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BY ANDY HERMANN



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MUSIC EDITOR Andy Hermann

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COPY CHIEF Lisa Horowitz

SOCIAL MEDIA EDITOR Kristen Lepore

STAFF WRITERS Hillel Aron, Jason McGahan, Dennis Romero

FILM CRITIC April Wolfe

RESTAURANT CRITIC Besha Rodell

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COLUMNISTS Henry Rollins, Jeff Weiss

CONTRIBUTING WRITERS James Bartlett, Sarah Bennett,

David Chan, Josh Chesler, Bilge Ebir, Hayley Fox, Kenji Fukushima,

Alex Halperin, Ernest Hardy, Chris Kissel, Deborah Klugman,

Jessica Langlois, Lina Lecaro, Chelsea Lowe, Jenny Lower,

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Catherine Wagley, Matt Wake, Clarissa Wei,

Chuck Wilson, Catherine Womack

CALENDAR WRITERS Siran Babayan, David Cotner, Mindy Farabee,

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

Tanja M. Laden, Lily Moayeri, Shana Nys Dambrot, John Payne, Jason

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

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MULTIMEDIA DESIGNER Garry Santos

PHOTOGRAPHERS Ed Carrasco, Jared Cowan, Brian Feinzimer,

Anne M. Fishbein, Star Foreman, Danny Liao, Shane Lopes, Ernie

Manrique, Miles Najera, Timothy Norris, Ryan Orange, Ted Soqui,

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**CONTENTS //****NEWS...6**

Los Angeles County agrees to pay \$1 million after a deputy fired as many as 14 shots at an unarmed suspect.

BY JASON MCGAHAN

**EAT & DRINK...19**

Hollywood needs George Abou-Daoud's Farida, but Farida needs to be a little bit better.

BY BESHA RODELL.

**GO LA...24**

A Marilyn Monroe-themed pool party, a tribute to Johnny Ramone, the return of Politicon and more fun stuff to do and see in L.A. this week.

**CULTURE...27**

Jay Ellis, aka Lawrence from Issa Rae's HBO hit *Insecure*, is a real live dream guy. BY CATHERINE WOMACK. In STAGE, a drag satire skewers Emma Stone's one-woman show in *La La Land*.

**FILM...29**

APRIL WOLFE reviews charmingly dark comedy *Frigsby Bear*, and DANIEL FELSENTAL reviews



*Menashe*, plus ALAN SCHERSTUHL on *An Inconvenient Sequel*, and other movies OPENING THIS WEEK, and YOUR WEEKLY MOVIE TO-DO LIST.

**MUSIC...35**

JEFF WEISS talks to Blu and Exile about their 10-year-old indie hip-hop classic, *Below the Heavens*, and HENRY ROLLINS takes a bite out of the Russian "nothing burger." Plus: listings for ROCK & POP, JAZZ & CLASSICAL and more.

**ADVERTISING**

CLASSIFIED...49

EMPLOYMENT...50

REAL ESTATE/

RENTALS...50

BULLETIN BOARD...51

ON THE COVER:  
PHOTOGRAPHY BY DANNY LIAO

**GARY RICHARDS DOES IT THE HARD WAY ... 9**

The founder and CEO of HARD Events is known for staging wild music festivals — but critics say he hasn't done enough to keep them safe.

BY ANDY HERMANN.

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**THE DISTRICT**







Estela Rodríguez's son Edwin was shot by sheriff's deputies in East L.A.

PHOTO BY DANNY LIAO

News //

# AN ORDER TO KILL?

County offers to settle wrongful-death case after a court filing alleges that a sheriff's deputy fired as many as 14 shots at unarmed suspect

BY JASON MCGAHAN

**L**os Angeles County has agreed to pay a \$1 million settlement to the family of Edwin Rodríguez, who was killed by L.A. Sheriff's Department deputies in East L.A., according to Jorge González, attorney for the Rodríguez family.

"Now it puts the onus on the District Attorney's Office to prosecute," he says.

The settlement, which must be approved by the county Board of Supervisors, came days after a court filing alleged that deputies fired numerous shots at close range at a suspect who lay unarmed, face down and wounded.

In October *L.A. Weekly* published a cover story about the killing of 24-year-old Rodríguez. Filed on July 10 in L.A. District Court, the motion reveals new details about the case and alleges that one of the deputies, Andrew Alatorre, fired as many as 14 shots at Rodríguez.

According to González, the new details in the court filing were taken from the depositions of seven deputies and a sergeant who were present at the scene at the time of the shooting.

Attorneys for the county and the two

deputies named in the lawsuit did not immediately respond to requests for comment. Greg Risling, a spokesman for County District Attorney Jackie Lacey's Office, says the 17-month-old shooting is still under review.

Rodríguez was killed during a traffic stop in the early morning of Feb. 14, 2016. According to a statement from the Sheriff's Department after the shooting, deputies initially observed the van in which Rodríguez was a passenger parked in a supermarket lot near a stripped vehicle. The lot was known to deputies as a place where stolen cars are abandoned, and the car was later found to have been stolen.

At the time of Rodríguez's death, he had a 3-year-old son and was living with his long-term girlfriend and helping to raise her 6-year-old daughter, according to his mother, Estela Rodríguez.

Rodríguez worked until 2 a.m. that night at a convenience store near his parents' house in East L.A. After work, he hung out with a co-worker at the co-worker's apartment near the parking lot. Rodríguez was then getting a ride home from his friends, siblings Diane and Peter Martínez; none of them had anything to do with the car theft, and, according to the court motion, the deputies never saw anyone from the van near the stripped ve-

hicle. But when the van pulled out of the lot, the deputies followed and signaled for the driver to pull over at the southwest corner of Fetterly Avenue and Whittier Boulevard.

The wrongful-death lawsuit filed by Rodríguez's family alleges the two sheriff's

ONE DEPUTY FEARED RODRÍGUEZ WAS ARMED AND GOING TO SHOOT, AND SHE "EXHORTED" THE DEPUTIES TO FIRE, ACCORDING TO DEPUTIES' TESTIMONY CITED IN THE MOTION.

deputies approached the van with their guns drawn and ordered Diane Martínez, who was driving, and Rodríguez to step out of the van; Martínez complied but Rodríguez protested, arguing he wasn't driving and hadn't done anything wrong.

"Obviously he resisted, because my son knew his rights and they had no reason

to force him out," Estela Rodríguez told the *Weekly* in an interview last year. "The car wasn't stolen and they weren't doing anything wrong."

According to the motion, Deputy Sandy Galdamez radioed for backup, and Deputy Alatorre was one of six deputies and a sergeant with the East Los Angeles station who responded. When Alatorre, Galdamez and three or four additional deputies began forcibly removing Rodríguez from the van, a handgun fell from the passenger-seat area to the pavement, the motion states. One deputy secured the gun by placing his foot over it. Another deputy said he observed the gun in Rodríguez's waistband before it fell, but the motion later states that none of the deputies at the scene reported seeing a gun in Rodríguez's possession.

The struggle between the deputies and Rodríguez continued, and they moved with him as a group from the sidewalk in front of the van to the middle of the street. "During that struggle," the motion states, "several deputies were in close physical proximity to Edwin Rodríguez, were actively trying to control him by grabbing at his arms, and were striking and pummeling him repeatedly, causing him to raise his arms in self-defense to thwart the blows."

According to deputies' testimony cited in the motion, Galdamez feared Rodríguez was armed and going to shoot, and she "exhorted" the deputies to fire. She and Alatorre shot Rodríguez from a few feet away, and Rodríguez fell face-down in the street. Alatorre then approached and ordered Rodríguez in a loud voice to show his hands, and when Rodríguez did not respond, Alatorre fired as many as 14 shots, "emptying his magazine and reloading with a fully loaded magazine," the motion states.

In their depositions, Alatorre and the other deputies testified that Rodríguez's hands were tucked underneath his body and therefore were not visible at the time of the second volley of shots — a claim González says is refuted by photographs taken of the body at the scene that show Rodríguez's hands were outstretched above his head.

"In the second volley, Alatorre shot an unarmed person lying face-down on the ground already mortally wounded, which we call an execution," González says.

Rodríguez's autopsy found 17 gunshot wounds on his body, including 10 shots that entered in the back.

The lawsuit states that Galdamez fired four rounds and Alatorre 15. It also states the Sheriff's Department failed to conduct an internal affairs investigation to determine if the force used by the deputies was reasonable and within policy.

As the *Weekly* reported in October, Deputy Alatorre was a defendant in a separate wrongful-death lawsuit for the killing of Salvador Palencia during a suicide call at a Maywood duplex in 2014. According to that lawsuit, Palencia was holding a shiny, metal object he had taken from the kitchen sink, which Alatorre misidentified as a knife; the deputy fired, and investigators later found the object was a cake spatula.



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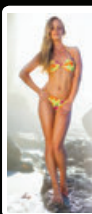
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THE FOUNDER AND CEO OF HARD EVENTS IS KNOWN FOR STAGING WILD MUSIC FESTIVALS — BUT CRITICS SAY HE HASN'T DONE ENOUGH TO KEEP THEM SAFE

# GARY RICHARDS DOES IT THE HARD WAY

BY ANDY HERMANN

**G**ary Richards thought he was having a heart attack. It was the opening seconds of 2008 and his HARD New Year's Eve dance party had devolved into chaos. Nothing had gone according to plan. A van parked in a fire lane had delayed the event's start. The festival was overbooked and short one stage, so he was scrambling to rearrange set times. The outdoor street party, in downtown L.A.'s Arts District, had a capacity of 10,000 but had sold only about 2,000 tickets. Another 2,000 or more had crashed the event, taking advantage of inadequate security.

"It was a shit show," remembers Richards' wife, Anne, who was working in the ticket booth with her stepmother while her brother and father attempted to wrangle the overwhelmed, six-person security team. "People were climbing over the fence. People were screaming at me: 'We didn't know this was outside! We want our money back!' I didn't know what to do. I was like, 'I just work here.'"

"It was insanity," Richards admits. The founder and CEO of HARD Events is now one of America's most successful festival producers — but on Dec. 31, 2007, he hadn't thrown an event in 15 years. "I had no idea what I was doing."

The final straw came at the stroke of midnight. It was to be the party's big reveal: After electroclash star Peaches did the countdown, French duo Justice would appear inside a giant cross to ring in 2008 with a set of dirty, distorted electro-house. There was just one problem: Someone had forgotten to put any DJ equipment in the cross.

When Peaches announced Justice, the Frenchmen wisely ducked out of sight. Richards found himself standing inside the cross alone, with more than 4,000 frustrated revelers staring up at him. That's when he lost it.

"My heart started beating so fucking fast, I thought I was gonna die," he remembers. "I couldn't even think about the mess that was happening. I had to just go sit down and breathe."

Once he got his pulse rate under control, he went to the ticket booth to find his wife. "I'm done," he told her. "Fuck this." This, his first party under the name HARD, had been his last-ditch effort to see if he could still make a living in the music business, and it had failed.

Just then, a friend ran up and grabbed his shoulder. "Do you see what's going on out there?" he said. "C'mere!"

Richards' face still lights up at the memory of what he saw next. "Justice was on the stage, the cross was going, and there were like 5,000 people crushing it, all in leather jackets." In what had moments ago been a disaster, he now saw his future. "I knew I had something really special," he says. "I just had to learn how to run the event better."

**By most measures**, HARD has been a raging success. Its flagship festival, HARD Summer, has grown from 10,000 attendees (in 2008, when it was held at the Shrine) to 146,000 last year at the Auto Club Speedway in Fontana. It has been instrumental in launching the careers of artists whose names are synonymous with EDM, including Skrillex, Steve Aoki, Deadmau5 and Dillon Francis, as well as in popularizing entire genres — electro-house, trap, G-house, future bass **(10)**



» 9) — that have broken down barriers between EDM, hip-hop, rock and pop music.

Richards' forward-thinking curatorial instincts have made him one of the industry's most respected promoters — and one of its most financially successful, especially since HARD was bought by Live Nation in 2012 for an undisclosed but undoubtedly ample sum.

"Gary managed to break boundaries," says Pedro "Busy P" Winter, the founder of Justice's French label, Ed Banger Records. He was a DJ on the lineup at that first HARD. "[He] knew that DJs will become festival headliners with the proper light and stage show."

But for Richards, the "run the event better" part of the equation has often been a struggle. HARD Summer, in particular, has been a nomadic festival with a checkered history, plagued by safety and security issues, sometimes with deadly results.

In HARD Summer's only year at the Forum, in 2009, authorities shut it down after some attendees began leaping from the venue's balcony seating to get onto the main floor,

revenue from these events is grotesque," one doctor told the *Times*.

After two HARD Summer attendees died at the Pomona Fairplex in 2015, the L.A. County Board of Supervisors passed a new mass-gathering ordinance based on recommendations from an "Electronic Music Festival Task Force," requiring a "threat assessment" for any event with more than 10,000 attendees. Since the ordinance was passed, no events featuring EDM have taken place at any county-owned venues.

The new ordinance "does not single out any individual promoters," according to L.A. County Supervisor Hilda Solis, in a written statement provided to *L.A. Weekly*. But any threat assessment for mass gatherings "considers a list of factors such as ... prior events held by

that his events can go off smoothly, safely and without a death toll.

**In his office at Live Nation's** Beverly Hills headquarters, Richards, looking skater-chic in a black hoodie and chunky glasses, adjusts the framed HARD posters that cover an interior wall. "These things are all ..." he mutters, trying to line up crooked corners. "Maybe we had like a little earthquake or something?"

At 46, he still has a shock of jet-black hair, and three decades in California haven't

size of the average hit of ecstasy. "So no matter how many millions of dollars we throw at it, somebody's going to put something into their body that we can't control. We're not gonna get every Tic Tac. It comes down to personal responsibility, and there's really not much more as a promoter that we can do."

"Gary goes out of his way to give us whatever resources we need to make it the safest possible event," says Dr. Jeff Grange, an emergency medicine specialist based at Loma Linda University Medical Center, who

serves as HARD's lead medical coordinator. "Unfortunately, there have been some overdoses with unfortunate outcomes. But the medical care has been there, for sure."

Even though he can sometimes sound exasperated with his attendees, Richards says he's "more charged up than ever" to continue producing HARD Summer, his annual Holy Ship! party cruise and other events. He was born on New Year's Eve and seems keenly aware that his birthdate is all too appropriate for a man who has made dance music his life's work.

"Not to sound corny or anything," he says, "but I feel like my calling in life is to give people a good time."

He's a child of the music business. His father, Barry "Reazar" Richards, worked in radio as a DJ and program director, first in the D.C. area, where Gary was born, and later in New Orleans, for "urban" station WAIL 105, spinning Rick James, The Gap Band and Teena Marie. Sometimes Barry would take Gary and his older brother Steve to promotional nights at the local clubs. "I remember when I was like 10 years old, watching my dad onstage," Richards says. "One of the contests they had was a 'Superfreak' contest, 'cause Rick James' 'Superfreak' was the hot record. And whatever girl got the freakiest, they won \$105."

The family moved to Los Angeles just as Gary was starting high school. He went to his first rave in 1990, while attending Cal State Northridge, and was instantly hooked. "It was called Nectar. I remember they gave you these little buttons that had a daisy on it." The next day, he went down to Street Sounds on Melrose and bought a stack of techno 12-inches: 808 State, Moby, Joey Beltram, The KLF. "I was like, 'OK, this is my thing.' My dad and my brother, they didn't get it. 'Cause they liked radio and songs. They thought I was losing my mind."

The first event he hosted, thrown with a couple of friends at a tiny nightclub (12 »



Richards, left, and his brother Steve, fourth from left, with Eazy-E, N.W.A manager Jerry Heller and Priority Records promo guy Phil Mataragas



PHOTO BY DANNY LIAO

Gary Richards, aka Destructo

which had reached capacity early. (Remarkably, no one was seriously injured.) Richards and then-partner Bill Silva were forced to issue full refunds to 18,000 attendees. "It was a seven-figure loss," Richards says.

Over the past three years, six HARD Summer attendees have died from drug overdoses, including three last year: a man and two women, all from "acute MDMA toxicity," according to the San Bernardino County coroner's office. MDMA is the chemical name for molly or ecstasy, a popular rave drug.

The deaths have prompted criticism aimed not just at HARD but at raves and electronic dance music events in general. In a scathing series of *L.A. Times* articles in 2015, several area ER doctors called for a ban on all raves, especially on government-owned property. (HARD Summer took place at three different state- and county-owned venues from 2010 to 2015.) "The idea of our local government working with the promoters and generating

the promoter" — and at this point, HARD Summer's track record is not good.

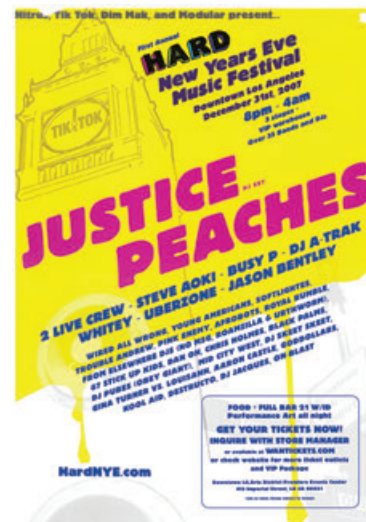
This year marks HARD Summer's 10th anniversary, and Richards has pulled out all the stops with a lineup that includes DJ Snake, Bassnectar, Migos, the Skrillex/Boys Noize collaboration Dog Blood and HARD's original headliners, Justice. To close out the festival, Snoop Dogg will do a one-time-only performance of *Doggystyle* in its entirety. (Despite often being described as a rave or EDM festival, HARD has always featured hip-hop, with past headliners including Odd Future, A\$AP Mob and Ice Cube.)

But stellar lineups alone may not be enough to ensure HARD's survival. With increased scrutiny from the media, health and safety officials, and his bosses at Live Nation, Richards — a veteran of the early L.A. rave scene, who still organizes and promotes his events with some of that old-school, renegade attitude — needs to prove

rubbed the sharp edges off his decidedly East Coast, no-bullshit demeanor. Even in his early days, throwing raves in warehouses, he was always the dealmaker, the businessman, "the hustler in the purple velvet cap," as rock journalist Legs McNeil described him in an infamous 1991 article about the early SoCal rave scene for *Details* magazine. (Later in the same article, Richards casually mentions throwing on his Armani suit before going to meet a prospective venue owner.)

"Most people who do what I do, I've always found — and the reason why dance music, I think, for so long was always so underground — was because everyone partied their brains out," Richards says matter-of-factly. "There were no business people."

He insists his festivals are safe and, when asked about the deaths associated with them, struggles to keep a tinge of frustration out of his voice. "At the end of the day, you're trying to keep out a Tic Tac," he says, referring to the



A flyer for HARD's first event, on New Year's Eve 2007



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>> 10 ) in Santa Monica, was a 6 a.m. after-hours called the Sermon. To promote it, “We dressed up like priests. We would go to the warehouse on Saturday night and be like, ‘Come to the Sermon.’ And people were like, ‘What’s with these guys?’”

They didn’t have a DJ, so Richards began spinning his collection of techno records, calling himself Destructo because “my goal was to play super heavy techno. Really noisy. It sounded like saws. To keep people awake.” He still DJs and produces under the name Destructo to this day.

Soon Richards and his crew were throwing their own warehouse parties, which they called Midnight Mass, to continue the priestly theme. Then they teamed up with another promoter, Stephen Hauptfuhr, aka Mr. Kool-Aid, to put on their first big rave. It would take place at a water park in Redondo Beach and be called Mickey’s Holy Water Adventure. Flyers were printed, sound systems rented, map points set. Then, less than a week before the party, a rival promoter sent the water park owner a copy of the flyer, which featured a zonked-out Mickey Mouse with a hit of acid on his tongue.

In his *Details* article, Legs McNeil chronicled what happened next. “You guys think you’re pulling the wool over my eyes!” the owner of Monsoon Lagoon fumed at Richards and his Midnight Mass partner, an old D.C. friend who called himself “Loveman.” “But I’m from the Twin Cities, Minnesota. We know what Mickey Mouse means in Minneapolis!!!”

Undeterred, Richards set out to find a new location — which, because of the party’s theme, had to be a water park. “I didn’t know Kool-Aid from Adam,” he says. “He went crazy on me. I was like, ‘Calm down. I’ll figure this out.’”

In a move that seemingly foreshadowed his first HARD party, Richards turned a near-disaster into a triumph. He found a bigger water park, Wild Rivers in Irvine, and shrewdly made its remoteness a selling point. “Kool-Aid was like, ‘Who the fuck’s gonna drive to Irvine? They’re gonna kill us!’ So I said, ‘Well, why don’t we have them get off like halfway, and we’ll give them gas to keep going?’”

Richards even hired a DJ to play at the gas station. The ploy was so successful that soon other promoters began advertising “virgin locations” far outside the city, with multiple map points that gave each rave the feeling of a treasure hunt. “That really opened the door to people driving far to go to a place,” Richards says. “Before, people would just go downtown to a warehouse.”

Richards and Hauptfuhr would collaborate on several other parties, including the first two Electric Daisy Carnivals, before Insomniac’s Pasquale Rotella began using the name in a move that’s still a source of tension (and, recently, litigation) between the rival promoters. But by the end of 1992, Richards was already getting burned out.

“I was getting sick of doing the events,” he says. “It was turning into a place for young kids to get wasted. It was turning into something else that I wasn’t interested in.”

An escape hatch appeared in the form of an unlikely attendee at his parties: Rick Rubin, then already famous as the co-founder of Def Jam Records and for his production work with such artists as Slayer, Run-D.M.C.

and Red Hot Chili Peppers. “Rick was like, ‘I wanna hire someone to do A&R and sign electronic artists. Do you know of anyone?’ And I was like, ‘I’ll do it.’”

“The early rave scene reminded me of the early days of hip-hop. Similar free energy,” Rubin says via email, explaining his inter-

of other rave promoters like Rotella, who called Richards’ farewell blowout “one of the demises of the scene” in Michaelangelo Matos’ 2015 book, *The Underground Is Massive: How Electronic Dance Music Conquered America*. It also featured Richards’ penchant for chaos: According to Haupt-

**“AT THE END OF THE DAY, YOU’RE TRYING TO KEEP OUT A TIC TAC,” RICHARDS SAYS, REFERRING TO THE SIZE OF THE AVERAGE HIT OF ECSTASY. “SO NO MATTER HOW MANY MILLIONS OF DOLLARS WE THROW AT IT, SOMEBODY’S GOING TO PUT SOMETHING INTO THEIR BODY THAT WE CAN’T CONTROL.”**



est in Richards’ parties and their eventual partnership. “I saw Gary’s love for the music and his understanding of the business.... His enthusiasm was infectious.”

Richards decided to go out with a bang. With help from some connections at Power 106 FM, where he had once interned, he was able to book Knott’s Berry Farm for a massive party on New Year’s Eve of 1992 — his 22nd birthday. In a move meant to irk his rival promoters, he called it Rave America. “Like, fuck you guys, it’s not underground anymore. The McDonald’s commercial has techno music on it now.”

Rave America was a success on both counts: It sold out the 18,000-capacity amusement park, and it got under the skin

fuhr, who helped organize the event, at least another 5,000 ravers crashed the party, at one point knocking down a barricade and storming the main entrance.

“It was huge; it was ridiculous,” says Hauptfuhr, who works today as a private chef and still occasionally DJs under the name Kool-Aid. “At the time it was the largest rave in America, by far.”

As Rubin’s “techno boy,” Richards signed a slew of dance-music acts, including Sven V&th, Messiah and Lords of Acid. But executive reshuffling at parent company Warner Bros. put the venture on ice after just a few years. “We were ahead of the curve on electronic dance music,” Rubin says.

Richards spent the next decade trying

to get the U.S. record industry to embrace electronic music — first at A&M, then at Interscope, then with a new company called Riffage that collapsed in the dot-com bubble and nearly took him down with it. Even before that, his efforts at A&M and Interscope often wound up in limbo. Everyone knew there was money to be made in dance music, and that Richards’ tastes were good. But no one quite seemed sure how to market this strange stuff that didn’t use conventional instruments, song structures or, oftentimes, even vocals.

“They were always like, ‘You got good ears,’” Richards remembers, “but sign some shit like your brother’s.”

His brother Steve, three years older, had also gone into the music business, doing A&R for Epic Records, then starting his own management company, No Name Music, in 1998. It was peak nu-metal and Steve’s roster was the envy of the industry: Slipknot, Hatebreed, Mudvayne. Then he was diagnosed with a brain tumor.

“I was just like, fuck the techno label,” says Richards, who was trying to rebuild his own 1500 Records after the Riffage.com debacle. “Fuck everything I’m doing. I’m gonna go and help my brother.”

For the next several years, “I was in metal hell or heaven or whatever you want to call it. We had like eight acts on Ozzfest.”

He met his wife, Anne, a model, in 2003; they were married the following year. Unfortunately, by then his brother had died. He was 36.

“It’s such a shame that Steve never saw what Gary’s become,” Anne says. “Because he was the older brother who was so hard on Gary. And Gary was the little brother who always sought his big brother’s approval.”

**On a Thursday night** at Sound, a Hollywood nightclub famous for its shark-shaped disco ball, Gary Richards steps into the DJ booth, brandishing a bottle of Don Julio tequila the size of a canoe paddle. He’s celebrating the release of his latest Destructo EP, *Renegade*, his deepest foray yet into G-house, which sounds like one of his HARD lineups distilled down into a single genre — electronic dance music with the vocals and attitude of hip-hop. The six-song EP features guest appearances by Too \$hort, Ty Dolla \$ign and Freddie Gibbs, among others. None of them are present tonight, but Richards’ frequent production collaborator Wax Motif is, and later jumps on the decks with him — as does Mija, the highly touted Skrillex protege.

It’s tempting to assume that any festival promoter who books himself at all his own events lacks the skills to succeed on his own merits. But at Sound, Richards is a deft hand at the mixer, nimbly segueing between his own tracks and other dirty, funky cuts that have the crowd bouncing. Throughout his career’s many twists and turns, he never stopped DJing, and it shows.

Boys Noize, a German DJ/producer whose label released Destructo’s first single, “Technology,” in 2012, specifically recalls one of the first times he heard Richards DJ, on Holy Ship! “He surprised me with an old-school techno set, playing all these rare, early-’90s rave records: Joey Beltram, Laurent Garnier, jacking’ stuff. I was like, ‘Man, you really know what’s up!’”

Richards tries to avoid using the HARD



name to ram Destructo's music down people's throats. He's never the headliner, just another name on the poster in one of the smaller fonts. But he's clearly aware that his dual status as both promoter and DJ makes him unique among major festival producers and, on some level, adds to HARD's mystique as a more "artist-driven" alternative to flashier competitors like Insomniac.

As both a booker and a DJ, he says, he's "always trying to find new and interesting music and continuing to keep it fresh. I think it has really kept me going and kept my head in the game all this time."

He's also not above using his role as a DJ at his own festival to have a little fun at Insomniac's expense. When Mija tweeted that she couldn't play HARD this year due to "rave/promoter politics," Richards responded by inviting her and anyone else "blocked from playing HARD Summer [to] come & jump on my set." While neither Richards nor Mija mentioned Insomniac specifically, the company is widely known to employ a radius clause that, since 2015, has prevented most artists booked at EDC Las Vegas from also playing HARD Summer. (Insomniac's founder, Pasquale Rotella, could not be reached for comment.)

"My goal is to have a party on the stage for my set," Richards says. "I just want people to know that I'm a pro-artist promoter and I would never block people from advancing their careers."

Richards denies ever using radius clauses — and for now, he remains the one who gets to make those decisions. But Live Nation may be taking a more active role in running

its HARD subsidiary.

Earlier this month, it was announced that HARD Summer 2017 would not be returning to the Speedway in Fontana, as previously planned, but relocating to Glen Helen Amphitheater and Regional Park in San Bernardino — the festival's fifth home in as many years. Richards confirms that the latest move came at the behest of Live Nation, which owns Glen Helen (formerly called San Manuel Amphitheater) and has used it since 2013 as the site for Nocturnal Wonderland, an autumn festival put on by its other EDM division, Insomniac.

"They were just like, 'We think it's a better fit.' I'm just following their lead on that," he says. "I think more than anything, it's a Live Nation-operated facility and they just wanted to move it over there, so I wasn't going to complain."

On its surface, the move could be good news for HARD Summer attendees. Instead of the sun-baked asphalt of a racetrack, attendees will get the grass and trees of a 1,340-acre park and a Live Nation-operated venue with a proven track record (though not an unblemished one — a 22-year-old man died from a drug overdose after attending Nocturnal Wonderland there in 2013) of hosting EDM festivals.

But Richards, whose days of touting "virgin locations" are long behind him, is the first to admit that every time he has to move to a new venue, it's a challenge. "If I'd been in the same place for 10 years, it would be fucking perfect."

With a half-smile, he adds, "They don't call it HARD for nothing."

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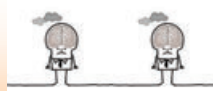
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# CERTIFIABLE BENEFITS

COLLEGE CERTIFICATES CAN HELP KICKSTART, ADVANCE OR CHANGE YOUR CAREER – AT ANY AGE

Certificate programs are the sleeping giants of U.S. postsecondary education. According to a recent study from Georgetown University, work certificates – nationally-recognized credentials that can replace or supplement a traditional degree program – are the fastest-growing college qualification, second only to bachelor's degrees, with over 1 million awarded each year.

Last year, the National Postsecondary Education Cooperative revealed that the number of certificates awarded at Title IV institutions (i.e. those processing federal student aid) grew by a staggering 88 percent between 1998-99 and 2013-14.

In contrast to degrees, the primary goal of college certificate programs (sometimes known as technical certificates or technical diplomas) is to prepare students for specific jobs and careers, rather than focusing on academic coursework. Much shorter (often completable in less than one academic year), more flexible and affordable than traditional degree programs, certificates make sense for everyone from first-time job seekers to existing college grads who want to change careers or supplement/update their education to stay marketplace- or workplace-relevant.

"Schools build courses around hiring demand - and today's employers desire practical skills," explained Neha Gupta, founder of Houston-based online college admission support College Shortcuts. "Many job-seekers find college certificates a faster and cheaper option that would still significantly increase their chances of being employed."

Primarily awarded by for-profit institutions and community colleges, certificates recognize completion of a distinct program of study or series of courses, and are typically aimed at a limited set of occupations. Commonly awarded certificates include those in IT, web development and computing, healthcare, cosmetology, legal studies, finance, accounting,



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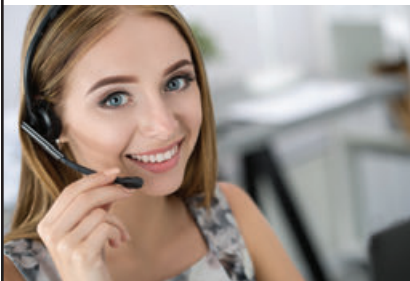
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College certificate programs fall broadly into two categories: those designed as an alternative to a college degree; and graduate certificate programs, which require an accredited bachelor's degree in a related field as a standard prerequisite.

"A certificate program is a great way to make up for an educational deficit in a specific field," said Joseph Vijay Ingam, head career coach at Los Angeles-based career services and admissions consulting company Interview SOS. "Most of the clients I have seen get certifications have a college degree that is not in their chosen field."

Ingam offered the example of a Bachelors of Anthropology graduate from UCLA who subsequently completed a Certificate in Accounting at UCLA Extension before becoming a CPA.

### THE GREAT RECESSION

One year after graduation, the unemployment rate of 2008 bachelor's degree recipients was roughly twice as high as graduating classes of 1993 and 2000, according to Inside Higher Ed. This increased employment insecurity during the Great Recession of 2008-09 encouraged people to seek out at least some level of college education. Many found a career-specific certification invaluable in setting their resume apart in a depressed job market awash with degrees often unrelated to current openings.

"In addition, parents were unable to pay for college due to the recession in many cases, and therefore had to find other options such as college certificate programs," said Gupta.

Even with the Great Recession almost a decade distant, the soaring cost of college tuition – which hit another record high in 2016, averaging \$24,610 a year for in-state public college (or \$49,320 at a private, nonprofit four-year college) – faster, cheaper and often more vocationally pertinent certificates continue to be attractive. Furthermore – and crucially – the flexibility and convenience of certificate programs (which often offer online and evening classes) allow working professionals to advance their existing career, or switch to a new one, without taking the additional financial hit of quitting work while studying.

"A certificate program often allows students a flexible and convenient educational option ... [and] certificate programs are often 'stackable' in a field, which means that they demonstrate increasing levels of proficiency in a specific subject area, and can be pipelines to traditional bachelor's and master's degrees," said Dr. Melissa Vito, Senior Vice President for Student Affairs, Enrollment Management and Strategic Initiatives at the University of Arizona.

### BROAD BENEFITS

Four categories of learners may benefit most from a college certificate, according to Dr. Nancy Swanger, Associate Dean and Director of the Carson College of Business at Washington State University.

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the business side of their craft)

“Certificates tend to be very skill-specific; thus, they are very conducive to gaining skill-specific positions,” said Swanger. “I think of a culinary certificate in pastry, as an example, where a student learns what they need to obtain an entry-level position as a baker or restaurant assistant pastry chef.”

While a large part of high school and associate-degree curriculums consists of general education, certificates provide targeted training and skill development in career fields where there is high demand for skilled workers, said career coach Crystal Olivarria of Clovis, Calif.-based Career Conversationalist.

“The curriculums for these [high school and associate degree] programs are not designed to train people in skills related to advancing technology where new jobs are being created,” Olivarria continued. “Certificates are valuable any time there is a major change in the way business is conducted and workers with specialized skills are needed.”

As well as helping a candidate to get a foot onto a career ladder, or to switch careers, certificates can be crucial to moving up the pay scale within the same company. Whereas experience – simply putting in the years – used to be sufficient to earn promotions, many employers now require their workers to obtain certifications (and/or other academic credentials) in order to progress.

“Earning certifications doesn’t just ensure that employees are more likely to advance up the ladder, it’s also smart business for companies,” Vito explained. “Because we know that what drives employers is nurturing talent and retaining their best people – certificates play a major role in that.”

### CHANGING CAREERS

College certificates are of interest to workers of all ages because, on top of their value when starting out on or progressing within a given field, they can be a relatively attainable route toward a whole new career. Small, affordable bites of focused education, they can be the most cost- and time-efficient way to learn the upgraded skills required to abandon a dying industry in favor of a new, more thriving field.

“Data shows that about a third of certificates are earned by students who already have an associate’s, bachelor’s, or graduate degree,” said Vito. “This means many students are going back to college to learn new skills to be more competitive in job markets.”

With only around a quarter of college graduates saying that they’re doing a job completely related to their degree, according to Vito, certificates can bridge the divide between education and real-world work. In this context, rather than replacing a traditional degree program, they become valuable additions to such qualifications.

“Certificates are becoming an increasingly valuable supplement to traditional degrees. As technology advances, there becomes a growing need for workers to be able to keep up,” said Olivarria. “For example, the basic function of a car has remained the same over the past 100 years, [but] the technology in cars has changed as technological breakthroughs occur.”

Vito recalled certificate seekers at the University of Arizona who may have been a French or science major but who now want to gain up-to-date, marketable expertise in something like digital marketing or the Adobe Creative Cloud.

“One of the awesome things about certificates is that they’re agnostic to what you may have studied in the past,” she continued. “So a certificate is great for anyone whose major might not match with their career – which is most of us – who wants to add a level of value and a specific expertise in any number of career settings.

### THE FUTURE

With college tuition fees continuing to spiral and technology driving rapid changes requiring constant updating of skills and knowledge across most career fields, the rising popularity of certificate programs looks set to continue.

“Certificate programs are important because most people don’t know what they want to do with their lives when they complete high school at age 18 or graduate from college at age 22,” Ingam concluded. “What you studied in high school or college may not be directly related to your final career field.”

“College certificates in the U.S. will continue to proliferate,” said Olivarria. “The traditional education system is not designed to provide specialized knowledge and skills. Therefore certificates fill a gap in our education system and provide the solution to help people gain specialized knowledge and skills quickly. As employers continue to demand increasingly educated workers, demand for certificates will continue to rise.”





Lamb *awarma*, *hummus bi tahini*, 30-day cured eggplant *makdous*, nut & fig, sumac, soft egg, pickled turnip, feta, radish, beet chips

PHOTO BY ANNE FISHBEIN

| Eats // Fork Lift //

# MEET ME IN THE MIDDLE

Hollywood needs Farida, but Farida needs to be a little bit better

BY BESHA RODELL

If there is an unsung hero of the current Middle Eastern food trend sweeping the city, it is George Abou-Daoud. He was not the first person in L.A. to open a modern Middle Eastern restaurant — Cleo in Hollywood and the (sadly) short-lived Mezza in Beverly Grove were earlier trailblazers. But Bowery Bungalow, which Abou-Daoud opened in Silver Lake in 2014, was an important addition to the scene, in part because, unlike many of the young chefs and restaurateurs playing in this realm, Abou-Daoud is Middle Eastern.

While many new restaurants bill themselves as Israeli (often because that's a convenient catch-all for the mishmash of cultures that make up the Middle East), Abou-Daoud is careful to celebrate the specific ancestry of each dish, without being slavish to tradition. At Bowery Bungalow, the food is described as “the cuisine of the Levantine,

North Africa, Anatolia and the Mediterranean.” It would be easier, given the prevalence of all of these cultures within Israel,

to simply call the food Israeli, but Abou-Daoud understands the intricacies of the region, the push and pull of cultures, and the erasure of many of those cultures and their traditions that occurs when their foods are co-opted under new, simplified umbrellas.

His new restaurant, Farida, is named for his Lebanese-Palestinian-Egyptian grandmother, and it aims to honor her legacy with food that nods to that broad heritage. At the bottom of Farida's menu is a glossary of terms, each crediting the region and culture in which an item originates. You'll get a lesson in how to pronounce *lebneh* (“LEB-neh, not LAB-neh”) and a reminder that “hummus” is just the Arabic word for “chickpea.”

If any of this leads you to assume that Abou-Daoud's restaurants are somber or self-serious, you'd be wrong. While giving the complexity of Middle Eastern food its proper context is obviously a mission, these restaurants are supposed to be fun above all else.

At Farida, which sits on Sunset Boulevard just on the edge of the churning, dark heart of Hollywood's most touristy few blocks, the walls are covered in bright tilework. Huge 1950s Egyptian movie posters decorate the back rooms in a clever flip of the Hollywood nostalgia script. There's a rainbow of cocktails, many containing Middle Eastern spices, and they're a little too sweet and blunt to rise to the level of

serious mixology, but that's not really the point. Abou-Daoud understands the city he's in and the hedonism of the neighborhood, and he plays to those things.

Meals start with a complementary taste of lentil soup, shot through with a ton of lemon, and it's a bright, warming palate primer to get you going. Acid is used to great effect throughout the menu, in a navy bean *ful* stew that's served with warm

## GEORGE ABOU-DAOUD UNDERSTANDS THE INTRICACIES OF THE REGION, THE PUSH AND PULL OF CULTURES.

pita and in the form of charred lemon that comes alongside the “cheesy green pie,” a triangle of phyllo filled with spinach and feta and smeared with *chermoula*.

The best meal I had at Farida was entirely vegetarian, and perhaps its most creative dish was the tahini toast, a sweet/savory mashup that reminded me of the insane after-school snacks I used to make as a teenager, with everything in the fridge smeared on toasted bread. A thin layer of tahini is drizzled with date jus (the tahini

entry on the bottom of the menu says, “Tahini is to sesame seeds what peanut butter is to peanuts”; I think this sesame/date combo is in some ways a wink at the PB&J), then topped with spicy cucumber and riced cauliflower. It's a lot of flavors yet somehow harmonious and delicious.

It was the meat dishes where the kitchen seemed to struggle, particularly on the issue of salt. Salt is hard to complain about because everyone has different levels of preference, but Farida's six-hour spicy lamb belly, which comes in a beautifully alluring juicy heap over *lebneh*, was so salty it burned — so salty that my companions and I were thirsty hours later, so salty I swear I could feel the numbing effect on my tongue the next day. An entrée of lamb *awarma* (a lamb confit dish, not to be confused with shawarma), served in hunks in a pool of *hummus bi tahini* with cured eggplant and a soft egg, was also intensely salty, and oddly dry and lean for a dish that's usually all about the fat.

I loved the Aleppo turmeric cream that came under a filet of branzino and the roasted green pepper rice that it soaked into, but the fish itself was waterlogged and mushy, and so unlike branzino I wondered if there had been some kind of switcheroo.

Some of these issues may come down to management and organization. There was no beer available one night, and the wines on the list weren't the wines being served. (I found out later that an incident with the cooler had ruined much of the wine stock.) Abou-Daoud says he is the chef and the restaurant is serving his recipes, but his multiple businesses disallow him from doing the actual cooking. This is a fairly common setup, but (and it pains me to say this) I've rarely seen it work well outside of larger, more corporate-style operations. In smaller environments, it's hard to get members of a kitchen staff to care deeply about a vision that's not their own. I did get the sense at Farida that it was a relaxed, fun place to work, possibly to a fault.

I had similar experiences when I visited Bowery Bungalow after it opened three years ago: meals were promising but flawed; service was friendly but a bit untethered. Friends declared it their favorite restaurant in the neighborhood, and I understood that on the right night it could be wonderful. But the margin of error, on the wrong night, was a little too wide.

With this wave of new modern Middle Eastern restaurants, we need people like Abou-Daoud to remind us of the origins of this food, to care as much as he does, to keep pointing out the complexity of the region, to make sure we remember the Arab and North African and many other influences on a cuisine that's too often severed from its roots. Not only that, but Hollywood could use a smart, fun, colorful place to eat, one that's not too expensive but not too down-and-out, a quality neighborhood option to counter all the glam and grime and tourist bait surrounding it.

Farida could be all of these things. As of now, it almost is.

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Olympia Auset sets up shop in Leimert Park most Sundays.

PHOTO BY HAYLEY FOX

Eats // Squid Ink //

# GREENING A FOOD DESERT

SOUTH L.A. NATIVE OLYMPIA Auset LAUNCHES A ONE-WOMAN FARMERS MARKET

**O**n a recent, sweltering Sunday in Leimert Park, community members mill about the neighborhood's park plaza for the weekly drum circle and swap meet, as the sound of live music intermingles with old classics pumped from a speaker system. Across the street, beneath a large portable tent, stands 26-year-old Olympia Auset and her one-woman farmers market, Süprmarkt. Celebrating its one-year anniversary this month, Süprmarkt is part produce delivery service, part pop-up organic grocer. Auset's table is covered with a striped tablecloth and lined with boxes of strawberries, a pile of mangoes, rows of pineapples and crates of kale, bananas, apples and cucumbers. One customer asks if Auset is selling dates again today.

"No dates today, sorry," Auset says. While this scene may seem run-of-the-mill to Angelenos lucky enough to easily access weekly farmers markets and health-food stores, in many South L.A. neighborhoods, fresh fruits and vegetables — let alone affordable organic options — are few and far between. These wide swaths of community, heavy with liquor stores but void of full-service grocery options, are commonly identified as "food deserts." Although Auset had researched and discussed the concept while studying soci-

ology and public relations at Washington, D.C.'s, Howard University, she experienced it firsthand while living in Inglewood last year and trying to maintain her vegan diet. "I would spend two hours on the bus to get fresh food anytime I needed groceries," she says. "Until you're living in that situation, you won't understand what a food desert is."

Auset didn't have a car, and within walking distance of her home were only corner stores, fast food chains and other "predatory businesses" that aren't concerned with how they affect the health of the communities they serve, she says. That's why Auset — an L.A. native who grew up in South L.A. and Inglewood and now lives in Culver City — decided to create Süprmarkt, not just as an in-demand business but as an attempt to address larger issues, such as how a lack of access to fresh fruits and vegetables is harming minority communities.

"I think the easiest way to kill some people without being implicated for murder is through food. Leading causes of death are from preventable diseases specifically in communities of color," she says.

In addition to regular appearances in Leimert Park and pop-ups at locations including the Crenshaw YMCA and Horace Mann Middle School in South L.A., Süprmarkt provides delivery services. Produce boxes start at \$25 and include an assortment ripe for making salads and smoothies, as well as heartier meals. Each box typically contains some staple items, such as bananas, leafy greens and coconut (Auset's favorite), as well as seasonal selections such as pineapple or avocado.

So far Süprmarkt has just 12 subscribers who get boxes delivered or pick them up from Leimert Park on Sundays, but the company has sold more than 500 cases of produce in its year of operation, Auset says. Süprmarkt accepts EBT and has varied price tiers. The average individual receiving food stamps gets a little less than \$200 per month, Auset says, or about \$50 per week. With a Süprmarkt produce box priced at \$25, she figures people can spend half of their budget per month on fresh fruits and vegetables.

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Auset aims to minimize what can be the daunting cost of healthy eating.

"There's some times when I go to get an organic pineapple and it's like, eight bucks," she says. "Experiences like that are really discouraging for anyone in the process of trying to eat fresh food."

Food is the largest source of waste in California; in the United States, an estimated 60 million tons of produce is thrown out each year. Most fruit and veggies are discarded due to cosmetic damage — even though they're safe and healthy to eat. Auset keeps costs down by buying wholesale and combining top-shelf produce with these imperfect items that commercial operations such as grocery stores won't buy. It's a win-win: Süprmarkt gets cut rates while also helping to reduce food waste.

"[I want to] move all the food that people don't know what to do with into the hands of people who need it," she says.

Deondre Dunn, who's 22 years old and lives in South L.A., first heard about Süprmarkt through someone he follows on Instagram and loved the idea of supporting an organic grocery business owned by a black woman, he says. Dunn's also vegan, so on-demand produce is a plus. He signed up for the monthly Süprmarkt subscription and picked up his first produce box last week. Highlights of the haul were red potatoes and a whole coconut.

"That was the first time I had [coconut water] straight from the coconut," he says.

The produce delivery model — and even the use of "ugly" fruits and vegetables that are rejected by most commercial outlets —

is not a new concept. In L.A. alone there are more than a handful of food collective and delivery options, ranging from basic fruit and vegetable boxes provided by CSAs, to a company called Out of the Box that provides a "culinary inspirations box," with all items needed to make a full vegan meal. But Süprmarkt is a locally focused, grass-roots incarnation of this business model, and instead of marketing to upper-middle-class working professionals who may be too busy to shop, Süprmarkt is trying to provide a basic, much-needed service from someone who understands the struggle.

"Most people don't know what it's like ... to grow up your entire life and never buy groceries from someone who looks like you," Auset says.

While Süprmarkt is a way from eradicating food deserts in South L.A., Auset is using her community ties and focusing on developing brand partnerships to expand reach. Her "employees" now are all volunteers, and Süprmarkt is pushing hard on social media (it has 4,500-plus Instagram followers) as well as in media appearances, such as a video profile by PopSugar that got hundreds of thousands of views.

For the customers Süprmarkt does serve — such as a local mom who goes through an entire produce box in one day trying to feed her five children — Auset hopes her service helps.

"If you're empowered enough to change your diet, then you're empowered enough to change other things," she says. "If we don't do anything else, we should change the way that we eat." —Hayley Fox

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P. 24 **SUN**  
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P. 26 **TUE**  
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P. 26 **WED**  
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**DANCE**

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Under the banner **BalletNOW**, New York City Ballet principal Tiler Peck curated this assemblage of dancers from Britain's Royal Ballet, American Ballet Theatre, Paris Opera Ballet, the tap ensemble Dorrance Dance, TV's *So You Think You Can Dance* and the indescribable Bill Irwin. The program has short excerpts from 20th-century masters George Balanchine and Jerome Robbins, plus contemporary ballets from Christopher Wheeldon, Justin Peck, Ulysses Dove, Michelle Dorrance and Irwin, whose duet with Peck was a hit at the Vail Dance Festival. *Dorothy Chandler Pavilion at the Music Center, 135 N. Grand Ave., downtown; Fri.-Sat., July 28-29, 7:30 p.m.; Sun., July 30, 2 p.m.; \$38-\$138. (213) 972-0711, musiccenter.org.* —Ann Haskins

**COMEDY**

**Shrug Emoticon**

*The Emoji Movie*, the latest example of how smartphones inspire dumb film ideas, is out today, and Matt Apodaca and Edgar Momplaisir are already certain it stinks. In **We Demand Answers: The Emoji Movie**, the UCB cast members take an investigative approach as they ask hard-hitting questions of emoji voice actors Steven Wright, James Corden, Anna Faris and Sofia Vergara — as impersonated by James Adomian, Mookie Blaiklock, Haley Mancini and Carla Valderrama. For instance, why is Vergara once again relying on Latina stereotypes for laughs? And why is Patrick Stewart, a classically trained Shakespearean actor and Jean-Luc Picard himself, the voice of poop? *UCB Franklin, 5919 Franklin Ave., Hollywood; Fri., July 28, 11:45 p.m.; \$5. (323) 908-8702, franklin.ucbtheatre.com.* —Siran Babayan

**sat**

7/29

**CONVENTIONS**

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Saturday.



ART BY ISAAC PELAYO

election. This year, we're dealing with the fallout, which means there'll be even more to talk about at the third annual **Politicon**. The two-day, nonpartisan event, which marries politics with celebrity and media, features interviews, podcast tapings, live comedy and panels on topics such as "The Obama Legacy," "Weed Nation" and "LGBTQ in the 21st Century." Leading these talks are politicians, talking heads and comedians including Anthony Scaramucci, Ann Coulter, James Carville, Paul Begala, Lesley Stahl, Dennis Prager, Ed Asner, Chelsea Handler, America Ferrera, Greg Proops and Clay Aiken, as well as Rob Reiner, who hosts two panels: one on his upcoming Lyndon Johnson biopic, *LBJ*, the other on our relations with Russia. *Pasadena Convention Center, 300 E. Green St., Pasadena; Sat.-Sun., July 29-30, 11 a.m.-8 p.m.; \$50. (626) 795-9311, politicon.com.* —Siran Babayan

**TATTOOS**

**Tit for Tat**

Ever heard the story behind Danny Trejo's trademark tattoo of a girl wearing a sombrero? While Trejo and a childhood friend were locked up in California, the friend began the tattoo and finished it over the course of two years, as the two served time together in three different state penitentiaries. So it makes perfect sense that the famously tattooed actor co-hosts the third annual **Tatuaje** (Spanish for tattoo), with Culture Clash's Richard Montoya and Bernadette Macias of CMT reality series *Tattoo Titans*. Produced by artist Antonio Pelayo and tattoo artist Freddy Negrete, the tattoo festival includes more than 100 tattoo artists, a tattoo competition, art exhibit, fashion show, DJs, screening of the 1979 lowrider film *Boulevard Nights* and a concert headlined

by Los Lobos. If you're bold enough, you can even be tattooed on the spot. Proceeds benefit nonprofit community arts venue Plaza de la Raza. *Plaza de la Raza, 3540 N. Mission Road, Lincoln Heights; Sat., July 29, 7 p.m.-1 a.m.; \$30-\$300. eventbrite.com/e/los-lobos-at-3rd-annual-tatuaje-festival-hosted-by-danny-machete-trejo-tickets-31662313833.* —Siran Babayan

**HORROR**

**Sea No Evil**

Following a hellacious, haunting day at the Halloween-and-horror fest *Midsummer Scream*, taking place at the Long Beach Convention Center, don your spooky, scary best to join the ringmaster's minions at **Dark Harbor's Sinister Circus**. Touted as the first-ever haunted summer costume ball aboard the *Queen Mary*, Sinister Circus rewards cutting-edge creativity, with the three best costumes awarded prizes including \$250 for first place. Dance your beastly butts off under the stars as you ogle like-minded ghosts, ghouls, serial killers and other creepy types making appearances during the party. No masks allowed — and no chainsaws, either. *Queen Mary, 1126 Queens Hwy., Long Beach; Sat., July 29, 8 p.m.-1 a.m.; \$34, \$29 in advance; 21 and over. queenmary.com/events/sinister-circus or midsummerscream.org.* —John Payne

**sun**

7/30

**FILM**

**I Want Andy**


Before it airs on HBO on Aug. 7, Lisanne Skyler's documentary **Brillo Box (3 Cents Off)** screens at LACMA, followed by a discussion with the director. Skyler traces the journey of Andy Warhol's *Brillo Box*, a pop-art piece her parents, Martin and Rita, bought in 1969 for \$1,000. After they sold it a few years later, the sculpture was resold at Christie's in 2010 for \$3 million, and again in 2014 for \$1.7 million. *Brillo Box* is among the more than 120 paintings, drawings, photographs, sculpture and other items on display in "Los Angeles to New York: Dwan Gallery, 1959-1971" (through Sept. 10), LACMA's exhibit on the history of Virginia Dwan's famed gallery, which



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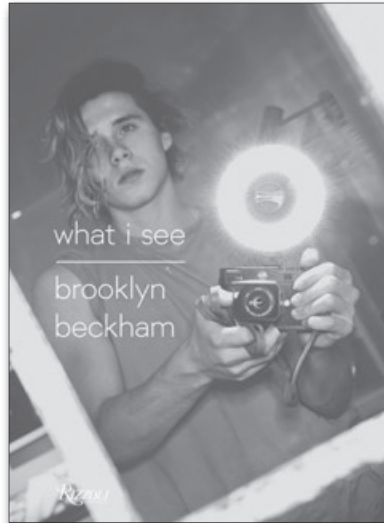
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opened in Westwood in 1959 and in New York in 1965. *LACMA, Bing Theater, 5905 Wilshire Blvd., Mid-Wilshire; Sun., July 30, 1 p.m.; free. lacma.org.* —Siran Babayan

## MUSIC

**Danger, Danger**

Comedy of late has become as big an attraction at festivals as music. Launched in 2014, L.A.-based record label Danger Collective Records has booked some well-known stand-ups for its first **Concerto Con**. Hosted by Pierre Concerto, the lone comedian on the label's roster, the music-comedy hybrid features comedians Brent Weinbach, Matt Braunger, Baron Vaughn, Rachel Scanlon, Jay Weingarten, Max Baumgarten, Ellory Smith, Sydney Feyder and others performing at the festival's Weiner Den, and mostly label bands — Jerry Paper, Boyo, C Roy, Momma, Brutus VIII, Wild Wing and Astral Mary — as well as DJs playing on the Schnitzel Stage. (The event logo is similar to Wienerschnitzel's.) Of course, a great festival is also about location, and the Lincoln Heights Victorian-era house where the con takes place is a registered historical landmark. *HM 157, 3110 N. Broadway, Lincoln Heights; Sun., July 30, 6 p.m.; \$15. concertocon2017.brownpapertickets.com.* —Siran Babayan

## MEMORIALS

**The Gift of Gabba**

It all started with a furious “1, 2, 3, 4...” and now it’s 13! For 13 years and counting,

the annual **Johnny Ramone Tribute at Hollywood Forever Cemetery**, has celebrated The Ramones and punk rock in general, becoming one of its most popular screening events in the process. This year's event, presented by Linda Ramone, features a speech by Vincent Gallo and a screening of his *Buffalo 66*, along with celebs Fred Armisen and Rosanna Arquette, plus Ramones memorabilia from Johnny and Tommy Ramone's personal collections in the mausoleum and art by Shepard Fairey, Lucas David and Shag. Billy Idol and Steve Jones will perform Ramones covers, acoustic-style; a Chris Cornell tribute is planned; and DJ Howie Pyro spins. Food trucks and photo ops galore (Johnny's statue at the cemetery being the most popular) make for a shindig under the California sun that rocks into the night. A portion of the proceeds go to the Johnny and Linda Ramone Foundation, which funds cancer research at USC. *Hollywood Forever, 6000 Santa Monica Blvd., Hollywood.; Sun., July 30, 6:30 p.m.; \$25, \$20 in advance, free under 12. hollywoodforever.ticketfly.com/event/1506472-johnny-ramone-tribute-2017-los-angeles.* —Lina Lecaro

**mon 7/31**

## CONVENTIONS

**Around the Worldz**

If there's even the slightest chance you

can become successful by osmosis, aspiring bigwigs should have the 2017 **WORLDZ** conference on their agendas. The so-called “cultural marketing summit” gathers current and future business leaders for a weekend-long brain trust. More than 150 CEOs, founders and EVPs will be on hand to share tips and teach seminars, from Girlboss founder-CEO Sophia Amoruso and self-help guru Deepak Chopra to Fox president-COO Randy Freer and Reddit co-founder Alexis Ohanian. The price of admission is steep, but as your asshole Republican uncle always said, you've gotta spend money to make money. Same goes for rubbing shoulders. *Loews Hollywood Hotel, 1755 Highland Ave., Hollywood; Mon.-Tue., July 31-Aug. 1; \$1,650-\$4,650. worldz.us.* —Gwynedd Stuart

**tue 8/1**

## DANCE

**Dance Magic Dance**

We're only 17 years in, but the 21st century is shaping up to be a real fuckin' bummer. Step back in time with the Victorian Tea & Dance Society, a club of manners that (among other things) hosts Tuesday dance classes that harken back to the tastes of the turn of the last century. On Tuesdays throughout August, they're hosting **Labyrinth of Jareth Historical Dance Classes**, which fuses the 1880s and one of the best/weirdest kids' movies of the 1980s, Jim Henson's David Bowie vehicle *Labyrinth*. Attendees will learn the rotary waltz, which Sarah dances in the masquerade ball scene. Who knows, you might meet the Goblin King of your lusty preteen dreams. *Pasadena Scottish Rite, 150 N. Madison Ave., Pasadena; Tue., Aug. 1, 7:30-9:30 p.m.; \$8. victorianteaanddance.org.* —Gwynedd Stuart

## MUSIC

**Claude Hopper**

The folks who run the Los Angeles Philharmonic early on recognized the startling potential of **Mirga Grazinyte-Tyla**, selecting the relatively unknown Lithuanian as assistant conductor of the orchestra in 2014 before promoting her to associate conductor the following year. Since then, she's been anointed as music director of City of Birmingham Symphony Orchestra in England, although she continues to work with the L.A. Phil. Whether she's unlocking the intricately tricky puzzle boxes of atonal 20th-century avant-garde composers or — as she'll do tonight — summoning forth the more melodic and billowing swells of Claude Debussy's *La Mer*, the 30-year-old conductor coaxes out the most subtle tonal nuances with a balletic flair. Another young phenom, 24-year-old Italian pianist Beatrice Rana, ignites Tchaikovsky's stirring Piano Concerto No. 1. *Hollywood Bowl, 2301 N. Highland*

*Ave., Hollywood Hills; Tue., Aug. 1, 8 p.m.; \$1-\$154. (323) 850-2000, hollywoodbowl.com.* —Falling James

**wed 8/2**

## PARTIES

**Hello, Norma Jean**

In three days, it'll be 55 years since Marilyn Monroe died. Today's **Immortal Marilyn Pool Party** — presented by the world's staunchest Marilyn Monroe fan nexus, Immortal Marilyn — is but one of many events commemorating her untimely death. The hourglass-shaped pool in question, located at the former Beverly Carlton, where Monroe did a *Life* photo shoot, is the rallying point around which the events take place. Drinks, a raffle and a buffet are included, and '50s-style swimsuits are recommended. *Avalon Hotel, 9400 W. Olympic Blvd., Beverly Hills; Wed., Aug. 2, (310) 277-5221, 3-6 p.m.; \$80. immortalmarilyn.com/2017-immortal-marilyn-memorial-week-plans-all-the-latest.* —David Cotner

## FOOD &amp; DRINK

**In Good Spirits**

The Spirit Guild is one of the few spirits distilleries in L.A. County — and one of four in downtown L.A. The employees here focus only on vodka and gin, both made with Southern California clementines. In fact, they're grain-free, so the gluten-intolerant can get blitzed. During the **Spirit Guild Tour**, you'll get to visit not only the artsy communal spaces but also the back rooms where the huge copper kettles cook up all that delicious booze. The program lasts around 45 minutes and includes a tasting; admission includes a \$5 discount toward the purchase of a bottle. *The Spirit Guild, 586 Mateo St., downtown; Wed., Aug. 2, 4:30-5:30 p.m.; \$10. thespiritguild.com/tours-and-tastings.* —Katherine Spiers

**thu 8/3**

## WRESTLING

**Sweet 15**

The *quinceañera* marks a girl's journey into womanhood at the age of 15, not unlike the Latin American version of a Sweet 16 or bat mitzvah. *Lucha libre*, meanwhile, refers to an energetic form of Mexican wrestling in which the “*luchadores*” (wrestlers) wear colorful masks. Combine the two and you get 15 years of *Lucha VaVOOM*, a performance spectacle that's become an L.A. institution. **Lucha VaVOOM Quinceañera** features all the show's regular burlesque dancers in an elaborate pageant, along with performances from Michelle L'Amour, Leigh Acosta and Marawa the Amazing, and a “battle royale” for best comedian. Poofy dresses optional. *The Mayan, 1038 S. Hill St., downtown; Thu., Aug. 3, 7 p.m.; \$40-\$75. (213) 746-4674, luchavavoom.com.* —Tanja M. Laden

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# EMMA STONE COLD

Comedian Jimmy Fowlie's drag parody of *La La Land*'s unseen one-woman show, *So Long Boulder City*, is good for a laugh

BY BILL RADEN

As any Angeleno can attest, Hollywood rarely gets it as wrong as when it depicts on screen the city that exists just outside its studio gates. And although criticizing a commercial blockbuster for its lack of verisimilitude is a bit like accusing the pot of being black, when the offending flick is *La La Land* and the misrepresentation is what it means for a struggling actor to live and audition in L.A., don't be surprised when the actors strike back.

Happily, that's what comedian Jimmy Fowlie does in *So Long Boulder City*, his laugh-packed, take-no-prisoners drag riposte to writer-director Damien Chazelle's much-hyped and Oscar-heaped jazz homage to the MGM musical, currently drawing satiric blood at Celebration Theatre.

Whereas much has already been written about *La La Land*'s unexamined bigotry or the "white savior" narrative that is wincingly embedded in its roots-music subplot,

Fowlie zeroes in on the movie's risible, if heretofore mostly unreported, L.A. inaccuracies, which he threads through his wickedly funny re-creation of *La La Land*'s autobiographical one-woman show-within-a-movie, also called *So Long*

## FOWLIE'S DRAG MIA ACERBICALLY RIFFS ON THE MOVIE'S MOST EXASPERATING DEPARTURES INTO ALTERNATIVE FACTS.

*Boulder City*. Created and performed in the movie (albeit off-camera) by Mia, the neophyte actress played by Emma Stone, the personal disaster of the stage debut forms the pivotal third-act reversal in the film's Fred-and-Ginger romance between Mia and Ryan Gosling's aspiring jazz pianist, Sebastian.

Making the most of the few on-screen clues left by that never-seen performance — which is represented in the movie by little more than a fleeting glimpse of some DIY stage scenery and a backstage peek at a suggestively overstuffed rack of costumes — Fowlie brings Mia's show to outlandish life. His madcap, 60-minute extrapolation of earnest dramaturgical cluelessness is eminently worthy of the venomous heckling by the movie's on-screen audience, and the laughs it generates are equally rooted in the manifold implausibilities taken directly from Chazelle's script.

Appearing in a shoulder-length auburn wig and a dress unflatteringly cut to emphasize her athletic physique, Fowlie's drag Mia acerbically riffs on the movie's most exasperating departures into alternative facts — like its depiction of four low-wage L.A. roommates sharing a sprawling, 8,500-square-foot luxury apartment in Hancock Park or an unlocked and unguarded Griffith Observatory that is available for Mia and her boyfriend's mid-night homage to *Rebel Without a Cause*.

Elsewhere, Fowlie fills in the considerable blanks of Mia's biography in reminiscences that suggest a background considerably less wholesome than might be implied by Stone's portrayal. Mia's dotting and classic movie-loving "actress" aunt in Boulder City, Nevada, is unmasked as a muttering schizophrenic; there are hints of eating disorders and substance abuse; and a confabulated adolescent experience involving some unsavory romantic atten-



PHOTO BY CASEY KRINGLEN

tion from a teacher at Hoover Dam School for Girls reveals an alarming capacity for romantic self-delusion that will follow Mia through life — first at the undergraduate musical theater department of Boise State University and finally on the night of the performance itself.

How many of the evening's sometimes overly insider-ish jokes ultimately land probably will depend on how steeped one is in *La La* trivia and L.A.'s insular acting culture. Half of Mia's vainglorious and talentless incompetence comes via director Jordan Black's expertly stilted pastiche of arbitrary blocking, botched lighting cues and agonizingly drawn-out costume changes. It is a tour de force of bad ideas and worse execution. And if Fowlie's comic momentum ultimately flags, even that is strangely true to life — unlike so much of the movie from which *So Long Boulder City* draws its inspiration.

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## Culture //

# A JAY OF LIGHT

It took *Insecure*'s Jay Ellis a while to find his groove in Hollywood — and he's not looking back

BY CATHERINE WOMACK

On Sunday night, season two of HBO's *Insecure* started off with a bang, and it was Lawrence — Issa's hella handsome, hella heartbroken ex, played by Jay Ellis — who got the episode's first and last words and did all the banging.

Fans of the show have been not-so-patiently waiting to see what happens next between Issa and Lawrence, and for a few sweet, satisfying opening moments, the show gave them exactly what they wanted.

"I'm glad we're finally getting the chance to talk," a calm, well-dressed Lawrence begins at a post-breakup date.

"You know I get why you did what you did now," he continues slowly, addressing her infidelity with compassion and sincerity. "And it hurts, but ..." — he pauses as his lips curl upward into an optimistic smile — "... hopefully we can move past it."

Swoon. The guy that HBO's most endearing heroine loves is taking her back! He is forgiving her. He is accepting her, flaws and all. And OMG that smile.

Of course, this scenario is too good to be true. And before members of the #LawrenceHive could hit send on their tweets of joy, Issa snaps out of her daydream and lands on yet another bad first date. Cue this season's version of the first season's lipstick montage — a brilliant inner monologue rap set to the beat of a fork and knife in response to a revolving cast of mediocre men who are probably fine but all have the same flaw: They aren't Lawrence.

"It's so messy, but it's so real," Ellis says about his character's relationship with his ex this season, noting, "Everybody has sex, and everybody has good sex, bad sex and mediocre sex."

Unlike Lawrence, Ellis, 35, is energetic, animated and communicative. The week before season two premiered, he relished the chance to talk about the show, analyzing various characters' emotions and unapologetically gushing about his co-star.

"I just love this show, and if I wasn't on it I would binge the shit out of it," he says. "Issa's character is so messy, but it's awesome because we can all relate. We all have [messiness]. I think there's a trait in every single character that you can identify either in yourself or someone you know."

Ellis says he is drawn to the same characteristics that so many *Insecure* fans find attractive about the show: smart, witty writing, stellar acting and, above all, authenticity. He also loves the show's distinctly feminine perspective. "It opens my mind to like, 'Oh, that's how you see it.'"

"Whoopi Goldberg, Lily Tomlin, Julia

Louis-Dreyfus — I put Issa Rae in that category of comic genius," he continues.

Ellis is watching Rae navigate an exploding career and taking notes. He has a few stories of his own to tell, and he is eager to seize the momentum from his stint on *Insecure* and continue to snag his own piece of the Hollywood dream. He just finished writing a pilot based on his childhood imaginary friend and is reading an increasingly high volume of quality movie scripts.

In college at Concordia University in Oregon, Ellis played basketball and majored in finance and international business. But he says the desire to act was deeply ingrained in him and has always been his passion. Of the basketball scholarship and finance degree, he says: "I think I just wanted to make my parents proud."

"I would be in the locker room and the guys are talking about, 'Man, are we gonna beat Portland State?' and I'm thinking,

"I FEEL LIKE I'M EXACTLY WHERE I'M SUPPOSED TO BE WHICH IS BOTH SETTling AND TERRIFYING."

—JAY ELLIS

"Yeah, but do you guys want to come to my play? I'm doing *Pippin*.' I was too much of a coward to actually say that. I was actually always kind of jealous of the theater kids."

An only child who grew up in a military family, Ellis entertained himself as a kid by creating new personas every time he landed in a new town. He picked up some Spanish at a bilingual school in Austin, Texas, so at a new school the next year he went by his middle name (Ramone) and spoke only in Spanish.

A good actor even in elementary school, Ellis found that the ruse worked for a few days — until a girl in his class made an astute observation. "You ain't Spanish. You black," she said. "Stop tryin' to act like you can speak Mexican." Ellis jumped to correct her, informing her that he was speaking Spanish, and Mexican is a nationality, not a language. But he broke character and said that to her in English, so the jig was up.

At another school in another new town, Ellis took a cue from his beloved *Fresh Prince of Bel-Air* and told his classmates he'd been adopted by a wealthy family. When a kid named Austin met Ellis' parents — a hard-working airplane mechanic father and a mother who was working over-time to put herself through college — he



Jay Ellis: the guy HBO's most endearing heroine loves

PHOTO BY DANNY LIAO

pointed out that they didn't look that rich.

This time Ellis stayed in character. "I was just like, 'They are rich! They are!'"

In every new house in each new town, Ellis remembers the consistency of his family of three gathering around the television. With his dad, he watched comedies — *Sanford and Son*, *The Golden Girls* and any movie starring John Candy, Steve Martin or Eddie Murphy. When his mom chose the movie, they watched dramas starring John Wayne, Charlton Heston and Sidney Poitier. "Guys with gravitas," Ellis says.

He fell in love with TV and movies in those living rooms, watching with his parents. "It made me want to be a part of it."

At 21, when he moved to L.A. after college with \$283 in his bank account, Ellis was cocky and over-confident. He worked a bunch of odd jobs, and his acting career floundered. Finally, he quit his job, moved deep into the Valley and dedicated himself to studying acting. He paid his dues, driving across town for auditions he didn't land, slowly getting better at auditioning. He started meeting agents and managers. He booked guest appearances on numerous TV shows and a role on a pilot that wasn't picked up. Finally, in 2013, he landed a recurring role on BET's *The Game*.

As Lawrence on *Insecure*, Ellis has found a role that connects profoundly with fans. People stop him in the street to talk with him about his relationship with the fictional Issa. They cuss him out for sleeping with Tasha the bank teller, and they champion him for being the nice guy and good boyfriend both Issa and Tasha want. To them, he is Lawrence. Although no doubt they would also crush on the real Jay, who is thinking about getting a dog with his longtime girlfriend and spends his free time volunteering on the board of the American Foundation for AIDS Research and mentoring kids in creative writing.

Ellis says he's glad it took a little longer than he'd hoped to find his groove in Hollywood. All those odd jobs gave him life experience to draw from. He knows what it feels like to don a blue polo shirt and khakis and punch the clock at a shitty job, and he has experience navigating L.A. as a single guy in his 20s.

"I feel like I'm exactly where I'm supposed to be, which is both settling and terrifying," he says with a flash of that movie-star smile. "The roller coaster is going, and there is no jumping off at this point unless I just go nuclear. It's a really interesting part of the whole journey."



# HIS BUBBLE BURSTS

Charmingly dark comedy *Brigsby Bear* echoes the '80s in the best possible way

BY APRIL WOLFE

In the 1980s, four-quadrant studio comedies (i.e., for the whole family) peddled in relentlessly dark premises that directors then brightened up with wholesomeness: *Three Men and a Baby* features an orphaned infant who is mistakenly given away to drug dealers; *Ghostbusters* boasts multiple fatalities at the hands of an accountant turned Necrobeast; *Big* is a deeply sad exploration of aging, and it's also messy in its ethical questioning of whether it's OK to have sex with a child stuck in an adult's body. Yet these comedies and others endure. Their entry into the canon of family entertainment — despite their darkness — can be attributed to the directors' intense focus on the earnestness of their characters; parents could overlook the heroin plot line in *Three Men* as long as the bachelors displayed a light, carefree attitude that, in the film's universe, would inevitably triumph over evil.

*Brigsby Bear*, the debut comedy from longtime *Saturday Night Live* writer Dave McCary, harks back to the happy-go-lucky (but really not) '80s boom. Thirty-something James (co-writer Kyle Mooney) is wrested from the underground bunker life his "parents" April (Jane Adams) and Ted (Mark Hamill) created for and inhabited with him. He's returned to his real family, having had no social contact, since he was stolen as an infant, with anyone outside of his ersatz "mom" and "dad." McCary could have gone dark: James is, after all, basically a feral child with no life skills, who's obsessed with the only TV he was allowed to watch — a cheesy children's adventure show (*Brigsby Bear*) boasting video effects of the 8-bit era. But McCary and Mooney ground this story in sincere emotion and mostly avoid straying into easy-laugh *SNL* shorts territory.

Before the cops pluck James from the desert bunker, he's content and totally fulfilled, completely unaware that he's a prisoner. Ted, whom we later learn got rich creating a Teddy Ruxpin-type talking bear, has populated their strange world with animatronic foxes and lightning bugs James believes are real — he's never known anything else. His development is arrested in his teenage years, at odds with his scruffy face and the wrinkles just starting to show

around his eyes. But Mooney pulls off this character by not trying too hard; he'd be a pretty great undercover narc.

Eventually, a family therapist (Claire Danes) confronts James with the facts that it was Ted who produced and starred in *Brigsby Bear*, and that all the other people James was communicating with on the show's online forum were actually just his "parents." Mooney takes a moment to let that sink in. We

ONE OF THE MOST INTERESTING FACETS OF THIS FILM HAS TO BE ITS TENDER TREATMENT OF CONTEMPORARY FAN CULTURE.

see, briefly, devastation on James' face. Later, after James goes to the theater to see the movie *Hockey High* — the first one he's ever watched — with his real dad (Matt Walsh), James relays with wonder the entire sensation to his real mom (Michaela Watkins): how big the screen was, why it was different from *Brigsby Bear*. James possesses all the



COURTESY SONY PICTURES CLASSICS

stuttering, meandering innocence of a kid. The actors play the scene straight, and McCary focuses on the parents' concerned faces, not for laughs.

It's often charming to watch James stumble through his new life with the glee of Jake Gyllenhaal as Jimmy Livingston in *Bubble Boy*. At his first party, James attempts to endear himself to some jocks by calling across the room, "I'm James! I really like your clothes!" But when the other actors aren't on the same page as Mooney, these gags come off as trite skits. Beck Bennett as a by-the-book detective and Andy Samberg as a rogue mental patient, even somewhat toned down, just don't meld with what McCary's created here; those two are in an entirely different movie.

But one of the most interesting facets of this film has to be McCary's tender treatment of contemporary fan culture. As James continues in his development, he realizes that he, too, can direct a movie. And now that Ted is in jail, it's up to him to finish the *Brigsby Bear* series, so he enlists some new young friends of his sister (Ryan Simpkins) to help him re-create all the characters and special

effects of the show.

The scenes of low-budget film-set camaraderie bring to mind the recent documentaries *Raiders!* and *The Wolfpack*, movies about ragtag friends/siblings banding together to re-create their cinematic favorites with whatever props were available to them.

James is a lucky character because he's stepping into a culture — the present one — that's come to a point of near-fetishization of classic and often obsolete media, so it's believable that he could form friendships in this way, despite his cringingly awkward social skills. McCary's lucky, too, because he's mirroring that same admiration for classic media in the tone and style of *Brigsby Bear*, and American moviegoers are mired in the idea that "they don't make 'em like they used to." Well, McCary does, at least.

Kyle Mooney, left, is 30-something James and Mark Hamill is his ersatz "dad" in *Brigsby Bear*.

**BRISGBY BEAR** | Directed by Dave McCary  
Written by Kevin Costello and Kyle Mooney | Sony Pictures Classics | ArcLight Hollywood

## AS THE WORLD BURNS

It's hard to imagine a less promising film title than *An Inconvenient Sequel*. Maybe *Another Imposition Upon Your Time*? It's clear, in the opening minutes, as we watch him shake off the slights and smears of his critics, that Al Gore is too savvily upbeat a technocrat to give the follow-up to *An Inconvenient Truth* the name he'd prefer: *See, I Told You So*. With its thorough and horrifying slide show, and his clear passion for his subject, *An Inconvenient Truth* persuasively cast Gore as truth teller and doomsayer, the person in the coal mine who points out that those crunching sounds when you walk are the corpses of canaries.

Now, in 2017, the truths he told are self-evident, at least to everyone who doesn't stand to profit from ignoring them. His new role is a return to one of his oldest: the pragmatic fixer bringing government and industry together to

face — and profit from — problems neither is likely to face on its own.

The new film mostly tosses out the filmed-lecture approach of *An Inconvenient Truth*. Instead, we watch Gore swan about the globe, tut-tutting sadly at Greenland's exploding glaciers; glad-handing the conservative mayor of a Texas town that has embraced renewable energy sources; meeting with reporters, flood victims and participants in Gore's own how-to-speak-about-climate-change workshops.

The film creates a conflicting impression: Here's a committed wonk and public servant seizing every opportunity he can to combat what appears to be the greatest danger facing our planet. But here's also a man who would



PHOTO BY JENSEN WALKER/COURTESY PARAMOUNT PICTURES

sign off on a movie that so often sets aside his message so that we might admire him and his work. —Alan Scherstuhl

**AN INCONVENIENT SEQUEL: TRUTH TO POWER** | Directed by Bonni Cohen and Jon Shenk | Paramount Pictures | Citywide



**THE WINDS OF DOWNHILL**  
-a documentary short-

July 28-Aug. 3, 2017 ♦ Daily at 1:10 pm  
Laemmle's Royal Theatre  
11523 Santa Monica Blvd. ♦ West L.A., CA 90025  
310-478-3836 ♦ laemmle.com

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Q&A with co-directors Andrew Becker and Daniel Mehrer, Friday 7/28 after the 7:40 show

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COURTESY A24



Menashe Lustig, left, and Ruben Niborski in *Menashe*

**Film //**

**WHERE HE'S FRUM**

MENASHE MAKES SLACKER COMEDY OF ORTHODOX LIFE

BY DANIEL FELSENTHAL

**O**n a crowded Brooklyn street, an Orthodox Jew adjusts his *yarmulke*, a *tefillin* bag under his arm. He speaks on a smartphone and practically struts. The man, as dandified as one can look in a black suit and a white shirt, is a red herring in *Menashe*. Several other Brooklynites, gray-haired and gray-bearded, with Hom-burgs and gray payot, walk past Menashe Lustig before he waddles into view, overweight and jacket-less.

In his first feature, Joshua Z. Weinstein prods righteously at the paternalism of Orthodox Jewry while working in the mode of a slacker comedy. The director plays on our indignation as his widower protagonist — Lustig, a Menashe playing a Menashe — loses custody of his son because of a literal interpretation of the Torah that prohibits single men from raising children.

The plot is an often plodding account of Menashe's failures — as a father, a Jew, a grocery store clerk — jolted by occasional

episodes that demonstrate Menashe's character. Crucially, the critical eye Weinstein applies to fundamentalist religion endears us to his protagonist. In one scene, a teenage girl, out of frame, cries because her rabbi will not let her parents send her to college. In the next, a pious brother-in-law criticizes Menashe for refusing to wear a jacket or a hat, and suddenly the protagonist's schlubbiness seems like welcome rebellion.

Weinstein's pedigree is in documentaries, and his scenes often amount to talking, sometimes screaming — usually bearded — heads in rooms, shot with a handheld camera. In one of the more visually adventurous sequences, Weinstein films the Burning of the Chametz, a pre-Passover tradition in which Orthodox Jews publicly set fire to the leavened bread in their cupboards and stores. Immediately after, Menashe spills several cases of gefilte fish on the street and receives a vindictive scolding from his boss for wasting expensive food. Weinstein's juxtapositions are as clever a means of skewering re-

ligious hypocrisy as his deadpan sense of humor (Menashe's rabbi, encouraging him to get married: "The Talmud says three things bring a man peace: a nice wife, a nice house and nice dishes"). But he manages to dole out empathy to everyone including Menashe's rabbi, his brother-in-law and the other strict and *frum* Haredim.

Weinstein's methods are not new, and his execution is uneven. Recent films by Cristian Mungiu and Asghar Farhadi, both of whom chronicle interpersonal morality in conservative societies, are more sinuously plotted and more discerning in the moments of humanity they depict. But Weinstein, who is neither a member of a Haredi community nor a speaker of Yiddish (on set, he used a translator) has created a work of interest partially because he is aware of his own distance from his subject matter. He imbues the wordless Burning of the Chametz scene with the confusion of someone who happens upon a fire on a city street. He never explains that the packages his characters set ablaze contain food, and the first images that orient us are the NYPD gates cordoning the burn piles.

Weinstein crafts his narrative around the varying familiarity viewers will have with his subject. (As many Haredi families and rabbis prohibit televisions and films, Menashe's audience, unless in violation of religious rules, will largely consist of cultural voyeurs.) Before another street scene that bookends the film, Menashe removes his white shirt, a jacket hanging on his locker door. Bare-chested, he submerges himself in what appears — at least to a secular gay man like me — to be a bathhouse. A more *frum* viewer will know that the bathhouse is a *mikvah*, and what this intimate moment implies about how Menashe has chosen to live his life.

**MENASHE** | Written and directed by Joshua Z. Weinstein | A24 | Royal

**OPENING THIS WEEK**

**500 YEARS** Justice prevails at last in *500 Years*, the third documentary in Pamela Yates' Guatemalan trilogy, a work hitting screens 34 years after her first installment, 1983's *When the Mountains Tremble*. That courageous film revealed, in horrific combat footage, the little-reported genocide that a U.S.-backed Guatemalan government waged against indigenous Mayans in the country's western highlands; more than 100,000 Mayans died. Decades later, Yates' stunning footage became evidence in the survivors' case against José Efraín Ríos Montt, the junta leader behind the attacks that destroyed more than 600 villages. Yates' follow-up,

2011's gripping *Granito: How to Nail a Dictator*, examined efforts to bring Montt to trial, which included gathering the stories of Mayan witnesses. As a member of Guatemala's Congress, Montt enjoyed immunity from prosecution through the second half of the aughts; at the completion of his term, in early 2012, he at last was indicted. Yates' new film returns to the highlands, gathering the testimony of Mayan activists and survivors before leaping into Montt's 2013 trial, proceedings that prove heartening and horrifying. One hundred Mayans describe the executions of their families as Montt himself stares into nothingness, sometimes refusing to make eye contact with the judges. Montt speaks only once, a final statement

before the judges retire to deliberate. His message echoes that of every tyrant ever accused of a crime: There is no evidence. There are mountains of evidence, laid out by the prosecutors and, on screen, by Yates. Her films, like the world itself, have no template — they're messy, rich with feeling, liberated from simple theatrical structures, always honest about what is possible. That one of hers ends with hope is a gift. (Alan Scherstuhl)

**BIRTHRIGHT: A WAR STORY** For the better part of a half-century, *Roe v. Wade*, the 1973 Supreme Court decision striking down abortion restrictions in the first trimester of pregnancy and limiting them in the second and third, has helped make safe a procedure that previously had been



KYLE  
MOONEY

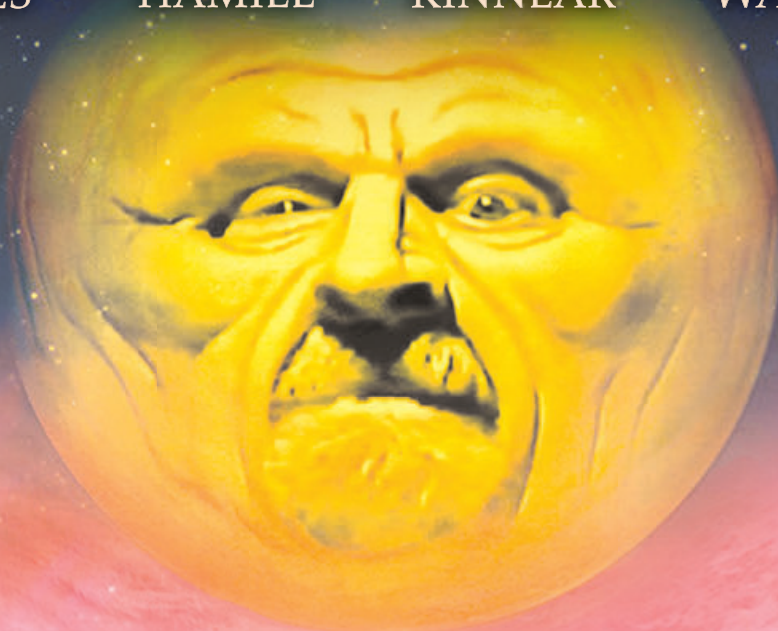
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-Peter Sciretta, SLASH FILM

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TOUCHING COMEDY."**

-Ben Barna, NYLON

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-Matt Patches, THRILLIST



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(323)924-1644  
Call theater for schedule.

**ARENA CINELOUNGE SUNSET 6464**  
Sunset Boulevard (323)924-1644  
The Conway Curve Fri., 8 p.m.; Sat., 8:40 p.m.; Sun-Thurs., 7 p.m.

**Romeo Is Bleeding** Fri., 6:20, 9:45 p.m.; Sat., 6:50 p.m.; Sun-Thurs., 9 p.m.

**John G. Avildsen: King of the Underdogs** Fri., 4:30 p.m.; Sat-Sun, 5 p.m.

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

**The Dark Tower** Thurs., 7:19, 9:30, 11:45 p.m.  
**Atomic Blonde** Fri., 10, 11:45 a.m., 1, 2, 3, 4:30, 5:30, 6:05, 7, 8, 9, 9:30, 10:15, 10:30, 11, 11:30 p.m., 12:30 a.m.; Sat., 10, 11, 11:45 a.m., 12:30, 1:15, 3, 3:45, 4:30, 5:30, 6, 7, 8, 9, 9:30, 10, 10:30, 11:30 p.m.; 12 mid, 12:30 a.m.; Sun, 10 a.m., 12:30, 1:15, 2, 3, 4:30, 5:30, 6:05, 7, 8, 9, 10:30, 11:30 p.m., 12:30 a.m.; Mon, 10:15, 11:45 a.m., 12:45, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:30, 10, 11 p.m., 12 mid; Tues, 10:45, 11:45 a.m., 12:45, 1:30, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:45, 10:15, 11, 11:45 p.m.; Wed, 10, 11:30 a.m., 12:30, 2, 3:15, 4:30, 5:45, 7, 8:15, 9:30, 11:15 p.m., 12 mid.

**Brigsby Bear** Fri., 10:10, 11:15 a.m., 12:15, 2:30, 4, 5:15, 7:05, 8:15, 9:15, 10:25, 11:45 p.m.; Sat, 10:35, 11:35 a.m., 2:15, 4, 5:15, 7:05, 8:15, 10:30, 11:35 p.m.; Sun, 10:10, 11:15 a.m., 12:15, 2:30, 4, 5:15, 7:05, 8:15, 9:15, 10:25, 11:45 p.m.; Mon-Tues, 10:45 a.m., 12:15, 2:30, 4:05, 6:10, 7:15, 8:15, 9:45, 11:30 p.m.; Tues, 10:05 a.m., 12:15, 2:30, 4, 6:10, 7:15, 8:15, 9:25, 11:30 p.m.; Wed, 10:05, 11:25 a.m., 1, 3:40, 5:45, 7:15, 9:30, 11:25 p.m.

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

**An Inconvenient Sequel: Truth to Power** Fri., 10:05, 11:30 a.m., 12:20, 1:45, 3:45, 4:45, 6:10, 7:15, 9:30 p.m.; Sat, 10:10, 11:45 a.m., 12:50, 1:45, 3:45, 4:45, 6:10, 7:15, 9:15 p.m.; Sun, 10:10, 11:25 a.m., 12:20, 1:45, 3:45, 4:45, 6:10, 7:15, 9:15 p.m.; Mon, 10:15 a.m., 12:30, 2:40, 4, 6, 7:45, 9:35 p.m.; Tues, 10:45 a.m., 12:30, 2:40, 4, 6, 7:45, 9:35, 11:45 p.m.; Wed, 10:45 a.m., 1:05, 3:50, 5:20, 7:20, 9:20, 11:20 p.m.

**Dunkirk** Fri., 10 a.m., 12:30, 3:30, 10:10 p.m., 12:35 a.m.; Sat, 3:30, 6:15, 11:15 p.m.; Sun, 10 a.m., 12:30, 3:30, 10:15 p.m., 12:35 a.m.; Mon-Tues, 12 noon, 6:15 p.m.; Wed., 3:15 p.m., 12 mid.

**Girls Trip** Fri., 11:55 a.m., 2:20, 5, 8, 10, 10:20 p.m.; Sat, 11:55 a.m., 2:20, 5, 8, 10, 12:30 p.m.; Sun, 11:55 a.m., 3, 5:30, 8:05, 10:20 p.m.; Mon, 11:10 a.m., 2:20, 5:15, 8:35, 11:10 p.m.; Tues., 10:15, 11:20 a.m., 2:20, 3:50, 5:15, 8:35, 11:10 p.m.; Wed, 10:15 a.m., 12:05, 2:40, 5:50, 8:20, 10:20, 11:20 p.m.

**Valerian and the City of a Thousand Planets** Fri., 10 a.m., 2:25, 5:20, 7:30, 10:45 p.m.; Sat., 10:05 a.m., 2:25, 5:20, 7:30, 10:45 p.m.; Sun, 10:25 a.m., 2:25, 5:20, 7:30, 10:45 p.m.; Mon-Tues, 10:20 a.m., 2:50, 5, 8:20, 11:15 p.m.; Wed., 10:45 a.m., 1:45, 5:10, 8, 10:55 p.m.

**Valerian and the City of a Thousand Planets 3D** Fri-Sun, 12:45 p.m.; Mon., 1:10 p.m.; Tues., 1:05 p.m.; Wed., 2:20 p.m.

**War for the Planet of the Apes** Fri., 11:50 a.m., 2:20, 5:45, 8:35, 11:25 p.m.; Sat., 11:50 a.m., 2:10, 5:45, 8:35, 11:25 p.m.; Sun, 11:50 a.m., 2:20, 5:45, 8:35, 11:25 p.m.; Mon-Tues, 10:35 a.m., 1:35, 4:50, 7:55, 10:35 p.m.; Wed., 10:25 p.m., 1:30, 4:30, 7:30, 10:40 p.m.

**Spider-Man: Homecoming** Fri., 10:15 a.m., 1:35, 4:20, 7:45, 11:25 p.m.; Sat, 10:25 a.m., 1:35, 4:20, 7:45, 10:40 p.m.; Sun, 10:05 a.m., 1:35, 4:20, 7:45, 10:40 p.m.; Mon-Tues, 11:30 a.m., 1:50, 4:40, 7:50, 10:50 p.m.; Wed, 11:20 a.m., 2:10, 5, 8, 11 p.m.

**Baby Driver** Fri., 11:05 a.m., 2:45, 5:10, 8:10, 11:20 p.m.; Sat, 11:40 a.m., 2:45, 5:10, 8:10, 11:25 p.m.; Sun, 11:30 a.m., 2:45, 5:10, 8:10, 11:20 p.m.; Mon-Tues, 10:45 a.m., 1:25, 4:25, 7:05, 10:40 p.m.; Wed, 11:30 a.m., 1:10, 4:45, 7:45, 10:45 p.m.

**Dunkirk 70mm** Sat., 8:30 p.m.; Mon-Wed, 11 a.m., 2, 5, 8, 11 p.m.; Fri., 10:30 a.m., 1:30, 4:30, 7:30 p.m.; Sat, 10 a.m., 1 p.m.; Sun, 10:30 a.m., 1:30, 4:30, 7:30 p.m.

**LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169**  
**Atomic Blonde** 1:30, 4:15, 7, 9:45 p.m.  
**Baby Driver** 1:30, 4:15, 7, 9:45 p.m.  
**The Big Sick** 1:30, 4:15, 7, 9:45 p.m.

**TCL CHINESE 6 THEATRES 6801**  
Hollywood Blvd. (323) 461-3331  
**Grateful Dead Meet Up 2017** Tues., 7 p.m.  
**Fast Times at Ridgeway High (1982)** presented by TCM Sun-Wed., 2, 7 p.m.  
**Atomic Blonde** Sat., 11 a.m.; Fri., 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m.; Sat, 1:45, 4:30, 7:15, 10 p.m.; Sun, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Mon-Wed, 1:30, 4:30, 7:30, 10:30 p.m.; Thurs., 1, 4 p.m.; Fri., 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m.; Sat, 1:45, 4:30, 7:15, 10 p.m.; Sun, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Mon-Wed, 1:30, 4:30, 7:30, 10:30 p.m.; Thurs., 1, 4 p.m.

**The Emoji Movie** Fri., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Sat., 2, 4:30, 6:45, 9 p.m.; Sun, 12 noon, 2:15, 4:30, 6:45, 9 p.m.; Mon-Thurs, 12:30, 2:45, 5, 7:15, 9:30 p.m.  
**The Ancient Magus Bride** Sat., 7:30 p.m.

**Valerian and the City of a Thousand Planets** Fri., 3:50, 10:20 p.m.; Sat, 12:30, 3:50, 7:10, 10:30 p.m.; Sun, 3:20, 10 p.m.; Mon-Tues, 12:40, 4, 7:20, 10:30 p.m.; Wed., 3:50, 10:20 p.m.; Thurs, 12 noon, 3:35, 9:45 p.m.

**Valerian and the City of a Thousand Planets 3D** Fri., 12:40, 7:10 p.m.; Sun, 12 noon, 6:40 p.m.; Wed., 12:40, 7:10 p.m.; Thurs, 12:30, 3:45 p.m.

**A Ghost Story** Fri., 2:10 p.m.; Sun, 11:30 a.m.  
**The Big Sick** Fri., 11:20 a.m., 4:30, 7:20, 10:10 p.m.; Sat., 10:10 p.m.; Sun, 9:50 p.m.

**Wonder Woman** Fri-Sat, 12:50, 4, 7:10, 10:20 p.m.; Sun., 12:10, 3:15, 6:20, 9:40 p.m.; Mon, 12:50, 4, 7:10, 10:20 p.m.; Tues, 12:45, 3:50 p.m.; Wed-Thurs, 12:50, 4, 7:10, 10:20 p.m.

**Gentlemen Prefer Blondes (1953)** Thurs., 7 p.m.  
**Double Feature** Thurs., 7:30 p.m.

**TCL CHINESE THEATRE IMAX 6925**  
Hollywood Blvd. (323) 461-3331  
**Dunkirk: The IMAX 2D Experience** Fri., 11:30 a.m., 2:15, 5, 7:45, 10:30 p.m.; Sat, 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Sun, 10:30 a.m., 1:15, 4, 6:45, 9:30 p.m.; Mon-Thurs., 1, 4, 7, 10 p.m.

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

**Cars 3** Fri-Sun, 10 a.m., 1:15, 4:30, 7:45 p.m.

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

**The Dark Tower** Thurs., 7:19, 9:40 p.m., 12 mid.  
**Atomic Blonde** Fri., 11:10 a.m., 12:05, 1:35, 2:20, 3:10, 4:15, 5:15, 7, 8:15, 9:35, 10:50, 11:30 p.m., 12:10 a.m.; Sat., 11 a.m., 12:10, 1:35, 2:30, 3:10, 4:20, 5:15, 8:15, 9:35, 10:50, 11:30 p.m., 12:10 a.m.; Sun, 11:10 a.m., 12:10, 1:35, 2:15, 3:10, 4:15, 5:15, 7, 8:10, 9:35, 10:45, 11:20 p.m.; Mon, 11, 11:15 a.m., 1:35, 2:15, 3:35, 4:30, 6:05, 7:30, 8:30, 10, 11 p.m.; Tues, 10:45, 11:20 a.m., 1:35, 2:15, 4:30, 7:30, 10 p.m.; Wed, 11 a.m., 1:35, 4:30, 7:30, 10 p.m.

**The Emoji Movie 3D** Fri-Sun, 11:20 a.m., 3 p.m.; Mon-Wed, 11:30 a.m., 2:20 p.m.

**The Emoji Movie** Fri., 10 a.m., 12:10, 1:55, 4:55, 7:15, 9:30 p.m.; Sat, 10:10 a.m., 12:20, 1:55, 5, 7:15, 9:30 p.m.; Sun, 10 a.m., 12:25, 1:55, 4:50, 7, 9:10 p.m.; Mon-Tues, 10:30 a.m., 12:40, 3:20, 4:10, 5:30, 6:20, 7:25, 9:35 p.m.; Wed, 10:30 a.m., 12:30, 3:20, 4:10, 5:30, 6:20, 7:45, 9:55 p.m.

**Dunkirk** Fri., 10:10, 10:45 a.m., 12:45, 2, 3:15, 4:45, 5:35, 7:30, 8:15, 10:10, 11:45 p.m.; Sat, 10:10, 10:50 a.m., 12:45, 2, 3:15, 4:45, 5:35, 7:30, 8:15, 10:10, 11:45 p.m.; Sun, 10:10, 10:50 a.m., 12:45, 2, 3:15, 4:45, 5:35, 7:30, 8:05, 10:10, 11:20 p.m.; Mon-Tues, 10:30 a.m., 12:55, 2, 3:15, 4:50, 7, 8:15, 10:40 p.m.; Wed, 10:30 a.m., 12:55, 2:15, 3:15, 4:50, 7, 8:15, 10:40 p.m.

**Girls Trip** Fri-Sat, 11:15 a.m., 2:20, 4:10, 5:25, 7:25, 8:40, 9:55, 10:45, 11:35 p.m.; Sun, 11:15 a.m., 2:20, 4:10, 5:25, 7:25, 8:40, 9:55, 10:45, 11:15 p.m.; Mon-Tues, 11:25 a.m., 12:20, 3:05, 4:50, 5:50, 7:45, 8:35, 10:05, 11:15 p.m.; Wed, 11:10 a.m., 12:20, 3:05, 5:45, 8:35, 11:15 p.m.

**Valerian and the City of a Thousand Planets** Fri-Sun, 11:35 a.m., 5:40, 7:35, 10:35 p.m.; Mon, 11:10 a.m., 5, 8:40, 10:35 p.m.; Tues, 11:10 a.m., 5, 8:35, 10:35 p.m.; Wed, 11:10 a.m., 5:10, 8:35, 10:35 p.m.

**Valerian and the City of a Thousand Planets 3D** Fri-Sun, 2:35 p.m.; Mon-Wed, 1:55 p.m.

**War for the Planet of the Apes** Fri., 11:10 a.m., 1:25, 4:30, 7:20, 10:55 p.m.; Sat, 11:30 a.m., 1:30, 4:30, 7:20, 10:55 p.m.; Sun, 11:05 a.m., 1:30, 4:30, 7:20, 10:55 p.m.; Mon-Tues, 11 a.m., 2:40, 5:40, 8, 10:55 p.m.; Wed, 11 a.m., 2:40, 5:40, 8:05, 11:05 p.m.

**Spider-Man: Homecoming** Fri., 11:25 a.m., 1:50, 4:30, 7:50, 10:45 p.m.; Sat-Sun, 11:25 a.m., 1:50, 4:35, 7:50, 10:45 p.m.; Mon-Wed, 11:45 a.m., 1:55, 4:45, 7:15, 9:15 p.m.

**Despicable Me 3** Fri-Sat, 10:05 a.m., 12:10, 2:20, 5, 7:05, 9:20 p.m.; Sun, 10:05 a.m., 12:10, 2:20, 5, 7:05, 9:10 p.m.; Mon-Tues, 10:35 a.m., 1:05, 2:50, 4:55, 7:05, 10:25 p.m.; Wed, 10:25 a.m., 1:05, 2:50, 4:55, 7:05, 10:10 p.m.

**Baby Driver** Fri-Sun, 10 a.m., 12:30, 2:45, 5:45, 8:20, 11:10 p.m.; Mon-Tues, 10:35 a.m., 1:05, 2:20, 5:45, 8:20, 9:25 p.m.; Wed, 10:35 a.m., 1:05, 2:40, 5:45, 8:20, 9:25 p.m.

**The Big Sick** Fri, 10:05 a.m., 12:40, 2:40, 5:35, 8:30, 10:25 p.m.; Sat-Sun, 10:05 a.m., 12:40, 2:55, 5:35, 8:30, 10:25 p.m.; Mon-Wed, 10:30 a.m., 12:40, 3:10, 5:40, 8:35, 11:10 p.m.

**Wonder Woman** Fri-Sun, 10:45 a.m., 4:35, 7:40, 10:45 p.m.; Mon, 11:20 a.m., 4:25, 7:35, 10:50 p.m.; Tues, 11:15 a.m., 4:25, 7:35, 10:50 p.m.; Wed, 11:20 a.m., 4:25, 7:35, 10:50 p.m.

**VISTA 4473 Sunset Dr. (323) 660-6639**  
**Dunkirk 35mm** 2:45, 5:45, 8:45 p.m.

## WEST HOLLYWOOD, BEVERLY HILLS

**AMC DINE-IN SUNSET 5 8000 West**  
Sunset Boulevard (323)654-2217  
**Atomic Blonde** Fri-Sun, 11:30 a.m., 2:15, 5, 7:45, 10:30 p.m.  
**Dunkirk** Fri-Sun, 12 noon, 2:45, 5:30, 8:15, 11 p.m.  
**Landline** Fri-Sun, 11:15 a.m., 1:45, 4:30, 7, 9:30 p.m.  
**Valerian and the City of a Thousand Planets** Fri-Sun, 12:15, 4, 7:15, 10:30 p.m.  
**Baby Driver** Fri-Sun, 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.

**LAEMMLE'S AHRYA FINE ARTS**  
**THEATRE 8556 Wilshire Boulevard (310)478-3836**  
**The Irregular at Magic High School: The Girl Who Calls the Stars** Wed., 7:30 p.m.

**The Little Hours** Fri., 9:55 p.m.; Sat-Sun, 2:30, 9:55 p.m.; Mon, 9:55 p.m.; Tues, 1 p.m.; Wed-Thurs, 9:55 p.m.

**The Boom (II boom)** Fri., 7:10 p.m.; Sat., 4:40 p.m.; Sun., 4:40, 7:10 p.m.; Mon, 7:10 p.m.; Tues, 3 p.m.; Wed-Thurs., 4:40 p.m.

**Out of the Past** Tues, 5:10, 9:30 p.m.  
**Cafe Fear** Tues, 7:15 p.m.

**LAEMMLE'S MUSIC HALL 3 9036**  
Wilshire Blvd. (310) 274-6869

**Santaolla** Fri-Sun, 12:10, 2:30, 7:40, 10 p.m.; Mon, 12:10, 2:30, 10 p.m.; Tues-Thurs, 12:10, 2:30, 7:40, 10 p.m.

**Birthright: A War Story** 12 noon, 2:30, 5, 7:30 p.m.  
**Bronx Gothic** 12 noon, 2:20, 4:40, 9:55 p.m.  
**Sperm Whale 2: Roy's Selection** Fri-Sun, 7:20, 10 p.m.; Mon, 10 p.m.; Tues-Thurs, 7:20, 10 p.m.

## WESTWOOD, WEST L.A.

**AMC CENTURY CITY 15 10250 Santa**  
Monica Blvd. (888)AMC-4FUN  
**The Dark Tower** Thurs., 7:19, 10 p.m.

**Kidnap** Thurs, 7, 9:30 p.m.  
**Grateful Dead Meet Up 2017** Tues., 7 p.m.  
**Fast Times at Ridgeway High (1982)** presented by TCM Sun-Wed., 2, 7 p.m.

**Atomic Blonde** Fri-Wed, 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.; Fri-Wed, 11 a.m., 1:45, 4:30, 7:15, 10 p.m.

**Detroit** Thurs, 7, 10:30 p.m.  
**The Emoji Movie 3D** 1, 3:30 p.m.

**The Emoji Movie** Fri., 10:30 a.m., 12:30, 2:45, 5, 6, 7:20, 8:30, 9:45, 10:45 p.m.; Sat, 10:30 a.m., 12:30, 2:45, 5, 7:20, 8:30, 9:45, 10:45 p.m.; Sun-Tues, 10:30 a.m., 12:30, 2:45, 5, 6, 7:20, 8:30, 9:45, 10:45 p.m.; Wed, 10:30 a.m., 12:30, 2:45, 5, 6, 7:20, 8:30, 9:45, 11 p.m.; Thurs, 10:30 a.m.

**Dunkirk** Fri., 11:25 a.m., 2:10, 2:50, 4:55, 7:40, 10:45 p.m.; Sat-Mon, 11:25 a.m., 2:10, 2:50, 4:55, 5:35, 7:40, 10:45 p.m.; Tues, 11:25 a.m., 2:10, 4:55, 7:40, 10:45 p.m.; Wed, 11:25 a.m., 2:10, 2:50, 4:55, 5:35, 7:40, 10:45 p.m.

**Dunkirk: The IMAX 2D Experience** Fri-Wed, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.

**Girls Trip** Fri-Sat, 10:35, 11:40 a.m., 1:25, 2:35, 4:35, 5:40, 7:25, 8:25, 10:25 p.m.; Sun, 10:35, 11:40 a.m., 1:25, 2:35, 4:35, 5:40, 7:25, 8:25, 10:25 p.m.; Tues, 10:35, 11:40 a.m., 1:25, 2:35, 4:30, 5:40, 7:25, 8:25, 10:25 p.m.; Wed, 10:35, 11:40 a.m., 1:25, 2:35, 4:30, 5:40, 7:25, 8:25, 10:25 p.m.

**Valerian and the City of a Thousand Planets** Fri., 10:25 a.m., 10:15 p.m.; Sat-Wed, 10:35 a.m., 10:15 p.m.

**Valerian and the City of a Thousand Planets 3D** Fri-Wed, 1:35, 4:45, 7:50 p.m.

**War for the Planet of the Apes** Fri-Wed, 10:30 a.m., 5:05 p.m.

**War for the Planet of the Apes 3D** Fri-Wed, 1:50, 8:15 p.m.

**Spider-Man: Homecoming** Fri-Wed, 10:30 a.m., 1:30, 4:25, 7:30, 10:30 p.m.

**Despicable Me 3** Fri-Wed, 10:50 a.m., 1:10, 3:25, 5:45, 8:05, 10:35 p.m.

**Baby Driver** Fri-Wed, 10:40 a.m., 1:40, 4:40, 7:35, 10:40 p.m.

**The Big Sick** Fri-Wed, 11:30 a.m., 2:15, 5, 7:45, 10:30 p.m.

**Wonder Woman** Fri., 11:35 a.m., 9:35 p.m.; Sat-Wed., 11:35 a.m., 8:20 p.m.

**LAEMMLE'S ROYAL THEATER 11523**  
Santa Monica Blvd. (310) 477-5581

**Menashe** Fri, 1, 2:10, 3:20, 4:30, 5:40, 7, 8, 9:20, 10:15 p.m.; Sat-Sun, 10:30, 11 a.m., 1, 2:10, 3:20, 4:30, 5:40, 7, 8, 9, 9:20, 10:15 p.m.; Mon-Thurs, 1, 2:10, 3:20, 4:30, 5:40, 7, 8,



YOUR WEEKLY MOVIE TO-DO LIST

**Double Up on Barbet Schroeder**

Friday, July 28

According to legend — or at least to Charles Bukowski — Barbet Schroeder threatened to cut off his own fingers one by one if Cannon Films pulled the plug on his long-gestating *Barfly*. Bukowski wrote the screenplay, and the eponymous character, played with tremendous, scene-chewing swagger by Mickey Rourke, is probably the most romantic incarnation of professional drunkenness in modern cinema. The American Cinematheque has prepared a special retrospective of Schroeder's work in anticipation of the French-born filmmaker's newest film, *Amnesia. Reversal of Fortune*, Schroeder's taut legal thriller based on the infamous Claus von Bulow case, rounds out tonight's double feature. The director will appear in between films for a discussion. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Fri., July 28, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

Tuesday, Aug. 1

Before a certain Broadway musical reframed her as the victim of a smear campaign, the Wicked Witch of the West was, for many, the personification of evil. But she is only one character of several that branded themselves on the brains of innumerable impressionable tots. Looking back at *The Wizard of Oz* from the perspective of a grown-up, especially if you haven't seen it in a while, may open up an appreciation of just how utterly peculiar it all is. The discerning viewer may detect a strong current of surrealism submerged beneath the gallons of MGM paint (Exhibit G: the blue-faced, bellboy-attired flying monkeys). LACMA will show this critic-proof studio chestnut on 35mm as part of its Tuesday Matinees series. How brave are you? LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Aug. 1, 1 p.m.; \$4. (323) 857-6000, lacma.org.

Philip Baker Hall's virtuoso one-man performance as Richard Nixon was given a masterful screen treatment by Robert Altman in 1984. The result, *Secret Honor*, is one of the most concentrated attempts to understand a politician — his personality, outlook and mannerisms — ever put on film. Cinefamily features it on 35mm as part of its **Impeach the President: Watergate on Film** series. Stick around after the movie to see Hall in conversation with Sam Fragoso. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Tue., Aug. 1, 7:30 p.m.; \$14. (323) 655-2510, cinefamily.org.

As an example of film noir, *Out of the Past* stands out like a lustrous diamond, hard-edged in its particulars yet dreamy in style. The reason for that has to do with the grace that its director, French-born Jacques Tourneur, brings to the pulp subject matter. As the erstwhile private eye who gets pulled back into the criminal underworld that he long ago left behind, Robert Mitchum — barrel-chested and mournful of countenance — cuts a poignant figure. Make it a Mitchum double with *Cape Fear*, in which the star plays an ex-con with a vendetta against the lawyer (Gregory Peck) who wronged him. Both will be featured in three Laemmle locations in celebration of Mitchum's centennial. Film historian Jeremy Arnold introduces the program at the Ahrya only. *Laemmle Ahrya Fine Arts Theatre* (also at the NoHo and Playhouse 7), 8556 Wilshire Blvd., Beverly Hills, Thu., Aug. 1, 5:10 p.m.; \$13. (310) 478-3836, laemmle.com. —Nathaniel Bell



*Cape Fear* (1962): See Tuesday.

COURTESY UNIVERSAL PICTURES

stone homes buckled and broken. He turns a corner, the sun flares across the lens, and suddenly a thin man steps forward, wielding a pole or a bat. "You're going to do it now?" a voice asks, off-screen. "In front of the camera?" Before the questions are fully spoken, the thin man is swinging his weapon. *Santoalla* is the story of a Danish couple, Martin Verfondern and Margo Pool, who got away from it all by relocating to a place everyone else had left — and then were caught in a decades-long feud with the only other family in town. In 2010, after years of tension and a legal battle, Verfondern went missing. Pool was left to wonder: Did he crash over a cliff? Abandon her to a new life? Or might the Rodriguezes have murdered him? We get the answer, eventually. Despite that opening, and the potential of a crime, Becker and Mehr's film is more about place and silence than it is about tension or psychology. What compels most here is new footage of the town and its handful of residents, especially the sight of Pool, in the ruin she and Verfondern made a home, taking care of herself, her garden and her animals. She's a ghost made flesh. (Alan Scherstuhl)

**STRANGE WEATHER** The petite Holly Hunter has an oversized screen presence, a vibrant intensity that can make her co-stars appear subservient. One of the best aspects of Katherine Dieckmann's exquisite *Strange Weather* is its character parity. Hunter's magnetic Darcy Baylor easily pulls people into her orbit, but her best friend (Carrie Coon) and estranged lover (Kim Coates) are as independent as they are devoted. Even when Darcy visits gale-force persuasiveness upon other characters, they stay rooted, strong enough to challenge her. Writer-director Dieckmann (*Motherhood*, *Diggers*) turns a drama about grief into a mystery, as Darcy investigates the circumstances of her son Walker's suicide. Seven years on, Darcy's mourning has subsided but her pain and anger remain. To confront Walker's grad-school buddy, she takes a back-roads journey from northern Georgia to New Orleans. Dieckmann, influenced by the rural American neorealism of *Winter's Bone* and *Frozen River*, uses the steamy Southern flatlands as both physical and emotional terrain, creating a Faulknerian landscape of ghosts. Dieckmann's script is as strong as her direction, especially the conversations peppered with biting humor, like Coon and Glenna Headly (as Darcy's childhood BFF) subtly jockeying for most-important-friend status. In a quivering, bone-deep performance, Hunter takes Darcy from a mother encased in guilt to a woman who can acknowledge her shattering loss while still recognizing her right to be alive. (Serena Donadoni)

**GO THE UNTAMED (LA REGIÓN SALVAJE)** At a crater in the lush, mossy-green Mexican countryside in Amat Escalante's fourth feature, *The Untamed*, every native species of animal gathers to fuck, like a pornographic Noah's Ark. This scene of otherworldly magical realism is not what audiences have come to expect from the director, whose best-known film, *Heli*, revels in relentless and casual violence centered on Mexican drug traffickers. In *The Untamed*, which tells the tale of

a group of troubled people who find solace by engaging in all-consuming intercourse with an irresistible, many-tentacled sex alien — which traveled to Earth on the meteor that made the crater — a fantastical premise collides with Escalante's solemn realism, making for a quiet, unforgettable mashup, inspired by Andrzej Zulawski's *Possession*. Alejandra (Ruth Ramos) sleepwalks through her life, enduring dutiful married sex with her brutish husband, Angel (Jesus Meza), and making candy in her controlling mother-in-law's factory like she's Lucy and Ethel on Ambien. Meanwhile, in the side room of a rustic

cabin — inhabited by an elderly married couple — young Veronica (Simone Bucio) readily submits herself to the creature. She's in ecstasy, nearly catatonic, when the nameless woman of the couple knocks on the door and tells Veronica to wrap up her session with the sex monster before she gets hurt. These disparate scenes are at once jarring but compelling; I was unsure where this narrative was headed but I was determined to stay with it. Then the director subverts expectations, and the drama of human connection becomes just as absorbing as the alien element. (April Wolfe)

from the director of PAGE ONE: INSIDE THE NEW YORK TIMES

**"Ms. Okpokwasili is a MAGNETIC PERFORMER."**  
—Rachel Saltz, THE NEW YORK TIMES

**"She is an actor, a dancer, a storyteller, and a singer. No matter what she does, SHE IS RIVETING!"**  
—THE NEW YORKER

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Daily 1:20 & 7:00  
Sat/Sun at 10:45AM

FILMMAKER Q&As THIS WEEKEND!

that writer-director Dustin Guy Defa (*Bad Fever*) doesn't think this is a joke. Defa knows it's all a little funny, of course — forced to give chase to a low-level crook, Benny has to take the time to unlock his bicycle from a signpost. *Person to Person* is a gently comic slices-of-life drama, the kind where a variety of people's conflicting, occasionally overlapping experiences of the city come together into a messy whole. Benny's shut-in roommate, Ray (George Sample III), flees a man who wants to break his legs, and teen pals Wendy (Tavi Gevinson) and Melanie (Olivia Luccardi) skip school to hang out at Melanie's house — and then face a crisis of friendship. These playfully inconsequential stories

are set against a darker thread involving a possible murder — and the cast's biggest names. On her first day as a junior reporter, Abbi Jacobson's hesitant Claire gets paired with Michael Cera's friendless showoff Phil; Defa's film might not be satiric, but every Cera performance is a parody of masculine frailty. (Alan Scherstuhl)

**SANTOALLA** Andrew Becker and Daniel Mehr's quiet, immersive true-crime mystery doc opens with video more terrifying than fictionalized "found footage" horror ever manages: A man is walking through the rubble and ruin of the abandoned village of Santoalla, in the mountains of the Galicia region of northwestern Spain. We see, from the perspective of his camera,

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—Cierra Davison, MS. MAGAZINE

**"THIS NEW DOCUMENTARY SHOWS HOW THE U.S. IS BECOMING 'THE HANDMAID'S TALE.'"**  
Newsweek

**BIRTHRIGHT: A WAR STORY**

ABRAMORAMA PRESENTS A TAMARKIN PRODUCTIONS FILM "BIRTHRIGHT: A WAR STORY"

EXECUTIVE PRODUCERS RUTH SHABER AND CIVIA TAMARKIN CO-EXECUTIVE PRODUCER LUCHINA FISHER JOURNALIST JOEL FUTTERMAN AND IRE LEVIN DIRECTOR OF PHOTOGRAPHY AND COSTUME DESIGNER BRAD WHITE PRODUCED BY BLAKE TAMARKIN PRODUCED BY ANDREW ADERSON STEVE FLAHER AND SIZANNE D. JOHNSON WRITTEN BY LUCHINA FISHER AND CIVIA TAMARKIN DIRECTED BY CIVIA TAMARKIN

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# HEAVENS GREAT

TEN YEARS AGO, RAPPER BLU  
AND PRODUCER EXILE  
CHANGED L.A. HIP-HOP WITH  
AN UNDERGROUND CLASSIC

BY JEFF WEISS

S ometime in the lukewarm first months of 2007, an emotionally raw and soulful song cycle quietly leaked to message boards. The rapper was a willowy San Pedro ex-basketball star, barely into his 20s, raised by a fiery pastor who had banned rap in the household. The producer was an Orange County native chopping loops at the fringes of the underground to modest acclaim. No one foresaw what happened next.

Almost immediately the pirated album, *Below the Heavens*, received more adulation than almost anything to come out of L.A. in the previous half-decade. Before there was Kendrick Lamar, there was Blu, nee Johnson Barnes III, whose debut album reconfigured the idea of what contemporary West Coast hip-hop could sound like.

“Aside from Freestyle Fellowship, the region was mostly known for gangsta rap,” says Exile, the sole producer for *Below the Heavens*. “We wanted to make an L.A. record that was conscious and had heart. Something reflective about life and growing up.”

Blu shattered the reductive binaries that continually plague underground L.A. hip-hop. He was unabashedly sentimental for a recently vanished adolescence and the rugged hip-hop that he was raised on. He was unafraid to be vulnerable, admitting to abuse from a violent stepfather, the stresses of impending fatherhood and the anxieties of being homeless and couch-surfing. Still, he exhibited the effortless swagger of someone destined to rock stadiums (even if they still spelled his name wrong on the flyer).

In gestation for several years, the record had a genesis that can be traced back to Exile catching Blu’s show at a hole-in-the-wall club in Studio City. Exile recruited the locally buzzing rapper to collaborate on a compilation slated for release on the fledgling indie, Sound in Color, but their chemistry was so innately strong that after one song, they opted for a full-length.

Sometimes they’d work at Exile’s apartment in Long Beach; sometimes in Dominguez Hills, where RBX and Miguel also were working. The future R&B superstar was a childhood friend of Blu and wound up singing on three songs on *Below the Heavens*.

“Sometimes, we thought we might have a classic,” Exile says. “Other times we



COURTESY SOUND IN COLOR

were like, this is wack.”

“I had no idea this record would stand the test of time the way it has,” Blu adds. “I was just trying to be as real and ill as possible without sounding like someone else or sounding like I was trying to impress someone. Exile made my vision a reality every step of the way.”

In total, 40 songs were recorded — many of which will see their first release in the coming month. But it’s the final batch that became instantly canonized, spreading virally on a pre-SoundCloud internet. Upon its release 10 years ago this month, the album immediately sold out of its 3,500-unit first run; then it sold another 3,500 directly after.

“WE WANTED  
TO MAKE AN L.A.  
RECORD THAT WAS  
CONSCIOUS AND  
HAD HEART.” —EXILE

It’s easy to see why the Okayplayer masses immediately anointed *Below the Heavens* as a classic. Released shortly after the death of J Dilla, Exile’s soul chops and un-quantized drums paid direct homage to the Detroit legend while gleaming with their own swing. Blu rapped like the second hand of a Rolex, optimistic but never naive, positive without being preachy, offering a harrowing coming-of-age saga that nearly everyone could relate to.

“People loved those personal stories, all the braggadocio over soul samples, all the sincerity. No one looked at me as if I made a bad decision for making an underground record as opposed to something that could gain commercial success,” Blu says. “You feel the culture in the record ... the nostalgia that makes you reminisce on those classic records. Sample static, drum breaks, raw lyricism and actual content — all for the West Coast.”

**BLU & EXILE’S BELOW THE HEAVENS — THE LIVE EXPERIENCE** | The Regent Theater, 448 S. Main St., downtown | Thu., July 27, 8 p.m. | \$25-\$30 | 21+ | spacelandpresents.com

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

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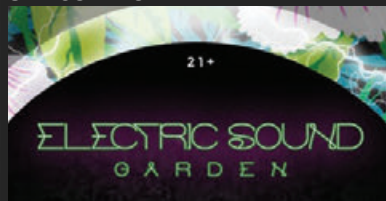
FRESH PRESENTS  
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SAT. JULY 29



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SAT. JULY 29



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7/30 YOUNG BACA PRESENTS CAKE  
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8/1 TACO TUESDAYS  
8/2 UNSANE  
8/3 AFRO KARAOKE  
8/4 LEGEND OF THE MOON!  
8/4: KILLAHURTZ DJ BAILEY  
8/5: MATAMOSKA CD RELEASE  
+ BE LIKE MAX  
8/5: DOES YOUR MAMA KNOW?  
8/6: JAMAICAN JERK FESTIVAL  
8/8: TACO TUESDAYS  
8/9: FIVE DOLLA HOLLA  
8/13 WOMAN'S MASS

8/17 DESTROY LOS ANGELES WITH  
ETC!ETC!  
8/18 MARDUK, INCANTATION,  
ABYSMAL DAWN  
8/24 AURELIO VOLTAIRE  
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THU. JULY 27



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FRI. JULY 28

**EMERY**

with LOWERCASE NOISES

**EMERY**

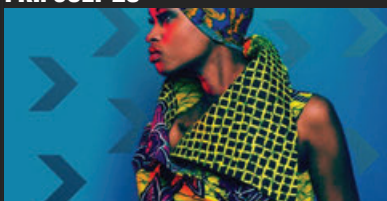
LOWERCASE NOISES, DIGITAL PANIC + MORE!

FRI. JULY 28



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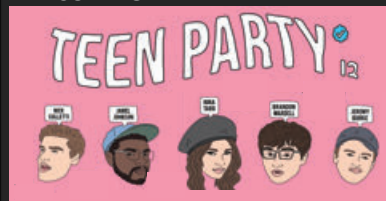
FRI. JULY 28



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FRI. JULY 28



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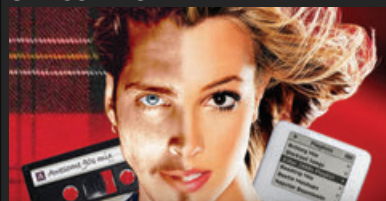
SAT. JULY 29



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## COMING SOON:

7/28 HEARTS LIKE LIONS  
8/1 THE MOTH  
8/2 WE'VE GOT ISSUES  
8/3 CYBERSONIC LA  
8/4 TRYBVL  
8/4 ELI AND THE PULPHEADS  
8/4 OH!  
8/5 J.R. DONATO  
8/5 EYEHATEGOD  
8/7 COAST 2 COAST LIVE!  
8/8 NEON KROSS  
8/10 NU-DIRECTION  
8/10 LA GOT ALOHA 5 YEAR ANNIVERSARY

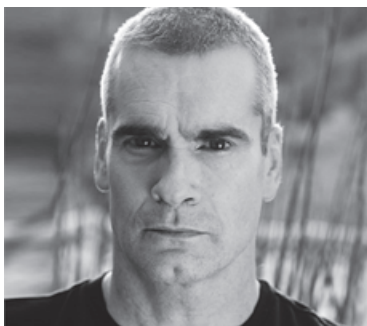
8/12 SMASH IT LIVE PRESENTS:  
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8/17 MO LOWDA & THE HUMBLE  
8/27 WEST COAST AWARDS BALL  
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## Henry Rollins The Column!



### A BITE OF THE NOTHING BURGER

I've been sacrificing record-listening to stay up on current events. In order to get an understanding, especially as the story keeps changing, due diligence requires a lot of time.

The White House is increasingly less and less forthcoming, busy lawyering up. There's a lot going on, and while I acknowledge my relative powerlessness in affecting the outcome, I think part of the reason the bad guys operate so brazenly is because they've factored in a certain level of apathy from the electorate.

Depending on which side of the great divide you reside on, the meeting Donald "Baby D" Trump Jr. had in Trump Tower on June 9, 2016, with Russian lawyer Natalia Veselnitskaya, which reportedly included Paul Manafort and Jared "J-Kush" Kushner, was a big deal or much ado about nothing. The majority of Americans are in the former camp, comrade Trump's administration and its myriad sympathizers in the latter.

Baby D said Veselnitskaya promised information that could be helpful to the Trump campaign, but ultimately it turned out that she merely wanted to talk about the adoption of Russian children by Americans and the whole thing was a waste of time. In other words, a bait and switch that went nowhere.

But what if both issues were two halves of a single objective? What if this meeting was an offer of goods, a favor to be paid back after winning the election? The topic of adoption would have been a perfect cover.

At this time, adoption of children from Russia by Americans is banned by Vladimir Putin, in reaction to the Magnitsky Act. By now you're familiar with the law, which was passed in 2012 and is quite precise in its focus. It was enacted following the death of Sergei Magnitsky, a Russian attorney who, while investigating tax fraud involving men close to Putin, was put in prison, where he died in 2009.

The Magnitsky Act zeros in on the people Magnitsky was investigating, denying them entry into America and use of American banks. The Magnitsky Act multitasks. It's also an in-your-face accusation and guilty verdict against Putin, and by using Magnitsky's name — who is said to have died of neglect while incarcerated, seemingly for bringing truth to power — it hangs his death like an albatross around Putin's neck. No wonder Putin, a tiger-hunting hero for some in the Southern states, said of

the Magnitsky Act: "This is very bad. This, of course, poisons our relationship."

Besides the adoption ban, Putin Parliament barred a few Americans from entering Russia. Notables include Bush II-era slugs David Addington and John Yoo and a recent fire of comrade Trump, Preet Bharara.

In a recent interview at the White House with strangest-man-still-on-television Pat Robertson, comrade Trump, in one of his dependably kooky cranial whitewater raft rides, told Robertson that Putin would have preferred that Hillary Clinton become president.

"So there are many things that I do that are the exact opposite of what he would want. So what I keep hearing about that he would have rather had Trump, I think 'probably not,' because when I want a strong military, you know she wouldn't have spent the money on military. When I want tremendous energy, we're opening up coal, we're opening up natural gas, we're opening up fracking, all the things that he would hate, but nobody ever mentions that."

You would hope that no one in Trump's cabinet ever mentions this interview again. Of course Putin prefers Trump over Clinton. Of all the wacky bullshit that has ever come out of Trump's mouth since he was elected, this is one for the books. Trump doesn't speak so much as allow the words in his limited vocabulary to join hands and jump off a cliff. They come rocketing out of his mouth like vomit from Mr. Creosote in *Monty Python's The Meaning of Life*. Trump doesn't evade or distract, acts that require subtlety, so much as flagrantly deny and, by way of diversion, drop an even more preposterous verbal dirty bomb into an increasingly ass-out situation.

Unfortunately for Trump, there are some people who see through these amateurish ejaculations. Investigation results to follow.

Ms. Veselnitskaya has been working tirelessly to weaken the effectiveness of the Magnitsky Act. She's in someone's employ, and it would be in America's best interest to know whose. Makes you wonder what was discussed at Trump Tower in June of last year, as well as in the two-hour-plus meeting between Trump and Putin at the G19.

It was one thing to have the Magnitsky Act in place with President Obama, but in the age of Trump, is it not a major roadblock to progress for America's seemingly warming relationship with Russia? Wouldn't that be one of the first things that would have to go?

I think it would be fascinating for someone from the media to ask comrade Trump what he thinks of the act and get him to use the words "Magnitsky Act" in a sentence. There is no way getting rid of it isn't on Putin's agenda.

It's true, the Russian "nothing burger" takes up a lot of the news cycle. The Trump Crime Family and their shady cohorts have brought it upon themselves. Admit it, the characters were brilliantly cast. It's as if Trump fathered two sons and a daughter in anticipation of what was to be in November 2016. Bannon and Conway make slime from other administrations like Cheney and Rumsfeld seem rank-and-file. They all make bitchin' villains. Even FLOTUS, when she makes the rare appearance, her face a perma-mask of anger and ever deepening regret, is perfectly placed.

Comrade Trump has not only taken his failure bouquet to the White House but to the world. We're watching like it's the first three seasons of *The Sopranos*.

So, Mr. Presidentski, what's next?

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|--|-----------------------------------|---|-------------------------------|---|
| <b>BUDDY GUY</b><br>JUL 27             | <b>FANTASTIC DIAMOND</b><br>AUG 5 | <b>QUEEN NATION</b><br>AUG 11                     | <b>LED ZEPAGAIN</b><br>AUG 12 | JUL 27: BUDDY GUY / QUINN SULLIVAN  |
| <b>STAN LEE</b><br>AUG 22              | <b>WHICH ONE'S PINK</b><br>AUG 26 | <b>DSB</b><br>AUG 11                              | <b>BONFIRE</b><br>AUG 12      | AUG 5: FANTASTIC DIAMOND  |
| <b>ACCEPT</b><br>SEP 7                 | <b>OTTMAR LIEBERT</b><br>SEP 9    | <b>STEPHEN STILLS &amp; JUDY COLLINS</b><br>SEP 1 | <b>LARRY CARLTON</b><br>SEP 3 | 11: DSB & QUEEN NATION  |
| <b>MICKY DOLENZ</b><br>OCT 21          | <b>JANIS JOPLIN</b><br>OCT 28     | <b>GEORGE THOROGOOD</b><br>SEP 22                 | <b>PETULA CLARK</b><br>NOV 19 | 12: LED ZEPAGAIN & BONFIRE  |
| <b>KENNY LOGGINS</b><br>DEC 2          | <b>HERMAN'S HERMITS</b><br>JAN 20 | <b>DESTROYERS</b><br>SEP 22                       | <b>PETULA CLARK</b><br>NOV 19 | 22: EXTRAORDINARY: STAN LEE   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 26: WHICH ONE'S PINK  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | SEP 1: STEPHEN STILLS & JUDY COLLINS  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 3: LARRY CARLTON  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 7: ACCEPT   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 9: OTTMAR LIEBERT & LUNA NEGRA  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 22: GEORGE THOROGOOD & THE DESTROYERS   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 24: AMBROSIA, PABLO CRUISE & PETER BECKETT OF PLAYER                                      |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | OCT 21: MICKY DOLENZ OF THE MONKEES & FELIX CAVALIERE OF THE BASCALS                      |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 28: A NIGHT WITH JANIS JOPLIN   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | NOV 10: ROBERT CRAY   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 19: PETULA CLARK  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | DEC 2: KENNY LOGGINS  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | JAN 20: HERMAN'S HERMITS STARRING PETER NOONE   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | FEB 24: THE SPINNERS  |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | MAR 3: DON MCLEAN   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 9: MANHATTAN TRANSFER   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 24: GINO VANNELLI   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | 25: MORRIS DAY & THE TIME   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | APR 5: ARLO GUTHRIE   |
| <b>The Manhattan Transfer</b><br>MAR 9 | <b>GINO VANNELLI</b><br>MAR 24    | <b>ROBERT CRAY</b><br>NOV 10                      | <b>PETULA CLARK</b><br>NOV 19 | AVAILABLE FOR SPECIAL EVENTS, CONCERTS, RECEPTIONS, PRIVATE PARTIES & CORPORATE MEETINGS. |
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**Music //**  
**Picks //**

**fri** 7/28

### Jon Brion

@ LARGO AT THE CORONET

The outrageously multitalented Jon Brion sprinkles his generous gifts in far-flung ways, notably as an inspired producer and session player with Kanye West, Rufus Wainwright, Aimee Mann, Peter Gabriel, Fiona Apple, Frank Ocean and many others, and also as a composer of wonderfully evocative film scores (*Punch Drunk Love*, *I Heart Huckabees*, *Magnolia*, *Eternal Sunshine of the Spotless Mind*). His ongoing Friday

night shows at Largo are a great chance to experience the encyclopedic-brained Brion in his purest form. His one-man-band performances typically find him working without a set list, using audience suggestions as a jumping-off point for covers of pop oldies familiar, obscure and often hilariously "wrong," along with his own supremely crafted original tunes, all done on piano, guitar, drums and loops to genial and beautifully musical effect.

—John Payne

**sat** 7/29

### Strange Forest

@ THE BROAD

This well-curated event, part of Summer Happenings at the Broad, presents a resonantly contrasting group of musicians who can claim by birth and/or inclination both Japanese and Western influences in their work. Tokiko Ihara opens with a performance on *sho*, the thrillingly evocative free-reed instrument used in the ancient *gagaku* music for Shinto ritual and ceremonies at Japan's imperial court. More contemporary sonorities come from drum and guitar duo Afrirampo, along with electronic-folkloric artist Oorutaichi, who sings in his own invented language. Drummer-composer Ikue Mori of no-wave pioneers DNA and singer Miho Hatori of avant-poppists Cibo Matto bring some NYC sensibilities to the event, and chipping in his two California cents is Devendra Banhart, whose last album, *Ape in the Pink Marble*, was inspired by Japanese culture. Especially do not miss the spectacular guitar/electronics whirlwinds of Dustin Wong and Takako Minekawa, as heard on their recent, transcendent album *Are Euphoria*.

—John Payne

### Waxahatchee

@ THE REGENT THEATER

"I was out of my body, reciting lines of remorse," Katie Crutchfield sings solemnly on Waxahatchee's fourth full-length, *Out in the Storm*. The Alabama



PHOTO BY FALLING TREE PHOTOGRAPHY

singer-guitarist shed most of her filters in releasing what turns out to be her most introspective album so far. Recorded live in the studio by producer John Agnello, the new songs reportedly were written quickly and inspired by a recent breakup, but they ultimately unfold into a wider-ranging journey of self-discovery. The album feels like one thematic piece, even as such uptempo, power pop tracks as "Never Been Wrong" collide with the more mysterious and low-key folkie ruminations of "8 Ball." The work is broadened by musical contributions from Crutchfield's sister Allison and Sleater-Kinney guitarist Katie Harkin.

—Falling James

### Rhett Miller, Kate Micucci

@ THE TROUBADOUR

Best known as the main singer-songwriter of the Old 97's, Rhett Miller plays solo shows that are as intense, high-octane and robust a showcase of his signature brand of whiskey-drenched country-rock as his band's performances. The latest album from Old 97's, 2016's *Graveyard Whistling*, features some of the most entertaining and sarcastic writing of Miller's career, a departure from 2014's more hedonistic *Most Messed Up* (and yes, even at a solo show, Miller plays a generous amount of Old 97's material). Expect one of the evening's highlights to be "Most in the Summertime," a standout from Miller's bluegrass-leaning 2015 album, *The Traveler*, that's already become a sing-along showstopper. Miller played the Troubadour solo acoustic last summer, and never has one person filled the historic room with so much buoyant energy. Emmy-nominated songwriter Kate Micucci of musical comedy duo Garfunkel & Oates opens. —Jackson Truax

### A Tribe Called Red

@ EL REY THEATRE

Canadian DJ trio A Tribe Called Red somehow manage to do the unthinkable — preserving and extending the tradition of deeply spiritual Native American music by pumping it up with modern technology. By mixing dubstep, house and hip-hop beats with the music of North American

indigenous peoples, **A Tribe Called Red: See Saturday.** Witness and 2oolman emphasize the connections between all cultures. "We are the tribe that they cannot see/We live on an industrial reservation," guest poet John Trudell announces at the start of their recent concept album, *We Are the Hallucination Nation*, reciting a litany of names and epithets and inverting them into a forceful declaration of identity. The DJs echo his words with unexpected juxtapositions of floating keyboards, heavy funk and mesmerizing chanting.

—Falling James

**sun** 7/30

### The Chambers Brothers

@ LEVITT PAVILION PASADENA

The Chambers Brothers' greatest hit, 1968's "Time Has Come Today," is an epic combination of hard rock, R&B, funk, garage and madhouse psychedelia that also epitomizes the longtime L.A. band's entire career. The song, like the band, freely and easily spans multiple genres and lives up to its title with an immediacy that is both eternal and distinctively evocative of the late 1960s. It should be no surprise that The Chambers Brothers have been so great at so many different things. Starting as a gospel group in the '50s, ongoing members Joe and Willie Chambers somehow ended up getting mixed in with the mid-'60s folk scene before they expanded their range and audience by the end of that decade, alternating between the achingly soulful familial harmonies of "People Get Ready" and the explosive rock of "Time Has Come Today." —Falling James

**mon** 7/31

### Lionel Richie, Mariah Carey

@ HOLLYWOOD BOWL

Las Vegas is no longer the only place to experience Lionel Richie's aptly titled



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- 8/3: **Chastity Belt**
- 8/4: **Cosmonauts**
- 8/5: **3TEETH**
- 8/10: **SOLD OUT** Maggie Rogers
- 8/11: **Jonny Lang**
- 8/12: **Nite Jewel**
- 8/14: **Omulu, Choppa Dunks**
- 8/16: **Neon Indian**
- 8/18: **Brazilian Girls**
- 8/19: **Jake Davis, Emily C. Browning, Elise Trouw**
- 8/24: **Tobacco**
- 8/28: **Mark Lanegan Band**
- 8/29: **San Cisco**
- 8/30: **Filthy Friends**
- 9/1: **Hunny**
- 9/2: **Watch What Crappens**
- 9/8: **D.D Dumbo**
- 9/9: **Quicksand**
- 9/12: **Ian Hunter & The Rant Band**
- 9/13&9/14: **SOLD OUT** Cigarettes After Sex
- 9/15: **James Supercave + The Seshen w/ Special Guests: Rituals of Mine**
- 9/16: **GoGo Penguin**
- 9/17: **Vanessa De Mata**
- 9/19: **Jojo Mayer /Nerve**
- 9/21: **Kevin Morby**

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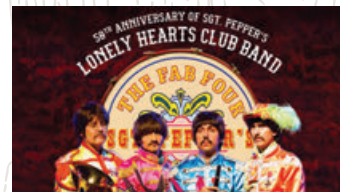
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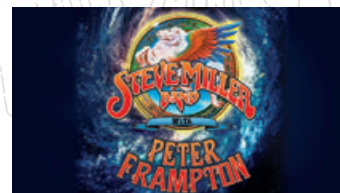
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AUGUST 5



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**MON LAFERTE**

Buscabulla

8/17 INDIE ROCK

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Wild Belle

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show *All the Hits*. The living legend had a false start taking his program on the road earlier this year, but he has fully recovered from the knee surgery that held up the tour and is ready to roll out the jams. In the last half century, the number of hits Richie has had is truly stupendous, and *All the Hits* promises to bring all the Richie favorites to the stage in a high-energy extravaganza. Expect to hear enduring numbers such as “All Night Long” and “Running With the Night,” signature ballads such as “Hello,” “Stuck on You” and “Truly,” as well as “Easy” from his days with The Commodores. Opener Mariah Carey, of course, has an endless train of her own hits. —Lily Moayeri

**tue** 8/1

**Ex-Cult, Enemy**

@ THE HI HAT

Ex-Cult crank up a hard-punk sound that's inescapably seedy and raw. Even the song titles — “Government Birdcage,” “Panic in Pig Park,” “Nightmare Zone” — from the Memphis band's 2016 album, *Negative Growth* (produced by Ty Segall), evoke the cramped, claustrophobic assault of the distorted guitars and Chris Shaw's nonstop snarling vocals. You can hear hints of early Middle Class in squalid broadsides such as “Attention Ritual (No One Sees),” a bracing kind of post-punk that eschews melody in favor of sludgy, doom-laden riffs crowned with Shaw's dour proclamations. Ex-Cult's new single on German label Red Lounge Records, “Blurry,” is an aptly titled crush of smeary guitars and insolent howling that clocks in at less than two minutes. Atwater punks Enemy's songs are even shorter and just as noisily fast. —Falling James

**wed** 8/2

**Ben Williams Group**

@ BLUEWHALE

Ben Williams wanted to play the guitar like Prince, so he signed up for a class in middle school called Strings. The only problem was the class was for orchestral instruments: violin, viola, cello and bass. Williams chose the latter, an instrument he remembered seeing in the Washington, D.C., office of his mom's boss, Michigan congressman John Conyers, who as a youth studied jazz in college with Betty Carter, Tommy Flanagan and Kenny Burrell. Williams' studies led him to Conyers' home state (at Michigan State) before moving on to grad school in New York at Juilliard and winning the 2009 Thelonious Monk International Jazz

Dustin Wong &  
Takako Minekawa  
at Strange Forest:  
See Saturday.



PHOTO BY HIROMI SHINADA

Competition. In addition to his solo career, Williams is the bassist for Pat Metheny's Unity Band and one of the most sought-after sidemen in jazz. He is still a big fan of Prince. —Gary Fukushima

**thu** 8/3

**Chastity Belt**

@ TERAGRAM BALLROOM

“You're hard on yourself/Well, you can't always be right,” Julia Shapiro advises reassuringly on “Different Now,” the opening track on Chastity Belt's latest album, *I Used to Spend So Much Time Alone*. As she sings, she and fellow guitarist Lydia Lund braid together colorful garlands of indie-rock guitar that float soothingly over her worried words. Those guitar patterns sometimes evoke Television, The Clean and Sonic Youth, dressing up Shapiro's pleading vocals with an arty backdrop of shifting and luminous melodies. Annie Truscott's restless bass lines combine with Gretchen Grimm's straight-ahead drums to tether the two guitarists' wilder flights into the ether. “5am” evolves from a mellow, Cure-like idyll into a majestic tangle of swollen guitars. —Falling James

**Ibibio Sound Machine**

@ SKIRBALL CULTURAL CENTER

As with all worthwhile machines, the whole is greater than the sum of its parts. Ibibio Sound Machine sits squarely at the raucous and exhilarating forefront of new music coming from a part of Africa people know mostly from either King Sunny Adé or Fela Kuti. London-born Nigerian singer Eno Williams turns the energy up to *duop-o-kiet* (that's 11 to those just learning to speak Ibibio) with a relentlessly upbeat mix of funk, electro and West African rhythms, as the Machine play songs from their second album, *Uyai* (Merge) that tell stories rooted in the culture and history of the Ibibio stretching back millennia. They're one of the most theatrical and visually arresting group of performers you will see this year. Opening DJ set by Jasmin Blasco of Dublab. —David Cotner



**SPACELAND** | THE ECHO  
PRESENTS | ECHOPLEX  
THE REGENT, DTLA

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JUL 29 @ LEVITT PAVILION LOS ANGELES

**BAIO** WITH STARRO



JUL 29 @ THE REGENT, DTLA

**WAXAHATCHEE**  
WITH CAYETANA · SNAIL MAIL



JUL 30 @ ECHOPLEX

**PRAYERS**  
WITH HIGH-FUNCTIONING FLESH · NIGHT CLUB



AUG 3 @ ECHOPLEX

**AMIGO THE DEVIL**  
WITH WIL RIDGE · BLIND JOHN POPE



AUG 4 @ THE ECHO

**FATAL JAMZ**  
WITH FRANKY FLOWERS · BOYO · SUGARCUBE



AUG 5 @ THE REGENT, DTLA

**ANIMANIACS LIVE!**  
STARRING ROB PAULSEN AND RANDY ROGEL

7:28 **STEVE GUNN** · **HERON OBLIVION** WITH MARY LATTIMORE @ THE ECHO // 7:29 **BAIO** @ LEVITT PAVILION LOS ANGELES // 7:29 **JC BROOKS** @ THE ECHO // 7:29 **FUNKY SOLE** @ THE ECHO // 7:30 **GRAND OLE ECHO** WITH **GREG FELDEN** @ THE ECHO // 7:31 **BLOODY DEATH SKULL** @ ECHOPLEX // 8:1 **EMO NITE LA** @ THE ECHO · ECHOPLEX // 8:2 **WOLF PEOPLE** @ THE ECHO // 8:2 **DUB CLUB** @ ECHOPLEX // 8:3 **LESLIE STEVENS & THE BADGERS** @ LEVITT PAVILION LOS ANGELES // 8:3 **GOSPELBEACH** @ THE ECHO // 8:4 **BOOGALOO ASSASSINS** @ LEVITT PAVILION LOS ANGELES // 8:4 **NAILS** @ ECHOPLEX // 8:5 **ALLDAY** @ THE ECHO // 8:5 **D.A.N.C.E.** @ ECHOPLEX // 8:6 **THE ROCK 'N' ROLL FLEA MARKET** @ THE REGENT, DTLA

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DOORS: 8 PM / SHOW: 9 PM



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## CLUBS

### ROCK & POP

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Buyepongo, La Diabla, Spaghetti Cumbia, Fri., July 28, 8 p.m., \$12. The Alley Cats, Assquatch, Ladyhump, Sat., July 29, 1 p.m., free; Punk Rock Vatos, Big Drill Car, The Widows, Sat., July 29, 8 p.m., \$10. The Koochie Monsters, Drugs in the Alley, Mickey Taylor, Sun., July 30, 2 p.m., \$5; Jeff West & the Underwoods, Abby Girl & the Real Deal, The Centuries, Sun., July 30, 8 p.m., \$5. The Delta Bombers, The Rayford Brothers, Ruff Enuff, Thu., Aug. 3, 8 p.m., \$10.

**AMOEBIA MUSIC:** 6400 Sunset Blvd. DJ Anine Stang, Fri., July 28, 8 p.m., free. Chris Robinson & Neal Casal, Mon., July 31, 6 p.m., free.

**BLACK RABBIT ROSE:** 1719 N. Hudson Ave. MXMS, Tennis System, Hardcore Dinosaur, Fri., July 28, 8 p.m., free.

**CAFE NELA:** 1906 Cypress Ave. Underground Alliance, Yours Cruelly, Order Disorder, SFV Villains, C.C. Potato, Fri., July 28, 8:30 p.m., \$3. The Rocketz, SoCal Rocket Dynamics, The Quaranteds, Horror Clinic, Rundown Kreeps, Sat., July 29, 8:30 p.m., \$8. Exploding Pintos, Sssssss, El Dred, Sun., July 30, 5:30 p.m., \$5.

**CANYON CLUB:** 28912 Roadside Dr., Agoura Hills. The Robert Cray Band, Fri., July 28, 9 p.m., TBA. Los Lonely Boys, Sun., July 30, 9 p.m., TBA.

**CLUB FAIS DO-DO:** 5257 W. Adams Blvd. International Pop Overthrow, with Old Rage, Plasticisoul, The Armoires, The Raz Band, The Living Dolls, The Bobbleheads, Fri., July 28, 7:30 p.m., \$10. Reverse Order, Math & Science, Honey & Jude, Kalina & Kiana, Denny De La Matyr, Sat., July 29, 2 p.m., \$10. The Jeremy Band, LuAnn Olson & Randell Kirsch, The Shamus Twins, Blake Jones & Trike Shop, Steve Stoeckel & Bruce Gordon, Sun., July 30, 2 p.m., \$10; Chas Castell, Rollo Time, Joe Normal, Steve Rosenbaum, Leisure McCorkle, Sun., July 30, 7:30 p.m., \$10.

**CODY'S VIVA CANTINA:** 900 Riverside Dr., Burbank. The Steve Waddington, Susan Ritter, Lou Castro, Lisa Finnie, Fri., July 28, 6 p.m., free. Charly & Faust, Sat., July 29, 8:30 p.m., free. Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free. Tommy Lee Sauber, Mondays, 7:30 p.m., free.

**THE ECHO:** 1822 W. Sunset Blvd. JC Brooks, Sat., July 29, 8 p.m., \$12. Greg Felden, Victoria Bailey, Sun., July 30, 3-8 p.m., free-\$5. Wolf People, Dancing Tongues, Wed., Aug. 2, 8:30 p.m., \$14. Gospelbeach, Trummors, George Is Lord, Thu., Aug. 3, 8:30 p.m., \$10.

**THE ECHOPLEX:** 1154 Glendale Blvd. Prayers, High-Functioning Flesh, Night Club, Sun., July 30, 8 p.m., \$18. Bloody Death Skull, Lucy & la Mer, Twin Temple, Edith Crash, Mon., July 31, 8:30 p.m., free. Armino the Devil, Wil Ridge, Blind John Pope, Thu., Aug. 3, 8:30 p.m., \$15.

**THE FROG SPOT:** 2825 Benedict St. LoveyDove, Future Lovers, Frieda's Roses, Sat., July 29, 5 p.m., free.

**HARVARD & STONE:** 5221 Hollywood Blvd. David J & Vagabond Vigilantes, Fri., July 28, 8 p.m., free. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Fake Furs, Color & Thunder, Mon., July 31, 8 p.m., free.

**THE HI HAT:** 5043 York Blvd., Highland Park. All Get Out, Souvenirs, Fri., July 28, 8 p.m., \$12. Maddie Ross, Rosie Tucker, The Love-Inns, Runner, Sofia Wolfson, Sat., July 29, 8 p.m., free. Ex-Cult, Enemy, Tue., Aug. 1, 8 p.m., \$10 (see Music Pick). Michael Vidal, Crystales, Red Channel, Wed., Aug. 2, 8 p.m., \$5. Matthewdavid, D. Tiberio, Cakedog, Low Limit, Gossamer, Thu., Aug. 3, 8 p.m., \$5.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd. Jon Brion, last Friday of every month, 9:30 p.m., \$30 (see Music Pick). The Section Quartet, Richard Edwards, Matt Nathanson, Wed., Aug. 2, 8:30 p.m., \$30.

**LOS GLOBOS:** 3040 W. Sunset Blvd. Emery, Digital Panic, Lowercase Noises, Hearts Like Lions, Fri., July 28, 7 p.m.; Abass Akande Obesere, Fri., July 28, 9 p.m. Natalie La Rose, Chanel West Coast, Ponce De'Leoung, Jay Vinchi, Dani Leigh, DJ Kattie, Sat., July 29, 7:30 p.m., \$18.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. J.D. Souther, Fri., July 28, 8 p.m., \$48.50. The Minus 5, Sun., July 30, 8 p.m., \$22.50.

**THE MINT:** 6010 W. Pico Blvd. Roses & Cigarettes, Caleb Henry & the Customs, Nic Braun, Quin, Fri., July 28, 8 p.m., \$12. Rollo Time, The Jacks, Crooked Flower,

The Dead Sailor Girls, TS Idiot, Sat., July 29, 8 p.m., \$12. Johnny Gomez, Garden, Michael Duca Samuel, King Johnson, Artur Menezes, Sun., July 30, 7 p.m., \$11. The Jamie Shew Quartet, followed by the Mint Jam, Mon., July 31, 8 p.m., \$5. Andre Henry, Philip Lassiter, Fatso, Sean Renner, Atlantis, Tue., Aug. 1, 7:30 p.m., \$8. Distant Cousins, Grace Blue, The Delphi Freeman Band, Valaska, Wed., Aug. 2, 7:30 p.m., \$10. San Miguel Perez, Maria Maria & Tango Passion, Thu., Aug. 3, 8 p.m., \$10.

**MOLLY MALONE'S:** 575 S. Fairfax Ave. Dragster Barbie, Baby Lemonade, Twenty Cent Crush, The Wednesdays Week, The Russ Tolman Band, The Regal Peaches, Sat., July 29, 7:30 p.m., \$10. The Yellin' Bells, Jack Rivera, Ruby Free, The Tearaways, Mellott, The Bognar Brothers, Tue., Aug. 1, 7:30 p.m., \$10.

**THE REDWOOD BAR & GRILL:** 316 W. Second St. The Mapes, Danger Inc., Pizza Wolf, Odd Robot, Pussy-Cow, Fri., July 28, 9 p.m., \$7; Danger Inc., Fri., July 28, 9 p.m., TBA. The Darts, The Freeks, The Magnificent, The Gargoyles, Sat., July 29, 9 p.m. Gun, SMD, 3 Day Holocaust, Kompromat, Cult Decay, Mon., July 31, 9 p.m., TBA.

**RESIDENT:** 428 S. Hewitt St. Scarlet Sails, Radiator King, Magnolia Memoir, Fri., July 28, 8 p.m., free.

**SEAHAWK COCKTAIL LOUNGE:** 4103 Candlewood St., Lakewood. The Thingz, Fri., July 28, 9 p.m., free.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd. The Black Heartthrobs, The Kings of Jade, 222, Kayves, The Brunch Crowd, Fri., July 28, 7 p.m., \$15. The By Gods, Sad Baxter, Heflin, Sat., July 29, 5 p.m., \$10. Alison Stevenson, Megan Koester, Sun., July 30, 7:30 p.m., free. Watch for Horses, Prison for Kids, Glass Spells, Beachwood Coyotes, Mon., July 31, 8 p.m., free. Mod Hippie, Sam Marine, Zach Jones & the Transatlantics, Pacific Soul Ltd., Todd O'Keefe, Jason Berk, Wed., Aug. 2, 7 p.m., \$10. Super Buffet, Mason & the Jars, Diamond Hands, Morty Shallman, Brandon Schott, Sarah Pigion, Thu., Aug. 3, 7 p.m., \$10.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St. Rooney, Sat., July 29, 9 p.m., \$20. Grateful Shred, Tue., Aug. 1, 9 p.m., \$16. Chastity Belt, Thu., Aug. 3, 9 p.m., \$15 (see Music Pick).

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Slow Magic, Ian Chang, Fri., July 28, 8 p.m., \$25. Rhett Miller, Kate Micucci, Sat., July 29, 8 p.m., \$25 (see Music Pick). AJR, Johnny Balik, Sun., July 30, 7 p.m., \$15 & \$75. In the Valley Below, Flagship, Thu., Aug. 3, 8 p.m., \$15.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd. Bidi Bidi Banda, Fri., July 28, 9 p.m., \$5-\$15. Henny Rose, Sun., July 30, 3 p.m., \$10-\$20. Mini Bear, Illa, Kelleia, Ralph, Tue., Aug. 1, 9:30 p.m., \$15. Unsane, Fashion Week, Hepa-Titus, In Decline, Wed., Aug. 2, 8 p.m., \$20.

**WHISKY A GO-GO:** 8901 Sunset Blvd. Geoff Tate's Operation Mindcrime, Fri., July 28, 8:30 p.m., TBA. He Is Legend, To Speak of Wolves, Bad Seed Rising, Sun., July 30, 7 p.m., TBA. Project Pat, Mon., July 31, 8 p.m., TBA. Ophiuchus, Wed., Aug. 2, 6 p.m., TBA.

-Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. The Rob Garland Electric Trio, Sun., July 30, 4 p.m., \$10.

**AU LAC:** 710 W. First St. Mari Nobre & Nobresil, Sat., July 29, 7:30 p.m., \$30.

**THE BLUE GUITAR:** 1055 Lohman Lane, South Pasadena. Rupert Wates, The Lover the Keeper, Wed., Aug. 2, 7 p.m., \$10 & \$15. The Jon Mayer Trio, Thu., Aug. 3, 7:30 p.m., \$10 & \$15.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St. The Logan Kane Flotation Ensemble, Fri., July 28, 9 p.m., \$10. Bob Reynolds, Sat., July 29, 9 p.m. Braxton Cook, Sun., July 30, 9 p.m., \$15. Adam Ratner & Darek Oles, Matt Mayhall, Mon., July 31, 9 p.m. Jeremy Siskind's Housewarming Project, Tue., Aug. 1, 9 p.m., \$15. Ben Williams, Wed., Aug. 2, 9 p.m., TBA (see Music Pick). Blanco Diablo, Thu., Aug. 3, 9 p.m., \$15.

**THE BOARDROOM:** 135 N. Grand Ave. The Michael Cartwright Band, Fri., July 28, 8:30 p.m., free. Palter Ego, Sat., July 29, 8:30 p.m., free.

**CASA ARJONA:** 4515 E. Harvey Way, Long Beach. Angelo Metz, Mark Isbell, Javier Arjona & Lucio Vieira, Sat., July 29, 7 p.m., \$20.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd. Perri, Fri., July 28, 8:30 p.m., TBA. Sandra Booker, Jeff Goldblum, Steve Tyrell, Susan Anton, Sun., July 30, 6 p.m., \$60 & up. Alex Acuna, Wed., Aug. 2, 8:30 p.m., TBA. Elijah Rock, Thu., Aug. 3, 8:30 p.m., TBA.

**ROCKWELL TABLE & STAGE:** 1714 N. Vermont Ave. Jennifer Bennett, Zachary Ford, Damon Kirsche,

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**Tantric 8/03**

**AGENT ORANGE 8/04**

**COREY FELDMAN  
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8/13 - THE BOMBPOPS & THE FUCK OFF AND DIES  
8/14 - HEMLOCK  
8/19 - VOLTO!  
8/26 - MARTY FRIEDMAN & SCALE THE SUMMIT  
9/01 - LIES, DECEIT & TREACHERY  
9/02 - RHINO BUCKET  
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Katharine McDonough, Emily Morris, Mon., July 31, 8 p.m., \$15-\$25 & up.  
**SEVEN GRAND:** 515 W. Seventh St. The Makers, Tuesdays, 10 p.m., free. The Organ Donors, Thu., Aug. 3, 10 p.m., free.  
**THE WORLD STAGE:** 4321 Degnan Blvd. Miguel Atwood Ferguson, Fri., July 28, 9 p.m., \$20. Al Williams, Sat., July 29, 9 p.m., \$20. Christy Smith, Sun., July 30, 5 p.m., \$20; Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.  
—Falling James

**COUNTRY & FOLK**

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. The Johnny Hawthorn Band, Rich McCulley, Fri., July 28, 9 p.m., free. The Annual Dafni Amirsakis Birthday Show, a tribute to the singer with Terry Okey, Ruthann Friedman, Brian Hogan, Bob Ricketts, Anny Celsi, Ben Vaughn, Pam Moore, Jaimi Shuey, Lisa Finnie, Dan Janisch, Bliss Bowen, Rick Shea and many others, Sun., July 30, 3-10 p.m.

**COWBOY COUNTRY:** 3321 E. South St., Long Beach. Brian Lynn Jones, Fri.-Sat., July 28-29, 9 p.m., \$5.  
**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. JB & the Big Circle Riders, Fri., July 28, 8 p.m., free. South 65, Sat., July 29, 8 p.m., free. Jimi Nelson, Sun., July 30, 6 p.m., free. Chad Watson, Last Monday of every month, 8 p.m., free.  
—Falling James

**DANCE CLUBS**

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**UNION NIGHTCLUB:** 4067 W. Pico Blvd. Dark Arts, Fri., July 28, 10 p.m., \$5 & \$10. Hardstyle Arena: Dystopia, with Warface, Titan, MKN, The Pitcher, Sat., July 29, 8 p.m., \$35; Shelling Season, Shiverz da Butcher, Obey, Sat., July 29, 9 p.m., \$25.  
—Falling James

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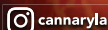
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## CONCERTS

### FRIDAY, JULY 28

**BUSH:** With She Wants Revenge, Leopold & His Fiction, 7 p.m., TBA. Hollywood Palladium, 6215 W. Sunset Blvd.

**JC BROOKS:** 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

**PANOPTICA:** 8 p.m., free. California Plaza.

### SATURDAY, JULY 29

**GO ALEJANDRO ESCOVEDO:** 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey.

**BAIO, STARRO:** 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

**LOS LONELY BOYS, METALACHI:** 8 p.m., free. Pershing Square, 532 S. Olive St.

**METALLICA:** With Avenged Sevenfold, Gojira, 6 p.m., \$55.50-\$155.50. Rose Bowl, 1001 Rose Bowl Dr.

**MICHAEL FEINSTEIN:** 7:30 p.m., \$25 & up. L.A. County Arboretum & Botanic Garden, 301 N. Baldwin Ave.

**GO PERLA BATALLA:** 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

**PORTUGAL. THE MAN:** With Benjamin Booker, 7 p.m., TBA. Hollywood Palladium, 6215 W. Sunset Blvd.

**GO RODRIGO Y GABRIELA:** With Natalia Lafourcade, 5 p.m., free with RSVP. Annenberg Space for Photography, 2000 Avenue of the Stars.

**SOUNDS LIKE YOU: SUMMER:** With Big Sean, Machine Gun Kelly, Noah Cyrus, Starley, 4 p.m., free with RSVP. Los Angeles Memorial Coliseum.

**GO STRANGE FOREST:** With Devendra Banhart, Miho Hatori's New Optimism, Dustin Wong & Takako Minekawa, Tokiko Ihara, Ikue Mori, Afrirampo, 8:30 p.m. The Broad, 221 Grand Ave. See Music Pick.

**TAKING BACK SUNDAY:** With Every Time I Die, Modern Chemistry, 6:30 p.m., \$30-\$35. The Wiltern.

**GO A TRIBE CALLED RED:** 9 p.m., \$21. El Rey Theatre, 5515 Wilshire Blvd. See Music Pick.

**GO WAXAHATCHEE:** With Cayetana, Snail Mail, 8:30 p.m., \$22. The Regent Theater. See Music Pick.

### SUNDAY, JULY 30

**GO THE CHAMBERS BROTHERS:** With Joe Chambers & Willie Chambers, 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena. See Music Pick.

**JOHN MAYER:** With The Night Game, 7 p.m., TBA. The Forum, 3900 W. Manchester Blvd., Inglewood.

**GO THE JOHNNY RAMONE TRIBUTE:** With Billy Idol, Steve Jones, DJ Howie Pyro, 7:15 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd. See GoLA.

**PORTUGAL. THE MAN:** With Hanni El Khatib, 8 p.m., \$35. Hollywood Palladium, 6215 W. Sunset Blvd.

### MONDAY, JULY 31

**GO LIONEL RICHIE, MARIAH CAREY:** With Tauren Wells, 7 p.m., \$37-\$388. Hollywood Bowl.

**MATCHBOX TWENTY, COUNTING CROWS:** 6:45 p.m., TBA. The Forum, 3900 W. Manchester Blvd.

### TUESDAY, AUG. 1

**JOSS JOHNSON:** 7 p.m., \$14. Hollywood & Highland, 6801 Hollywood Blvd.

### WEDNESDAY, AUG. 2

**THE BRIAN SETZER ORCHESTRA:** With JD McPherson, 8 p.m., \$26-\$121. Hollywood Bowl.

**CHEVELLE:** With Black Map, Dinosaur Pile Up, 6:30 p.m., TBA. The Wiltern, 3790 Wilshire Blvd.

**LINDSEY BUCKINGHAM, CHRISTINE MCVIE:** 7:30 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave.

### THURSDAY, AUG. 3

**GO IBIBIO SOUND MACHINE:** 8 p.m., free. Skirball Center, 2701 Sepulveda Blvd. See Music Pick.

**GO LESLIE STEVENS & THE BADGERS:** With Moonsville Collective, 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

**THE MARK DRESSER QUINTET:** 8 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.

**GO VALERIE JUNE, IRMA THOMAS:** 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier.

—Falling James

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**IPALPITI FESTIVAL FINALE:** Eduard Schmieder dis-burses pieces by Schubert, Beethoven and Mozart, Sat., July 29, 8 p.m., \$10-\$180. Walt Disney Concert Hall, 111 S. Grand Ave.

**JAMES SULLIVAN:** Accompanied by violinist Jacqueline Suzuki and cellist Derek Stein, the clarinetist unravels melodies by Bach, Handel, Beethoven, Hindemith, Eric Mandat and Ingolf Dahl, Sat., July 29, noon, free. Edendale Library, 2011 W. Sunset Blvd.

**GO LA. PHILHARMONIC:** Beatrice Rana unfolds Tchaikovsky's Piano Concerto No. 1, and conductor Mirga Grazinyte-Tyla leads the orchestra through pieces by Sibelius and Debussy, Tue., Aug. 1, 8 p.m., \$1-\$154 (see GoLA). Hungarian trumpeter Tamás Pálfalvi polishes Hummel's Trumpet Concerto in E-flat, which conductor Vasily Petrenko surrounds with Strauss' *Don Juan* and Brahms' First Symphony, Thu., Aug. 3, 8 p.m., \$1-\$154. Hollywood Bowl, 2301 N. Highland Ave.

**NANCY FIERRO:** The pianist uncovers selections by Lili Baker, Cecile Chaminade and Claude Debussy, Wed., Aug. 2, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave.

—Falling James

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

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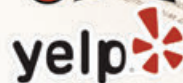
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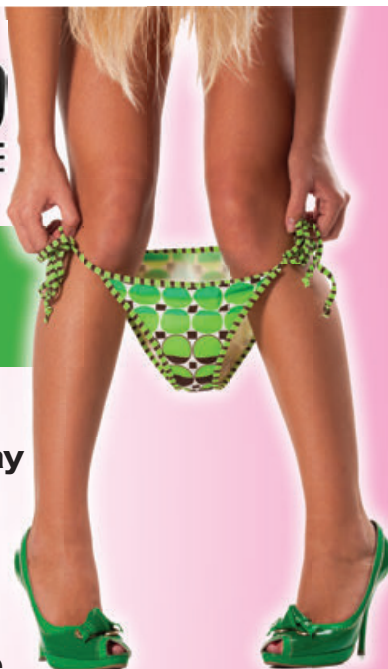
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**656 Legal Notices**

**FICTITIOUS BUSINESS STATEMENT**  
2017167072  
The following person is doing business as Resource Tax Services, 27240 Turnberry Lane, #200 Valencia, CA 91355 LA COUNTY. This business is conducted by an individual. Registered Owner: Leo Salazar. The date registrant started to transact business under the fictitious business name above: 06/2017. Signed: Estrellieta Policarpio. NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THAT DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: June 28 2017. Publish: 07/06/17, 07/13/17, 07/20/17, 07/27/17 LA Weekly

**PUBLIC NOTICES SUMMONS NOTICE TO DEFENDANT:**  
WILLIAM ONLEY BRUYNEEL, an individual d/b/a COM-PRESSOR MAN, a Sole Proprietorship, et al and CHARLES ANDREW BRUYNEEL, an individual; YOU ARE BEING SUED BY PLAINTIFF: LEO JOHN CARRILLO, an individual; and MARIA GUADALUPE GOMEZ VARGAS, an individual. **CASE NUMBER: BC 645822**  
NOTICE! You have 30 CAL-ENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these not-for-profit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case, the name and address of the court is:



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## 656 Legal Notices

SUPERIOR COURT OF CALIFORNIA, STANLEY MOSK COURTHOUSE DEPARTMENT 97, 111 N. Hill Street, Los Angeles, Ca. 90012 The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: LUIS D. OSOLLO, Attorney at Law, 450 East Live Oak Avenue, Arcadia, California 91006 (626) 539-1194 Date: April 11 2017. Clerk: Glorietta Robinson, Deputy Sherr R. Carter

## 660 Public Notices

### Order To Show Cause for Name Change Case #VS030539

Superior Court of California, County of Los Angeles at 12720 Norwalk Blvd, Norwalk, CA. 90650. Filed on 06/21/17 in the matter of petitioner: Rosa Quintero, it is hereby ordered persons interested in the above-entitled 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. Court Date: 08/16/2017 Located at 12720 Norwalk Blvd, Norwalk, CA. 90650. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: **Carlos Anthony Alvarez Quintero to Anthony Alvarez Quintero**. Now therefore, it is hereby ordered that all persons interested in said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 07/13/07, 07/20/17, 07/27/17, and 08/03/17. Dated: July 10th, 2017.



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# LA WEEKLY EMPLOYMENT & EDUCATION

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## Employment

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Animator. Create visual animations & animated elements to enhance rigged assets & video game experience. Mail resume: Riot Games, Inc. job#ME212; 12333 W Olympic Blvd, Los Angeles, CA 90064

Animator. Create visual animations & animated elements to enhance rigged assets & video game experience. Mail resume: Riot Games, Inc. job#ME212; 12333 W Olympic Blvd, Los Angeles, CA 90064

Architectural Designer - Azurelite Inc(Dae Han Glass) in Carson. Architectural design/drafting for glass fabrication co. Req's BA in Architectural Engg or rtd. Resume: info @azureliteinc.com

BUSINESS INTELLIGENCE ARCHITECT sought by Live Nation Worldwide, Inc. in Hollywood, CA. Architect and optimize business intelligence environments. Send resume to: John Burkle, Live Nation Worldwide, Inc., 7060 Hollywood Blvd., Hollywood, CA 90028

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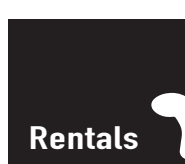
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Supply Chain Logistics Manager. Develop/maintain supply chain system. Resolve logistics problems. Master in Logistics or Supply Chain Management. CV to HR, Pacific Best Inc., 10725 E Rush St, S. El Monte, CA 91733

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**2 BIG DAYS 8/12 - 8/13 2017**

**REPTILE SUPER SHOW**

**HUGE SALE!!**

**"This is the BIG one"**

**August 12-13, 2017**

**POMONA FAIRPLEX**

**LA COUNTY FAIRGROUNDS**

**1101 W. McKinley Ave**

**POMONA, CA 91768 • GATE 17**

**619-281-PETS**

**SATURDAY 10 AM - 6 PM**

**SUNDAY 11 AM - 5 PM**

**\$14 ADULTS**

**\$9 KIDS 12 & under**

**\$1.00 OFF ADULT ADMISSION W/AD**

**[www.ReptileSuperShow.com](http://www.ReptileSuperShow.com)**





# “HERB IS THE UNIFICATION OF MANKIND.”

*Bob Marley*



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