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9/9: Panels with Stars: Lucha Underground (with Fenix, Vampiro, Taya, Catrina, Melissa Santos, and more) and From Dusk Till Dawn

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9/10: Panels with Stars: Frequency (with Peyton List, Riley Smith, Mekhi Phifer, and more) and No Tomorrow

9/12: Panel with Stars: Pure Genius (with Dermot Mulroney, Augustus Prew, and more)
Plus screenings of: Kevin Can Wait, MacGyver, and Bull

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Plus screenings of: The Good Place and Timeless

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News //

BOYLE HEIGHTS VIOLENCE

Video shows teen shot by LAPD officers was dragged from scene

BY JASON MCGAHAN

Newly discovered video shows Los Angeles police officers dragging the lifeless body of Jose Mendez moments after the 16-year-old was shot by police in Boyle Heights on Feb. 6. The video, which is at odds with the police’s earlier report of what happened that night.

Attorney Arnoldo Casillas, who will represent Mendez’s family in a civil action against the city, agreed to share the video with L.A. Weekly, on the condition that it not be disseminated on the internet. He did, however, consent to allow us to publish screen shots taken from the video.

The video, in question—which Mendez’s parents, Juan and Josefina Mendez, discovered the day after the shooting—was filmed by a security camera from a nearby apartment complex. Looking north to an area on the downhill slope of East Sixth Street, the video captures the black Honda apartment/complex. Looking north to an apartment/complex looking north to an apartment complex. Looking north to an apartment complex.

In February, when LAPD Chief Charlie Beck addressed the initial findings of the shooting, he made no mention of officers moving the body at the scene. LAPD public information officer Rosario Herrera told L.A. Weekly last week that she had not seen the video in question and had no information about it. “This is the first time I’m hearing of this,” Herrera said. “That’s news to me that they moved the body.”

L.A. Weekly consulted with several experts, including city and county officials, for examples of suitable reasons for moving a body from a crime scene. If it were obstructing traffic, for example, or there were a public danger, such as the presence of an additional suspect who is armed, the police might call to request permission from the medical examiner’s office or paramedics to move the body from a scene. But in this instance, there was not another passenger in the car, so public danger seems an unlikely reason. Also, the body does not appear to have been obstructing traffic in the roadway—until it was moved, it was in a residential driveway.

We also showed the video to Ambrosio Rodriguez, a 13-year deputy district attorney for Riverside County who is now in private defense. Rodriguez called the police actions in the video “extreme.” “I was in many officer-involved shootings, when [the victim or victims] were dead, and they’re treated like a homicide scene,” he said. “There’s lots of little differences, but you cannot move a body. That’s tampering with evidence. You can’t do that. And to be quite honest, it shows consciousness of guilt.”

The timestamp on the video is also at odds with the LAPD’s timeline of events that night.

PIO Herrera reiterated to L.A. Weekly the details of Beck’s February report: At about 10:45 p.m. on Saturday, Feb. 6, officers spotted a stolen Honda traveling down Lorena Street in the Hollenbeck area. The officers followed the vehicle briefly until it came to a stop.

“When the officers began approaching the vehicle,” Herrera said, “that’s when the driver opened his door, and that’s when the officers saw the suspect point a sawed-off shotgun at one of the approaching officers. And then that’s when the officer-involved shooting occurred.” Mendez was pronounced dead at the scene at 10:56 p.m., according to coroner’s records.

But the video’s timestamp indicates that by 10:45 p.m., Mendez had very likely already been killed. The fatal confrontation is unlikely to have occurred any later than 10:43 p.m. By the 10:46 p.m. mark in the video, the two officers are seen dragging Mendez’s body down the sidewalk on East Sixth Street.

In the video, one of the officers who sets the body down on the sidewalk proceeds to remove an object, possibly a cellphone, from the pocket of Mendez’s shorts. Then this officer and another officer appear to handcuff Mendez’s wrists behind his back, as more and more police officers—eventually, eight in all—surround the body, looking on. Mendez makes no visible movement at any time as he lies on the sidewalk. The names of the two officers involved in the shooting have not been released.

Casillas said he is baffled as to why the officers moved the body in the first place. “It literally makes no sense. I thought, well, maybe they’re giving him CPR,” he said. “But they don’t. They go through his pockets. They handcuff him.”

City and county law-enforcement officials consulted for this story say it is not unusual for the victim of an officer-involved shooting to be handcuffed despite being wounded, even in cases where the victim is unresponsive. Casillas does not dispute that Mendez was driving a stolen vehicle at the time of the traffic stop. But he questions Beck’s claim that Mendez “armed himself with a sawed-off shotgun.”

“They claim that there was a sawed-off shotgun in the car,” Casillas says, “I can’t corroborate that. No one’s seen it.”

LAPD Captain Andrew Neiman provided L.A. Weekly with the department’s Feb. 11 news release on the shooting, which states that a loaded, sawed-off shotgun was recovered at the scene.

The Los Angeles County Coroner’s Office has yet to release the findings of its autopsy in the Mendez shooting. But Casillas has hired a local forensic pathologist to perform a private autopsy, and he provided a copy of the results to L.A. Weekly. “There were numerous shots to the head with a direction from left to right,” the report’s conclusion reads. “There were three shots to the back with a direction of back to front.”

According to the report, there was a total of 13 gunshot wounds on Mendez’s body, but that figure includes what are likely reentry wounds, or multiple wounds caused by the same bullet; the exact number of shots fired by the officers remains undetermined in the report.

Juan Mendez, the victim’s father, says that under such scrutiny, the police version does not hold up. “This version where my son gets out of the car and points a gun at them and they fire—how then do the police explain so many bullets in his back?” Mendez says.

A homemade altar graces the patio at the front of the Mendez home in Boyle Heights. On a covered table, amid flowers and photographs, the family keeps Jose’s ashes in a reliquary of Mexico’s most venerated religious figure, the Virgin of Guadalupe. Juan suggested taking the ashes back to the family plot in Mexico City, but his wife, Josefina, demurred; she prefers that the ashes stay where they are for now.

Juan and Josefina have lived in L.A. for 16 years; they moved into their current house on South Indiana Street when Jose was 7. Juan is a short, husky man with broad shoulders and a deep, resonant voice. To provide for his family, he volunteers to supervise for weekend banquets at the hotel, and afterward, he gathers up the discarded bottles and cans to extra money.

“I work honorably. I provide for my family,” he adds, pausing to gather his emotions, then continuing. “And I’m mad. I’m very angry. To me, it isn’t right. I want to know the truth of what happened to my son.”
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It's 90 degrees in Huntington Park and Hulk Hogan is on the radio. Here in my air-conditioned car parked outside the Wrestling Guy Store, the Hulkster is cutting a promo for something called Loan Mart, the ad presumably recorded before he was awarded $115 million in his headline-grabbing lawsuit against Gawker. A speaker near the door of the modest shop lures in potential customers with the siren song of wrestlers' themes — the Undertaker's gong resonates throughout the parking lot, followed by a looping guitar riff signaling the ascendant Irish fighter Finn Bálor. This Southeast L.A. store seems the ideal arena to meet two professional wrestlers, neither of whom was recently the recipients of a Hulkmania-sized cash settlement.

Johnny Mundo and Taya both perform on the TV show Lucha Underground, whose third season begins Sept. 7 on Robert Rodriguez’s El Rey Network. The scrappy upstart is filmed at a warehouse in nearby Boyle Heights.

Lucha Underground’s executive producer and showrunner, Eric Van Wagenen, can Lucha Underground make Mexican wrestling a crossover hit?

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It’s 90 degrees in Huntington Park and Hulk Hogan is on the radio. Here in my air-conditioned car parked outside the Wrestling Guy Store, the Hulkster is cutting a promo for something called Loan Mart, the ad presumably recorded before he was awarded $115 million in his headline-grabbing lawsuit against Gawker. A speaker near the door of the modest shop lures in potential customers with the siren song of wrestlers’ themes — the Undertaker’s gong resonates throughout the parking lot, followed by a looping guitar riff signaling the ascendant Irish fighter Finn Bálor. This Southeast L.A. store seems the ideal arena to meet two professional wrestlers, neither of whom was recently the recipients of a Hulkmania-sized cash settlement.

Johnny Mundo and Taya both perform on the TV show Lucha Underground, whose third season begins Sept. 7 on Robert Rodriguez’s El Rey Network. The scrappy upstart is filmed at a warehouse in nearby Boyle Heights.

Lucha Underground’s executive producer and showrunner, Eric Van Wagenen, can make Mexican wrestling a crossover hit?

BY MICHAEL NORDINE
Of course, L.A. wasn’t ever Aztec, but America was once part of the Aztec empire. “The world is very intact,” Mundo says of the show’s heightened reality. “There’s a good chance your earthly remains will pass through Boyle Heights on your way to parts unknown.”

East L.A. seemed like a natural fit for the show, and the Temple, as the warehouse is known in the show, melds mythology and pulp. Lucha Underground’s connection runs deep with its host city, Van Wagenen says, reminding us that L.A.’s Spanish and Mexican roots still burgeon here today. “L.A. has become a character in the story,” he says, “especially in the mythology that the show is rooted in, in that this particular piece of America was once part of the Aztec empire.” Of course, L.A. wasn’t ever Aztec, but Lucha Underground just runs with it, conjuring up the mythos that was popular during the early Chicano movement.

But reality has never mattered much in pro wrestling — it’s all part of kayfabe, the narrative plotlines, rivalries and tensions that make lucha libre (masked Mexican wrestling) akin to an over-the-top telenovela. Lucha Underground’s storyline falls right in line with any plot of Robert Rodriguez’s outlandish films. The show purports to be the brainchild of Dario Cueto (Luis Fernandez-Gil), a wealthy, violence-obsessed entrepreneur who runs an off-the-books fighting ring to satisfy his own bloodlust; performers compete over medallions of Aztec gold in order to secure championship bouts.

Gritty and even working-class in its aesthetic, the Temple resembles the kind of place where Jean-Claude Van Damme would end up having a climactic showdown with an ’80s baddie. Much of the action takes place not in the ring but in backstage vignettes overseen by Skip Chaisson, a revered figure in the world of movie trailers. These sequences run the gamut from typical scheming to unlucky underlings literally having their hearts ripped out of their chest.

Lucha libre’s origins extend as far back as 1863, though it didn’t gain national prominence until the Empresa Mexicana de Lucha Libre (Mexican Wrestling Enterprise) was founded in the 1930s. El Santo, a folk hero who transcended the squared circle and became a movie star in the ’50s, is lucha libre’s Muhammad Ali, its Michael Jordan — except his adoring fans saw his face only once, when he unmasked a week before his death from a heart attack. (He was even buried in his famous all-silver mask.) Many of today’s luchadores, including several in Lucha Underground, follow in his footsteps by never revealing their faces or true identities; in general, the rules of kayfabe are honored and revered beyond what most American viewers might be familiar with.

Vampiro (Ian Hodgkinson), one half of Lucha Underground’s commentary team and an accomplished grappler in his own right, explained to KPCC’s Take Two last year that lucha libre first made its way to L.A. via the films of El Santo and other wrestlers-turned-actors. “Latinos who lived in Los Angeles in that era wanted something from their homeland that was from their youth,” he said.

Then there’s Pentagon Jr, the wrestler with the slightly samurai-meets–black metal attitude, who says the show is lucha libre’s gateway drug for American audiences. Reached via email and speaking through a translator, the masked competitor — who’s so compelling a character that his penchant for fake-breaking foes’ arms made him a fan favorite — says, “I’m truly grateful to Lucha Underground, because it has taken me to a new level, and through that I now have fans all over the U.S.” Pentagon (whose real name is not publicly known) unsuccessfully challenged for the Lucha Underground Championship on the show’s Ultima Lucha Dos season-two finale; he also looks to factor prominently in the upcoming season.

Van Wagenen is a lifelong Angeleno, and he was approached three years ago by famed TV producer Mark Burnett (Survivor, The Voice) about guiding the production. It was envisioned as an American version of lucha libre — the second-most popular “sport” in Mexico after soccer, Van Wagenen is quick to point out — that could potentially serve as the crown jewel of El Rey. A group of Mexican investors who helped formulate the idea figured that they could carve out a niche, especially among Latino viewers, if they “took the product, updated it, made it a little more current and gave it a [Robert] Rodriguez edge,” Van Wagenen says.

That concept, outlandish though it often is, manages to revere the institution of which it’s a part without being self-serious. “If you look at our scenes,” Van Wagenen says, “they’re comic books. The characters feel like comic book characters.” Among those characters are a time traveler, an undead dragon and the swaggering heel Mundo.

This is frequently over the top, but, as Van Wagenen puts it, “doesn’t have to make sense if it’s super cool.” That may be the highest truth in pro wrestling.

Mundo and Taya have just arrived at the Wrestling Guy Store, which is wall to wall with Lucha Underground T-shirts, WWE-branded toothbrushes and signed murals. The appeal to the super cool is apparent. “The world is very intact,” Mundo says of Lucha Underground’s heightened reality. “It’s crazy, but its rules are held up.” This is true: The series is the most compelling...
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ling thing to hit the wrestling world in years, which may sound like faint praise to nonfans but has been a welcome change of pace for marks everywhere.

Mundo, whose grappling experience dates back to his days as captain of the wrestling team at Palos Verdes Peninsula High School, is what you'd call a specimen. Billed at 6 foot 1 inch and 220 pounds, he was known by the nickname Prince of Parkour during his nine-year tenure in WWE. “I believe in such a thing as a physical intelligence, like aerial coordination and balance stability — just an awareness of where your body is in space,” he says. “The better you get at that, the more you minimize your impact and your risk.”

Wrestlers don’t always have long shelf lives, and those working for WWE especially endure a taxing routine. The company has no offseason, its touring act literally never-ending. Mundo, long a part of that act, appreciates the way his reduced schedule with Lucha Underground allows him to take care of himself. “After you learn how to spread the impact throughout your body, then you can start playing and having fun with the idea that it’s always gonna hurt a little bit, but if you do it perfectly, it’s not gonna kill you and you’ll be able to get up from it,” he says. “If you keep your risk minimized, you’ll be able to have more longevity.”

Still, Mundo adds, “There are times where you up your level of risk for a show like Lucha Underground, where the bar is so high, and also the people are so loud that you stand up and you’re like, ‘Should I do something really stupid now?’”

Taya, the “Canadian Queen of lucha libre” and the “guerra loca of the Temple,” is likewise imposing. She trained under Lance Storm — widely regarded as one of the most technically sound performers of his generation, and another multiple-title holder in WWE — and was plucked, like many on Lucha Underground’s roster, from Mexico’s Asistencia Asesoría y Administración (AAA). I make a joke about one of them body-slamming me through the table we’re sitting around, and she seems even more excited by the prospect than Mundo. “I’m a table expert,” she assures me.

The two are onscreen partners as part of the Worldwide Underground faction — “She’s the sizzle, I’m the steak,” Mundo says — though it wasn’t always so. The first round of talent brought to Lucha Underground from AAA was all Mexican, Van Wagenen says. But the first time he saw Taya, her nose was broken so badly during her match that it looked as if it had been “removed from her face. She...
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For those not under the WWE umbrella, pro wrestling is the gig economy taken to its physical extreme. Lucha Underground is “not quite full-time,” Mundo says — filming for the upcoming 40-episode season took place roughly every other weekend between January and June — but, for those with his or Taya’s drawing power, it’s a solid foundation to build upon. It has allowed Taya to move from Mexico City to L.A., and she describes it as her “home base.”

Now that production on season three has wrapped, most of the Mexican talent is back home. Mundo and Taya are on their way to an indie show in San Diego after our interview, and Mundo mentions that he recently landed the lead in a low-budget movie about Sinbad (the pirate, not the comic) being made by the same production company for which he starred in 2014’s Hercules Reborn.

All of which seems to suit Van Wagenen fine. He says he’s glad Mundo and others can “work for us on the weekend, then go and audition and be in movies during the week. For a lot of people, especially guys who don’t want the grind and the tour of WWE, coming to L.A. every other weekend is a good way to have a nice life outside of wrestling.”

Mundo adds that “TV is powerful” as a means of gaining exposure and extra-curricular opportunities. “The autonomy that we have working for Lucha Underground is so much more valuable than being on that [WWE] 200-, 250-show schedule. You only have a certain amount of bumps on your bump card, so to speak, and it’s important to use them where they count.”

That term, “bump card,” is a staple among veteran grappling, referring to serious slams they take to the mat. Every wrestler has a finite number of physical traumas, aka “bumps,” they can take in their career; before their body gives out. Performing in a way that allows them to choose their “bumps” is crucial not only to Mundo’s and Taya’s careers but to their long-term health, too.

“A lot of people think it’s easy,” Taya says of the physical toll this lifestyle takes on those who choose it. Her early training regimen was five days a week, four hours a day. She spent four and a half years in Mexico, working in “stiff rings, boxing rings, dirt floors — all level of training facilities,” before getting her break on Lucha Underground.

Lucha Underground isn’t the only under-the-radar show in town with street cred. Pro Wrestling Guerrilla’s Battle of Los Angeles 2016 has been running the round-robin tournament out of veteran’s hall in Reseda every Labor Day weekend since 2005, and this year a half-dozen denizens of the Temple will be pulling double duty, Mundo included.

Together, Lucha Underground and PWG are helping to make Los Angeles something it’s never been: an indie-wrestling hotbed. While PWG’s under-the-radar bona fides are indisputable, El Rey’s reconquista is especially impressive for how quickly it’s come about and the visible influence its cinematic style has already had on WWE and others.

As we end our conversation at the Wrestling Guy Store, the theme song for former PWG standout–turned–WWE star Kevin Owens blares from the speaker. Then Mundo and Taya pack up and prepare to brave the 405 on their way to San Diego, where a Saturday night crowd and paycheck await.

Whether it’s moonlighting as a Loan Mart spokesman or a straight-to-video Sinbad, wrestlers in our gig economy all need a side hustle to survive the bumps of the business.
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as soon as I entered this sprawling suburban home, I was handed a glass of red wine and a sautéed tomato hornworm. “Want one?” urged Kevin Bachhuber, the co-host for tonight’s dinner, with a view of twinkling Simi Valley below. The owner of the country’s first farm to raise crickets exclusively for human consumption, he was visiting from Ohio. The light green grub, which spent its life gorging on leaves of the tomato plant, looked exactly like the plump caterpillar from a children’s book. But tonight, the typically wiggly grub is plump caterpillar from a children’s book. was visiting from Ohio. The light green
grub, which spent its life gorging on leaves of the tomato plant, looked exactly like the plump caterpillar from a children’s book. But tonight, the typically wiggly grub is

meatus around L.A.), downed shots of mezcal sprinkled with salted dried termites (You-Tuber Ari Fitz, who was also there, said it tasted like Fritos) and toasted more mezcal “to transgressive behavior,” since eating insects is taboo in the cultures of nearly everyone who was in attendance.

But this was not extreme eating for extreme eating’s sake. The private dinner held last week was the first unofficial gathering of L.A.’s contribution to a small but growing international movement of scientists, chefs, farmers, sustainability advocates and food fanatics who see edible insects as a future food, one that Western culture must quickly embrace in order to accommodate the needs of a growing world population.

“Crickets are literally a superfood,” says Moore, who started her blog, Bugible, six years ago as a way to educate herself and others about the planet’s more than 1,900 identified edible insects. “It has more protein than beef. It’s a more complete amino acid, has more iron, more calcium, more Vitamin A, more micronutrients and requires less land, less feed and less water to produce than livestock. There’s not one thing that’s going to save the world, but this is a good step in the right direction.”

According to a seminar report released in 2013 by the Food and Agriculture Organization of the United Nations, the world population will hit 9 billion people by 2050; in order to sustain all that life, our current food production will need to double. Their solution, mapped out in painstaking detail over 200 pages? Entomophagy.

Entomophagy, or the practice of eating insects, is already a part of the traditional diet for more than 2 billion people on this planet, and through the use of cricket powder (the pulverized bodies of dried crickets), there is potential to feed many more. Protein bars made with cricket powder could save lives in famine-stricken areas. And in less dire environments, the same powder can replace whey protein in smoothies, be infused into cookies or brownies and even sprinkled atop salads or soups for an added nutritional boost.

In Los Angeles alone, bugs can already be found on the menus at more than 20 restaurants, according to Entomophagy. zoos, where crickets are already the norm, the two wrote a business plan and moved from New England to launch their plan in native cricket country.

Coalo opened last year in a nondescript industrial space in the heart of the San Fernando Valley. The flavor of the crickets produced there was described by an attendee of last week’s edible bug dinner as “divine.” Markoe and Mermel say their crickets — which are fed not pig feed, like so many others, but a variety of greens grown on the in-house aquaponics system — taste like “gamey nuts.”

“If you like deer or other game, you’ll love our crickets,” Markoe says during a recent tour of the small operation, which has expanded to include a mealworm farm.

“I like to think of it as a nut you’d pick off a tree in a jungle,” Mermel adds.

After taking a tour of the heat-and-humidity-controlled incubator rooms where Coalo’s crickets are born, mate and live to be their full 12-week-old grandpa selves (before they are humanely killed), you can purchase the final products in their edible form: as a protein-packed powder, as whole dried bodies that crunch like In-N-Out French fry left out for too long or, seasonally, as sweet, chocolate-coated bites.

They hope to find local stores willing to stock more edible bugs and more chefs willing to experiment with crickets and mealworms as a gourmet ingredient, adding another aspect to the forward-thinking menus for which L.A. is known.

“In lots of cultures crickets are good luck, but really, they’re good luck for everybody,” Markoe says. “Right now, crickets are good luck for humans and they’re good luck for the future of our planet.”
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—— Eats // Squid Ink // ——
PINS AND PIZZA
IS L.A.’S BEST PIE AT HIGHLAND PARK BOWL?

Sometimes the greatest
meals are had in the most unexpected places, and one of those places is North- east L.A.’s Highland Park Bowl. The recently opened bowling alley has received a great deal of coverage for its gorgeous restoration of the bowling and live music bar first established in 1927. While patrons and the press ooh and ahh over the refurbished lanes and original pin- setters repurposed as chandeliers, top-shelf Southern Italian pizza is being crafted in the kitchen by Italian-born master pizzaiolo Marco Aromatario.

Two years ago, Aromatario owned a pizzeria in the medieval city of Bergamo, Italy, about 35 miles northeast of Milan. Today he makes his Neapolitan-style pizzas at an American sporting house in one of L.A.’s rapidly gentrifying neighborhoods. How can one get from there to here?

Love.

While on vacation in Los Angeles, Aromatario met the love of his life; he quickly sold his pizzeria and moved to California. That love is now his wife, and they’ve made a home in San Pedro. Every day, Aromatario commutes to Highland Park to make the pizza he’s been mastering nearly his entire life.

“It feels strange, this city is so big, but pizza makes me feel at home,” Aromatario says. “I spend a lot of time in my kitchen when I’m making pizza, focaccia — I feel like I’m in Italy at that moment. Aromatario has a heavy Italian accent, which he apologizes for immediately. He has a short ponytail and tattoos, and can talk for an hour about how the yeast percentage in a batch of focaccia dough can make all the difference. We chat over pizzas, panuozzos and Nutella pancakes with coffee butter on the new brunch menu, and hit a few pins while we’re at it. It’s 10 a.m. and with every passing moment I’m convinced that brunch and bowling should be a thing. Especially with breakfast pizza. Maybe only with breakfast pizza.

I’m generously presented with the most breakfast-y sounding pizzas on the menu: Pizza n’ Lox, a pie topped with smoked salmon, crème fraîche, arugula, red onion and capers, and the Uovo, with poached eggs, bacon and mozzarella. Both are hearty and morning-appropriate, especially the Uovo, with the eggs in the middle ripe for the old crack-and-spread. The crusts of these pies are crisp on the outside, light and airy on the inside. The burn freckles are in all the right places, rife with brick oven flavor. This isn’t your average bowling alley pizza; those are often frozen, thrown in a commercial oven (as in… microwave oven) and warmed beneath heat lamps. Aromatario’s Neapolitan-style pizzas are prepared with utmost precision, a value ingrained in him since his career began at 13 years old, at a bakery in his hometown of Bari in Southern Italy’s Puglia region.

Food-making runs in Aromatario’s blood, with his mother a baker and his father a cheese maker. After paying his dues slicing loaves and stretching dough at the bakery, Aromatario’s pizza-making career began during his high school years, when his interest in the Neapolitan technique started to take shape.

What constitutes a Neapolitan pizza? In its simplest form, fresh tomatoes, mozzarella and, perhaps the most important detail, precisely proofed dough. Creating authentic Neapolitan dough requires a 15- to 24-hour rising process at 71.6 degrees F. According to Aromatario, this temperature is meant to mimic the climate of caves in the Naples region.

“I try to imitate the caves in Napoli in the proofing at Highland Park Bowl. The humidity and temperatures inside the caves are perfect for the dough,” he explains.

“We use a mother yeast here that I’ve carried with me for years. With Napoli pizza, the flour and proofing process is very important to make sure the pizza is done right. We picked a very specific type of flour to emulate the texture of dough in Napoli. Then we prove it precisely to fit the specific standards of Neapolitan-style pizza.”

We all know the difference between a Domino’s pizza crust and a crust at a good Italian bistro. Highland Park Bowl’s pizza rivals the pies at rightfully glorified sit-downs like Sotto and Gjelina. Like many modern kitchens, a great deal of attention is paid to the staples. Aromatario imports his olive oil, dried oregano and cured meats from Puglia. The fresh produce is sourced locally, including the cheese from an Italian-owned company in Pomona. But the glaring difference between the traditional sit-downs and Highland Park Bowl is, the pizza is eaten among friends sporting bowling shoes.

“The casualness of the way we eat pizza...
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in Italy is how I see people eating here at Highland Park Bowl," Aromatario says. “Pizza is a sharing and very social situation, so it makes sense to me that people are eating pizza and bowling at the same time.”

Between L.A.’s influx of Southern Italian bistro and the gradual extinction of old-school American-Italian red-sauce joints, “going out for Italian” is taking on a whole new meaning. Especially in this case, where a pizza Napoletana is best enjoyed between strikes. –Rebecca Pardess

5621 N. Figueroa St., Highland Park; (323) 257-2895, highlandparkbowl.com.
some chu-toro Japanese sanna or saba mackerel or need to find some really good katsuobushi or kombu, Mitsua has all the Japanese varieties and cuts of fish to complete any recipe, at pretty affordable prices. Various locations; mitsua.com. 99 Ranch Market: The wild card
This Chinese chain market has a pretty thorough selection of fish and seafood, both live and on ice, but you don’t always know what it’s going to have. You can almost always rely on a pretty solid selection of perch and cod, and an ample sampling of fish you’ve possibly never heard of, so if you’re looking for something exotic, like scorpion fish, and you’ve tried everywhere else, you’ll probably hit the jackpot here. But that said, the selection can be hit-and-miss in terms of what you’re getting (and occasionally quality), but what’s missing in uncertainty is made up for in prices: Everything’s pretty damn affordable. Various locations; 99ranch.com. — Hilary Eaton

The New Kettle Chip Flavors Must Be Inspired by L.A.
Kettle Brand Potato Chips has announced its latest flavors, and here’s the thing: They’re absolutely inspired by Los Angeles.

The company says the new varieties are an homage to “bar menus in foodie hotspots like our home near Portland, Oregon.” But, since the two flavors in question are Moscow Mule and Korean Barbeque (sic), clearly what they mean is “Los Angeles, California.”

The Moscow Mule was invented by a couple of liquor-industry colleagues in 1941. One of them was Jack Morgan, a producer of ginger beer and the owner of the Cock ’n Bull restaurant in Hollywood, a popular nighttime hang for celebrities. The popularity of the drink comes from that restaurant, where regulars had copper mugs engraved with their names. (That was a midcentury Hollywood bar power move. It may have first appeared at Don the Beachcomber.)

The cocktail had a moment in L.A. again a few years ago. It’s not quite as sought after right now, but it’s a standby in SoCal bars. Korean barbecue, though, that’s always popular. The grill-your-own restaurants come, of course, from Korea, but L.A. may have perfected the art. Many of the side dishes (banchan) that come with the meat were invented in L.A., a city that some Korean visitors will admit does KBBQ better than back in the old country.

Unveiling these two new flavors together is a cool idea — the chips are a representation of a food-and-drink pairing. Ginger and garlic? Makes sense.

As for the actual taste of the chips, the Korean Barbeque is about what you’d expect — heavy on the garlic, with a lot of smokiness. The Moscow Mule is less standard: When you open the bag, the aroma of ginger ale wafts up.

“Sweet” isn’t normally a flavor associated with potato chips, but we can see these becoming addictive. They’d go really well with a cocktail. — Katherine Spiers
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VARIETY SHOWS

Radio, Radio
You know how faces in old photographs look different from the faces you see around you today? Radio Phonic Audio is your doorway into the minds behind those faces, filtered through the minds of newer faces. Performed in the style of an old-time radio program, complete with commercials, terrible jokes and musical segments, it features Radio Phonic writer and prime mover Zak White, fromage fanatic Becca Flinn and Paul “Stop Asking Me About Bernie” Goetz, along with guests including The Eric Andre Show writer Heather Anne Campbell, Skull Orchard musician Tawny Newson, Metalocalypse creator Brendon Small and the constitutionally right-on DeMorge Brown. Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Fri., Sept. 2, 7-8:30 p.m.; $10, $8 in advance. (323) 851-5400. See Thursday. 

FOOD & DRINK

Taste the Town
The Taste may well be one of the most important food events in Los Angeles, and it certainly brings together the shiniest and brightest collection of renowned local chefs on the illustrious Paramount Studios backlot. Friday’s opening-night festivities, titled “An Evening Among the Culinary Stars,” is hosted by the L.A. Times’ food staff, including critic Jonathan Gold. On Saturday, “Field to Fork” challenges local chefs to work with locally sourced ingredients, and then attendees sip the night away at “Dinner With a Twist,” a boozy stroll through the backlot. The festivities wrap up Sunday with a block party and the Gold-hosted “Flavors of L.A.” program. It’s a great chance to try bites from expensive restaurants and, most likely, run into famous chefs, either at the booths or just wandering around. Paramount Studios, 5555 Melrose Ave., Hollywood; Fri., Sept. 2, 7-30-10 p.m.; Sat-Sun., Sept. 3-4, 11 a.m.-2 p.m. & 7-30-10 p.m.; $100-$300. events.latimes.com/taste. —Katherine Spiers

ART SHOWS

Do You Respect Wood?
You may use them only as condensation catchers in bars or at home, but the 1,000 four-inch coasters at the fourth annual Coaster Show are miniature masterpieces. Among the hundreds of artists who’ve participated in the gallery’s popular group exhibit are Elizabeth McGrath, Ron English, Simone Gad and horror-movie actor Sid Haig. This year’s painters, animators, sculptors and tattoo artists have been inspired by everything from animals and religious iconography to the 2016 election and the deaths of Bowie and Prince to create their tiny works of art, which sell for $10 to $250. The show runs in conjunction with “Covered,” comics-themed paintings by Mark Todd. La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Feliz; opening reception Fri., Sept. 2, 8-11 p.m. (runs through Oct. 2); free. (323) 666-7667, laluzdejesus.com. —Siran Babayan

COMEDY

Midnight Special
If you frequent UCB’s long-running sketch show The Midnight Show, you’re probably familiar with cast member and instructor Hal Rudnick (Key & Peele, Community) and his alter ego, Eric Jennifer, a dopeny man-child whom Rudnick describes as the darker version of Pee-wee Herman. For summer’s last hurrah, Jennifer hosts The Midnight Show Presents: Eric Jennifer’s Labor Day BBQ, a variety show with other UCB actors, featuring sketches, character bits and audience participation, as well as food and possibly live music. But instead of saluting workers across America, Jennifer has something else in mind when he thinks of Labor Day. UCB Franklin, 5919 Franklin Ave., Hollywood; Sat., Sept. 3, 11:59 p.m.; $5, $3 before 6 p.m. facebook.com/events/1715836342005389. —Matthew Stromberg
**MOVIES & MUSIC**

**Space Spiders**
Cinefamily launches its new partnership with Barnsdall Art Park Foundation with a **Bowie Tribute Night** in the Hollywood park. An outdoor screening of the 1973 documentary/concert film *Ziggy Stardust and the Spiders From Mars* will be accompanied by a live performance of classically arranged Bowie favorites by the Stardust String Quartet, plus the Cinefamily crew’s own Bowie Mixtape of rarities. Bowie Night kicks off the first of four Sunday-night, wine-and-movie fundraisers to take place on scenic Olive Hill. Each night begins with a curated selection of wines by San Antonio Winery and tasty food-truck options, as well as DJs and other preshow entertainment.


—Neha Talreja

**HOLIDAYS**

**On Fleet**
If your perception of Fleet Week has been informed by film and television, you no doubt picture handsome young sailors in their bell-bottomed dress whites walking the streets of New York City looking for a little excitement. It’s about time they — and the lady soldiers, too — get a change of scenery. Over Labor Day weekend (Sept. 2-5), San Pedro hosts the first-ever **L.A. Fleet Week**. The long weekend of festivities includes aerial demonstrations, live music, food trucks and, from 7-11 a.m. on Monday, a 5.3-mile fun run, but the centerpiece is a variety of public tours of Navy and Coast Guard ships docked at the Port of Los Angeles. Can’t make it? The event website is live-streaming the ships arriving at port. Port of Los Angeles, San Pedro; Fri., Sept. 2-Mon., Sept. 5; free. lafleetweek.com. —Gwynedd Stuart

**SPORTS**

**Can’t Hardly Weight**
As part of the WNBA’s Breast Health Awareness Week, the L.A. Sparks are hosting **Barbells for Boobs Night**. Barbells for Boobs is a Santa Ana-based nonprofit

—Jenny Britt
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BE THE CHANGE
that hosts fitness campaigns for workout buffs to raise money for breast cancer screenings in the hope that more women can detect the disease early. Before tipoff in the Sparks' game against the Minnesota Lynx, BFB invites ticket holders to show up early (1:15-2:15 p.m.) for a cross-fit workout on the court. Swoat it out and then watch some amazing athletes do the same. Staples Center, 1111 S. Figueroa St., downtown; Tue., Sept. 6, 1:15-9 p.m. (game starts at 6:30 p.m.); $16-$32. facebook.com/events/179577980850637.

STORYTELLING

Like a Moth to the Flame
The Moth plunges headlong into its second decade as it presents tonight’s StorySLAM meditation on the topic of money. Founded in 1997 by writer George Dawes Green to bring together like-minded loudmouths to tell stories both glorious and gory, this latest StorySLAM covers anything that money corrupts or encompasses. Whether it’s a story about a marathon session of sperm donation, getting a callback for a snuff video or just finding $20 between the couch cushions, a welcoming and reliably enthusiastic audience awaits. Los Globos, 3040 Sunset Blvd., Silver Lake; Tue., Sept. 6, 7 p.m.; $10. (323) 666-6669, themoth.org/events/money-los-angeles. —David Cotner

DANCE

Dance in the City
The Hollywood Bowl periodically adds dance, often local dance ensembles, to its concerts but generally as a side dish or a bit of seasoning. With L.A. Dances, three local troupes with national reputations — Ate9 Dance Company, Bodytrafic and L.A. Dance Project — are the main course, dancing to music by L.A. composers. Ate9’s artistic director, Danielle Agami, is known as a proponent of Israeli choreographer and Batseva director Ohad Naharin’s gaga technique, while Bodytrafic gained attention for attracting internationally known choreographers to set new works on its sterling dancers. L.A. Dance Project also has splendid dancers but is best known for its director-choreographer Benjamin Millepied (yes, the one married to Natalie Portman), who recently returned to running LADP after abruptly resigning as director of the Paris Opera Ballet. This may be a first look at what Millepied’s plans are now that he’s refocused on L.A. Hollywood Bowl, 2301 Highland Ave., Hollywood Hills; Thu., Sept. 8, 8 p.m.; $8-$98. (323) 850-2000, hollywoodbowl.com. —Ann Haskins

TELEVISION

I Want My Fall TV
The 10th annual PaleyFest Fall TV Previews give you a sneak peek at the newest, most buzzed-about sitcoms and dramas on NBC, CBS, Fox, The CW, Starz and, this year, the Robert Rodriguez-launched, English-language El Rey network. The Paley Center for Media hosts screenings and panel discussions with the cast and crew of Pitch, Lethal Weapon, Son of Zorn and The Exorcist (Sept. 8); From Dusk Till Dawn and Lucha Underground (Sept. 9); American Housewife, Notorious and Designated Survivor (Sept. 10); Frequency and No Tomorrow (Sept. 10); Pure Genius, Kevin Can Wait, MacGyver and bull (Sept. 12); This Is Us, The Good Place and Timeless (Sept. 13); and Ash vs. Evil Dead (Sept. 14). The festival ends with The Mindy Project: Inside the Writers Room, featuring star Mindy Kaling and members of the creative team behind the Hulu comedy (Sept. 15). The Paley Center for Media, 465 N. Beverly Drive, Beverly Hills; Thu., Sept. 8, 6 p.m. (runs through Sept. 15), $20 per event. (310) 786-1000, media.paleycenter.org/paleyfest-fall-tv-previews-2016. —Srir Babayan
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THIRD-PARTY ANIMALS
DOMINATRIX TARA INDIANA AND ARTIST JEFFREY VALLANCE HOST THEIR OWN PRESIDENTIAL DEBATE

BY CATHERINE WAGLEY

This week, a dominatrix and an artist face off in a third-party presidential debate in Chinatown, and another artist literally turns life insurance ads into puzzles.

Astronauts on the beach
The welcome sign that Olga Koundouros made out of sheepskin and chunky yellow paint is certainly a bit kitschy, but it's also aggressive and tactile enough to win over the kind of people who wouldn't be caught dead with a welcome mat on their stoop. Her sign hangs in the side gallery at Commonwealth and Council, feet away from a midcentury modern lamp that's been turned into a parasol with the help of painted burlap and a crisp white dress shirt. In the main gallery, she has built an off-kilter, gritty sculpture made out of sheepskin and ceramic shapes, so small they could easily be tripped on. They look like little creatures and currently sit on the floor near the back desk at Fellows of Contemporary Art, as part of a show called “Uncommon Ground.” They're a few feet away from another sculpture by Haft-Candell, a bumpy, blue-and-reddish waist-high arch, and linen-wrapped steel shapes by Molly Larkey that protrude from the walls. The show, which also includes Charles Lowrie & Ela Darling, works by Vanesa Bieler, Ammon Rost, and Jerry Garcia's 1994 death. Mark A. Rodriguez, in his continuing exploration of dominant women, being president forms in Chinatown this weekend. Indiana's slogan is “Whipping America back into shape one middle-aged white guy at a time.” At her height, she recently told GQ, she employed 80 dominatrixes. “I feel like if I can be a leader and a manager of dominant women, being president will be a piece of cake,” she said (she's also dominated 10,000 men). Vallance's slogan is “Vallance Now. More than Ever.” According to his campaign manager, who may or may not exist, the answer to “Why should I vote for Vallance?” is a “simple and honest” “Consider the alternatives.” The debate will take place in a motel bedroom but will be live-streamed at Coagula Curatorial. 974 Chung King Road, Chinatown Sat., Sept. 3, 9 p.m. (213) 480-7852; coagulacuratorial.com.

Death in the lobby
Artist Klaus Weber's death masks hang in the lobby of the Equitable Life Building on Wilshire right now. All are off-white, some yellowed. Some look classical, like the faces of ancient kings. Others look familiar — apparently Weber modeled some on celebrities, while others are fictional people. Not all of his models are actually dead, and a few of the faces, including that of a bearded, scholarly-looking man, repeat a few times. The building's lobby is opened 24/7, which means the masks are always accessible. 3435 Wilshire Blvd., Koreatown; through Sept. 30. equitablevitrines.com.

Deathhead penny pincher
Tape racks holding only live recordings of the Grateful Dead currently cover the easternmost wall of the lobby. The recordings were made between 1965 and Jerry Garcia's 1994 death. Mark A. Rodriguez, in his continuing exploration of mortality and money, assembled the collection of tapes. He also built smiling, human-sized flowers, cut out of wood and held up by metal poles, which occupy the gallery like roadblocks. Puzzles made out of life insurance ads (“Buy $50,000, “as low as $3.49 per month”) hang framed on walls or lean beneath half-slick, half-chintzy furniture Rodriguez built himself. Lamps made out of melted pennies sit on a table. Tarps with photos of financial district skyscrapers hang from the ceiling. The small gallery feels full of big aspirations and distracting, all-consuming obsessions. 836 S. Park View St., #8, Westlake; through Sept. 10. (213) 509-3518; parkviewparkview.com.
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September 18  –   The Tools of the Soul
September 25  –   “What Am I To Do?”
Stage //

LOSING THEIR RELIGION

*Captain of the Bible Quiz Team* takes on a social schism in the Lutheran Church — from inside a Lutheran church

BY BILL RADEN

There has always been a compelling correspondence between religious ceremony and theatrical performance. Whether it’s the “ritual theory” advanced by Victorian classical scholars that ancient Greek theater developed from Athenian religious drama, or the affinities between lavish Broadway musical spectacle and the pomp and circumstance of, say, a Roman Catholic midnight mass, it can hardly be denied that stage shows and formal Christian worship both revolve around the theatrically purposed performance of a text in front of an audience.

Part of what’s so exciting about *Captain of the Bible Quiz Team*, the soberly engaging new play by Tom Jacobson that opened at Westwood’s Lutheran Church of the Master over the weekend (and now moves to Lutheran churches in Hollywood and NoHo) is what happens when a playwright of Jacobson’s caliber acknowledges this relationship. The immersive drama uses both the logic and the liturgy of a Lutheran church service to create a hyper-naturalistic, audience-interactive, single-performer story dramatizing recent headlines.

The narrative plays out in seven scenes over the liturgical calendar of 2009-10, each comprising a condensed service consisting of pulpit announcements, a sermon and a sung hymn (accompanied by organist Barbara Browning). The show runs about an hour. Anybody familiar with the release that year of the social statement, which embraces same-gender partnerships and gay ministers in the church — will certainly anticipate what comes next as pastor Landry Sorenson (Wayne Tyrone Carr) takes the pulpit.

The time is Christmas, and the young, charismatic — and unmarried — Landry reveals that he has been called back to Little Sauk, Minnesota’s Kandota Lutheran Church to take over from his adoptive father, Rev. Ernst Sorensen, the church’s longtime pastor, who is dying of cancer. In his autobiographical homily, Landry quickly reveals himself to be a Peace Corps do-gooder type with a highly developed social conscience that ultimately led him to accept the calling that his father had explicitly intended for him.

But as the seasons change and Ernst’s prognosis grows bleaker, discordant notes begin to appear in the sermons, such as the desperate plights of the rural, Swedish-descended parishioners, hit hard by the Great Recession, or the questionable use of a loan intended to build a Christian education center for church operations. Most troubling of all, however, is the polarization of the congregation over the ECLA social statement, which comes to light when a protest petition is handed to Landry midservice, signed by his father.

As the schism within Kandota Lutheran reaches a boiling point along with a church vote on whether to break away from ECLA, it is probably no spoiler to reveal that Landry’s attempts to hold the congregation together are all but doomed when he reveals how he is personally implicated in the same-sex controversy.

Carr gives a sensitive and convincing performance as a man struggling to reconcile his faith and pastoral duties with his deeply conflicted personal beliefs and the Oedipal undertow of his filial cancer. In his autobiographical homily, Landry quickly reveals himself to be a Peace Corps do-gooder type with a highly developed social conscience that ultimately led him to accept the calling that his father had explicitly intended for him.

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Live Like Bill Murray
The secrets to a life quirkily lived

BY PAUL TEETOR

When Bill Murray went to Japan to film the indie classic Lost in Translation back in 2002, he brought along a little novelty book called Making Out in Japanese. It included colloquial phrases for lovers such as “You have a beautiful body” and “I don’t want to get married yet.” For a guy with such a mischievous mind and sly wit, the comic possibilities were endless. Soon after he arrived in Tokyo, he told a startled Japanese crew member, “I really don’t love you anymore, so I’m going to change my phone number.”

When he went out for sushi, he would ask the chefs — scowling men wielding big knives — questions such as “Your parents know about me?” or “Do you have a curfew?” On special occasions, he would ask “Do you mind if I use protection?” It could have been perceived as yet another ugly American abusing the native language for his own twisted entertainment. But because it was Murray delivering these intimate lines with his typical wacky charm and offbeat sense of humor, there were no international incidents, just laughs all around.

It was just part of the Tao of Bill. If that sounds a bit mysterious, it’s all explained in Gavin Edwards’ new book, The Tao of Bill Murray: Real-Life Stories of Joy, Enlightenment, and Party Crashing (Random House, $26). Even by the crazy-irregular standards of Hollywood characters, Murray is a quirky guy. He has no agent and no manager, just a voice mailbox, which he rarely checks, where writers, producers and directors can pitch projects. Sometimes months later they get a 30-second phone call: “I’ll do it. And there’s no telling when he’ll show up on the set.”

Fittingly, then, Edwards has written an equally quirky book. At first glance it looks like a standard biography, and it does include a 33-page introduction that outlines Murray’s life. It starts with his Sept. 21, 1950, birth in a Chicago suburb, details his showbiz start in Chicago’s Second City and his breakthrough performance on Saturday Night Live, and includes most of his film roles all the way through to September 2014, when Edwards interviewed him at the Toronto Film Festival.

The bio-introduction is bookended by a 106-page filmography, in which Edwards analyzes Murray’s role in every one of his 59 films, including classics Caddyshack, Stripes, Ghostbusters, Tootsie, Groundhog Day, Rushmore and the aforementioned Lost in Translation.

But the heart of the book is the middle 150 pages, in which Edwards breaks down the 10 Principles of Bill. Tao is Chinese for “the way” and the 10 principles make the case that Murray has a unique way with people that has made him one of the most beloved — and enduring — actors in a business where sell-by dates come and go fast.

In an interview, Edwards admits that even he isn’t sure exactly what category his book fits into. “A friend said, ‘I think you’ve invented a new form of biography,’ and it certainly is a different approach to biography,” he says. “But I think it also works as a guide to how to live your life. I think people would benefit from following the Tao of Bill. And as a simple bathroom reader, it has a whole lot of funny stories.”

For the record, here are the 10 Principles of Bill that Edwards came up with after interviewing more than 50 people who know Murray and reviewing hundreds of Murray anecdotes recounted in newspapers, magazines and books. (Keep in mind that these are something Edwards came up with.) “When I was interviewing him in Toronto, I realized that my suspicions were right, that all Bill’s crazy behavior wasn’t just random wackiness,” Edwards says. “He had put a lot of thought into things like why he crashes parties and why he is so generous with his money.”

The 10 Principles:
1. Objects are opportunities.
2. Surprise is golden. Randomness is lobster.
3. Invite yourself to the party.
4. Make sure everybody else is invited to the party.
5. Music makes the people come together.
6. Drop coin on the world.
7. Be persistent, be persistent, be persistent.
8. Know your pleasures and their parameters.
9. Your spirit will follow your body.
10. While the earth spins, make yourself useful.

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Don’t miss a visit to Merchant Ivory’s Howards End, a film that remains the best of its kind

BY ALAN SCHERSTUHL

ike the rambling fixer-upper at its heart, Merchant Ivory’s Howards End has aged quite well, and not just because of the heightened-up & restored from Cohen Media Group. It’s brisk and funny, prim but open, and, more importantly, has some of the first-rate, exception-making performances that the genre of costume drama might stand now as a standard-bearer for. This unabashedly middlebrow costume drama might stand now as a more impressive achievement than when it first reared up raves and awards in 1992. That’s partly due to the way the studios have decayed in the years since. When is the last time Hollywood assembled a cast this strong to act out a story this adult and thoughtful, then staged and shot it with such urgent confidence?

For all its class-studies seriousness and third-act melodramatics, this third E.M. Forster adaptation from director James Ivory and producer Ismail Merchant is a charmer. Its heroines’ sublime epigrammatic charm (“One wouldn’t want to keep bumping into Wilcoxes!”) is an unpoisoned precedent for Love & Friendship’s Lady Susan, and somehow, back at the dawn of the first Clinton era, the idea of progressive sisters being the center of an awards-season prestige picture didn’t seem a brave step forward, as it might today.

Neither did the moment when Helena Bonham Carter’s Helen, a brilliantly unreasonable woman who comes to take each of the world’s injustices personally, shuts down Anthony Hopkins’ stuffy-shirt patriarch just as his mansplaining starts. “Word of advice,” this Henry Wilcox says, more toward her than to her, but Helen is already snapping back: “I need no word of advice!” The way her extravagant brows knit, you’d hush, too, even if she weren’t already hurling herself out of earshot. Ivory only occasionally indulges in the production-value pageantry that’s characteristic of the genre. An early scene has Bonham Carter and Joseph Bennetts schmoozing off their characters’ love affair while posing about a gleaming antique roadster, as if some exec vowed, “If we’re not giving American men nudity, we must at least give them cars.” But there’s little leaden or parade-like, here.

The superior first half is given over to Ruth’s talk of domesticity — of the empty, unfashionable family home Howards End — and at her stunned acceptance. Rather than say yes, she tells him to write to her and backs slowly down the staircase away from him. Then, when he’s gotten the wrong idea, she lets him approach and uses her face to his for one of cinema’s most strained smooches. Thompson is brilliant in some third-act confrontations with Hopkins, showing us how Margaret struggles to be the Schlegel she was and the Wilcox she’s becoming — and how she has learned to anticipate and manage his moods and upper-class prejudices. She reveals, with the faintest hint of desperation, what Margaret has lost, but also that she hasn’t sacrificed her strength, conviction or even her independence. Helen, meanwhile, evolves offscreen, mostly, and we’re not privy to her moment-to-moment thinking the way we are to Margaret’s. Helen is stuck with the mother of all do-gooding naïf storylines, first advising that poor clerk to quit his job based on a tip from Henry, and then, when that advice proves bad, dragging the clerk (and the older woman he charitably passes off as his wife) around England with her as she demands that Henry make amends.

An early scene between Bast and his lady friend, Jacky (Nicola Duffett), is straight-up terrible: She’s the kind of fallen woman who, 30 years before Forster was writing, Victorian novelists would have packed off to Australia. In her first appearance, she tries to entice Leonard to bed with her, but the romantic young man — smitten with Helen, whom he’s just met — insists on reading instead, as he’s committed to improving himself. Eventually, Jacky prevails, but Ivory plays this capitulation as somehow tragic.

One of the story’s most moving aspects is Margaret’s ahead-of-her-time understanding that a sexual history doesn’t damn a person. The most dated — and disappointing — failing of this Howards End is that every coupling it depicts or alludes to seems to strike the filmmakers as evidence of weakness rather than passion.

Still: The film remains an enticing, elegant pleasure, alive with light and talk. A recurring image throughout it is that of a lonely person gazing through a window, inside or out, at people on the other side enjoying fellowship and warmth. That’s what watching this film often feels like, especially in those rich, loose early episodes.

Howards End | Directed by James Ivory
Written by Ruth Prawer Jhabvala | Cohen Media Group | Theaters TK

RACHEL WEIZS PORTRAITS

A COMPLETE UNKNOWN

The mysterious, beautiful woman has always been a cinematic fixture. Rachel Weisz takes on the role in Complete Unknown, and while she is a compelling performer, this Hitchcock-inspired thriller doesn’t actually have too many thrills.

We first see her character, Alice, in a number of different guises: as a hippie, a doctor, and, most intriguingly, a magician’s assistant. She later shows up at a dinner party as the date of one of the co-workers of Michael Shannon’s Tom. Tom just knows that he knows her, somehow, but Alice denies any connection. The plot then thickens as she reveals her multifaceted identities to him — but never quite enough.

“I could be anyone I wanted, and I could do it again and again,” she says, in one of many bits of intriguing but overly expository dialogue. Complete Unknown would benefit from more exploration of Alice’s past personas: We see promising bits and pieces that allow Weisz to channel a few different versions of femininity. The interplay between the two is prickly: Alice goads Tom into pretending he is a doctor as the two help an injured woman (Kathy Bates). Tom never goes quite as far as Alice — she represents a strange life that seems in complete opposition to his unfulfilling job.

At one point Alice offers this bit of philosophizing: “When everyone thinks they know who you are, you’re trapped.” It’s true, and while her enigmatic quality is appealing, the movie she’s in, which never truly grabs us with eroticism or fear, might not be unknowable enough. It has potential for weirdness but stays far too tame. —Abbey Bender

Complete Unknown | Directed by Joshua Marston | Written by Marston and Julian Sheppard | IFC Films | Nuart
A searing account of the kidnapping and murder of 11 Israeli athletes by Palestinian terrorists at the Munich Summer Olympics, Munich ’72 and Beyond exposes shocking new information about the tragic events, their devastating aftermath and the heroic efforts to seek recognition and remembrance for the victims.

BY APRIL WOLFE

Also, Jennifer Jason Leigh is in this movie as Dr. Kathy Grief, who loses an eye pretty quickly to Morgan’s stabbing prowess. And then there are Vinette Robinson (Sherlock) and Chris Sullivan (The Knick) as Drs. Finch, the odd-couple pairing of the straitlaced wife and big-friendly-bear husband. Top this all off with Kate Mara (who’s clearly taken some action-star tips from her sister Rooney’s turn in The Girl With the Dragon Tattoo) playing Lee Weathers, the corporate “risk-assessment” contractor/assassin, and I doubt any movie this year will even come near the greatness of this ensemble. Thanks should be given to casting director Carmen Cuba, whose people-finding faculties also graced Netflix’s nostalgic megahit Stranger Things (plus The Martian and Magic Mike, among others).

This signals a welcome move away, for a studio film, from putting onscreen the simply beautiful. Scott instead showcases those talented actors with interesting faces who can make any flat line ring. (FYI, we’re talking about a lot of women and multiple nonwhite actors here, too.) Leigh has only a few spare minutes in the film, but she’s gruff and difficult and takes a punch with charisma. And even though the script doesn’t give him much to work with, Jones reveals the character of his troubled scientist through pernicious mannerisms and protective glances at his humanoid creation through the bulletproof glass of her cold, IKEA-like prison. The scientists all need in their own ways at Lee, stressing that Morgan is “special,” that she’s more human than she’ll ever understand, but they all know the hard truth: Lee’s there to kill her.

Yes, this is a well-worn premise. Off the top of my head, the Species franchise and Hanna (2011) also feature a GMO girl assassin no one can control. And though somewhat unsung at its release, Hanna probably tackles the thriller elements better than Scott does with Morgan—that film doesn’t bother with relaying backstory by having a character watch home movies that clearly don’t look like home movies. But Scott’s challenge here is to create tension in a single location, a country house in mossy-green remote Northern Ireland. He does so by smartly saving his big set pieces for the last half of the movie.

A comparison could be made to Alex Garland’s Ex Machina, whose O.C.C. girl robot spends most of the movie simply threatening menace with an occasional dead-eyed stare into a security camera. Scott makes this film’s premise float on its drama (you can do that with good actors), only spicing the narrative with hints of Morgan’s true deadliness. Paul Goddamm Giannatti, as a psychologist who has come to assess her viability as a controlled “product,” gets subjected to a particularly gruesome bout of violence, all as Scott ramps up this tension to its breaking point (with a dash of humor!).

Something has to be said for the costume designer of this film, Stefano De Nardis, who dresses each character to a T, pun intended. Lee sports both formal and casual ninja-wear that still looks like something a real-world non-ninja might wear. Placing the murderous teen girl in a baggy, gray-scale sweatshirt is a stroke of genius, especially for close-up shots, where her icy makeup job contrasts with the fuzzy, textured wool of her hoodie.

Morgan, in many ways, is a copy of a copy. But what Scott is copying is his father’s early films, highly worthy originals. Will the film be considered an instant classic, like the elder Scott’s? Probably not. But it will be enjoyed, because the biggest lesson Scott seems to have picked up from his dad is the old Hollywood way of doing things, where the team that a director assembles is just as important as a director’s own individual vision. I, for one, am greatly looking forward to this ambitious young filmmaker’s next sci-fi feature (rumored to be a zombie version of the Donner Party story).
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BLACK WOMEN IN MEDICINE

When you can conjure up only two or three prominent examples of black female physicians in our popular culture, it’s a safe bet that something’s wrong with the reality that fiction often reflects. Beyond ShondaLand and Doc McStuffins, a mere 2 percent of all doctors in the United States are black women — a troubling statistic that director Crystal Emery sees to draw attention to, and even rectify, in her hopeful but mild documentary Black Women in Medicine. As straightforward as its title (and even more earnest), the film provides historical context but mainly focuses on the testimonies of black women who endured overt, insidious racism and sexism meant to keep them out of our fields. The older clinicians tell absorbing tales: One woman shares how childhood sewing and carpentry skills inspired her to become a surgeon; another discusses raising five children alone before even attending medical school. The lives of these intense intimates drive the narrative until about halfway through, when the film suddenly becomes a recruitment promo. Personal interviews give way to informational panels and repetitive lessons on the importance of affirmative-action policies and mentorship. The message is vital — patient’s colors are meant to respect the needs of providers who look like them and understand their communities — but the execution soon dulls the senses. Black Women in Medicine is a document of voices that need to be heard: the pioneers and the young medical students who sacrificed their youth to obtain their credentials. “You can’t be what you can’t see,” one doctor contends. It’s just too bad the film can’t leave some of the advertising to subtext. (Robyn Bahr)

KLOWN FOREVER (KLOWN FOREVER)

Five years ago, the Danish comedy Klown upped the ante on the middle-aged duderoo comedy in a way that suggested genuine danger, pushing boundaries that Todd Phillips may not have even dared. It had real stakes: Reckless womanizer Casper (Casper Christensen) and easily peer-pressured family-man-to-be Frank (Frank Hvam) had a 12-year-old boy in tow, and their sexual and illegal misdeeds easily could have had serious consequences for him at any moment. The sequel tries to go bigger, setting its story in Los Angeles, which allows for cameos by Isla Fisher and Adam Levine but also feels a lot less novel to an American viewer’s eyes. Gone, also, is the jeopardy, at least for the first two-thirds of the film — Frank travels to L.A. to lure Casper back to Denmark so they can jointly release a book based on their previous escapades, but it never seems like a big deal if that doesn’t happen. So long as they’re only stupidly endangering themselves along the way, it’s easy to watch this with a sort of libertarian detachment. It’s also annoyingly predictable this time around, though the leads at first maintain their strong chemistry and essential likability. That changes toward the climax, in which they essentially plot a rape — there’s awkward uncomfortability, and then there’s the wrong kind of uncomfortable. Christensen and Hvam, who co-wrote the script and play versions of themselves (they’re comedians in real life), try to walk this back from that empathy-killing abyss, but combined with the way this movie treats women generically (shirking anxieties and/or sex objects) it leaves a bad taste — and isn’t novel enough to recommend sampling. (Luke Y. Thompson)

THE LEFT BETWEEN OCEANS

Tension and release is the driving principle of a tearjerker, where every good fortune is countered by something worse. As frustrating as it may be to see the same audience genre, it’s actually quite difficult for a director to make people cry en masse and genuinely feel things. Derek Cianfrance’s foreboding melodrama The Left Between Oceans follows a quiet lightskeeper (Michael Fassbender) whose family crest seems emblazoned with misery after the end of the first World War, until he meets a woman (Alicia Vikander) who will marry him and join him on his own private island. Then, of course, the results of this isolationism are also catastrophically sad. But for all the tragedy descending upon the characters of this film, it’s difficult to muster adequate tears — not because the acting is lackluster (it’s incredible, actually), but because the on-screen weight of melancholy is so restless that it’s near impossible to refill the tear reserves. Cianfrance may be the best actor’s director working in the business today. His heartbreakingly relationship drama Blue Valentine (2010) is unrivaled in its realism, complexity and compassion. In this film, the trifecta of Fassbender, Vikander and Rachel Weisz could themselves sweep the acting categories at the Oscars. The context and substance of this story are heart-wrenching, but Cianfrance sometimes relies too heavily on our “mirror” worms — watching people cry continuously for two hours becomes more numbing (or grating) than moving. And the characters become frustrating aspects of a greater whole. Toward the end, I found myself begging for their story to end, for just one lengthy scene where no women had wet eyes to round it all out. (April Wolfe)

SKIPTRACE

Action hero Jackie Chan rises above uninspired sex jokes and a weak co-star in martial arts/road movie hybrid Skiptrace, a Midnight Run–style buddy comedy that showcases Chan to Jackson-like Johnny Knoxville. As nonexistent Hong Kong police officer Bennie, Chan drags bawdy con man (Knoxville) across Mongolia to testify against elusive crime boss Victor (Winston Chao). Chan also carries an uncharacteristically stiff Knoxville, who seems to be playing a high school class clown, particularly when Bennie, while cuddling with Knoxville to stay warm, tells his reluctant partner to stop whining about being the little spoon. Better still: Director Renny Harlin (Cliffhanger, The Legend of Hercules) brings out the best in Chan during modestly scaled action set pieces. Chan may not be as limber as he was in the ’80s, when he actually broke his back and suffered brain damage while performing his breathtaking stunts. But he still has his signature sense of humor, as in the Buster Keaton–worthy chase scene that calls upon him to jump across a group of collapsing still houses as they topple like dominos. Chan is so charming that he even lands a couple of misguided jokes (three words: drunken Adele cover). Who else could earn a chuckle by perorally explaining “size D” after brasson vulginess (Danny McBride) makes out with a lady leader (Carter Jenkins), an aspiring poet who conceives his greatest fear in a journal entry to his dead dad: “Once you’ve fallen in love, the falling-in-love part is over.” Schwartz’s tears are as inarticulate as possible as they chatter on about topics like tight vaginas and systemic sexism. Pseudo-soulful introvert Aiden (Michael Grant) makes no sense when his evidence for why he and his BFFs will inevitably reunite has something to do with the idea that typewriter-wielding monkeys would eventually reproduce Hamlet. And don’t expect major insights from thriller (Taylor Schilling) or the other character’s (Emily Bett Schiffrin) diaries. However, along the way, there’s an entirely un- nerving and essential likability. That changes to-
Jean-Claude Van Damme never appeared in any of the official sequels to Kickboxer, but he’s back for the remake, albeit in the mentor role of an incongruously Belgian Muay Thai master living in Thailand. Still in fantastic shape and sporting a goofy hat and sunglasses, he’s arguably a better (though not bigger) movie star now than he was in 1989. Unfortunately, he’s not the lead: Taking over JVD’s role as aggrieved protagonist Kurt Sloane is an athleticism gifted charisma void named Alain Moussi, who, like previous Van Damme pal Scott Adkins, seems to lack even the confidence to be a good-bad actor. Maybe it’s enough that he can do awesome flips.

Directed, oddly enough, by Blue Crush’s John Stockwell, this is smartly doesn’t try to escalate the material to bigger and better status, keeping things small, scrappy and relying on the fighters to be the best special effects. For larger action scenes, Stockwell resorts to that annoying stutter-vision effect seen in Captain America: Civil War and the recent Fast & Furious flicks, which usually is used to cover for slow real-world choreography. Thanks to the casting of experienced combat athletes such as Georges St-Pierre and Dave Bautista, however, the one-on-one battles still provide the impact you’d hope for. (Bautista’s Tong Po doesn’t look especially Thai ... but the original film’s villain was played by Moroccan-Belgian Michel Qissi, making the half-Filipino wrestler actually more Asian.)

A semi-sequel with Van Damme as an older Sloane (despite his off-camera death in part two) might have been preferable, but it’s probably for the best that he doesn’t risk hurting himself too badly. Maybe, like his onscreen mentor, Moussi can pick up the acting basics later. –Luke Y. Thompson

KICKBOXER: VENGEANCE | Directed by John Stockwell
Written by Dimitri Logothetis and Jim McGrath
RLJ Entertainment | Music Hall, AMC Rolling Hills

Jean-Claude Van Damme returns in
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The Secret Life of Pets Fri-Wed, 7, 9:30, 11:30 p.m.

The Secret Life of Pets Fri-Wed, 7, 9:30, 11:30 p.m.
and Jack (Keegan-Michael Key), who play lovers within the group. Cocksure Jack and uncertain Sam get invited to audition for a venerable SNL-like TV show, and Birbiglia’s plot from there smartly charts the fallout: Is Jack wrong to violate the group’s egalitarian ethos by asking for his own corner at the stand-up show? Are the other Commune members wrong to hold a grudge? Sam, meanwhile, faces down anxiety of the sort that’s usually played for sad laughs in indie comedies. In the end, when Sam’s start to piece herself together, and to make peace with being broke but creative, Jacobs is giving the richest, griftiest performance of her career, laying bare the character’s instrument. The boy’s father, Hanzo, we learn, was a legendary warrior who fell in love with Kubo’s mother, the daughter of the ruthless Moon King. Mom fled to protect her own son from her own violent family, and as long as the boy doesn’t venture out at night they’re safe. Well, guess what the kid goes and does. Most of Kubo follows the boy on a quest to retrieve Hanzo’s mythical armor. He’s accompanied by the stern Monkey (voiced by Charlize Theron), a wood carving come to life, and Beetle (Matthew McConaughey), a former samurai who’s been turned into a Gusto Monster by the devil. Despite the funny animals, there’s a unity of style and scale to everything Kaida does — far more so than with the films of Pixar, which for all their elegance slip into extended, indulgent comic bits or wild, slapstick climaxes. Laika is the great formalist of the mainstream animation world. (Alan Scherstuhl)

HELL OR HIGH WATER

HELL or High Water sees a Scottish director making a down-home movie about cars, guns, brothers, banks and twist-off beers. As he has in previous films, David Mackenzie applies his serene outsider’s perspective to new territory, namely the open range, empty streets and deserted diners of small-town Texas. The screenplay, by Taylor Sheridan (Sicario), examines two sets of determined men: Toby and Tanner Howard (Chris Pine and Ben Foster), dirt-poor brothers driven to a desperate spree of bank robberies by the impending threat of foreclosure; and Texas Rangers Marcus Hamilton and Alberto Parker (Jeff Bridges and Gil Birmingham), the veteran law enforcers assigned to the case. But Mackenzie and Sheridan (who grew up in West Texas and has an ex-U.S. marshal for an uncle) are far more interested in exploring the men’s off-the-clock behavior, suffusing the plight of both pairs with a melancholy, hell or High Water’s deliberate pacing gives it the feel of a heist story with its feet stuck in mud — and that’s a good thing. When the movie just sits with the characters on front porches or in backyards, Mackenzie’s generous, hands-off approach with his actors — most of the conversation scenes play out in long takes with minimal camera movement — yields poignant rewards. But every time we can’t negate the sorrow motivating most of the character’s behavior. Early in the movie, Toby worries about the prospect of their getting caught, only to have Tanner cut him down, as if the thought were meaningless. “I never met anybody who got away with anything, ever,” he says. (Danny King)

KUBO AND THE TWO STRINGS

The stop-motion studio Laika has perfected, over the past decade or so, its own style of aesthetically acute storytelling: I don’t remember much about the plot of Coraline (2009), but I’ll never forget its terrifying half-human, half-spider villain, the Other Mother. Kubo and the Two Strings isn’t as nightmare-inducing as that, but it’s made by people who understand that the border between classic children’s stories and horror lies deeper in the neighborhood of horror than we might always assume. Young Kubo (voiced by Art Parkinson) lives with his haunted mother on a jagged cliff overlooking a Japanese fishing village. Every day, he goes into town and animates origami soldiers and monsters with the power of his shimen—a three-stringed, lute-like instrument. The boy’s father, Hanzo, we learn, was a legendary warrior who fell in love with Kubo’s mother, the daughter of the ruthless Moon King. Mom fled to protect her own son from her own violent family, and as long as the boy doesn’t venture out at night they’re safe. Well, guess what the kid goes and does. Most of Kubo follows the boy on a quest to retrieve Hanzo’s mythical armor. He’s accompanied by the stern Monkey (voiced by Charlize Theron), a wood carving come to life, and Beetle (Matthew McConaughey), a former samurai who’s been turned into a Gusto Monster by the devil. Despite the funny animals, there’s a unity of style and scale to everything Kaida does — far more so than with the films of Pixar, which for all their elegance slip into extended, indulgent comic bits or wild, slapstick climaxes. Laika is the great formalist of the mainstream animation world. (Alan Scherstuhl)

LO AND BEHOLD, REVORIES OF THE CONNECTED WORLD

LO and Behold, Revories of the Connected World, his unsurprisingly wry, quizzical documentary survey on life inside and beside the virtual world, Werner Herzog stumps two brain researchers with a lyrical question in that instantly recognizable (and often parodied) German accent: “Does the internet dream of itself?”. An ever-adventurous and acutely observational storyteller who has cinematically explored live volcanoes, Antarctica and the menacing company of Klaus Kinski, Herzog is a highly self-aware creature. He seems to intend this question to be grandiose, absurd and sobering all at once. It might seem that 98 minutes are too little room for the characters to think through the virtual world has affected our lives, its partly true, but in this 10-chapter, thesis-less tale — from “The Early Days” to the “Future,” with many moralistic, philosophically and emotionally confronting steps in between — Herzog smartly takes a broad, bird’s-eye perspective of our early techno-evolution. Despite the fact that he’s so many gaps and dodgy edits that you might think the shots of him literally rubbing his own head, the after-hours sauna is a clandestine, extended, indulgent comic bits or wild, slapstick climaxes. Laika is the great formalist of the mainstream animation world. (Alan Scherstuhl)

SISTER CITIES

SISTER CITIES

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BLACK WOMEN IN MEDICINE

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9/10 TEMPLE OF CHAOS
9/11 THE WORLD HAS NO EYEDEA
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9/17 ROCK EN ESPANOL FEST
9/17 HIP HOP SHOWCASE #18
9/18 PINK LEMONADE
9/18 BAILALO BASSMENT
9/20 THE MOTH
9/21 LOUD & CLEAR
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SUN. SEPTEMBER 4
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9/17 ROCK EN ESPANOL FEST
9/17 HIP HOP SHOWCASE #18
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THE MOTH
STORIES TOLD

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THE MOTH
STORIES TOLD
THE HARD STUFF

Iranian-American DJ Lady Faith brings the furious sounds of hardstyle to the EDM masses

BY JOEL “DJ DEADLY BUDA” BEVACQUA

he lights on the DJ mixer glow a warm red and green, a visual representation of the nearly 100,000 watts of sonic power erupting out the other end of the signal chain. The speaker stacks tower higher than many city’s building codes allow at Electric Daisy Carnival’s Wasteland stage, and a rave rages in their blast radius.

Polished nails press a cue button and adjust the gain level. Slowly, Lady Faith raises the volume on the incoming track, blending it seamlessly with the one currently rocking the crowd. At just the right moment, she abruptly rips the previous channel to zero and jams the new channel into a DJ set, but for the N2 live act, it’s complicated process, and requires many hours of tweaking just the kick drum over and over again. When [I’m] creating one, my neighbors hate me.

“Deadmau5 said that creating a hardstyle kick was easy and then he went out to prove it,” she adds slyly. “The kick he created was so terrible, even he had to admit it was really difficult.”

“THE HARDER STYLES SPOKE TO ME IN WAYS OTHER GENRES NEVER COULD,” —LADY FAITH

Lady Faith’s uplifting, heart-pumping, euphoric spin on the hardstyle genre, which she will present this weekend as part of the annual Nocturnal Wonderland festival in San Bernardino, has gained her fans worldwide. Whether measured by Tube views, she is hands-down America’s most successful hardstyle DJ.

Her journey into dance music began in her early teens when her family, after much deliberation, moved to Los Angeles from Tehran, Iran. Faith prefers not to talk much in the press about this chapter in her life, to avoid complications for her family, saying simply that there were “many reasons” for the relocation. “Some related to me and my inability to follow the cultural norms, and others related to my other family members and their dreams and aspirations.” (For similar reasons, she prefers not to divulge her real name.)

To celebrate her new ability to party without running afoul of Tehran’s infamous “morality police”— undercover agents who patrol the city looking for dress and behavior inconsistent with conservative Islam, particularly women out in public without their hijab — Faith ventured to a downtown L.A. warehouse party not long after the move and found herself dancing to two influential female DJs who played that night, Lisa Lashes and Anne Savage. For her, the night was a revelation.

“The music spoke to me in ways I could never have imagined,” she remembers. “Beyond the music, I really envied Lisa and Anne for their ability to express themselves onstage and basically control the flow of the sounds that so many fans were enjoying.”

Inspired by what she had seen, Faith soon took to the decks herself. “Being a DJ was not something I thought could ever happen to me. But, because of the hard work of all of the female DJs that preceded me, it gave me the confidence to believe in myself enough to take the plunge.”

At first she spun trance, “but it just never seemed to be aggressive and rebellious enough for me.” Instead, she found herself drawn increasingly to the precursors of hardstyle, hard house and hard trance. “The harder styles were less developed back then, but they were still very powerful and they spoke to me in ways other genres never could,” Faith says. “It allowed me to get my rage out in a more controlled setting.”

The need to “get my rage out” might be why the Los Angeles dance-music scene so warmly embraced Lady Faith. Like many in L.A., she is a transplant who has reinvented herself, an escapee from a place where she never quite fit in. Though her life now has its glamour and shine, especially as her international profile has risen, underneath there’s that hardness anyone develops who feels like an outsider in their place of birth. Even though she’s proud of her Iranian heritage, she hasn’t forgotten that feeling.

So it probably didn’t surprise many of her fans last March at Insomniac’s Basscon: Wasteland hard dance festival when Lady Faith was revealed to be one-half of Notorious N2, a mysterious act that had found its way onto the lineup with a much heavier, darker sound than Faith’s previous take on hardstyle. She and her N2 partner, Dutch DJ The Pitcher, performed a set of all-original, pummeling music woven into a storyline loosely inspired by Bonnie and Clyde. A Notorious Two show, Faith says, “requires so much work, because it is a flowing set where each song interacts with the others, kind of like Pink Floyd’s The Wall. It’s always nice when you can fit a few songs from your talented colleagues into a DJ set, but for the N2 live act, it’s all on us. I cannot tell you how proud I am of this achievement, and this is just the beginning.”

That night at Basscon, the floor of the Hollywood Palladium buckled as the hardstyle faithful (pun intended) stomped with reckless abandon, as Lady Faith communed with her fans. After the set, she stuck around to accept hugs and the colorful bracelets called “kandi” from the crowd, as she always does; she has a massive collection of kandi at home from years of such fan interactions. “My fans, they taught me that I am not alone,” she says. “They have shown me that it is possible to have a higher purpose in this world. I have dedicated almost a decade of my life to making fans happy, and I would not give it up for the world. I feel like I belong, and that is the greatest gift of all.”

NOCTURNAL WONDERLAND
San Manuel Amphitheater | 2575 Glen Helen Pkwy., San Bernardino | Fri.-Sun., Sept. 2-4, 4 p.m.-2 a.m. | 18+ | $114 daily admission; $284 three-day pass | nocturnalwonderland.com
For a pre-adolescent at the dawn of the ‘90s, *House Party* doubled as a beginner’s guide to hip-hop. Before its release, most cinematic depictions of the genre were cash-ins, eager to capitalize on its swiftly rising stature in urban youth culture. It’s slightly reductive to say that *House Party* changed everything — that honor goes to the early work of Spike Lee — but the film’s genius lay in its accessibility, the charismatic performances of its young stars (Kid ’n Play, Martin Lawrence, Tisha Campbell), a highly quotable script and the center stage it offered to the music.

If Lee demonstrated the incendiary power of hip-hop, his longtime friend, *House Party* director Reginald Hudlin, captured how much fun it could be. The dances, the freestyles, the high-top fades. Made for just $2.5 million, *House Party* grossed more than $26 million in theaters and remains one of the best hip-hop films in history.

“Most prior hip-hop movies had been made to exploit it — that honor goes to the early work of Spike Lee — but the film’s genius lay in its accessibility, the charismatic performances of its young stars (Kid ’n Play, Martin Lawrence, Tisha Campbell), a highly quotable script and the center stage it offered to the music.”

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For his latest production, he spearheaded “The Academy Celebrates the Black Movie Soundtrack II” on Aug. 30 at the Hollywood Bowl. The show’s stacked bill features Kenneth “Babyface” Edmonds, Lalah Hathaway, Gladys Knight, Charlie Wilson, Common, the surviving members of Earth, Wind & Fire and Hudlin’s longtime musical collaborator, Marcus Miller. And, of course, you can’t overlook Full Force, the Brooklyn R&B group who played *House Party*’s villains.

“This is my dream,” Hudlin says. “I wanted all these great black scores … a chronological survey from the great jazz of the ‘40s to the ‘70s black exploitation scores, the rock and soul of the ‘80s, up through today’s hip-hop. To do that in one night was the best show I could imagine.”

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at passionweiss.com.
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VINYL IS MY ESCAPE

I am in Los Angeles for a pit stop, approximately 53 hours in duration. I will be heading back to the airport and wheels up for New Zealand in about 25 hours.

I am one of those people who makes lists. I am often in situations where I have to get a lot done in a small amount of time, often on a less-than-desirable amount of sleep. So I make lists: what to do and what order to do it in.

European and U.K. adapters out of my cable bag, Australia/New Zealand and South Africa adapters in, etc. The pack is only a few folded garments away from being good to go.

When I am here for only several hours at a time, my priority is analog listening time. On the road, my primary sound source is digital, so when I am home I do my best to push as much vinyl and cassette tape through my brain before I return to the cold, music-free environment of digital information.

Yesterday, upon staggering into my office to transfer computer files, I saw several LP mailers leaning crookedly against the wall. Hopefully, the records on my L.A. hello-goodbye must-have list were contained therein. I set about carefully opening one after another. I had been looking forward to this.

I confess to my powerlessness to resist any vinyl color variation of a record released by Thee Oh Sees, Boris or Dinosaur Jr. There are several other bands that this also applies to; those are but three examples. I don’t feel at all bad about this but it does get to be a bit much. In a weak defense of my compulsion, I do listen to all of them.

2016 has been a great year for music, and it’s not anywhere near over. Thee Oh Sees’ new album, A Weird Exits, is a fantastic piece of work. This is a band that, in my opinion, has not released a record that isn’t worth repeated listening. To make it even better, Thee Oh Sees always have a few different color vinyl variations to keep us trainspotter types happy.

So far for this great, three-sided double-LP set, cut at 45 rpm for extraordinarily present sound, there are, hours the mass-produced black vinyl edition, the bloodshot eyeball version in a pressing of a mere 300, the murky web pressing of 1,700 and a transparent green version coming out of the U.K. in an edition of 975. I wouldn’t be surprised if there will be another variation released at some point. As soon as I find out, I will be there. It’s just another excuse to listen to the record again.

So far, I have been through the black and bloodshot versions. For the others, I will have another excuse to listen to the record again. As soon as I find out, I will be there. It’s just another excuse to listen to the record again.

There are, to my knowledge, three color variations of this three-LP set: 1,000 in light pink/dark pink, 1,000 in pink with purple splatter, and clear and pink color-in-color, which I can’t find press run information on.

Usually, when a band leaves songs unreleased, there is a reason. When occasionally you are allowed access to these tracks, you understand why the band left them off. But in the case of these nine extra tracks, Boris continue to confuse as much as amaze. They are fantastic. It’s the best reissue in a long time by any band anywhere, and as with any record on the Sargent House label, it’s excellently packaged.

Dinosaur Jr. have just released a new album called Give a Glimpse of What Yer Not. I’ve played it well over a dozen times and twice in the last 12 hours. If you like this band, run, do not walk to this one. Great from start to finish, with excellent playing from J, Lou and Murph.

The album has a few color variations: pre-order purple of 9,000, the Newbury Comics clear run of 500 and Amoeba Records’ blue of 596. To answer the question that isn’t burning a hole in your brain pan — yes, I got every single track because there is no way I can’t play them on my radio show.

I am not an escapist, but when your humanity currently toils, music sounds better than ever. I am unable to stop.

In the omnipresent dinness in which humanity currently toils, music sounds better than ever. I am not an escapist, but when your kung fu sucks, I leave the dojo, the village and the valley, to paraphrase a badly overdubbed martial arts film I saw years ago.

I was just at the airport in Brussels for the second time in the last several weeks. There are so many security personnel and guns to pass by before you even check in, you forget you’re at an airport in the first place. An all-time low.

I don’t have a bottle of vodka in the freezer. I’ve got vinyl.
Nocturnal Wonderland
@ SAN MANUEL AMPHITHEATER
Nocturnal Wonderland is Insomniac’s fairy tale–themed, end-of-summer celebration of dance music in all its forms. Friday sees the trance vibes of Above & Beyond, the organic electronics of Big Gigantic and the sly house machinations of Oliver Heldens, as well as flavorful bass bumps from JSTJR and future breaks from Wuki. Saturday hosts everything from the uplifting movements of Odesza to George FitzGerald’s smooth beats and Prolific’s welcome eardrum blasts. Sunday runs the gamut from the pop stylings of Chromeo to the hypnotic builds of Cristoph alongside the pleasing deep sounds of Hot Since 82. Plus the artist who should feel the most at home at this festival, both in name and in presence, Alison Wonderland. Also Saturday and Sunday, Sept. 3-4. —Lily Moayeri

The Kills, Autolux
@ FOX THEATRE POMONA
The past few years have been physically rought for The Kills. In 2013, guitarist Jamie Hince’s hand was seriously injured when a car door was slammed on it. He endured several operations and had to reinvent his playing style to adapt to the injury. In August, the duo canceled appearances in Europe after singer Alison Mosshart came down with pneumonia. She’s apparently recovered enough to start a new U.S. tour tonight in Pomona. When The Kills were last in town, at the Mayan in April, Hince’s chord patterns were as savagely aggressive as ever. Mosshart jerked like a puppet to Hince’s jagged rhythms, howling wraithlike on shadowy tunes from their new album, Ash & Ice, and only briefly coming up for air on the starkly pretty old ballad “Black Balloon.” Hazy L.A. dream-spinners Autolux open. Also at the Wiltern, Saturday, Sept. 3. —Falling James

Wyatt Blair
@ THE ECHO
The new record from Echo Park’s Wyatt Blair — the modest mastermind of Lollipop Records — is an extremely specific homage to 80s montag-rock. If there’s a scene in a movie where someone straps on a headband, flexes their finger — homage to ‘80s montage-rock. If there’s pop Records — is an extremely specific Blair — the modest mastermind of Loli-}

South L.A. PowerFest
@ MARTIN LUTHER KING JR. PARK
Now in its fifth year, PowerFest is a free “celebration of community empowerment” hosted by South L.A. improve-ment nonprofit Community Coalition. This year’s headliner is neo-soul maver-ick Bilal, whose latest album, 2015’s In Another Life, was his most adventurous excursion into jazzy, spaced-out grooves yet. The stellar lineup also includes a DJ set by Top Dawg Entertainment engineer MixedByAli, a solo performance by The Internet’s bassist Patrick Paige II, Beat Junkies turntablist Mr. Choc, Latin-funk maestros Jungle Fire and beat-scene luminary Ras G. The family-friendly day-time event also features food trucks, art installations, health resources and voter education and registration services. Leimert Park mainstay Jimetta Rose, who just released an excellent album of her own, The Light Bearer, hosts the festivities. —Andy Hermann

Flamin’ Groovies, The Pandoras, The Loons
@ THE BOOTLEG
Flamin’ Groovies’ coolly driving new Burger Records single, “Crazy Macy,” is the latest release in a 50-year career of reviving the spirit of early, straight-ahead rock & roll. The San Francisco band were a power-pop force before the genre even had a name, and they were prescient enough to invite the then-unknown Ramones along on landmark tours of England and California in the mid-’70s. While the current lineup doesn’t include founding guitarist Roy Loney, it does feature longtime members Cyril Jordan, George Alexander and Chris Wilson. Although the late spitfire Paula Pierce was the heart and soul of The Pandoras, this new reunion of surviving members nonetheless works because replacement singer Kim Shattuck (The Muffs) has a similarly feral vocal attack. San Diego’s Loons also are retro-minded yet energetic garage-rock true believers. —Falling James

Backyard Bash with Buckcherry, Iron Butterfly
@ RAINBOW BAR & GRILL
Kudos to the Rainbow for assembling a bill spanning so many eras and interpretations of SoCal hard rock for its second annual Backyard Bash. Anaheim’s Buckcherry have deftly parlayed studied rock & roll swagger and a world-class frontman into a 20-year career, including one of the genre’s great comebacks in 2005. Recently reactivated San Diegan psych-rockers Iron Butterfly claim to have sold more than 30 million copies of their 1968 album In-A-Gadda-Da-Vida. Better known abroad, veteran Cypress thrashers Hirax’s punk-fueled, pointy-guitar metal will be a welcome adrenaline shot, while self-described “rock star training academy” London — famed mostly for its alumni, including members of Mötley Crüe and Guns N’ Roses — ably personify Hollywood’s hair-metal heyday. Also from Hollywood, relative upstarts All Hail the Yeti pull it all together, with metalcore, stoner and ‘80s rawk influences. —Paul Rogers
Sex Stains
@THE ECHO
Allison Wolfe has had a long career in musical subversion and political activism. She’s published her own influential feminist zine (*Girl Germs*), helped organize the original Ladyfest concerts and fronted several riot-grrl bands (Bratmobile, Cold Cold Hearts, Partyline). Now based in L.A., Wolfe leads the group Cool Moms, but she’s just one of several strong creative personalities in Sex Stains. On the quintet’s self-titled debut album, Wolfe exchanges lead vocals with choreographer Mecca Vazie Andrews. “Don’t Hate Me ’Cuz I’m Beautiful” is a sarcastic, minutelong punk blast, but “Land of LA LA” sounds more like The Slits, as bassist Pachy Garcia (Prettiest Eyes) and drummer David Orlando (ex-Warpaint) lay down a rubbery dub groove that’s chopped up by former Cody Chesnutt guitarist Sharif Dumani’s funky accents.
—Falling James

Jurassic Shark
@THE BOOTLEG
Daniel Fowler isn’t the first singer to stitch his heart on his sleeve and find himself in yearning wonderment about the mysteries of a new romance. He describes Jurassic Shark’s music as “lovesick plank-punk” and “post-casual bedroom rock,” but the Monrovia quartet aren’t a generic punk or indie band. On the *Blue School* EP, “Carver” and “Stepped Out” start with watery tendrils of Fowler’s and Skip’s guitars set against Maximo Huete’s buoyantly rolling bass lines. Fowler initially tries to survey his life with muted reserve, but inevitably the guitars get faster and louder, the bass becomes tangled in the exhilarating rush of Jonathan Hastings’ drums, and the singer can’t resist getting caught up in the excitement and pouring his heart out all over again.
—Falling James

Nery Kim Group
@BLUEWHALE
Nery Kim is an alumnus of both the CalArts and Berklee music schools, so you’d assume the Korean-born keyboardist-composer has an ace set of playing chops. That she does, but she’s also an example of the recent batch of music-school grads who’ve not only learned how to be great technicians but also approach their art with a fresh set of ears unhindered by the jazz and “serious music” rulebooks.
—Falling James

Ohio Players
@SANTA MONICA PIER
Ohio Players were one of the most distinctive funk bands of the 1970s. Their kinky album covers featuring models Pat Evans and Ester Cordet were provocative and sensual. More important, the band was tight, especially on the epochal 1974 single “Fire,” which layered the ecstatic grunting and groaning of multiple vocalists within a weave of snappy horns and an insidiously wicked riff. (Search YouTube for an insanely psychedelic, nine-minute live extrapolation on *The Midnight Special* in 1975.) The ever-evolving group, which began in 1959 in Dayton, Ohio, stirred up more notoriety when an unfounded rumor spread that a scream heard in the background of the 1975 single “Love Rollercoaster” was the sound of somebody being murdered in the recording studio. It should be a meta–thrill ride when “Love Rollercoaster” unwinds by the pier’s roller coaster.
—Artemis Thomas-Hansard
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IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.


TINHORN FLATS SALON & GRILL: 1724 N. Highfill Ave., L.A. Tina Michelle & The Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

DANCE CLUBS
THE AIRLINER: 2419 N. Broadway, L.A. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

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THE KILLS:
1455 Sunset Blvd., L.A. Super Soul Sundays, 21 & over, free. Motown on Mondays, 9 p.m., free.

DANNY DEAN:
BAD COMPANY:
909-880-6500. See Music Pick.

KRISS ORLOWSKI:

THE KILLS:

THE KILLS:
9 p.m., free. Grand Union, 1301 Fifth St., Santa Monica. Seductive

THE VISIONS:

THE WAILERS:
475 Gin Ling Way, L.A. DJ Joey Altruda’s Shanghai Noir, Wednesdays, 9 p.m., free. Moist Mondays, 9 p.m., TBA.

THE WAILERS:
9 p.m., free. Be Kind & Rewind L.A., first Tuesday

THE WAILERS:

THE WAILERS:
San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

THE WAILERS:
10 p.m., $20-$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

THE WAILERS:
San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

THE WAILERS:
9 p.m., $15-$25 (See Music Pick).

THE WAILERS:

THE WAILERS:
7:30 p.m., $95. The Workstation, 3529 4th St., L.A., 323-665-5857. B.F.D., Thursdays, 10-1 a.m., free.

THE WAILERS:

THE WAILERS:

THE WAILERS:
7:30 p.m., $44-$64. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

THE WAILERS:

THE WAILERS:
7:30 p.m., $45-$95. The Greek Theatre, 2700 N. Vermont Ave., L.A., 323-665-5857.

THE WAILERS:
10 p.m., $20-$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

THE WAILERS:

THE WAILERS:
Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

THE WAILERS:

THE WAILERS:
7:30 p.m., $20-$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

THE WAILERS:
2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

THE WAILERS:

THE WAILERS:
With Dru Hill, Ginuwine, K-Ci & JoJo, Tank, 7:30 p.m., TBA. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

THE WAILERS:
San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

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THE WAILERS:
San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.
THE ZOMBIES: 6 p.m., $20-$78. Libbey Bowl, 210 S. Signal St., Ojai, 805-646-3117.

MONDAY, SEPT. 5

THE ISLEY BROTHERS, THE O’JAYS: 7:30 p.m. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

WORK DRUGS: With Satyricon, 9 p.m., $12. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

TUESDAY, SEPT. 6

BAYSIDE: With The Menzingers, Sorority Noise, 7:30 p.m., $23. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

MONDAY, SEPT. 5


THURSDAY, SEPT. 8


GO OHIO PLAYERS: With Holy Ghost, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica, 310-458-8900. See Music Pick.


SPACIOUS: 7:30 p.m., $25. The Regent Theater, 448 S. Main St., L.A., 323-655-7679.

WEDNESDAY, SEPT. 7


PACIFIC SYMPHONY: Carl St. Clair leads a mariachi-style program that presents composer-librettist Cindy Shapiro and cho-reographer Janet Roston’s dance-infused production, based on the life of writer Anais Nin, Aug. 27-Sept. 18, Fridays-Sundays, 8 p.m., $15-$30. Greenway Court Theatre, 544 N. Fairfax Ave., L.A., 323-655-7679.


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If you made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant with your credit card or debit card at any time during the period January 18, 2012 to March 15, 2013, a proposed class action settlement may affect your rights and you may be entitled to benefits.

What’s This About and Who’s Included?
A class action lawsuit has been filed against JS Dreams, Inc., BCC Calabasas, Inc., which are both referred to as the Defendants. The lawsuit alleges that the Defendants willfully violated a federal law by printing credit card and debit card expiration dates on receipts provided to customers at the Johnny Rockets Calabasas Restaurant. The law the Defendants are alleged to have violated is the Fair and Accurate Credit Transactions Act (“FACTA”).

What is a Class Action?
In a class action, one or more people called Class Representatives sue on behalf of a group of people (referred to as the Class) who have similar claims. One court resolves the issues for all of the people who are a part of the Class (referred to as Class Members), except for those people who exclude themselves from the Class.

Am I a Class Member?
You are a Class Member if you are an individual who made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant (located at 4799 Commons Way, Suite J, Calabasas, California 91302) with your personal credit card or debit card at any time during January 18, 2012 to March 15, 2013.

What Is Being Sought By This Lawsuit?
The lawsuit seeks to recover statutory damages in the range of $100-$1,000 for each electronically printed customer receipt provided to Class Members on which receipt their credit card or debit card expiration date was printed. The lawsuit also seeks other remedies such as attorneys’ fees and costs. The Court has not yet decided in favor of either the Class or Defendants, although default has been entered against Cristcat Calabasas, Inc. and the Defendants have both filed for bankruptcy.

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In a class action, one or more people called Class Representatives sue on behalf of a group of people (referred to as the Class) who have similar claims. One court resolves the issues for all of the people who are a part of the Class (referred to as Class Members), except for those people who exclude themselves from the Class.

Am I a Class Member?
You are a Class Member if you are an individual who made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant (located at 4799 Commons Way, Suite J, Calabasas, California 91302) with your personal credit card or debit card at any time during January 18, 2012 to March 15, 2013.

What Is Being Sought By This Lawsuit?
The lawsuit seeks to recover statutory damages in the range of $100-$1,000 for each electronically printed customer receipt provided to Class Members on which receipt their credit card or debit card expiration date was printed. The lawsuit also seeks other remedies such as attorneys’ fees and costs. The Court has not yet decided in favor of either the Class or Defendants, although default has been entered against Cristcat Calabasas, Inc. and the Defendants have both filed for bankruptcy.

Why Am I Receiving This Notice?
If you made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant with your credit card or debit card at any time during the period January 18, 2012 to March 15, 2013, a proposed class action settlement may affect your rights and you may be entitled to benefits.

What’s This About and Who’s Included?
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. V520210
Superior Court of California County of Los Angeles
Superior Court of California Superior Court
12720 Norwalk Blvd.
Norwalk, CA 90650
Filed 9/27/16 - In the matter of petitioner Albert Bugoff. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Albert Bugoff to Albert Buegoff. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Albert Bugoff to Albert Buegoff and Ramona Maloyev from Kamona Maloyev-Bugoff. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, a week for four successive weeks prior to the date set for hearing of said petition. Set to publish 9/15/16, 9/18/16, 9/25/16, 9/29/16. Dated: August 29th, 2016.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 5620390
Superior Court of California County of Los Angeles
Superior Court of California Superior Court
12720 Norwalk Blvd.
Norwalk, CA 90650
Filed 9/27/16 - In the matter of petitioner Frenkel. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Frenkel to Frenk. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Frenkel to Frenk and David Frenkel to David Drovna Frenk. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Drovna Frenk to Albert Buegoff. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 12720 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and it appearing from said petition that said petitioner desires to have his/her name changed from: Drovna Frenk to Albert Buegoff and Ramona Maloyev from Kamona Maloyev-Bugoff. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, a week for four successive weeks prior to the date set for hearing of said petition. Set to publish 9/15/16, 9/18/16, 9/25/16, 9/29/16. Dated: August 29th, 2016.
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