bill Watterson's impressively visual *Dave Made a Maze* concerns a group of people attempting to navigate a living and hostile territory seeded with threats. Dave (Nick Thune), a frustrated artist, builds a cardboard maze in his apartment. Its interior is vastly larger than the exterior, and Dave becomes lost as the maze expands; his girlfriend Annie (Meera Rohit Kumbhani), along with the crew of a documentary filmmaker (James Urbaniak), crosses its threshold to find him. It's kind of an artisanal, Brooklyn-y riff on *Stalker*, the maze haunted by a crafty cardboard minotaur, its passages winding through sculptural, handcrafted death traps, forced-perspective illusions and elaborate art galleries themed on playing cards and piano keyboards. The film is deceptively cute — in one sequence, the characters are transformed into paper-bag puppets — but its heart is dark. Cardboard is cheap, and by marshalling a tiny budget toward craft-store set design, Watterson builds a movie that's genuinely bigger on the inside. (Chris Packham)

GOOK Justin Chon's electric and impassioned *Gook*, a comic drama tinged with tragedy, is set on the day in 1992 when South-Central L.A. erupted after the acquittal of the police officers who beat Rodney King. Often, it's a powerful corrective: We witness the story behind the stereotypical image of a Korean shopkeeper caught up in ugly confrontations with customers. This shopkeeper, played by Chon's father, pulls a gun on a preteen African-American girl, Kamilla (Simone Baker), who he believes has been shoplifting; later, as he listens to other Korean business owners on the radio discussing attacks on their stores, he explains to a young Korean-American man that, back home, every man had to serve in the military. At *Gook*'s best, Chon captures, with sharply memorable dialogue, both the essence of particular characters and the drift of generations. Chon and David So play Americanized brothers who inherited their late father's shoe store; the initial hangout aimlessness and the B&W photography invite comparison to Kevin Smith's *Clerks*, but *Gook* is more accomplished and often prickly tense. The other film that haunts Chon's is Spike Lee's *Do the Right Thing*. Lee's miraculous film finds empathy for everyone involved in its conflagration. *Gook* has a villain, Keith (Curtiss Cook Jr.), Kamilla's brother, who keeps siccing his posse on the brothers and screams at her about those "gooks." Chon's late-in-the-film efforts to humanize Keith — to root his fury in a cycle of violence — don't wash away the sense that another cycle is repeating: the on-screen demonization of black men. (Alan Scherstuhl)

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LIZA, LIZA, SKIES ARE GREY

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Q&A with filmmaker Terry Sanders, Friday 8/18 after the 7:30 show

THE HITMAN'S BODYGUARD Any honest review of this film will flirt with tautology: If you like this sort of thing, it's the sort of thing you'll like. Here's what Patrick Hughes' *The Hitman's Bodyguard* has going for it: It's exactly the movie it promises to be, but more so. It's the hard-R action comedy that kids sneaking into it might *imagine* it's going to be, minus '70s/'80s-style nudity. At any moment another chase or gunfight or burst of ludicrous violence might break out, in the streets of London or the canals of Amsterdam, all peppered with the inventive swearing of Samuel L. Jackson and Ryan Reynolds and, in an extended cameo, a spectacularly filthy-mouth Salma Hayek. One of those vicious close-quarters brawls that destroys a restaurant kitchen (chucked cast-iron skillet, faces seared on the grill) is immediately followed by an even madder one wrecking a hardware store (axes, nail guns). We're forever caught in sequences rather than a narrative, and when each extended set piece finally ends, some character gets tasked with reminding us that, oh yes, there's a plot going on that we're meant to recall and care about. But both actors talk fast and funny, each scoring lots of on-

brand laughs, with Reynolds in his polite, profane motormouth mode and Jackson as a jolly lover-man. (Alan Scherstahl)

LIZA, LIZA, SKIES ARE GREY The coming-of-age movie is the go-to genre for directors in their 20s and 30s, still feeling the reverberations of those excitable years. But an octogenarian? Terry Sanders embraces naive wisdom in the wispy drama *Liza, Liza, Skies Are Grey*, where idealized youth takes the form of a composed 15-year-old who determines her own sexual awakening. Sanders' experience as a documentary director and producer (*Maya Lin: A Strong Clear Vision*) influences his debut feature, which follows Liza (Mikey Madison) and boyfriend Brett (Sean H. Scully) as they ride a Triumph motorcycle on the winding Pacific Coast Highway, encountering freaks and weirdos. Sanders locates the couple in social and political upheavals of 1966 without invoking any of the decade's cinematic verve. These privileged teens' casual fatalism is attributed to fears of nuclear annihilation and the looming Vietnam War, along with parental strife, but Sanders doesn't feel fully invested. His youthful conflict was Korea, explored in 1962's *War Hunt*. Even the title, a line

from the 1929 jazz standard "Liza (All the Clouds'll Roll Away)," belongs to a different era. But as writer-producer-editor-director, Sanders is deeply committed to this love story of free-spirited pragmatists, with an impossibly guileless Madison ideally paired with the forthright Scully. Sanders takes the elements of teen exploitation films and fashions a simple, placid return to innocence. (Serena Donadoni)

GO LOGAN LUCKY In Steven Soderbergh's hillbilly heist comedy, the West Virginia prison where vault specialist Joe Bang (Daniel Craig) resides is pristine and peaceful. While only a small part of this caper takes place in the prison, this setting is indicative of a tone Soderbergh excels at in his studio comedies; on the surface, these stories are unencumbered by deeper sociopolitical struggles. In a word: Fun! Good ol' boy Jimmy Logan (Channing Tatum) gets fired from his excavation job at a NASCAR track because of his limp. It might've been easy for a filmmaker to exploit that for sympathy, showing us how difficult life is for this blue-collar guy in poverty-stricken America. Instead, Logan hatches a 10-step plan for breaking into the track's underground cash vault. This plan is scrawled on a note that Jimmy's bro Clyde (Adam Driver) discovers — "I see you've got a robbery to-do list on the refrigerator." Then the plot gets twisty, as the bros hire Joe and his bros. There's a lot to explain, with regard to the setting and the mechanics of the caper, but Soderbergh rarely gets bogged down in details. First-time screenwriter Rebecca Blunt (rumored to be Jules Asner, Soderbergh's wife) never complicates things past a Robin Hood framing. If Asner really did write this script, I can only imagine her and Soderbergh laughing in bed at "Ocean's 7-11," uttered by a reporter describing the thieves. If Soderbergh's first *Ocean's* had a pitch-perfect ensemble cast, this down-home version matches up in every way. (April Wolfe)

GO MARJORIE PRIME Leave it to Michael Almereyda (*Experimenter*) to make a science-fiction movie that consists of little more than scenes of two characters talking in plushly appointed living rooms. *Marjorie Prime*, adapted from Jordan Harrison's play, takes place in an unspecified future, when intelligent holograms of deceased loved ones (known as "Primes") have emerged as a common method of dealing with grief. The first dialogue scene positions Marjorie (Lois Smith), who is in her 80s and fighting dementia and arthritis, in conversation with the much-younger-looking Prime (Jon Hamm) of her late husband, Walter. She sits on a sofa, occasionally taking a scoop of peanut butter as she speaks to the Prime of beloved memories (one involves the '90s Julia Roberts rom-com *My Best Friend's Wedding*, which, surprisingly, gets employed as a structural device); the Prime sits, rigidly and firmly, on a couch across from her. Like most of the interactions in the movie — which gradually sneaks forward in time without fanfare and comes to involve Marjorie's daughter, Tess (Geena Davis), and Tess' husband, Jon (Tim Robbins) — this introductory chat calmly and poignantly peels back emotional layers, dredging up past tragedies and revealing still-present grievances.

Almereyda reaches a peak near the end when Tess and a Prime, in half-darkness, listen to the Band singing "I Shall Be Released"; Davis' profound silence — head swaying; eyes open one moment, closed tenderly the next — communicates enormous power in a movie that generally has words to spare. (Danny King)

THE MONSTER PROJECT What's that going bump in the night? It's the camera operator in a "found footage"-style horror film careening into a wall. In *The Monster Project*, writer-director Victor Mathieu doesn't always orient us in space, but he's careful to give us broad strokes of character; even if we can't quite grasp what's happening, we always know who it's happening to. In the early scenes, Mathieu highlights the tension among a group of filmmakers as they arrange interviews with three supposed monsters for a YouTube show. The subjects, when they arrive, are creepy and distinctive — the skin-walker (Steven Flores) is a gruff cop from a nearby reservation; the vampire (Yvonne Zima) makes a seductive play for a crew member; the demon-possessed girl (Shiori Ideta) is shy from trauma. Naturally, the power goes out, the full moon rises and the YouTubers are bolting from three different monsters in a creepy old house, *Scooby-Doo* style. It's sometimes tough to follow the action, but for a short while it's breathless fun. Sadly, the creatures are more like scares in a carnival haunted house — never interacting, just waiting their turn to pop out of the shadows and roar. (Rob Staeger)

THE QUEEN OF SPAIN (LA REINA DE ESPAÑA) Penelope Cruz and *The Girl of Your Dreams*' gang are back — but, sadly, the shenanigans in writer-director Fernando Trueba's sequel, *The Queen of Spain*, seem as if they were more fun to film than to watch. Reprising her 1998 role as Macarena Granada, Cruz is luminous as an actress returning to 1950s Spain after becoming a Hollywood star. Years after director Blas Fontiveros (Antonio Resines) propelled her to fame, Granada's playing Queen Isabella in a big-budget American film featuring a cast filled out by her raucous *Dreams* cohorts. Fontiveros, meanwhile, has emerged from hiding after doing time in a concentration camp. Before long, he's sent off to perform forced labor for Franco, and the boisterous crew members attempt high-stakes hijinks to rescue their once-fearless leader. While Cary Elwes and Mandy Patinkin fill out small supporting roles (as a hammy, predatory leading man and a Commie screenwriter, respectively), a *Princess Bride* reunion this isn't. In fact, it's hard to place *The Queen* at all. Is it a serious social critique of Franco's dictatorship? A silly escape flick? A paean to the Golden Age of celluloid? *The Queen* may be a treat for those familiar with *Dreams*, but this uneven film glosses over too much — and runs too long. Sumptuous production and costume design coupled with Jose Luis Alcaine's expert cinematography make it a feast for the eyes ... but there's not much substance. (Tatiana Craine)

SHOT CALLER The rise of the incarceration industry has seen a spike in films about burly men alternately bonding with/beat-

ing each other up behind bars, and Ric Roman Waugh's *Shot Caller* is a pitiless yet unusually forthright genre entry. Like Waugh's recent efforts (*Felon*, *Snitch*), *Shot Caller* finds an Everydad running afoul of the criminal justice system. A DUI manslaughter conviction sends stockbroker Jacob Harlon (Nikolaj Coster-Waldau) to prison for seven years, where his introduction to life behind bars is about as pleasant as expected. After witnessing the fate awaiting the unaffiliated, Harlon joins the Aryan Brotherhood. Before you can say "Amerikaner Me," he's dabbling in drug running and murder, earning the name "Money" and a trip to maximum lockup to meet Aryan grand poobah "The Beast" (Holt McCallany). Flashing between Harlon's prison rebirth and a present-day plot that finds a paroled "Money" setting up an arms deal with the Mexican mafia, *Shot Caller* depicts its world with the matter-of-fact brutality of *The Shield* or *End of Watch*, only (mostly) from the criminals' perspective. The strong supporting cast includes Omari Hardwick, Lake Bell and Jon Bernthal. But *Shot Caller* is Coster-Waldau's show, and he's up to the task. Harlon's transition is a depressingly plausible one, as his new cost-benefit analysis forces him to distance himself from wife and son. Perhaps the most chilling aspect of Waugh's film is how suited the former white-collar bro is to the 'banger life. (Pete Vonder Haar)

GO WHITNEY: CAN I BE ME In the February 2016 issue of *ESPN The Magazine*, Danyel Smith penned a powerful essay on Whitney Houston's chill-inducing rendition of "The Star-Spangled Banner" at Super Bowl XXV, perhaps the pinnacle of national anthem performances. Smith frames Houston as a pioneer, a symbol of strength, singing as though the whole country's hopes lived or died in her high notes. She situates that moment in its specific time and place — 10 days after the United States entered the Gulf War — and urges readers to understand that this was a wildly different era, for America and for a black woman on the cusp of superstardom. That's crucial context for Houston's immense success. *Whitney: Can I Be Me*, a new Showtime documentary from Nick Broomfield and Rudi Dolezal, doesn't cover that shining two minutes at the Super Bowl but does build to the same key consideration: With so much riding on her, could Whitney ever just be Whitney? Never-before-seen footage from Houston's 1999 *My Love Is Your Love* tour makes up much of the doc. Four years prior, while filming *Waiting to Exhale*, Houston had suffered her first overdose. Much of the film, of course, concerns the sensitive topics of Houston's drug abuse and her marriage to Bobby Brown. But the most contentious issue proves to be the rumors that Houston was bisexual and in a relationship with her close friend and creative director, Robyn Crawford. The documentary takes this as blunt fact, as multiple talking heads assert how much strife this caused Houston and her family. Crawford's absence requires you take this doc with even more grains of salt than you would most celebrity film bios. (April Wolfe)

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Avenue (213)388-9000

A Taxi Driver Sat.-Wed., 10:15, 11:15 a.m., 1, 2, 3:45,

4:45, 6:35, 7:35, 9:30, 10:30 p.m.

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4:15, 7, 10 p.m.

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(844)462-7342 4046

Starship Troopers: Traitor of Mars Mon., 7:30,

10 p.m.

EurOpera HD: La Cenerentola (Cinderella) -

Opéra de Paris Sat., 12 noon; Tues., 7 p.m.

Gook Fri., 12:15, 2:45, 5:15, 7:45, 10:45 p.m.; Sat., 1:30, 4,

6:30, 9 p.m.; Sun., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.

The Hitman's Bodyguard Fri.-Sun., 12:15, 3:15, 6:15,

9:15 p.m.

RiffTrax Live: Doctor Who - The Five Doctors

Thurs., 7:30 p.m.

Fairy Tail: Dragon Cry Sat., 1:45 p.m.

Good Time Fri.-Sun., 1:45, 4:30, 7:15, 10 p.m.

Ingrid Goes West Fri.-Sun., 1:30, 4:15, 7, 9:45 p.m.

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Sunset Boulevard (323)654-2217

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THEATRE 8556 Wilshire Boulevard

(310)478-3836

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Fairy Tail: Dragon Cry Sat., 1 p.m.

Falsettos Tues., 7:30 p.m.

The Man Who Shot Liberty Valance Sat., 8 p.m.

Gunfight at the OK Corral (1957) Sat., 5:30 p.m.

High Noon (1952) Sun., 4:30 p.m.

The Great Northfield Minnesota Raid Fri., 7:30

p.m.

Hombre Sun., 2 p.m.

Ride the High Country Sat., 3 p.m.

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Wilshire Blvd. (310) 274-6869

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WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa

Monica Blvd. (888)AMC-4FUN

Starship Troopers: Traitor of Mars Mon., 7:30,

10 p.m.

The Hitman's Bodyguard Fri.-Wed., 11:45 a.m., 2:30,

5:15, 8, 10:45 p.m.; Fri.-Wed., 11 a.m., 1:45, 4:30, 7:15,

10 p.m.

Logan Lucky Fri.-Wed., 11:30 a.m., 2:15, 5, 7:45, 10:30

p.m.

RiffTrax Live: Doctor Who - The Five Doctors

Thurs., 7:30 p.m.

LAEMMLE'S ROYAL THEATER 11523

Santa Monica Blvd. (310) 477-5581

National Theatre Live: Angels in America Part

One: Millennium Approaches Mon., 7:30 p.m.;

Tues., 1 p.m.

LANDMARK'S NUART THEATER

11272 Santa Monica Blvd. (310)

473-8530; No Texting Allowed

Lemon Fri.-Sat., 1:10, 3:15, 5:20, 9:50 p.m.; Sun., 1:10,

5:30, 7:30, 9:40 p.m.; Mon.-Thurs., 1:10, 3:15, 5:20, 7:30,

9:40 p.m.; Fri.-Sat., 7:30 p.m.; Sun., 3:15 p.m.

Clueless Fri., 11:59 p.m.

The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton

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Allowed

Step Fri., 4:45, 7, 9:15 p.m.; Sat.-Sun., 2:30, 4:45, 7, 9:15

p.m.; Mon., 4:45, 7, 9:15 p.m.; Tues.-Thurs., 7, 9:15 p.m.

LANDMARK WEST L.A. 10850 W.

Pico Blvd. (310) 470-0492; No

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Logan Lucky Fri.-Sun., 11:45 a.m., 2:30, 5:15, 8, 10:40

p.m.

Patti Cake\$ Sat., 4 p.m.; Fri., 11:40 a.m., 2:15, 4:50, 7:15,

9:45 p.m.; Sat., 10:50 a.m., 1:25, 7:15, 9:45 p.m.; Sun.,

11:40 a.m., 2:15, 4:50, 7:15, 9:45 p.m.

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Bld. (310) 307-7003

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10:15 p.m.; Mon., 12 noon, 3:30, 7, 10:15 p.m.; Tues.-

Thurs., 12:30, 3:45, 7, 10:15 p.m.

Logan Lucky Fri.-Wed., 1:30, 4:30, 7:45, 11 p.m.

Annabelle: Creation Fri.-Wed., 1, 4:15, 7:30, 10:45 p.m.

The Glass Castle Fri.-Wed., 12:15, 3:30, 6:45, 10 p.m.

Atomic Blonde Fri.-Wed., 1, 4, 7:15, 10:15 p.m.

Dunkirk Fri.-Sun., 12:45, 3:30, 6:30, 9:30 p.m.; Mon.,

12:45, 6:30, 9:30 p.m.; Tues.-Wed., 12:45, 3:30, 6:30,

9:30 p.m.

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CINEMARK 18 & XD 6081 Center

Drive (310)568-3394

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Thurs., 7:30 p.m.

Fairy Tail: Dragon Cry Sat., 4 p.m.

It Happened One Night (1934) Sun., 2 p.m.; Wed.,

2, 7 p.m.

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CRENSHAW PLAZA 15 + XTREME

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RiffTrax Live: Doctor Who - The Five Doctors

Thurs., 7:30 p.m.

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MARKETPLACE 13455 Maxella Ave.

(800) 326-3264 704

Logan Lucky 12:30, 3:45, 7, 10:15 p.m.

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Sat.-Sun., 1, 3:10, 5:30, 7:40, 10 p.m.; Mon.-Thurs., 3:10,

5:30, 7:40, 10 p.m.

Liza, Liza, Skies Are Grey Fri., 3, 5:10, 7:30, 10 p.m.;

Sat.-Sun., 12:50, 3, 5:10, 7:30, 10 p.m.; Mon.-Thurs., 3,

5:10, 7:30, 10 p.m.

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10 p.m.

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Logan Lucky Fri.-Sun., 1:15, 4:15, 7:15, 10:15 p.m.; Mon.,

1:15, 4:15 p.m.; Tues.-Wed., 1:15, 4:15, 7:15, 10:15 p.m.

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Thurs., 7:30 p.m.

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10:30 p.m.

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Logan Lucky Fri.-Sat., 10:30 a.m., 1:30, 4:30, 7:30,

10:30 p.m.

RiffTrax Live: Doctor Who - The Five Doctors

Thurs., 7:30 p.m.

AMC ROLLING HILLS 20 Crenshaw &

Pacific Coast Hwy. (310) 289-4262

All Saints Thurs., 7, 10 p.m.

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10 p.m.

The Hitman's Bodyguard 11:15 a.m., 1:15, 4, 7, 10 p.m.

Logan Lucky Fri.-Sun., 11 a.m., 1:50, 4:45, 7:40, 10:30

p.m.; Mon.-Thurs., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.

RiffTrax Live: Doctor Who - The Five Doctors

Thurs., 7:30 p.m.

Ingrid Goes West Thurs., 7, 9:35 p.m.

The Nut Job 2: Nutty By Nature Sat.-Sun., 11:30 a.m.

ART THEATER 2025 E. Fourth St.,

Long Beach (562) 438-5435

The Rocky Horror Picture Show Sat., 11:55 p.m.

GARDENA CINEMA 14948 S.

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p.m.; Sat.-Sun., 6:30, 8:30 p.m.; Mon.-Thurs., 8:30 p.m.

The Nut Job 2: Nutty By Nature Fri., 6:30 p.m.; Sat.-

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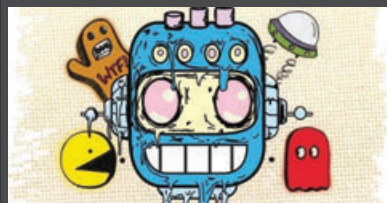
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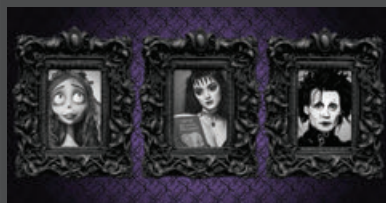
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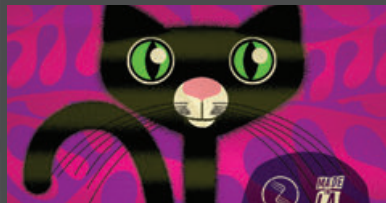
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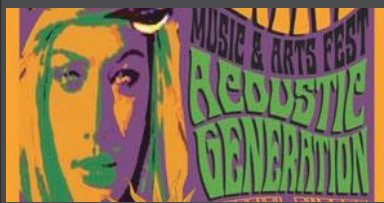
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A PASSAGE TO PUNJAB

L.A.-based DJ and filmmaker Arshia Fatima Haq traveled to Pakistan to document Sufi devotional music, a tradition under attack from the Taliban

BY CHRIS KISSEL

On a chilly day in the winter of 2014, Arshia Fatima Haq sat on the edge of a small, stone concert hall stage in Hyderabad, Pakistan, and placed a digital recorder on a thin rug, a couple feet from a singer named Shazia Tarannum.

"It was the worst place to record, because the ceilings were so high and there was no insulation," Haq says. But, she adds, "Her voice could cut through an iceberg."

In the recording, which is included on the album Haq recently compiled — *Ishq Ke Maare: Sufi Songs From Sindh and Punjab, Pakistan* — Tarannum's voice sounds as if it's physically rising toward the rafters, melting through more notes than the ear can hear. The recording betrays the size of the room — a harmonium exhales a spindly figure a few feet away, then tablas gambol forth somewhere closer, loud and brisk, in tension with the heavy release in Tarannum's singing. If you didn't know what "Aarfana Kalaam" was about, you might guess — an overwhelming yearning, even lust; the mind succumbing to the quickening beat of the heart.

"Having locked eyes with my beloved, I've learnt the lesson of love," Tarannum sings in Punjabi. "I've written this life off, in the name of love."

"It's about the beloved," Haq says, "and about losing your mind in the pursuit of love." It's also a devotional, a religious piece — part of a long lineage of Sufi music that finds deep and diverse expression in this part of the world.

Haq is known to nightlifers in L.A. as a DJ (under the alias Aruna Irani) and the founder of Discostan, the popular, long-running series of parties that "present musical narratives from Beirut to Bangkok via Bombay," as Haq puts it. The party is both a window to music not often played on the dance floor in L.A. and a labor of love for its cast of DJs.

But *Ishq Ke Maare* is an even more personal project for Haq. The album is a collection of songs she recorded on two trips to Pakistan, pieces she captured that were performed by the respected musicians and wandering ascetics she met during her travels in the Pakistani states

of Punjab and Sindh. All the performances presented on the record are part of the broad tradition of the music of Sufism, a term that describes the many strands of mysticism that dot the Islamic world. "For these Sufis," Haq writes in the liner notes, "sound is the gateway to the realm of paradise, the tidal force through which one can attain *visaal*, or the mystical union with God."

Ishq Ke Maare captures intimate moments Haq experienced with singers and musicians in Pakistani shrines, concert halls and living rooms. Coughing, talking or the low thrum of traffic often are heard in the background, behind performances that balance unwavering devotion with unrestrained emotion, a kind of physically overwhelming desire for holy communion.

**"FOR THESE SUFIS,
SOUND IS THE
GATEWAY TO THE
REALM OF PARADISE."**

Haq was born 1,100 miles away, in another Hyderabad — Hyderabad, India — to an orthodox Muslim family. From an early age, she was captivated by Sufi music, which she discovered via her father's cassette tapes of *qawwali*, a form popular in the Indian subcontinent. It's a full-throated music that doubles as a highly personal, energetic method of worship — a counterpoint to the strict practices of her childhood.

"It was more immersive and creative and emotional, versus all the rules that I was getting," Haq says. "I was raised with this idea that there was one way to do things, but I saw that there were other ways to do things, and the music was one way to do that."

Haq's family immigrated from India to the United States when she was 5. In 2001, she moved to L.A., where she earned an MFA in experimental filmmaking at CalArts, and went on to work in film, visual art and experimental sound. In 2012, she founded Discostan.

Not long afterward, the music of her childhood drew her back. In late 2013, Haq crossed from India into Pakistan for



PHOTO BY AMMAR DAUDPOTO

the first time, and set out with a camera and a microphone to document.

The music Haq recorded is a traditional music, one whose melodies are passed down through generations and whose words are based on quotations from Sufi saints. In performance, those words are uttered feverishly, and the music is stretched and improvised, each moment like a shared epiphany.

Haq recorded several styles, including *qawwali* — raw versions of the kinds of songs she knew in her youth. One of them, the driving "Jo Tera Gham Na Ho," credited to Kalyam Shariff Qawwali Troupe, features roiling tabla, billowing harmonium and a chorus of devotees singing verses up from their bellies. She also recorded *kalaam*, like the Shazia Tarannum piece — sung verse delivered in a more solitary, soul-baring fashion — as well as other styles specific to the regions she visited.

In recent years, fundamentalists have targeted Sufism, bombing shrines and attacking prominent *qawwali* performers. Superstar vocalist Amjad Sabri, of the internationally renowned Sabri Brothers, was gunned down last summer in an attack claimed by the Pakistani Taliban. In February of this year, a shrine Haq had visited, Lal Shahbaz Qalandar, was bombed by terrorists, killing 88 worshippers.

"It was really difficult recording in Pakistan — it is a place that is very turbulent. Being there, there's a lot of anxiety," Haq says. "When I heard [about the shrine bombing], I realized nothing is sacred for these people."

Haq ultimately made two trips to Pakistan to record audio and video, but when she returned to the United States, she wasn't quite sure how to present all the film she had recorded. Ultimately, she decided to delay the film project, and contacted Alan Bishop of Sublime Frequencies, a label known for releases of unvarnished music from places "world music" labels often ignore. Bishop agreed to put out Haq's audio recordings as a

vinyl LP. "They have a very intimate sound," Bishop says. "[It's] as though you are present. And the tracks are very expressive, and exciting."

Haq took a personal approach to assembling the album, sequencing tracks as a narrative and highlighting meaningful moments from her travels.

"It's a love letter — I always say that about Discostan, a love letter to the music," Haq says. "[I chose] whatever appealed to me the most, or was the most emotional." Largely what appealed to Haq was the bravery and defiance the musicians displayed, in the face of violence that threatens their mode of creation and sometimes their lives. "I think the musicians who are using songs as part of their devotional expression are radical. It's a resistance movement, especially to the dominant fundamentalist [outlook]. They sing about political themes, and the saints were agitators for people's rights. There is definite sociopolitical content. [The album is] paying homage to that part."

In that sense, perhaps, Haq has created something of her own *sama*, a Sufi concept describing the sacred space between performer and audience where each person's devotion can become intertwined. It's also a direct channel to a kind of pure release a world away that reminds us of the urgency of its performers' beliefs, and perhaps reaffirms our own.

"I don't need a speaker, I don't need amplification — I am the folk singer," Fatah Daudpoto says, before playing a piece called "Aa Mil Yaara." "Folk means folk singing based upon voice. It's not based upon the mechanical or the digital or the instrument or other things. Folk means natural. Immediate." He clears his throat.

The piece is a *kalaam*, a solitary devotional, with words written by Bulleh Shah, a Sufi saint who died in 1757. Daudpoto's voice drones, then soars over intermittently plucked *ektara*. "All loves wander," he sings in Punjabi. "If I wander, so what?"

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SECOND ACT

AFTER SPENDING NEARLY
HALF HIS LIFE IN PRISON,
TYSON CROOKMIND HAS FOUND
REDEMPTION THROUGH RAP

BY JEFF WEISS

Tyson Crookmind's life story demands cinematic adaptation. You'd sell it to a Hollywood executive as a cross between *Boyz n the Hood*, *The Shawshank Redemption* and *Straight Outta Compton*.

Fade in on the Fremont District, between Central Avenue and Broadway, 92nd Street to Florence. It's the mid-'80s and crack has conquered. As a child, Crookmind ran these blocks, raised by his mother and grandmother, after his father went to jail when the future rapper was just 3. After his release, Crookmind's father would open legendary Inglewood nightclub the Dynasty, frequented by everyone from Showtime-era Lakers stars to Mike Tyson.

Crookmind's uncles were more than a decade older, breakdancers who taught him about Doug E. Fresh, Whodini and Run-D.M.C. He fell in love with hip-hop just in time to receive the transmissions of asphalt wisdom from Ruthless Records, Death Row, Mac Dre, DJ Quik, 2Pac and E-40 that came later.

Before he began junior high, the streets were already calling.

"In the third grade, I told myself, 'I'mma sell dope and play basketball,'" Crookmind tells me, dressed in crisp blue jeans and a custom-made shirt with two cherries on it, an allusion to a Blood set but also his underground street hit, "Keep It Cherry," released earlier this year. His watch and bracelet are diamond-encrusted and blindingly expensive.

"My uncle was the man of the house, a superhero to me, and I seen him and his friends do a bunch of shit," Crookmind continues. "I had all the things that I wanted back then mapped out. And I got them; I accomplished all that bullshit in the streets."

It also landed him 16 years, starting at age 18, in penitentiaries scattered across the state. While he was incarcerated on robbery and kidnapping charges, prosecutors pinned a murder charge on him from a previously cold case. Then a knife was found in his cell, another offense meriting a strike on his record.

By 23, he faced the terrifyingly real prospect of dying behind bars. But while in solitary confinement, he experienced a transformative spiritual epiphany.

"In this small little square room, I ended up motherfucking crying — not because I'm scared but because I was asking God, 'Why me? Why is all this shit happening?'" Crookmind says. He speaks



PHOTO BY ALEX KIM

quietly, with the intensity of someone who has seen the unspeakable. The tears weren't cowardice but catharsis, from decades of stress and trauma.

"All I had was my fucking heart, my will to survive and will to prove to myself that, irrespective of what everybody told me, I know who I am, what I'm worth and what I'm capable of," Crookmind continues. "Once I cried, it felt great. It purified the soul."

**"I'M GOING TO TELL
THESE STORIES.
THAT'S WHY I'M OUT
OF PRISON."**

He dedicated himself to his own education, absorbing books and wisdom passed down to him from other inmates, many of whom were serving life sentences: the Egyptian Book of the Dead, Harriet Beecher Stowe, the Koran and the Bible, Shakespeare, Greek mythology, John Steinbeck. He also began writing raps, many of which wound up on his excellent debut, *Free the Real*, which dropped earlier this summer.

He finally obtained his freedom in late 2015, much too late to attend the funeral of his father, who was murdered in his Rolls-Royce in 2011. Until the biopic beckons, the stories are all in the music: a tale of tragedy, pain and ultimate redemption.

"I'm an instrument, a vessel in the universe bearing a message," Crookmind says. "I'm here to share my experiences in case you don't have a daddy or a brother that's still here. I don't give a fuck what society says, I'm going to tell these stories regardless. That's why I'm out of prison. What other purpose do I have to live?"

An L.A. native, Jeff Weiss is the founder of *Passion of the Weiss* and *POW Recordings*, and hosts the monthly *POW Radio* on *Dublab* (99.1 FM). Follow him on Twitter @passionweiss.

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THE MAN WITH THE BEST WORDS

On 12-30-15, at a campaign stop in South Carolina, comrade Trump got his pre-lathered fans extra gooey by beating up on President Obama and his administration's achievements, or lack thereof, in Syria. Trump expressed his exasperation at using the word "incompetent" and, in his ceaseless quest to make America great again, had to call Obama apparently what he is — stupid. "The world has blown up around Barack Obama. Now I don't know if you saw his recent release, they were talking about the department of state, State Department, and they said, very strongly, the things that they've done. Well, they couldn't find any because what have they done that's good? And they said, 'bringing peace to Syria.' Did you see that? So instead of saying they made a mistake, call it a typo, they made a mistake, they're trying to justify it. 'Well, we meant we're working on it.' Can you believe, bringing peace to Syria? ... The level of stupidity is incredible. I'm telling you, I used to use the word incompetent, now just call them stupid. I went to an Ivy League school, I'm very highly educated. I know words. I have the best words. But there's no better word than stupid. Right? There is none."

Actually, the State Department did basically say they were "working on it." The statements that same December from John Kirby, the State Department's spokesman at the time, are online and can be read in full by anyone who's inclined.

So, if President Obama's every sentence was routinely deconstructed to root out the America-hating, Islam-first sentiment, Trump supporters should expect the same scrutiny to be exacted on Trump's statements, for their incompetence, stupidity and comedic payoff.

Let's look at some of the verbal roadkill the president recently dropped off for the fake news media to bag and tag.

Standing up to North Korea's erratic leader, Kim Jong-Un, Trump whips out his bestest words, and from his golf resort expectorates:

"North Korea best not make any more threats to the United States. They will be met with fire and fury like the world has never seen. He has been very threatening beyond a normal statement. And as I said they will be met with fire, fury and frankly power the likes of which this world has never seen before."

Comrade Trump is clearly winging it. An attack on North Korea would result in South Koreans and Chinese dying by their sheer proximity to Pyongyang. A dull-minded burst of bellicosity like this from a back-bench member of Congress wouldn't be surprising, but from an American president, it's — I would like to say incompetent, "but there's no better word than stupid. Right? There is none."

The word that sticks out like the proverbial condom in the salad is "frankly." Trump, lost in his world of narcissistic narcissis, feels that he's on a roll, and he can't stop talking. As if "fire and fury" wasn't corny enough, he has to level with you, "and frankly power." It's like the non sequitur ending of a young poet's absurdist anti-joke said in a Parisian salon on an absinthe-soaked afternoon.

Not being able to let it go, at a later skirmish with the press, Trump fills the piss bottle once again and the best words spilth over.

"I will tell you this: If North Korea does anything in terms of even thinking about attack — of anybody that we love or we represent, or our allies or us, they can be very, very nervous. And they should be, because things will happen to them like they never thought possible."

The unfocused opacity of this man's junkyard mind is incredible. I can see the tears of laughter rolling down Kim's cheeks as he realizes he can play the American president like a children's game.

Last weekend in Charlottesville, Virginia, thousands of neo-Nazis, militants, Antifa, protestors, bystanders and members of the fake news media all got together to swap spits and beat the hell out of each other over the removal of a statue of Civil War general Robert E. Lee. It was pure 21st-century American greatness, from the tennis shirt-clad frat boys and their Friday night tiki-torch parade before the Saturday clash, to the multiple injuries and three fatalities — two police officers in a helicopter crash and a woman killed after a car slammed into a group of people.

Within seconds of something like this happening, it is the president's duty to make a statement. Unsurprisingly, it was the first lady who was the first to say a word, albeit via Twitter, but nonetheless:

"Our country encourages freedom of speech, but let's communicate w/o hate in our hearts. No good comes from violence."

Somewhat banal but well-meant and appropriate. About an hour later, her husband piled on.

"We ALL must be united & condemn all that hate stands for. There is no place for this kind of violence in America. Lets [sic] come together as one!"

Sure! Show us how you do it. Proceed, comrade.

Here's how you don't do it. As president and best-words guy, say this:

"We condemn in the strongest possible terms this egregious display of hatred, bigotry and violence, on many sides. On many sides. It's been going on for a long time in our country. Not Donald Trump, not Barack Obama. This has been going on for a long, long time."

You don't repeat "on many sides" twice, thus coating the white supremacist element at Charlottesville with extra insulation, or talk about yourself in the third person and attempt to offload the weight of the issue by dragging the previous president into it.

I'm not highly educated and the best words aren't in my vocabulary, but here goes: Trump is a fucking coward.

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Echo Park Rising

@ THROUGHTOUT ECHO PARK

There's something wonderfully daft about Echo Park Rising. The four-day fest evokes the arty community spirit of the early Sunset Junction gatherings but, apart from a couple of outdoor stages, EPR is more of an indoors affair. Dozens of musicians perform in such traditional music venues as the Echoplex and Taix French Restaurant, but they also pop up along a stretch of Sunset Boulevard in intimate record stores and clothing shops. Everything's free (although \$20 and \$35 VIP tickets are available), and the variety and level of musical quality exceed other SoCal neighborhood fests. Reunited '80s Echo Park scene-setters Popdefect appear alongside modern indie-rock/pop-punk explorers Pipe Dreams, Miss Jupiter, Veronica Bianqui and Spare Parts for Broken Hearts. Authentic '60s survivors The Sloths lead into such acolytes as The Creation Factory, juxtaposed with Miles Mosley, Haunted Summer and Egrets on Ergot. Also Saturday-Sunday, Aug. 19-20. —Falling James

Atmosphere

@ THE WILTERN

For a group like Atmosphere, success isn't defined by singles, hits or even major festival appearances. Instead, in keeping with their deep underground roots, the Minnesota-based hip-hop tandem of Slug and Ant's uncompromising artistic vision, relentless tour schedule and fervent live show have built them a devoted fan base. Their latest album for celebrated Twin Cities rap label Rhymesayers, 2016's *Fishing Blues*, didn't earn as many plaudits from the critics as their previous efforts, but the maturity and self-reflection in Slug's lyrics continue to appeal to their fans. As they sprint into their third decade, Slug and Ant aren't ready to settle into middle age quietly and remain among the most important — and influential — hip-hop groups still going from the heyday of backpack rap. —Daniel Kohn

Brazilian Girls, The Soft White Sixties

@ TERAGRAM BALLROOM

Theatricality. Groove. Charisma. All these adjectives do little to truly describe the mesmeric flounce of Brazilian Girls. Like art students and hippies raiding the vaults of Om Records, they mix club couture with Brazilian rhythms to make a sonic *caipirinha*. Founded in New York in 2003, the quartet — keyboardist Didi Gutman, percussionist Aaron Johnston, bassist Jesse Murphy and frontwoman extraordinaire Sabina Sciubba — are veterans of the big music festival circuit, but here's your increasingly scarce chance to experience them in their natural habitat: intimate close quarters in which

you will sweat and move and dance. Also on the bill: The Soft White Sixties, the hard-rockin', too-cool-for-school quartet that is the welcome bitters to Brazilian Girls' rump cocktail. —David Cotner

sat 8/19

Midnight Oil

@ THE GREEK THEATRE

When Midnight Oil played the Wiltern in May — on their first tour in 15 years — they burst right out of the gate with "Redneck Wonderland" and it was as if no time had passed. The politically charged rockers' message of social justice is still as potent as ever; "Put Down That Weapon" followed a moment of silence for the Manchester bombing victims. After frontman Peter Garrett spent years serving in the Australian Labor Party, the band decided to hit the globe for this massive tour dubbed The Great Circle. As far as rock stars go, Garrett is more "cool high school teacher" than "lust object," but his presence is still striking and his voice is tip-top. Expect all the pounding, sing-along hits, a bit of Trump-bashing and a sideshow by Rob Hirst, one of the all-time greatest drummers on the planet. —Libby Molyneaux

Shabazz Palaces

@ REGENT THEATER

In 2009 a short, self-titled EP by a mysterious group called Shabazz Palaces made its way around the blogosphere, infecting hip-hop fans with grooves that touched on jazz, Detroit techno and African percussion, abetted by cryptic, poetic lyrics and an esoteric, Afro-futurist aesthetic. Once the group signed to Sub Pop, we learned that Shabazz Palaces consisted of rapper/producer Ishmael Butler, formerly Butterfly of '90s group Digable Planets, and producer-percussionist Tendai Maraire. This year the duo released two albums simultaneously: *Quazarz: Born on a Gangster Star* and *Quazarz vs. The Jealous Machines*. On both albums, Butler and Maraire continue their experimentation with the hip-hop form, bringing the genre farther and farther into deep interstellar space. —Sam Ribakoff

Stan Ridgway

@ MCCABE'S GUITAR SHOP

It's hard for people to imagine these days just what an awesome sonic force the early Wall of Voodoo could be onstage. There are hints of the local group's apocalyptic, foreboding grandeur in the studio versions of their "Ring of Fire" cover and the hit "Mexican Radio," but most recordings don't capture the towering, industrial-size intensity and volume of the original lineup. It's perhaps to their credit that the surviving members haven't cashed in yet for a half-hearted reunion, and lead singer Stan Ridgway has



Pipe Dreams at Echo Park Rising: See Friday.

COURTESY OF THE ARTIST

gone on to a long, respected solo career, albeit in a far more muted and musically traditional fashion. Ridgway's trademark wit and deadpan croon light up the loping country ballads and spacey interludes on *Priestess of the Promised Land*, a recent collaboration with his keyboardist wife, Pietra Wexstun. —Falling James

sun 8/20

Rufus Wainwright

@ FORD THEATERS

With Rufus Wainwright it's been a hit-and-miss proposition, all this eclectic searching for a style and solid persona. From lushly orchestrated pop balladry to hard-edged, R&B-flavored stuff to contemporary operatic works, the ever-morphing singer-composer-performer has done a little bit of it all in his near two-decade career. On a good night, the Canadian-American son of musicians Kate McGarrigle and Loudon Wainwright III is at the very least a languid crooner with an indefinably dark sensibility, easily capable of tearing your heart out with complexly layered interpretations of a curiously curated selection of covers and his own finely crafted originals. He'll favor the former at tonight's performance, a celebration of fellow Canadian songwriters including Joni Mitchell, Neil Young and Leonard Cohen. —John Payne

mon 8/21

Dead Cross

@ EL REY THEATRE

This hardcore punk project featuring drummer Dave Lombardo (ex-Slayer, Fantomas) and members of San Diego art-punkers Retox hit a roadblock after initial vocalist Gabe Serbian quit music last year to focus on his family. The project was

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PHOTO BY VICTORIA KOVACS

wed 8/23

Shabazz Palaces: revitalized after Mike Patton (Faith No More) stepped in on vocal duties. The band's self-titled debut is a 28-minute burst of pure punk force, and is easily the most vitriolic material that either Lombardo or Patton has been involved with in many years. Patton's snarls harken back to angrier tracks from Faith No More's mid-'90s heyday, and Lombardo pounds his drums with the ferocity that helped make Slayer's *Reign in Blood* an enduring metal classic. That's not to say this is a two-man show, as guitarist Mike Crain and bassist Justin Pearson (both from Retox) expertly craft short but powerful songwriting bursts that serve as the backbone for the quartet's hardcore explosiveness. —Jason Roche

Nightmare Air, Terminal A
@ THE SATELLITE
August Satellite residents Nightmare Air are a modern, local twist on shoegazing dreaminess; as their name implies, there's a foundation of dark, hard-rock power that underlies their more ethereal tendencies. The combination of bassist Swaan Miller's floating, delicate vocals and the harsher power chords of guitarist Dave Dupuis drives such tracks as "Escape" and "Who's Your Lover," from the L.A. quartet's debut album, *High in the Lasers*. Miller confides her shadowy secrets amid a landslide of crushing keyboards — now played live by new fourth member Liza Stegall — and Jimmy Lucido's relatively restrained post-punk/disco drums on "Icy Daggers." As dour Terminal A singer Colin Peterson anguishes and tears his hardened heart out against a harsh synth backdrop, Lee Busch amps up the duo's anxious moods with sinister shards of guitar. —Falling James

Herbie Hancock, Kamasi Washington
@ HOLLYWOOD BOWL

With two generations of the finest in jazz on the same bill, this shapes up to be one of the best jazz events presented at the Bowl in the past several years. Opening the evening is saxophonist Kamasi Washington, with many of his cohorts from L.A. jazz collective The West Coast Get Down, including the original double drum pairing of Ronald Bruner Jr. and Tony Austin and twin keyboardists Brandon Coleman and Cameron Graves, plus the full choir and string section Washington first used at the 2015 live premiere of his debut album, *The Epic*. Fourteen-time Grammy-winning pianist Herbie Hancock follows with the band he's been fronting most recently, including guitarist Lionel Loueke, bassist James Genus, mega-drummer Vinnie Colaiuta (Sting, Jeff Beck, Frank Zappa) and South L.A.'s own Terrace Martin on saxophones and keyboards. For jazz fans, this should be an evening to remember. —Tom Meek

thu 8/24

Les Grys-Grys, The Loons, Creation Factory
@ ALEX'S BAR

Les Grys-Grys hail from Montpellier, France, but the shaggy-haired quintet sound more like they're from London in the mid-'60s. The group take the snarling vocals of early Mick Jagger and combine them with the spiky garage-rock riffs of The Yardbirds and The Kinks to energetic effect. It's as retro and secondhand as music gets — modern-day kids imitating the young Rolling Stones imitating their hardened blues elders — and yet that seemingly tired formula has led to so much great rock & roll. San Diego's The Loons share some of the same influences but with more of an American edge, led by maracas-shaking shaman Mike Stax (The Crawdaddys, Tell-Tale Hearts). Local sextet The Creation Factory pump out a more overtly psychedelic brand of fuzzed-out garage-rock bliss. —Falling James

tue 8/22

Judith Owen
@ LARGO AT THE CORONET

Welsh singer-songwriter Judith Owen is known to American and English audiences as the voice of Richard Thompson's albums *1,000 Years of Popular Music* and

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BLANK CITY: 1307 Portia St. Echo Park Rising, with Rafael Vigilantics, Andres & Earth, Hydro Kitten, Fri., Aug. 18, 7:30 p.m., free. Gentle Pony, Everyone Is Dirty, Miss Jupiter, Pair of Arrows, Grotesque, Palm Springsteen, Moxi, Dead Dawn, True Ghouls, The Pink Slips, Kat Meoz, Pipe Dreams, Sat., Aug. 19, 2 p.m., free. Sleeperhold, Vulture, Cathedral Club, Sun., Aug. 20, 3 p.m., free.

CODY'S FIVE CANTINA: 900 Riverside Dr., Burbank. The Messaround, a benefit for Lee Angel with Little Richard drummer Charles Connor, Big Dick, Lance Lipinsky, King Cotton, Cody Bryant, Suzi Moon, Ronnie Mack and others, Sun., Aug. 20, 6 p.m., free.

COSMIC VINYL: 2149 Sunset Blvd. Echo Park Rising, with The Entire Universe, Desure, Mara Connor, Mount Baine, Nightingale Rodeo, Nick Mudd, Mexican Standoff, Sat., Aug. 19, 3 p.m., free. Send Medicine, Bones Muroi, Victoria Bailey, RJ Bloke, Leggy Peggy, Sun., Aug. 20, 3 p.m., free.

THE ECHO: 1822 W. Sunset Blvd. Echo Park Rising, with Cheap Tissue, CG Roxanne, The Schizophonic, Cat Scans, Spencer Robinson, The Rangers, Fri., Aug. 18, 5 p.m., free. Boogaloo Assassins, Superet, Lauren Ruth Ward, Alyeska, Goldstar, Necklace, The Side Eyes, Ramonda Hammer, Heather Trost, Sat., Aug. 19, 2:30 p.m., free. Neil Frances, The Steeples, Azul, Sudan Archives, Spiv, Sahtyre, Verbs, Shiva Linga, Henry Canyons, Olivia Braga, Kosha Dillz, Lex Lu, Moni Mendoza, Swearwords, Sun., Aug. 20, 2 p.m., free. Pioneer 11, Chester Watson, T.Y.E., Earoh, Mon., Aug. 21, 8 p.m., free-\$8. Melvins, Spotlights, Tue., Aug. 22, 8:30 p.m., \$30. Psychic Ills, Numb.er, Vinyl Williams, Wed., Aug. 23, 8:30 p.m., \$15. LPX, Monogem, Tulpa, Blankts, Thu., Aug. 24, 8 p.m., \$10.

THE ECHOPLEX: 1154 Glendale Blvd. Echo Park Rising, with Meatbodies, Plague Vendor, Number, Honus Honus, Harriet Brown, Nvdes, Cones, Earth Girl Helen Brown, Veers and others, Fri., Aug. 18, 4 p.m., free (VIP, \$20 & \$35). Surf Curse, Laetitia Sadier, Prettiest Eyes, Ex-Stains, The Tracks, The Henry Clay People, Popdefect, Pinky Pinky, Jurassic Shark, Sat., Aug. 19, 2:30 p.m., free. Egrets on Ergot, Babylon, Moaning, Facial, Melted, Qui, Death Hymn Number 9, The Manx, Melted Bodies, Grand Lord High Master, Religious Girls, Sun., Aug. 20, 2:30 p.m., free.

HARVARD & STONE: 5221 Hollywood Blvd. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Moondreamzzz, Illuminati Hotties, Mon., Aug. 21, 8 p.m., free. Foxes Magazine, Tue., Aug. 22, 8 p.m. The Spires, Fire Friend, Vasas, Buildings Breeding, Wed., Aug. 23, 8 p.m., free. Dr. Madd Vibe & the Missing Links, Thu., Aug. 24, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Terry Malts, Real Numbers, Business of Dreams, Wellness, Fri., Aug. 18, 8 p.m., \$7. Zeal & Ardor, Sat., Aug. 19, 8 p.m., \$15. Bokonon, Nequauquam Vacuum, James V, The Lentils, Mon., Aug. 21, 8 p.m., \$5. Sur, Magic Bronson, The Little Miss, Tue., Aug. 22, 8 p.m., \$10. Low Hum & Dimber, Soft Lions, Object as Subject, Wed., Aug. 23, 8 p.m., \$8. Chela, Disco Shrine, Zealyn, Axel Mansoor, Thu., Aug. 24, 8 p.m., \$7.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. The Watkins Family Hour, Fri., Aug. 18, 8:30 p.m., \$30. Judith Owen, Leland Sklar, Tue., Aug. 22, 8 p.m., \$30. (See Music Pick.)

LITTLE JOY COCKTAIL LOUNGE: 1477 Sunset Blvd. Echo Park Rising, with Hearty Har, Gregg Garvey, Nate Denver, Moths, Fri., Aug. 18, 4 p.m., free. Cutty Flam, Popdefect, No Win, Healing Gems, Ever So Android, Sam Morrow, Pretty Flower, Sat., Aug. 19, 2:30 p.m., free. Pow, The Vivids, Clear, Animo, Death Boner, Traps PS, Wilt Family, Bob Villain, Sun., Aug. 20, 2:30 p.m., free.

THE LOST KNIGHT PUB: 1538 Sunset Blvd. Echo Park Rising, with Draemings, Freedom Fry, Tesha, Party Nails, DJ Martin Dovall (in the lot across the street from the bar), Fri., Aug. 18, 4 p.m., free; The Break Beats, Soulfire Collective, International Connection, GENR8R, Slim Jeff, Espresso, Paintbox, Fri., Aug. 18, 6 p.m., free. Tennis System, Wendy Bevan, Twin Temple, Edith Crash, Cillie Barnes, Brass Box, Dancing Tongues, Polyplastic, Gypsum, Maxie

Dean, Zilpha, in the lot, Sat., Aug. 19, noon, free; Rudy de Anda, Alexander Anderson, Apollo Bebop, Dreamlover, La Rabla, Mercury Wheel, Bodegas, Black Shakespeare, Colleen Lovejoy, Heather Trost, in the bar, Sat., Aug. 19, 3 p.m., free. Sad Girl, Jennie Vee, Holy Wars, Spelles, Night Talks, Black Paw, Easy, Flames of Durga, Wam Dingis, Sydney Blake, in the lot, Sun., Aug. 20, noon, free; Juju Blooms, Ballerina Black, I Us & We, United Ghosts, The Absurd, The Band Ice Cream, Love Ghost, Bjorn & the Sun, Jerkagram, Dzang, Poppy Jean Crawford, with Juju Blooms, Ballerina Black, I Us & We, United Ghosts, The Absurd, The Band Ice Cream, Love Ghost, Bjorn & the Sun, Jerkagram, Dzang, Poppy Jean Crawford, Sun., Aug. 20, 3:30 p.m., free.

THE LOST ROOM: 1534 Sunset Blvd. Echo Park Rising, with Pompeya, Rival Caves, Hips, Iconique, Freddy Spacer, Georgi Kay, Their Only Dreams, Fri., Aug. 18, 5:30 p.m., free. Charles Black, Moisture Boys, Forest Grump, Yung Student Loans, Kelly Rush, BLKGLFNKS, Lucy & la Mer, MetronOhm, New Evil, The Black Heartthrobs, Sat., Aug. 19, 3:30 p.m., free. The Aquadolls, Iress, Slugs, Wasi, Velvet, Spare Parts for Broken Hearts, Inti-wawa, Sabrina Is Not in This Chat, Kuromi, Sofia Wolfson, Sun., Aug. 20, 2:30 p.m., free.

LOT 1 CAFE: 1533 W. Sunset Blvd. Echo Park Rising, with Band Aparte, Rumblepak, Red Channel, Autosex, F-71, Niantic, Musk, Naps, Mooncult, Fri., Aug. 18, 4 p.m., free. Deep Fields, Moon Ensemble, Daydream Time Machine, The Bash Dogs, The Altons, Chola Orange, Welfair, Young Lovers, Sonoda, City Rabbits, Xinxin, SWSH, Huxlee, Ruby Clouds, Sat., Aug. 19, noon, free. The Electric West, Children, The Violet Mindfield, The No. 44, Hawaiian T-shirt, The Tissues, Dante Elephant, Rufrano, Dot Plaza, Crystales, Hannah, Family Cash, Sun., Aug. 20, noon, free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Patterson Hood, Fri., Aug. 18, 8 p.m., \$25. Stan Ridgway, Sat., Aug. 19, 8 p.m., \$25. The John Stewart Band, The Chuck McDermott Band, Sun., Aug. 20, 8 p.m., \$20.

RESIDENT: 428 S. Hewitt St. Jackie Jackson, Fri., Aug. 18, 8 p.m., free. Dholrhythms, Jimmy Love, DJ Rav-E, Sat., Aug. 19, 10 p.m., \$15. Bear Fight, Kiddo, Little Wolves, Royaljag, Mon., Aug. 21, 8 p.m., \$10. Jake McMullen, Hawai, Ruby Haunt, Tue., Aug. 22, 8 p.m., \$10. Bellsaint, Davie, Twinkids, Wed., Aug. 23, 8 p.m., \$12. Afrolicious, Thu., Aug. 24, 10 p.m., free; Aponte, DJs Pleasuremaker, Ozgood, Myron, Thu., Aug. 24, 10 p.m.

THE SATELLITE: 1717 Silver Lake Blvd. Nightmare Air, Terminal A, Davis, Tomahawk Training, Mon., Aug. 21, 9 p.m., free. (See Music Pick.) The Cooties, Kate Berlant, Steven Castillo, Josh Adam Meyers, Tue., Aug. 22, 9 p.m., \$8. Early Winters, Taylor John Williams, Jamie Drake, Thu., Aug. 24, 9 p.m., \$15.

SHORT STOP: 1455 Sunset Blvd. Echo Park Rising, with Inka One, DJ Analog, DJ EXPP, Fri., Aug. 18, 9 p.m., free-\$5. Black Mambas, Tenement Rats, Fiends, Alternative Facts, Sat., Aug. 19, 4-10 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Fencer, Black Birch Dogs, Triple Burner, The Afterglow, White Tar, PlsticMe, Fri., Aug. 18, 7 p.m., \$15. Fasiv, J. Martin, Big Air, Grammars, Byrddogs, Pegasis, Sat., Aug. 19, 3 p.m., \$10. Minx, Sun., Aug. 20, 8 p.m., free. Lost Puppy, Big Sleep, Six Weeks, Eupho, Mechanical Roots, Mon., Aug. 21, 8 p.m., free. Little Timmy McFarland, Cairo Knife Fight, Foe, InnerWaves, Tue., Aug. 22, 8 p.m., \$10. Melville, Miriam Tamar, GNL Zamba, Black Shakespeare, Wed., Aug. 23, 8 p.m., \$10. Birds & Arrows, 222, Dena Rey, Candio, Thu., Aug. 24, 8 p.m., \$10.

THE SMELL: 247 S. Main St. Jay Bizness, Vann Clayton, TSLA, Alpha Boss, Memo el Premo, Fri., Aug. 18, 9 p.m., \$5. Capital Wasteland, Kuromi, Plumber, Whaja Dew, Sat., Aug. 19, 8 p.m., \$5. Amindi K. Frost, Hana Vu, Satchy, Mary Bloom, Sun., Aug. 20, 8 p.m., \$5. Ghost Noise, Casey Chisholm, The Tissues, Thu., Aug. 24, 9 p.m., \$5.

SPACEDUST: 2153 W. Sunset Blvd. Echo Park Rising, with Cutty Flam, Billy Changer, Boyo, Lily Waters, Janelane, Sugar Candy Mountain, Joel Jerome, Indianna Hale, DJ Linda Nuves, Fri., Aug. 18, 3:30 p.m., free. Santoros, Mothdrops, Everyone Is Dirty, Miss Jupiter, Send Medicine, Brenda Carsey, Healing Gems, Mother Echo, preceded by Comedy Runway, Sat., Aug. 19, 2 p.m., free. Summer Twins, Veronica Bianqui, Easy Love, DJ Honey Power, Sun., Aug. 20, 5:30 p.m., free.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd. Echo Park Rising, with The Creation Factory, Levitation Room, Moth Drops, Dream Phases, Danny Dodge, Fri., Aug. 18, 7 p.m., free. Trans Van Santos, Annie Girl, followed by comedy, Sat., Aug. 19, 4 p.m., free.

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FRIDAY SEPTEMBER 15, 2017

ZACH COWIE DJ SET

Nominated for an Emmy for music supervision on the excellent, original Netflix series, *Master Of None* Season 2 (out now on CD and double-vinyl LP), Zach Cowie returns to Amoeba for a guest DJ set!

WEDNESDAY • AUGUST 23 • 6 PM

MYRKUR

Myrkur performs live at Amoeba Hollywood in anticipation of her new album, *Mareridt* (out September 15th on Relapse Records). Pre-order *Mareridt* in-store at Amoeba Hollywood on August 23rd to receive a poster and to attend the special signing after the in-store.

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Thursday • August 17 • 6 PM
SIN COLOR

L.A. locals, Sin Color, celebrate their debut album, *Frutas*, with a live performance and album signing. *Frutas* includes fan-favorites that they have been performing, at times with a 10 piece orchestra, all over Southern & Baja California for the past three years.

Saturday • Aug. 19th • Noon-4 PM
SIDEWALK SALE

Your chance to score huge deals on music, movies and more! Deals include DVDs- \$1/each; DVD box sets - \$5/each or 2 for \$8; Blu-ray- \$4/each or 3 for \$10; 45s- \$1/each; CDs - buy 1 get one of equal or lesser value free plus much, much more!

Tuesday • August 22 • 7 PM
ZACH COWIE DJ SET

Nominated for an Emmy for music supervision on the excellent, original Netflix series, *Master Of None* Season 2 (out now on CD and double-vinyl LP), Zach Cowie returns to Amoeba for a guest DJ set!

Wednesday • August 23 • 6 PM
MYRKUR

Myrkur performs live at Amoeba Hollywood in anticipation of her new album, *Mareridt* (out September 15th on Relapse Records). Pre-order *Mareridt* in-store at Amoeba Hollywood on August 23rd to receive a poster and to attend the special signing after the in-store.

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Collin Cairo, Sam Burton, Ever So Android, plus the storytelling series Busted, Sun., Aug. 20, 5 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Echo Park Rising, with Jane, The Sledge Grits Band, Sam Fischer, Blond Ambition, La Bouquet, Los Hollywood, Fri., Aug. 18, 7 p.m., free. Sego, Yip Yops, Braeves, Haunted Summer, The Marias, Lone Kodiak, Girli Boy, LAPD, Nona, Louis Schefano, Sat., Aug. 19, 2 p.m., free. LA Font, Rosie Tucker, Easy, Brightener, Avi Buffalo, Scott Bartenhagen, Mini Bear, Active Set, Sun., Aug. 20, 5:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Brazilian Girls, The Soft White Sixties, Fri., Aug. 18, 9 p.m., \$26. (See Music Pick.) Jake Davis, Emily C. Browning, Elise Trouw, Sat., Aug. 19, 9 p.m., \$16. Tobacco, Thu., Aug. 24, 9 p.m., \$16.

TRENCHER: 1305 Portia St. Echo Park Rising, with Polartropica, Lucky & Love, David Scott Stone, Dabble, Olivia Grace, Sawyer Key, Fri., Aug. 18, 5 p.m., free. Empty Palace, Joel Jerome, The Anti-Job, The Planters, Love Ghost, Small Forward, Real Fun Death, Gregg Garvey, Color TV, Ghost Pavilion, Sat., Aug. 19, 2:30 p.m., free. L.A. Hootenanny, The Evangenitals, Allie Gonino, The High Life Cajun Band, Ghiant, Sun., Aug. 20, 2 p.m., free.

—Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. The Charlie Ferguson Sextet, Sat., Aug. 19, 7:30 & 9:30 p.m., \$20 & \$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Mike Kenelly & Beer for Dolphins, Fri., Aug. 18, \$25. Thom Rotella, Ernie Watts, Sat., Aug. 19, \$25. Brad Rabuchin, Sun., Aug. 20, \$15. Monday Night Jammz, Mondays, \$10. Thelonious Monkey, Tue., Aug. 22, \$15. Broken Toyz, Wed., Aug. 23, \$15. Allen Hinds, Thu., Aug. 24, \$20. All shows 9:30 p.m.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Holophonor, Aug. 18-19, 9 p.m., \$15. Elliott Levin & Don Preston, Sun., Aug. 20, 9 p.m., \$10. Peter Adams, Tue., Aug. 22, 9 p.m., \$15. Terreon Gully, Wed., Aug. 23, 9 p.m., \$15. David Binney, Thu., Aug. 24, 7:30 p.m. The Mike Gurrola Quartet, Sat., Aug. 19, 11 a.m.-2:30 p.m., free. The Lenny Stack Big Band, Sun., Aug. 20, 11 a.m.-2:30 p.m., \$10. The Donald Dean Quartet, Wed., Aug. 23, 6-9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Joe Rozum, Ken Emerson & Jim "Kimo" West, Fri., Aug. 18., Brand New Legends, Ken Emerson & Jim "Kimo" West, Sat., Aug. 19. Maria Elena Infantino, Olivia Soli, Sun., Aug. 20, \$20. Dave Damiani, Tue., Aug. 22. Frank Stallone, Wed., Aug. 23, \$25. Rogelio Douglas Jr., Thu., Aug. 24, \$20. All shows 8 p.m.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Groove Sauce, Fri., Aug. 18, 8 p.m. Ann Cusack, Sat., Aug. 19, 8 p.m. Brenda Silas Moore, Sun., Aug. 20, 8 p.m. Maria Schafer, Thu., Aug. 24, 8 p.m.

THE WORLD STAGE: 4321 Degnan Blvd. The Sabine Trio, Fri., Aug. 18, 9 p.m., \$20.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Control, Fridays, 9:30 p.m.; Antiserum, Diskord, Swage, Dack Janiels, Nov8, Fri., Aug. 18, 9:30 p.m. Ben Nicky, Kane Michael, Sat., Aug. 19, 10 p.m., \$25 & \$45. TigerHeat, Thursdays, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Crizzly, Fri., Aug. 18, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St. Awakening, Fridays, 10 p.m.; Liquid Soul, Captain Hook, Perfect Stranger, Fri., Aug. 18, 10 p.m. Inception, Saturdays, 10 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd. Club '90s, Fridays, 10 p.m.; A Club Called Rhonda, with Jonas Rathsmann, Trusme, Daddy Differently, Goddollars, Paradise, Fri., Aug. 18, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10; Diif L.A., with Chomper, Max Bruce, Sat., Aug. 19, 10 p.m. Wild Thoughts, Wed., Aug. 23, 9 p.m. Bass for Breast: Trapstyle Takeover, a benefit with Nato Feelz, Cherney, Heavy, Thu., Aug. 24, 9 p.m., \$5.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Patrice Bäuml, Sahar Z, Fri., Aug. 18, 10 p.m., \$15-\$25. Jeremy Olander, Vivrant, Sat., Aug. 19, 10 p.m. Space Yacht, Tue., Aug. 22, 10 p.m.

UNION NIGHTCLUB: 4067 W. Pico Blvd. The Tim Burton Ball, Fri., Aug. 18, 10 p.m., \$10. Purfect, with DJ Reza, Javier Carballo, Ciszak, Brockie, Majistrate and others, Sat., Aug. 19, 9 p.m., \$25-\$40.

—Falling James

CONCERTS

FRIDAY, AUG. 18

GO | ATMOSPHERE: With Zuluzuluu, Greg Grease, DJ Just Nine, 7 p.m., \$29.50. The Wiltern, 3790 Wilshire Blvd. See Music Pick.

GO | ECHO PARK RISING: With 100 Waters, Johnny Fritz, Charlie Overbey, Fartbarf, NK Riot, Veronica Bianqui, 4 p.m., free. Liberty Stage, 1301-1399 Liberty St. See Music Pick.

SATURDAY, AUG. 19

GO | ATMOSPHERE: With Musab, Ink Well, 8 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

BUSKERFEST: With Milo Greene, War Girl, Joachim Cooder, Mike Martt & Bob Forrest, Big Bad Rooster, Blind John Pope, The Bootleg Orchestra, The Snake Oil Salesman Band, 5 p.m., free. East Village Arts District, First St. betw. Elm Ave. & Linden Ave., Long Beach.

GO | ECHO PARK RISING: With Miles Mosley & the West Coast Get Down, Buttertones, The Alice Bag Band, CRX, Moon Honey, The Paranoyds, Frankie & the Witch Fingers, Brainstory, Wargirl, 2 p.m., free. Liberty Stage, 1301-1399 Liberty St. See Music Pick.

KX FESTIVAL: 5 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St. Also Sun., Aug. 20, 5 p.m.

GO | MIDNIGHT OIL: With The Living End, The Smith Street Band, 7:30 p.m., \$35-\$120. The Greek Theatre, 2700 N. Vermont Ave. See Music Pick.

NORA EN PURE, SANDER KLEINENBERG, TEEMID: 10 p.m., \$20 & \$90. Exchange L.A., 618 S. Spring St.

GO | SHABAZZ PALACES: With Porter Ray, Derrick C. Brown, 8:30 p.m., \$25. The Regent Theater, 448 S. Main St. See Music Pick.

SUMMER CAMP: With Foster the People, The Head & the Heart, Haim, Bleachers, Lord Huron, Sir Sly, Vance Joy, Magic Giant, Youngr, Beth Ditto, 3 p.m., \$45-\$89.50. Queen Mary Events Park, Long Beach.

GO | X MEAT PUPPETS: 8 p.m., free. Pershing Square, 532 S. Olive St.

SUNDAY, AUG. 20

GIRL CULT: With Chloe, Halle, Snoh Aalegra, Sevyn Streeter, Diana Gordon, Leaf, 1 p.m. The Fonda Theatre, 6126 Hollywood Blvd.

GO | RUFUS WAINWRIGHT: 8 p.m., \$55-\$125. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood. See Music Pick.

MONDAY, AUG. 21

GO | DEAD CROSS: 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd. See Music Pick.

WEDNESDAY, AUG. 23

GO | DAFT PUNK: 7 p.m. Los Angeles Memorial Coliseum, 3911 S. Figueroa St.

GO | HERBIE HANCOCK, KAMASI WASHINGTON: 8 p.m., \$26-\$104. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

THURSDAY, AUG. 24

DIE ANTWOORD: 8 p.m., \$42.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd.

DIERKS BENTLEY: With Cole Swindell, Jon Pardi, 7 p.m., \$29.75-\$65. Honda Center, 2695 E. Katella Ave., Anaheim.

SLIGHTLY STOOPID: With Iration, J Boog, The Movement, 4:30 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave.

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—Falling James

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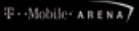

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