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BY HILLEL ARON.

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Long Beach's annual *Original Lobster Festival* is upon us, an event that always sells out and is always a complete bacchanal. No, the lobsters are not local (they're from Maine), but there's butter 'dipping' sauce, so no one cares. The ticket price itself does not include the feast — check the website for different packages if you'd like to deal with that ahead of time. You can get either a 1.25- or 2.25-pound lobster, along with coleslaw, a roll, watermelon, lemons and the aforementioned dipping sauce. There are food trucks at the festival selling non-crustacean foods too, plus kids' activities and live music. *Rainbow Lagoon Park, 400-403 Shoreline Village Drive, Long Beach; Fri., Sept. 8, 5-10 p.m.; Sat.-Sun., Sept. 9-10, noon-10 p.m.; $5 Fri., $13 Sat. & Sun.; $20 Fri. VIP, $40 Sat. & Sun. VIP. originallobsterfestival.com. —Katherine Spiers*

**ART**

**A Flash in the Panorama**

In 2000, Sara Velas founded the Velaslavasay Panorama in order to bring back various forms of pre-cinematic entertainment, which includes surrounding viewers with a 360-degree work of art. In 2005, the quirky venue moved from its original location at Hollywood and Western to University Park, just south of the 10, where it remains today. What's not going to remain, however, is the current Arctic-inspired panoramic painting in the historic Union Theater's rotunda. In order to help raise funds for a new rendering (*Shenging Panorama*), the Panorama is hosting a goodbye party. Featuring a variety show with 15 five-minute acts, *The Last Arctic Show* bids a final farewell to *Effulgence of the North*, which has attracted and intrigued visitors for more than a decade. 1122 W. 24th St., University Park; Sat., Sept. 9, 8 p.m.; $35, $30 members. (213) 746-2166, panoramaonview.org/events/last-arctic-show. —Tanja M. Laden

**WORKSHOPS**

**Just Beat It**

The U.S.-Mexico border is more than the space between one thing and another — it's its own realm altogether. The PST: LA/ LA show “The U.S.-Mexico Border: Place, Imagination and Possibility” at the Craft & Folk Art Museum features art that exists in dialogue with the border and all that the border represents. Throughout the show’s run (through Jan. 7), the museum is hosting a variety of family workshops, beginning today with a *Piñata Making Party*. L.A.’s own Piñata Design Studio, an outfit that specializes in handmade, custom piñatas, will coach participants in traditional techniques as well as newer ones, and everyone will craft their own work of art. Beating it with a bat afterward is optional. *Craft & Folk Art Museum, 5814 Wilshire Blvd., Mid-Wilshire; Sun., Sept. 10, 2:30-4:30 p.m.; $7, $5 for kids. (323) 937-4230, cafam.org. –Gwynedd Stuart*

**BOOKS**

**Get Lit**

For 20 years, Kirk Whisler and actor Edward James Olmos’ nonprofit Latino Literacy Now has promoted reading in the Latino community with various annual events, including the *Latino Book and Family Festival*, which is held in different cities. Just in time for back-to-school, more than 50 authors will be presenting their books and taking part in panels. The daylong schedule also features live music, ballet folklorico, kids activities and workshops on such topics as “Living La Vida Latina: Stories of Modern Chicas,” “Overcoming Domestic Violence” and “How to Write a Children’s Book.” *LA Plaza de Cultura y Artes, 501 N. Main St., downtown; Sun., Sept. 10, 10 a.m.-4 p.m.; free. (888) 488-8083, lbf.us. —Siran Babayan*

**STORYTELLING**

**Nik of Time**

*New Yorker* writer Adam Gopnik and his
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wife-to-be, Martha, moved from his native Montreal to New York City at the very beginning of the 1980s and began their boho existence in a basement apartment as the decade of excess was just beginning to ramp up. It’s a time Gopnik recalls fondly, and in detail, in At the Strangers’ Gate: Arrival in New York, a new book of essays about the 30-plus years since he left Canada for paved pastures. For Adam Gopnik: A One-Man Show From The New Yorker Festival, Gopnik offers a Moth-style performance of his recollections. Ann and Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica; Mon., Sept. 11, 7:30 p.m.; $20, $37 with book. writersblockpresents.com/main/adam-gopnik. –Gwynedd Stuart

Cello Mold
After a summer at the Hollywood Bowl populated by several large orchestras, massive choirs, multiple fireworks displays and at least one marching band, tonight it all comes down to one man, one cello and six pieces of music by Johann Sebastian Bach. Yo-Yo Ma is the most celebrated cellist in the world. The French-born Chinese-American musician has long been a restless explorer of multiple genres, from classical and chamber music to jazz, pop, bluegrass and tango. Ma is famous enough to have portrayed himself on The Simpsons, The West Wing and Sesame Street, and this evening he ambitiously wrings out the expressive dark tones from all six of Bach’s suites for solo cello. Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Tue., Sept. 12, 8 p.m.; $1-$154. (323) 850-2000, hollywoodbowl.com. –Falling James

Spruce Bruce
In conjunction with the American Library Association’s annual Banned Books Week, held every September, Beth Lapides hosts Lenny at the Library, a panel discussion on one of the most controversial comedians of all time, Lenny Bruce. Lapides, creator of the comedy and storytelling series Uncabaret, will muse on the outlaw stand-up comic with fellow comedian Andy Dick, as well as Paul Krassner, editor of Bruce’s 1965 autobiography, How to Talk Dirty and Influence People; Merrill Markoe, co-creator of Late Night With David Letterman; Kliph Nesteroff, author of the 2015 book The Comedians: Drunks, Thieves, Scoundrels and the History of American Comedy; and Robert Weide, director of the excellent 1998 Oscar-nominated documentary Lenny Bruce: Swear to Tell the Truth, which featured Krassner as well as Bruce’s ex-wife, Honey, and daughter, Kitty. Los Angeles Central Library, Mark Taper Auditorium, 630 W. Fifth St., downtown; Thu., Sept. 14, 7:30 p.m.; free (RSVP suggested). (213) 228-7000, lapl.org/whats-on/events/lenny-library. –Siran Babayan

Back in Blak
Now in its fifth year, the BlakTina Dance Festival continues to spotlight established and emerging black and Latina/o choreographers. This edition includes seven local, mostly contemporary choreographers plus two from Phoenix, to which the festival expanded this year. SoCal participants include Anthony Aces of Akomi Dance, Sofia Carreras of Intersect Dance Theatre, Mallory Fabian of Fabe and Irishia Hubbard of Hubbard Collective. Phoenix-based Ashley Lorraine Baker, along with the duo Tainy Miranda and Joan Rodriguez, represent BlakTina Phoenix, which debuted with a mix of L.A. and Arizona companies, realizing festival founder-director Licia Lapides: A virtual reality experience on Cuba’s modern street-music scene and an additional outdoor display, “Violet Isle: A Dueto of Photographs From Cuba.” Among the nearly two dozen photographers is Cuban-born Leydis Quesada Vera, who, as part of the Annenberg’s Iris Nights Lecture Series, discusses her work. Annenberg Space for Photography, 2000 Avenue of the Stars, Century City; Wed., Sept. 13, 6:30-8 p.m.; free. (323) 405-3000, annenbergphotospace.org. –Strán Babayan

Shutter to Think
Coinciding with the Getty’s SoCal-wide initiative Pacific Standard Time: LA/LA, the Annenberg Space for Photography’s latest exhibit, “Cuba Is” (Sept. 9-March 4), explores various subcultures of contemporary Cubans “both on and off the island,” from wealthy kids to young punks known as “Los Frikis” to “Chongas” girls in Miami. The more than 120 new and archival images are accompanied by a documentary, a virtual reality experience on Cuba’s modern street-music scene and an additional outdoor display, “Violet Isle: A Dueto of Photographs From Cuba.” Among the nearly two dozen photographers is Cuban-born Leydis Quesada Vera, who, as part of the Annenberg’s Iris Nights Lecture Series, discusses her work. Annenberg Space for Photography, 2000 Avenue of the Stars, Century City; Wed., Sept. 13, 6:30-8 p.m.; free. (323) 405-3000, annenbergphotospace.org. –Strán Babayan

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THE PERFECT STORM

After the weather took a turn for the worse in Texas, I was reminded of statements Ron Paul made about flooding and freedom years ago. He looked so dear on the stage with all the Republican bulls in the 2012 presidential campaign, like a sleepy elf who forgot he wasn’t still chained to the water heater in the basement. From May 2011, poor ol’ Wolf Blitzer did his best as Paul tilted at the windmills of his mind.

Blitzer: “And if there’s a disaster, like flooding or an earthquake or Hurricane Katrina, what’s wrong with asking fellow Americans to help their fellow citizens?”

Paul: “Nothing. And I think Americans are very, very generous and they have [been] traditionally. The big problem is Americans are getting poor and they’re not able to voluntarily come to the rescue. But to coerce people, to ask them to help, that is fine and dandy. But when you bankrupt our country and nobody has a job and then they say, well, FEMA needs to bail out everybody, then all we’re doing is compounding our problems.”

Thankfully, there are times when Americans cut the partisan crap and get things done. When America acts as a “we,” it is truly an amazing thing to see. Those bringing up the hypocrisy of some GOP members’ resistance to giving financial aid to places affected by Hurricane Sandy, can shove it.

There are thousands of good people who have been left stranded because of Harvey. It’s an emergency situation that should be free of political entanglement. I know it pains the small gov folks that there are a lot of things the U.S. Gov does very well. As bad as things are for Harvey-hit areas, survivors are in no better location to benefit from the incredible capability of American government, the one that Paul and Reagan would have let be dismantled and field-striped by privatization.

In a way, the multiyear reconstruction to bring back areas devastated by Harvey, which will carry a cost of billions of dollars, is the least of comrade Trump’s problems. This is because there are agents such as FEMA and the Red Cross in place who know what they’re doing and are on site, working nonstop, so Trump can get by with a brief visit with some people displaced by the storm, come away with some truly odd conclusions and impart some very weird words.

“We saw a lot of happiness. It’s been really nice. It’s been a wonderful thing. As tough as this was, it’s been a wonderful thing, I think even for the country to watch it, for the world to watch, it’s been beautiful.”

Then there are all those Dreamers who are wondering what will happen to their bright American futures. Trump has decided to end DACA but is delaying action for six months. I think he doesn’t really want to kill it and is buying some time.

Texas, Arkansas, Alabama, Idaho, Kansas, Louisiana, Nebraska, South Carolina, Tennessee and West Virginia have all threatened to sue if Trump stands up for the DACA kids. I think for many of the crackers who want to send these amazing young people back to the countries they’re only technically from, deep down they know that the Dreamers are often more educated on America’s history, more conversant in constitutional matters and more patriotic than they’ll ever be. And they can’t handle it.

I don’t think Trump holds any animosity toward the Dreamers. He saves all that for Mueller and all those accountants who very well might be finding out that he isn’t anywhere close to being a billionaire. But within six months, Trump will have to put on his big boy pants and be the decider on DACA.

North Korea’s recent rumbles give “If you hear any noise, it’s just me and the boys” a whole new meaning. When Trump was asked if he had plans for attacking North Korea, he said, “We’ll see,” which I think means he has no plan whatsoever. In one of his more disingenuous tweets from Sept. 3, he accuses South Korea of failing to stand up to North Korea, not taking into account that the two countries are separated only by a border (and a lot of landmines), and any attack on the North is essentially an attack on themselves.

Trump takes Seoul to school: “South Korea is finding, as I have told them, that their talk of appeasement with North Korea will not work, they only understand one thing!” That’s one more thing than Trump understands.

General Kelly, please get control of the president. He’s in way over his head. Some of his pals might be in trouble with this whole Russia thing, and one of them might flip. If that happens and some incriminating facts come to light, he’ll start booking more rallies. I know you’re kicking yourself for taking the job, and while you just incinerated your reputation, you have to see the bigger picture and put deferment boy in check to keep him from trying to find a military solution where there simply isn’t one.

Suddenly, Trump’s leadership capabilities are going to be tested. For all those who say, “Not my president,” I understand your frustration. But the results are in, and he is.

Can Trump handle any of the challenges he currently faces? Of course not. But thankfully, those who came before us realized that checked power cuts down on the potential danger of only one person in charge of everything. It’s time for all senators and representatives to act their age and not the number of years before their next election campaign.
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DREAMS, INTERRUPTED

What will happen to dreamers like Sandra Lopez now that Trump is ending DACA?

BY JASON MCGAHAN

Sandra Lopez was brought to the United States from Mexico as a 12-year-old. Today Lopez is 27, and her biggest advances and setbacks are the result of changes to U.S. immigration policy. Now the Trump administration’s decision to end DACA — an Obama-era order that gave hundreds of thousands of young people like Lopez a reprieve from deportation — will likely turn her world into chaos.

Lopez graduated from Cabrillo High School in Long Beach in 2008 with a 4.0 grade-point average and was accepted to UC Santa Barbara. But because she was undocumented, she didn’t qualify for financial aid. She worked as a waitress at a seafood restaurant and paid her way through Cal State Long Beach, a more affordable school.

Lopez is one of the L.A. Metro area’s estimated 100,000 “dreamers,” the nickname given to the young beneficiaries of the program known as Deferred Action for Childhood Arrivals, or DACA. When the policy took effect in 2012, dreamers were able to attend school lawfully, work lawfully, purchase homes and live in the United States without the constant threat of deportation.

Now the future of Lopez and other dreamers is in peril.

“I’m just here on the roller coaster,” Lopez says. “It’s an everyday thing where I have to check and see if [Trump] has said anything and if I can continue my life.”

On Sept. 5, U.S. Attorney General Jeff Sessions announced that the DACA program is being phased out and will end on March 5 — unless Congress revives it. Nearly 800,000 dreamers living in the United States are directly affected by the decisions, with the highest concentration in the Los Angeles area.

Sally Kinoshita, deputy director of the Immigrant Legal Resource Center, says that in addition to the hardships immigrant families will face as a result of the end of DACA, the state of California is likely to suffer severe economic consequences.

“These are folks contributing to the tax base and the labor economy,” Kinoshita says of dreamers. “Over the next couple of years we’re talking about hundreds of thousands of people leaving the labor market. It’s going to have huge financial ramifications in California, in addition to the social ramifications to families.”

Ninety-one percent of DACA recipients have found gainful employment, according to a study by the Center for American Progress and FWD.us. The study estimates that if DACA renewals were suspended, it could result in job losses for more than 30,000 people per month.

Undocumented immigrants in California are in a more favorable position than their counterparts in other states, thanks to state programs like those that guarantee them in-state college tuition rates, driver’s licenses and access to Medi-Cal and legal services. But the loss of the legal ability to work, along with the heightened fear of deportation, would still be devastating to California’s dreamers.

“Without a job I’m not able to pay for school. How am I going to pay my rent?”

—“Dreamer” Sandra Lopez, 27

At a press conference shortly after Sessions’ announcement, California Attorney General Xavier Becerra indicated a readiness to sue the Trump administration over the decision to end DACA and said his office was in discussions with his counterparts in 20 U.S. states to coordinate a legal defense for dreamers. “We’re prepared to go to court,” Becerra said. Also speaking at the press conference were Senate President Pro Tem Kevin de Léon and Secretary of State Alex Padilla — who, like Becerra, are the sons of immigrants.

“President Trump’s action on DACA is cruel — it threatens to tear families apart, puts our economy at risk, and will do nothing to unify America or make us more secure,” Los Angeles Mayor Eric Garcetti said in a statement. “The president should open his heart to the stories of families anguished by his decision, and reverse a course where he is so plainly on the wrong side of history and justice.”

There’s also the question of what the Trump administration could do with the personal information that dreamers had to submit to the federal government as part of the DACA application process — information about where they work, go to school and live, as well as who their parents are. The Obama administration had promised that such information would not be shared between federal agencies unless a dreamer posed a credible threat to national security.

According to Luis Perez, director of legal services for the Coalition for Humane Immigrant Rights of Los Angeles, or CHIRLA, that promise is backed up by the federal Privacy Act, which restricts the dissemination of personal information from records maintained by federal agencies.

“As much as we want to trust [U.S. Citizenship and Immigration Services] will keep its promise and abide by the Privacy Act, we’re not in a position to trust this administration based on how they’ve disregarded the law,” Perez says.

Sameer Ahmed of the ACLU of Southern California says the issue of the government using personal data to remove dreamers from the country is “an extreme concern.”

“I don’t believe legally they should be allowed to use any of that information in removal proceedings,” Ahmed says. “If it comes to that, our organization will be fighting really hard against the government using information from DACA in removal proceedings.”

DACA eligibility had been extended to applicants who have no more than two misdemeanors from a list of specific crimes.

“Under this administration, one misdemeanor may be enough to consider you a criminal and go after you,” Ahmed says. “So that’s a big fear, people with one misdemeanor under DACA may be a priority for removal.”

In what has become a familiar refrain, the president in the White House and his immigration priorities have become the biggest factors in Sandra Lopez’s future.

With the benefits of DACA, Lopez was able to finish school and go to work as a field deputy for Long Beach City Councilman Roberto Uranga. She is enrolled in a master’s program in public administration at Cal State Long Beach.

But she says her job and her education are at risk.

“It’s not that my life is in his hands but my job is,” she says of Trump, “and without a job I’m not able to pay for school. How am I going to pay my rent? I’ll have to look for work under the table and get paid minimum wage. And I’m willing to do it all over again if necessary, because I’ve done it before.”
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After two years in the state Assembly, Cristina Garcia was ready to quit. "If someone would have challenged me for my first re-election, I would have just given them the job," she says today. "I hated it."

It wasn't that anything in Sacramento surprised her. She'd been told about the schmoozy culture of the state capitol, of its norms, that junior members were expected to know their place. What surprised her was her complete inability to cope with it.

"Sacramento’s a hard place to be an iconoclast," says her old political consultant, Leo Briones. "It's a follow-the-leader culture. And she doesn’t do a lot of following."

Garcia admits she was cocky at the beginning of her career. "I wasn’t raised to stroke egos," she says. "Leadership and I had a really confrontational relationship when I first got there."

Garcia was raised in Bell Gardens, a small, economically depressed city in the southeast part of L.A. County. Growing up, she was a math nerd. After graduating from Pomona College, she taught math and statistics for 12 years. She considered herself coolly logical. And Sacramento, to her, seemed entirely bereft of logic. There was just no convincing her colleagues in the Legislature. There were ulterior motives at work, special interest groups with fingers on the scale, other games afoot. She didn’t know the rules.

When Garcia started teaching, she wasn’t very good. But she had the self-awareness to know she wasn’t good, and she worked hard to get better. As a legislator, she followed the same path. It took "a lot of introspection, a lot of therapy," she says, but she decided that she needed to change. She decided to work with others more, be more of a team player. And she decided to focus. No one challenged her for re-election in 2014, so back to Sacramento she went, this time with her curly hair dyed purple.

"I felt so controlled by these forces, by who I had to be," she says, "and I couldn’t figure out the system enough to accomplish what I wanted. I was really frustrated, so it was my only way to rebel."

This has been a breakthrough year for Garcia. She introduced a number of important bills, one of which would classify "stealthing," the act of removing or tampering with a condom without a sexual partner’s consent, as a form of rape. She promoted the cause of electing women to the Legislature and played a key role in negotiations over a bill that extended the state’s cap-and-trade policy, holding up the passage of the bill and extracting concessions that addressed air pollution in underserved communities.

"I don’t fit the traditional stereotype," Garcia says. "And yeah, now I play the game. I have to fundraise. I have to stroke egos, do stuff for other people, be helpful where I can be, even if..."
Someone had to move back home and mom had a heart attack. Her stepfather taught for the rest of her life. Then her L.A. City College, and then taught statistics at Los Angeles public high school, then at a struggling to catch up.

Garcia was fascinated by the country's nascent democracy, just taking root after years of Soviet rule, and spent her junior year abroad in Prague, taking in the Czech capital in the wake of the Velvet Revolution. She wondered why. She went to Pomona College, studying both math and politics, and she was an agitator, a gadfly.

I would talk about things like, ‘Where’s our money going?’ She says. “I don’t understand how we have a casino, $787,637 salary (nearly twice as much as the president of the United States)” came out on a Thursday. That night, Garcia, businessman Ali Saleh and political consultant Leo Briones formed a group that would soon be called Basta — the Bell Association to Stop the Abuse, and the Spanish word for “enough.”

“We would do these night runs at 2 or 3 in the morning and flyer the whole city,” Saleh says. “Front doors, car windows. We would get hundreds of people to show up to a town hall.”

Garcia became the chief spokesperson for Basta, a grassroots movement that shook the foundations of politics in Bell, a city where the electorate was considered apathetic to the point of nonexistence.
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ron, who would go to federal prison for money laundering years later, already had the air of corruption about him. Garcia edged out Calderon by 1,200 votes in the primary to take second place, then easily beat the Republican candidate in the general election.

In the years that followed, she would often think of her semester in Prague. The Velvet Revolution, in many ways, had been the easy part. Governing could be a challenge.

“I’ve aged really quickly in this gig,” she says with a laugh.

Almost as striking as Garcia’s victories have been her failures. A number of her government reform bills have floundered. For instance, she’s pushed for a law mandating the full public disclosure, on the state controller’s website, of every local elected official’s total compensation. A law like that might have averted the Bell scandal.

Her colleagues have resisted the proposal, she says, “because these are their friends, and the system works for them.”

She’s floated an idea to create a mobile app to make it easier for politicians to disclose every time they interacted with a lobbyist. And she’s tried to relax a law that makes it mandatory for a teacher to report two students engaged in sexual activity. Proposals like this have proved difficult to generate enthusiasm for. They lack a natural constituency.

Assembly member Laura Friedman says Garcia “tends to gravitate to issues that not a lot of people take on, where there’s no special interest or corporate sponsor.”

For years, Garcia has pushed to make menstrual products tax-free. (She hates the term “feminine hygiene,” she says: “They’re not like my deodorant!”)

When she first brought up the idea to her staff, she says they told her: “You know, people are going to make fun of you, and you’re already kind of different. Do you really want to do this?” So she waited two years. Then she decided, “I don’t care if I’m different. I’m gonna do this.”

Last year, the Legislature passed the so-called “tampon tax” bill, along with another that would have done the same for diapers. But the notoriously thrifty Gov. Jerry Brown vetoed the two proposals, saying the state couldn’t afford the loss of revenue.

This year, the proposals were combined into a single bill, along with something to cover the cost: a 1.5 cent–per-serving tax increase on hard alcohol. “It’s time to tax liquor before ladies,” Garcia said at a press conference. But the bill failed to make it out of committee. Garcia blamed lobbying by the alcohol industry, as well as the governor.

“Ultimately, Jerry Brown has been horrible on women’s issues,” Garcia says. She points out that the governor vetoed a bill last year that would have guaranteed at least unpaid family leave to employees of small businesses. And on a recent appearance on NBC’s Meet the Press, Brown suggested that Democrats had to be ideologically flexible on abortion rights.

Brown and California have recently acquired the reputation of leading the country, if not the world, in the fight against climate change. It’s a reputation built on the passing of the country’s first cap-and-trade law, which aims to reduce greenhouse gases.

But the policy is a deceptively moderate one. Instead of imposing a hard limit on emissions, the law allows polluters — say, a factory or an oil refinery — to pay for carbon offsets, like planting a forest somewhere, or to purchase carbon credits at a state-run auction or from other entities that pollute less than allowed.

A growing number of environmental justice advocates say the law disproportionately affects low-income areas, where the factories and oil refineries often are located. “Historically, you do find a lot of facilities such as refineries and power plants are usually adjacent to what we call communities of color,” says Quentin Foster, a project director at the Environmental Defense Fund.

The polluters can pay for offsets by, say, planting trees anywhere in the
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> 19) state. That may help California reach its goal of reducing greenhouse gases, but does nothing for the air quality in cities with a lot of industry.

This year, in the midst of negotiations to extend the cap-and-trade law, Garcia introduced a bill that would have imposed new limits on polluters. Progressives were on board. Moderates, though, were skittish. The Legislature had passed a gas-tax hike earlier in the year, and one state senator was facing a recall for his “yes” vote on that. A group of moderates calling themselves “new Democrats” issued a press release arguing that any pollution regulations beyond cap-and-trade would hurt the economy, saying in part, “We must prioritize programs that demonstrate cost-effectiveness.”

When the oil lobby and the building trade unions came out against Garcia’s bill, its fate was sealed. On the same day that Donald Trump announced he was pulling the United States out of the Paris Climate Accord, Garcia’s bill fell three votes short of the 41 it needed to pass in the Assembly. Garcia was then cut out of negotiations, as the governor and industry representatives hammered out a moderate cap-and-trade extension. That draft would include a provision exempting oil refineries from local regulations. And as a sop to Garcia, it would have set up a public database of emissions data.

Garcia says they told her, “Here’s what you have to do.” She said, “Yeah, that’s not good enough.”

So she cobbled together a coalition of irked Assembly members, including a few who wanted a clean air provision, a bunch more who wanted something done on housing, and another group who were upset over the oil refinery provision.

It was a risky, complex game Garcia was playing. As she was gathering progressives, the other side was gaining Republicans. Eventually, when she got about 25 Democrats to say they opposed the bill’s current draft, Garcia was invited back to the table.

The resulting agreement gave the governor his cap-and-trade extension. Garcia got a separate bill cutting emissions from polluters, with a timetable and an enforcement mechanism, which Brown signed in Bell Gardens with Garcia by his side. The housing advocates were promised forthcoming legislation. The deal wasn’t great for everyone. Oil companies were still exempted from local regulation.

“I did have to compromise,” Garcia says. “You have activists that have been here longer than me that need a lot more. They feel like it’s not enough. But I tell them, ‘Guys, we’ve never been at the table, ever.’ We’ve never gotten anything.”

“She went from bomb thrower to pragmatist,” says Steve Maviglio, a political consultant who worked on the environmental justice side of things. “She was able to understand that you can’t get it all at once. You have to compromise in order to accomplish something.”

It’s easy to miss the importance of Garcia’s victory. The environmental policy debate has often pitted globally minded environmentalists against industry and unions, both of which stress the importance of a strong economy and job creation. Unions, in particular, hold a lot of sway in communities of color. Garcia’s move upended that dynamic.

“It was pretty significant,” Briones says. “It’s gonna set a precedent with how the environmentalists need to deal with communities of color.”

In every year that Garcia has been in Sacramento, the number of female legislators has decreased. This year, of the 120 state senators and Assembly members, only 26 are women, the lowest in 20 years. In the Assembly, there aren’t even enough women to break a filibuster.

As chair of the women’s caucus, Garcia has taken it upon herself to reverse that trend.

“She really took me on and acted like a mentor,” says Friedman, who was first elected in November. “She made phone calls, she came and phone banked for me. She fundraised for me. It’s a real mission for her.”

In the upcoming special election to replace Jimmy Gomez in the Assembly, Garcia not only endorsed outsider Wendy Carrillo but worked to keep other women from entering the race. Garcia, in other words, is stepping into a role that men in Sacramento have played for a long time — that of kingmaker or, rather, queenmaker.

As for Garcia herself, she’s been asked to run for statewide office, but hasn’t seen the right opening so far. The state Senate district she lives in may open up if its current representative, Ricardo Lara, wins his race for insurance commissioner in 2018.

“I no longer say I’m confident, because as women we’re not allowed to be confident — we’re arrogant, or bossy, or something like that,” Garcia says, with typical dry sarcasm. “But let me say this: I’m confident I can win that seat.”

But she’s not sure she wants it. She’s finally figured out the Assembly, figured out how people work, figured out a role for herself. Would she really want to risk it for a supposedly more prestigious title? She hasn’t decided. But, she says, “I want to be considered for these things. I get angry when my name’s not thrown around.”

“ULTIMATELY, JERRY BROWN HAS BEEN HORRIBLE ON WOMEN’S ISSUES.”

—CRISTINA GARCIA
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Travis Lett opens an izakaya in Venice with dueling narratives

BY BESHA RODELL

On the sidewalk in front of MTN, a blond tanned dude is holding a cardboard sign at waist level. It obscures his very short shorts and makes him appear to be naked. The sign reads: WILL MODEL YOUR BRAND. Beside him is a box for donations. This is panhandling in the most cravenly capitalist way possible: I don’t do that, a manager said to us one evening at MTN when my dining companion went to snap a photo of the dark wood–bedecked room. “Travis doesn’t like it.” Where past Lett projects have been firmly in the modern Californian genre, MTN turns to Japan’s izakayas for its inspiration. There’s edamame. It costs $10. There’s also $20 ramen.

Did your eyes roll right out of your head? I can hardly blame you if they did. Here’s another unmarked restaurant, one that doesn’t take reservations and has a 45-minute wait at 6 p.m. on a Tuesday. Here’s another white guy (Lett is originally from New Jersey) cooking Asian food, but with a California spin. He’s not the first and he won’t be the last, but it does start to feel a little ... tiresome? I know plenty of people who might use a stronger word.

But there’s more to MTN than meets the eye roll. It’s a project that’s been almost a decade in the making — Lett’s business partner, Fran Camaj, obtained the lease on the property, which at the time was a condemned building, nine years ago. In the meantime, Lett spent a lot of time traveling to Japan, and more recently the food has become a collaborative project among Lett, chef de cuisine Pedro Aquino and sous chef Erika Aoki. Aquino is originally from Oaxaca, Mexico, but he spent years working in Japanese restaurants before joining the team at Gjelina. Aoki was born and raised in Japan. There’s a level of ambition to what these three chefs and their team are doing that’s somewhat astonishing.

If I told you that Lett and co. are making almost everything in-house, that would be correct but it would undersell the effort. It’s one thing to make your own bread. It’s another thing entirely to attempt a broad Japanese menu from scratch, making everything from red miso to ramen noodles to shio koji. The choice to make things rather than use tried and true Japanese products is about more than an ego-driven DIY ethos; it’s about making food that is true to its place, taking lessons from Japan and overlaying that knowledge on the here and now.

The most obvious example of this is a salad of sea vegetables from Big Sur. The jumble of sea palm and mermaid’s hair and other marine treasures, mixed with crunchy daikon and the light sting of shiso, is not like any seaweed salad you’ve had. It hints at those flavors and textures, but it has the distinct taste of the California coastline, not just the ocean but our ocean.

It would be easy to dismiss the vegetables portion of this menu as Gjelina in Japanese drag. Here is all that bright seasonal produce with contrasting flavors and elements that made Lett famous, but rather than olive, tomato and pine nuts on the okra there’s umeboshi, sesame and myoga, which adds a bright gingery prickle to the dish. At Gjelina you can get corn with tomatillo butter and chile de arbol; here it comes shot through with shoyu butter, its brightness coming from sudachi rather than lime. Everything tasted like California summer, layered with ingredients borrowed from Japan but made or grown here. Whether you look at this as the creation of something new or the co-opting of something traditional, it’s hard to argue that it’s anything but delicious.

And the $20 ramen? It’s almost a thing unto itself, so much a product of its time and place that it’s hard to compare it to other ramen. Lett and his crew cook down the bones and head of a whole Pears & Barretts pig, but it’s not a thick, milky tonkotsu broth — it’s much, much lighter yet still manages to pack an incredible amount of pork flavor into each sip. The bowl comes with konatsuna (mustard spinach), fermented black bean paste and pickled Fresno chilies. There’s a clam version that tastes so purely of the ocean it borders on magical. The ramen noodles, which have a chewy, firm structure, are made from artisanal wheat and buckwheat. Are the bowls beautiful and heavy and rustic? Of course they are. They probably came wearing a sign that read: WILL MODEL YOUR ARTISANAL BUCKWHEAT.

All the seating is on backless stools. The drinks list of beer, sochu, sake and wine is fairly short and quite fun, and I guess it somewhat mimics the function of the casual bar that “izakaya” implies, in the same way that Gjelina is just a pizza place.

But there are lots of rules and more than a pinch of pretension in the way those rules are enforced. That’s to be expected, I suppose, but warmth and welcome are two of the ingredients I’d like to see more often in Lett’s restaurants. A friend and fellow food thinker pointed out to me that when Gjusta opened, all anyone wanted to talk about was the fact that there was nowhere to sit and that the place was full of fabulous people eating expensive sandwiches off of milk crates. It took the city a while to digest the idea that Gjusta was breathtaking in its scope and quality. My friend guessed that something similar will happen with MTN. People will spend some time scoffing at the prices, the customers, the very idea of Japanese food with a Californian terroir. But eventually, people will come around.

Lett is notoriously media-averse: MTN had no opening announcement; the group has no PR team. Requests for information or interviews are generally declined. There’s part of me that respects that, but it also allows people to form their own narratives of what this group is all about, and it means that the way MTN nurtures is perhaps given short shrift. Wouldn’t it be nice if the narrative of MTN included the story of a New Jersey/Californian, an Oaxacan/Californian and a Japanese/Californian all coming together to make something fascinating, something with all kinds of roots, something that blooms thanks to hard work and talent and diversity? Because that (and not stylish boho excess) is the true promise of MTN — and of California.
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CHONGQING VS. CHENGDU
YOU DON'T KNOW SICHUAN FOOD UNTIL YOU KNOW THE DIFFERENCE

Ask the average Angeleno what they think the biggest urban area in China is and most will reply with Shanghai (24 million) or Beijing (21 million). Los Angeles is experiencing a Sichuan revival, and not Sichuan in the sense of diasporic, romanized “Szechuan” cuisine. None of that Panda Express-style glazed kung pao chicken or over-salted mapo tofu. We’re talking real chuan cai, walk-out-of-the-building-sweating-and-on-the-verge-of-tears kind of spice. If you’re still able to feel your mouth at the end of the meal, you’re not doing it right.

Sichuan cuisine’s boom is made all the better by the subtle differences between its two biggest cities. Chongqing is the fierce, sizzling core of the Sichuan province; the city’s unofficial tag is “famous for spicy food and beautiful women.” The kind of spicy food so oil-soaked and flavor-forward you leave in an almost trance-like state. The kind of women who suffer no fools.

Chengdu is the Sichuan province’s capital and seat of government. A city that prides itself on being more cultured and internationally prominent. A city that could easily drink you under the table on a Wednesday night knowing full well it has to work at 8 a.m. the next morning.

Here’s a quick breakdown of some of their classic dishes.

Chongqing Hot Pot
Intestines and vegetables are cooked together in a red-hot chili broth, mouth-numbing peppercorns clinging in their wake. Sichuan cuisine is known for mala, the ma being “numb” and the la being “spicy.” Chongqing hot pot does you dirty with both.

Tripe and goose intestines are standards of Chongqing hot pot. The latter when cooked provides a delightful, chewy texture that the flavors of the broth cling to. Tripe absorbs the spices, and a few stray peppercorns cling on. Dunk it in sesame oil and garlic and you’ve got yourself a spicy punch to the mouth.

One of the few places serving Chongqing-style hot pot in Greater L.A. is Shancheng Lameizhi in Rowland Heights. The wait is long and the prices high, but you’ll be soaking up authentic hot pot flavors. At Irvine’s Chongqing Mei Wei, you can’t get a live hot pot but you can order a giant dish of veggies and meat stewed in a hot pot-esque broth. It’s wonderful bang for your buck, and you’ll have enough leftovers to hot pot it at home the next day.

Chongqing noodles
Chongqing noodles, aka mian, are a common street-food snack. Xiao mian will cost you 60 cents on the street in Chongqing; it’s a simple concoction of noodles, veggies and spicy, spicy broth. Chongqing’s food, like its people, is a relentless hooe of fire that never lets up.

Chongqing’s other noodles include suan la mian (hot and sour noodles) and Sichuan cold noodles — both dishes can be found at Mian in San Gabriel. Mian does a fair job at replicating the hot and sour flavor, although it’s not nearly as spicy as it could be. It has a range of other noodles on the menu, including non-spicy options with hearty, meat-based broths. But if you’re looking for an authentic CQ experience, “big spice” is the way to go.

Chengdu appetizers
Perhaps one of the biggest differences between Chengdu and Chongqing cuisines is that Chengdu uses a touch of sugar, while Chongqing is straight fire. Thanks to its hints of sugar, Chengdu’s food is more bearable to the Western palate.

Cold mung bean jelly is a classic snack.
that in Chongqing is nothing but la. In the Chengdu version, sugar makes the mung bean jelly subtly sweet underneath the pack of spice. Fuzi fei pian, which translates to “husband and wife lung pieces,” is named so after the Chengdu couple that originated the dish. It’s been given a Westernized nickname of “Mr. and Mrs. Smith,” and GQ recently dubbed it the appetizer of the year. The dish consists of sliced beef drowned in Sichuan spices.

Chengdu Taste in Alhambra offers a fantastic rendition of both appetizers.

Chengdu fish

Both Chongqing and Chengdu are on major rivers — after all, the name Sichuan comes from the words “si” (four) and “chuan” (rivers). Both love their fish, but Chengdu arguably does seafood better. Two main types of broth come with your fish fillet — red or white. The red may look hotter, but it’s the white that’ll catch you off guard. Szechuan Impression in Alhambra does a boiled fish in rattan pepper that hits all the notes of ma. The first few bites don’t feel spicy, but the kick occurs moments later. Your mouth comes out of the meal tingling, your tongue on its way to numbness. The dish at Szechuan Impression is enough to serve a table of four.

Chongqing and Chengdu are hitting their culinary stride in Southern California, a godsend for our palates and an occasional inconvenience for our bowels. If you aren’t breaking a sweat or your nose isn’t running by the end of the meal, try harder. Or rather, try hotter. —Lynn Q. Yu

The Western Hemisphere’s Tallest Open-Air Bar

The InterContinental hotel chain has opened a new location downtown, and its main selling point is the view, which is indeed pretty impressive. The 73-story building (tallest on the West Coast, if you count the roof spire) has hotel rooms on floors 31 to 68. Above that are the common areas, with glorious views.

Sora, on the 69th floor, is a sushi restaurant with a conveyor belt running along the windows, which is a cute idea. Next door is Dekkadance — I don’t support the name that is essentially an upscale buffet. One floor up is the lobby bar, which specializes in vodka and serves a menu that’s clearly all about indulgence: duck-fat fries, foie gras, caviar — that kind of thing.

Going up to the 71st floor, we find La Boucherie on 71, a restaurant that is not for the common man. Most of us can’t afford it, but the tableside butchery sounds exciting!

And at the very tippy top, on the 73rd floor, is Spire 73, an open-air bar dotted with both fountains and fire pits. It has the tallest restaurant view in the city (sorry, 71Above) and a big menu of small plates. This is the one I’d recommend for a big night out: you’ll get the best view with the least damage to the bank account.

—Katherine Spiers

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ICA LA, formerly the Santa Monica Museum of Art, arrives in the Arts District with three disparate shows that fit together perfectly.

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THE FRESH CONNECTION

ICA LA, formerly the Santa Monica Museum of Art, arrives in the Arts District with three disparate shows that fit together perfectly

BY CATHERINE WOMACK

At head of its grand opening, the Institute of Contemporary Art, Los Angeles (ICA LA) is already making a noticeable mark on its corner of the Arts District. In stark contrast to the gritty industrial grays surrounding it, ICA LA’s massive exterior brick wall pops with cheerful yellows, bubble-gum pinks and glinting, multicolored glitter.

The energetic colors are part of Now I’m Going to Tell You Everything, a three-dimensional, site-specific outdoor painting by L.A.-based artist Sarah Cain, which activates the museum’s exterior and joyfully announces its arrival to the neighborhood.

Cain is one of three artists whose work will be on display when the museum opens Sept. 9. Along with Abigail DeVille, whose installation occupies the museum’s expansive Project Room, Cain’s painting reveals new ICA LA curator Jamillah James’ affinity for diverse, living artists.

ICA LA is the relocated, rebranded and reinvented version of what used to be the Santa Monica Museum of Art. Its main inaugural exhibit features the work of early-20th century Mexican immigrant artist Martín Ramírez, a show that was planned years ago to coincide with the Getty’s expansive, regionwide PST: LA/LA initiative.

Ramírez’s story is fascinating: After being diagnosed as schizophrenic, he was institutionalized for the final three decades of his life (he died in 1963). Without access to the outside world, he made art using the scrap paper, melted crayons and other disparate objects that were available to him. His images are meticulous and captivating, and this rare opportunity to see a show dedicated exclusively to his work is a highlight of PST: LA/LA.

When James took the job at ICA LA in August 2016, she immediately drew on her strength as a hyper-contemporary curator to fill out the museum’s opening roster of artists.

“These are my girls,” the curator says with a laugh, referring to Cain and DeVille. “I had been aware of Sarah’s work for some time, and she was actually the first studio visit I did after I joined the museum. I wanted to do something to activate the museum’s outdoor space, and she was a natural fit for that.”

At ICA LA, James is interested in featuring L.A. artists, particularly those who’ve made work since the 1970s and ’80s (“work made in my lifetime,” she says). As a 38-year-old with a

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IT’S AN AREA THAT IS DEFINITELY LESS SHINY ART WORLD AND MORE MACK TRUCKS AND SMOG.

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James’ curatorial interests perfectly. Now I’m Going to Tell You Everything makes for a bold welcome to a new museum space. Cain’s a very physical, painter, and the energy from her body comes through in the big brushstrokes and broad splatters that pepper the wall. There are deeply personal references scattered throughout the work—a bench reminiscent of one she used to sit on with a poet friend—as well as objects culled from the museum’s neighborhood, like the three sparkly backpacks she picked up at a local art store.

To create the almost sculptural outdoor painting, Cain slathered on 70 SPF sunscreen to combat the hot summer sun and enlisted the help of a friend to control the scissor lift she was on while she painted. “And then from there it’s just attack-and-resolve painting, which is fun,” she explains. “It’s very physical and I just turn into a nonverbal painting monster.”

“It’s kind of like a chain of events,” James says, explaining the way in which the three artists’ works unfold across the space. “Sarah’s work is what introduces the ICA LA and then brings you into Abigail’s work. There’s a connection between Abigail and Sarah because they are both contemporary artists who improvise and bring found materials from the site into their work. And then Abigail is a contemporary artist, who, like Ramírez, thinks about displacement and about materials and tethered them to a cyclonic steel armature made by fabricator and welder Jonathan Bruce Williams. “This part won’t be entirely visible,” James says, “but will give the impression of an explosion of materials spilling outward, a whirling dervish of detritus, or a black hole of materials.” Lighting and scents help complete the immersive experience of the space.

James says that while DeVille’s process is very different from what Ramírez’s was, she sees similarities between the two artists’ work. “They both use materials at hand. Which is what Ramírez did in his hospital room with matchsticks and crayons to make these really wild drawings. I think about the general structure of Abigail’s installations, which often feels like this blown-out explosion of things,” she says, making an exploding sound and gesturing an explosion with her hands. “It can feel as if you’re looking into the center of a swirling universe. And with a lot of Ramírez’s drawings there is this kind of cyclonic composition that happens where all this parabolic line work that is happening sort of disorients the viewer. There is also something at the center of both of their work that grounds them.”

James notes that DeVille’s work is entirely independent of Ramírez’s; her creations were not made in response to his. “But for me,” she says, “as a curator, I think they really complement each other. DeVille’s work helps me think about this show in a more contemporary way as well as introduce an artist that is working today and thinking through some of the same issues that Ramírez faced in his lifetime—homelessness, the experience of being on the streets. That is something quite central to her work and something that definitely bears out in Ramírez’s work, too.”

Together, and from unique and diverse perspectives, Cain, DeVille and Ramírez provide a satisfyingly rich first show for ICA LA. As a group, they also suit the museum’s new setting, just south of the appropriately named Industrial Street. It’s an area that is definitely less shiny art world and more Mack trucks and smog.

DeVille’s piece confronts that juxtaposition head-on, bringing materials from the neighborhood into the museum and asking viewers to consider the plight of the homeless people who occupy the museum’s block as carefully as they consider a drawing or sculpture. Ramírez’s drawings are a reminder that people with severe mental illnesses still have active creative minds that deserve resources and cultivation. And Cain’s huge, sunny painting celebrates the opening with unbridled joy, an optimistic hint of what is to come both for this impressive new museum and its surroundings.
ALL ABOUT IT

Stephen King's dark epic arrives on screen a little unsure of itself

BY BILGE EBIRI

IT floats in the darkness, unspooling on screen with a sepulchral glow. It has waited for what seems like an eternity to meet the eyes of its audience, and it senses in them both anticipation and dread. Yes, there was that bizarre miniseries back in 1990 (God, remember Tim Curry in that?), but humans have been trying to turn Stephen King’s IT into projected images ever since the novel came out in 1986 and “IT” — that indescribable, interdimensional horror dwelling between the spaces of this world and the other, the crevice between ordinary reality and the universe beyond: E.T. meets Cthulhu.

But this is a story about not knowing your place in the world. IT still lives in the sewers, a creature as old as time that has chosen its young actors wisely. It’s not really jumping at the reader, acting like he’s seen it all before? IT still has the ability to terrify, to feed on children, in part because of the sheer brutality of what happened to the kids themselves “The Losers’ Club” — gliding with the camera following the film’s young cast in their 1980s attire, they both anticipate and dread. Even their dirty-mouthed back-and-forths capture something true about childhood, an odd combination of curiosity and abandon to temper the constant uncertainty and fear. The snob may whine about this and that, but at least he recognizes that IT has chosen its young actors wisely.

He probably thinks that, more than anything else, this is a story about the unfathomable sadness of being a child, about not knowing your place in the world. IT the novel was scary as shit — the critic remembers being transfixed by it, the first kids a genuine fear at all of what life has to offer — not just the monsters from beyond but the very real monsters in the everyday. Even their dirty-mouthed back-and-forths capture something true about childhood, an odd combination of curiosity and abandon to temper the constant uncertainty and fear. The snob may whine about this and that, but at least he recognizes that IT has chosen its young actors wisely.

Perhaps the critic is thinking back to director Andy Muschietti’s first film, Mama, a modern horror classic with some of the most terrifyingly ruthless scares in recent memory. Perhaps he recognizes Muschietti’s highly stylized camera moves and command of film language but wonders where the surprise and imagination went. Could he be wondering if IT might be scarier if the film quieted down a bit and let the scares do their job without all the extra cinematic pyrotechnics?

Or maybe it has something to do with the fact that IT focuses solely on the kids and not — as in the novel’s dense, interrupting narrative — on their later adult selves, as well. (IT knew that this would be a concern; that’s why it ends with the promise of a sequel.) Could it be that the missing pieces are more crucial than IT first thought? The sheer brutality of what happened to the grownups helped raise the stakes in the original novel — with key characters dying and getting mauled left and right. As a result, even those unfamiliar with the book might wonder why this kids-only manifestation of IT feels strangely toothless on the horror front.

Nevertheless, IT is determined to win over these equivocating sourpusses. With what feels like growing desperation, the film ladles on more scares, more set pieces. Here’s a sink drain that comes to life and in the darkness, it seizes on one in particular. A critic. Kind of middle-aged, kind of overweight (though he’s working on that — no, really, he is), seemingly a little bored. He was totally with IT during its instant classic status as an opening scene, a tense and deeply unsettling re-creation of the child murder that also kicks off the book. But as the film progresses, our critic appears less and less engaged. He’s not really jumping at the jump scares, though IT has gone out of its way to spring them with really loud noises and blasts of music. Where does this guy get off, acting like he’s seen it all before? Doesn’t he know this is IT, the movie everyone’s been waiting three decades for? Is it possible that all the horror ficks that came in those intervening years have rendered it a little less relevant?

But the critic seems less interested in the scares and the suspense — a shame, since IT is filled with them — and more in the kids themselves. He seems particularly engaged by the early scenes at school, with the camera following the film’s young heroes — all harried outcasts, calling themselves “The Losers’ Club” — gliding from one to the other, cataloging their daily humiliations. The critic looks almost as though he wishes these scenes would go on even longer. Maybe he senses in these
Movement’s occupation of Alcatraz Island between 1969 and ‘71. His passion for telling Huerta’s story came from a frustration at her erasure. When he sent out his archival producer, Jennifer Petrucci, to find footage of Huerta, he was shocked at the bulk of discoveries. “I literally criss-crossed the country to visit archives,” he says, speaking of the “treasure troves” documenting the activist’s work. “I kept thinking, ‘For a person that people were saying now was unimportant, news crews and journalists and others sure did put their camera on her a lot in that time.’”

Most activists like Jim LOOKIN at pictures won’t come to see Huerta’s story. She was the chief negotiator (for the union). People know she’s been beaten nearly to death. “When the dust settles... we will be together.”

These are words from a woman who’s been beaten nearly to death for her beliefs. They’re words from an activist who stood on stage next to Robert F. Kennedy just moments before he was shot and killed. They’re words that I can say Faz Huerta. And watching this doc, it’s clear there is no one in the world who can deliver bad news with such a comforting smile. When I ask her about Donald Trump and Black Lives Matter and Charlottesville, she smiles again. “I have faith, and as an organizer, I always see new possibilities as opportunities,” she says. “We can organize around that, raise people’s consciousness and get more people involved in activities to end some of these ‘isms’ we’ve heard.”

Si se pueso, Dolores Huerta.

**Film**

**YES SHE DID**

PIONEERING ACTIVIST DOLORES HUERTA — AND A ROUSING DOC — WON’T LET HISTORY WRITE HER OUT

**BY APRIL WOLFE**

I’ve only seen the 2014 film *Cesar Chavez* — about the legendary farmworkers union president — or watched a Barack Obama campaign speech, you may have thought the phrase originated with one of those charismatic men. Not so. Huerta may have had merely a cameo in the Chavez film (played by Rosario Dawson), but this small-framed dynamo who’s going strong at 87 was co-founder of the union and every bit the engine behind the epochal, 16-year California grape boycott that won farm workers their basic rights and drew a blueprint for today’s activists.

“You know, Cesar wanted us to boycott potatoes, but I said, ‘Cesar, people think of Idaho when they think of potatoes, not California,’” Huerta tells me. She laughs, and director Peter Bratt promises he’ll include that story in the special features accompanying a future home video release of his new documentary, *Dolores*. The history books may have forgotten Huerta — hell, the Texas Board of Education literally voted to remove her from their lessons — but now, finally, with *Dolores*, we’re getting the lesson we deserve.
Brunch at the Races
Let’s go!

Tickets on sale now – Hurry, before prices go up!

Sunday, October 15, 2017 • 11am - 2pm • Santa Anita Park
brunchattheraces.laweekly.com
#BrunchAtTheRaces
Man in Red Bandana

In Memory of Jeanne Moreau

Man in Red Bandana

REBEL IN THE RYE

A TREE. A ROCK. A CLOUD.

The Ceiling

Luca

The Best Fireworks Ever

The Visit

Weeds

EmbarGo
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**LOS GLOBOS**

**TUE. SEPTEMBER 5**

**THE MOTH**

**WED. SEPTEMBER 6**

**1960’S PROM NIGHT**

**THU. SEPTEMBER 7**

**CHESTER BENNINGTON CHARITY TRIBUTE**

**FRI. SEPTEMBER 8**

**OH!**

**SAT. SEPTEMBER 9**

**CULT FRICITION**

**MON. SEPTEMBER 11**

**SEAN HEALY PRESENTS**

**SKIPPA DA FLIPPA**

**SUN. SEPTEMBER 10**

**AFRO MUSIC FESTIVAL LOS ANGELES**

**MON. SEPTEMBER 11**

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**SAT. SEPTEMBER 9**

**AFRO MUSIC FESTIVAL LOS ANGELES MR VEGAS, YOUNG PAIRS**

**SAT. SEPTEMBER 9**

**AFRO MUSIC FESTIVAL LOS ANGELES**

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**BOOTIE LA: RIHANNA GRANDE MASHUP NIGHT**

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BY CHRIS KISSEL

“Most car designs have a six-year lifespan,” says Rostam Batmanglij, as Priuses in black, white and blue whoosh past his cafe table on this stretch of Sunset Boulevard in Silver Lake.

“A lot of car designers make something that’s uncomfortable to look at initially,” he adds. “Then, over the course of six years, you grow to love the design choices that were once uncomfortable.”

Batmanglij is fascinated by car design, he explains on a recent morning. But he’s really talking about music, and of the myriad decisions that went into the making of his first solo album, Half-Light — which, while accessible in its prettiness, is also a collage of unlikely elements, both musical and thematic.

About six years in the making, the record brims with the baroque songcraft and hyper-sensory sonics that have characterized his work since the early days of his former band, Vampire Weekend.

Half-Light follows Batmanglij’s 2015 duo record with Walkmen vocalist Hamilton Leithauser, I Had a Dream That You Were Mine, and comes four years after his last album with Vampire Weekend, their 2013 masterpiece Modern Vampires of the City.

Batmanglij produced all three of that band’s records, and was responsible in large part for their melodic sophistication and unfettered adoption of off-grid sounds. Vampire Weekend’s music, like Half-Light, toed the line between commercial and experimental. “I’m interested in making art that is available to everybody,” Batmanglij says. “The thing I love about car design is that it’s sculpture everybody appreciates, everybody has access to.”

In the same vein, take Frank Ocean’s “Ivy,” which Batmanglij produced, off Ocean’s critically hailed Blonde. Or “Kept Me Crying,” which Batmanglij co-wrote, off Haim’s new record, Something to Tell You.

In both instances, the song’s backbone is corded largely at his home studio in Echo Park, he goes on subverting pop structures, but with even more abandon. “My vision was to try to make a record that blurred the lines between what people think of as a string arrangement and a song. That’s where I started,” he recalls. “I had a vision of having a certain kind of drums — drums that didn’t conform to the way rock beats are [typically] constructed.”

Batmanglij started releasing songs from this record as early as 2011, and some of the ideas date back to 2006. The album makes unorthodox use of strings and drums, both staples of Batmanglij’s production style, plus all kinds of other sounds, from tabla to Auto-Tune to a church choir. But the songs themselves dictate the thrust of the record.

Take the title track. “I could have confirmed ‘Half-Light’ to the idea of a string arrangement, and I kind of chose not to,” Batmanglij says. “I chose to let it be what it was supposed to be, and not really overthink it. I’m glad I didn’t hold myself to this really rigid concept that I had in mind.”

The idea of Half-light — the rich, dim light at dawn and dusk — was a subconscious theme that ran though the record, and one that only became obvious to Batmanglij after he listened to the finished product. It’s a term that expresses the album’s dual nature: full of both personal detail and political nuance, deeply intimate, but also a bit evasive; by turns richly detailed and staggeringly spare.

Case in point: “Don’t Let It Get To You,” an anthem constructed over a sample from the drum ensemble breakdown in Paul Simon’s “The Obvious Child.” (“I wanted to treat it the way that people treat ‘Funky Drummer,’” Batmanglij explains.) Like Vampire Weekend’s “Diane Young” or “Oxford Comma,” it’s pure euphoria, all highs, some of them unexpected. Lyrically, it’s uplifting, at least on its face (“Please, don’t let it get to you/Even if you don’t realize it/It’s still all up to you,” he sings) but later, the track goes into seemingly unrelated territory: “I don’t know why/It’s no fun/And how come/I still think of you now.”

Batmanglij laughs hard at this observation. “I think that it could be a song about a couple things at the same time. It’s not only a love song, I guess you could say. I wanted to say a couple things, and let it be woven together.”

Batmanglij has spoken before about identifying as queer, and growing up with immigrant parents (both of whom were Iranian refugees), and all the middle experiences can entail. Half-Light, in its tendency to explore opposites, opens up this kind of overlapping of personal and political.

“You might say, ‘I thought this song was about something that frustrates you in life,’ and then there’s that lyric at the end of the bridge, and you’re like, ‘Wait, is this a love song? Is it a song about heartbreak?’” Batmanglij says. “And I think there’s something powerful about how that maybe applies to the record as a whole. Something that connects the personal and the political … that’s the ground I’m interested in pursuing.”

At the other end of the Half-Light spectrum, there’s “Wood,” an auditory delicacy packed with carefully arranged strings and forwards-then-backwards tabla. Batmanglij sings, delicately, about listening to the grass; sleeping beside a tower of burning tires; watching the sunlight on someone’s back. It’s a “Lucy in the Sky With Diamonds”-like series of visual tableau to suit the track’s Sgt. Pepper-sized ambitions.

“I definitely love the idea that when you listen to this album you’re stepping into a world that I created,” Batmanglij says. “I’m very conscious of the fact that I devoted my life to recording music, recordings and writing songs … so I did want to make a record that’s trying to push recording, the art of recording, forward, because it’s something I care so much about.”

Part of that process, Batmanglij knows as well as anyone, is matching expansiveness with restraint. “Hold You,” perhaps the heart of Half-Light, is barely longer than 2½ minutes. It has no drums, it’s an R&B tune, really, perhaps influenced by Batmanglij’s time with Ocean. It’s carefully sculpted, and pretty — a car straight off the production line, maybe, but a gorgeous one. Angel Deradoorian, formerly of Dirty Projectors, offers a breathtaking vocal solo.

“You were with me all along/And I could feel it with the dawn,” she sings.
USA WEEKLY // September 8 - 14, 2017 // LA WEEKLY

P L A N E T  P I N K
THE EVER-ECCENTRIC ARIEL PINK TALKS DIVORCE, POLITICS AND THE '60S SONGWRITER WHO INSPIRED HIS NEW ALBUM

BY JEFF WEISS

“I’ve got to get divorced today,” Ariel Pink says, with the casual nonchalance of someone saying they need to pick up light bulbs from Target.

This is how our conversation begins. No banal pleasantries, just banter about marital dissolution on a scalding afternoon late in this dystopian summer. He’s wearing cherry red pants; his hair, once blond, then fuchsia, is now black. His polo shirt is a late-30s, yacht-club divorcée pink.

“I didn’t know you were married,” I reply. “Neither did I.”

If you know Ariel Pink, this makes perfect illogical sense. For the last 15 years, the Beverly Hills native has slowly turned himself into the sun-cracked waking myth that he always aspired to be — somewhere between Arthur Lee and Angelyne, Dennis Wilson and Dennis Woodruff, Frank Zappa and Frank Stallone. A revered cult hero ingrained in the civic fabric, a postmodern reinvention of the music business.

“Neither did I.”

“Neither did I.”

We’re nominally meeting to talk about Pink’s latest album, Dedicated to Bobby Jameson, released next week on Mexican Summer. Predictably, the conversation splinters into miscellaneous tangents. In another dimension, Pink should’ve been a regular on Merv Griffin.

It’s easy to understand the kinship between Pink and Jameson. The former figured he’d languish in lo-fi record-store obscurity until being anointed as one of the most important musicians of his generation. Though his outspokenness and idiosyncrasies have garnered him more headlines than his songs in recent years, Dedicated to Bobby Jameson is another batch of whimsical, bizarre and outstanding songs from a singular L.A. original, a reminder why he deserved to make it to the other side.

“I just want to be a totally boring, blowhard, career artist,” Pink says, half-jokingly — raising his eyebrows, completely aware that at least the latter half of that fate is secure.

Instead, he’s composed a tribute to the late Bobby Jameson, a Sunset Strip ’60s singer-songwriter expected to be one of the greatest stars of the Aquarian Age, but whose career dissolved in a haze of drug abuse, management and label swindles and depression.

A Zelig-like figure who collaborated with The Rolling Stones, Crazy Horse and Frank Zappa, Jameson eventually disappeared into the ether until his music was slowly rediscovered in the early ’00s. Until his death in 2015, Jameson kept a blog that functioned as both autobiography and a soapbox to castigate the inequities of the music business.

IN ANOTHER DIMENSION, PINK SHOULD’VE BEEN A REGULAR ON MERV GRIFFIN.

“IT’S SO WELL-WRITTEN AND VAST THAT I GOT COMPLETELY ENGROSSED IN IT,” PINK SAYS. “HIS MUSIC WAS OK, BUT IT’S ABOUT HIS VOICE AS A WRITER. IT RESONATES WITH ME IN SO MANY WAYS, FROM THE PLANNED OBSELESCENCE OF THE INDUSTRY, THE PATHOS, HIS DIFFERENT ALIASES, AND THE AUDIENCE’S INABILITY TO NEVER SEE THE THREAD RUNNING THROUGH THEM.”

An L.A. native, Jeff Weiss is the founder of Passion of the Weiss and POW Recordings, and hosts the monthly POW Radio on Dublab (99.1 FM). Follow him on Twitter @passionweiss.
Day N Night Festival
@ ANGEL STADIUM
Organized by the amazing bookers at the Observatory in Santa Ana, the second annual Day N Night festival is set to bring together just about every relevant and important contemporary rapper (except for Young Thug). Kendrick Lamar, Travis Scott and Chance the Rapper are set to headline different days of the three-day event. But as with all music festivals of this size, it’s the artists lower down on the lineup that attendees should make time to check out, including R&B goddess SZA, Atlanta ambient-psychadelic rapper Sabbabii, New York feminist powerhouse Princess Nokia and Vallejo’s melodic gangsters SOB x RBE. Whereas last year’s festival was held at Oak Canyon Park off Lake Irvine, where spotty cell service and traffic congestion dampened the mood, this year’s festival will be held at Angel Stadium in Anaheim, which should make for a better all-around experience.
—Sam Ribakoff

Corbin, Shlohmo, D33J
@ THE NOVO
Twin Cities alt-R&B singer-songwriter Corbin Smidzik blew up via SoundCloud and WorldstarHipHop in 2014 under the name Spooky Black with the mournful, wintry “Without You.” Now going by Corbin, and still only 19 years old, he’s joined forces with the L.A. beat scene label/collective WeDidIt to release his debut album. Co-produced by his tourmates, WeDidIt’s Shlohmo and D33J, Mourn showcases a rapidly maturing artist with a precociously rich voice and a knack for enshrouding memorable melodies in layers of ghostly electronics. Shlohmo is no slouch himself when it comes to spooky mood music; his 2015 album, Dark Red, was a haunted house of creepy pops and spine-tingling processed guitar, though his richly detailed instrumental tracks can be warm and soulful, too. D33J’s productions, full of percolating drum machines and synths, represent the more futuristic end of WeDidIt’s expansive array of sounds.
—Andy Hermann

Mdou Moctar
@ ZEBULON
Borders mean little when you’re a Tuareg musician. The Tuareg people are scattered widely across the Sahel and the Sahara, and one of the things that binds them together is the distinctively hypnotic music that’s evolved from traditional sources and mingled with Western rock. Mdou Moctar is from Niger, unlike the Malian guitar army Tinariwen, whose music he’s covered. But they are both similarly adept at unwinding shimmering, psychedelic melodies in the haunting hammer-on style that’s unique to Western Africa. On his latest album, Sousoume, Moctar plays all the instruments in an intimate setting, focusing on the interplay of his reverential vocals and swirling guitars. He’s a charismatic performer who starred as a motorcycle-riding musician in the feature film Akounak Tedalat Taha Tazoughai (a remake of Purple Rain whose title literally translates to Rain the Color of Blue With a Little Red in It). —Falling James

Sunstock Solar Festival
@ MAGIC BOX DTLA
Now in its second year, this mini-festival powers its two stages entirely on solar power and raises money for worthy causes in the process (this year’s beneficiary is GRID Alternatives, an L.A.-based non-profit that brings solar energy to underserved communities). The lineup of a dozen or so bands is solid top to bottom, from indie-pop headliner Ra Ra Riot to local rock ‘n’ soul revivalists The Soft White Sixties and surfer-turned-rocker Lexie Papillon, aka Bloodboy. But the main draw is Robert DeLong, a Denver-based electronic musician whose one-man show puts most EDM acts to shame. Running around the stage to play multiple drum kits, keyboards, video game controllers and various other gadgets, DeLong kicks up an astonishingly dense swirlwind of sound on upbeat dance-pop anthems such as “Long Way Down” and “Global Concepts,” with fish trim with enough sunshine to power their own festival. —Andy Hermann

Terry Reid
@ MCCABE’S GUITAR SHOP
Terry Reid might be casually famous for supposedly declined a gig singing for Led Zeppelin, but in reality, he was the guy who connected Jimmy Page with the then-unknown Robert Plant and John Bonham, which actually seems far more historic. The important thing, though, is that he could’ve easily fronted Zeppelin (or Deep Purple, who also asked) because he was just that good — an English rock & roll lifer-slash-prodigy who developed into a fire-starting guitarist and vocalist, and whose limlessly ambitious solo LPs still throw off sparks today. His cult-y 1973 album River, a stretched-out journey to the horizon, had its never-issued twin, The Other Side of the River, finally see release through Light in the Attic last year, and his too-rare live sets transmit plenty of his undiminished magic. —Chris Ziegler

UPCOMING EVENTS at AMOEBA

Grammar Award-winning songwriter and producer, Rostam, celebrates his new album, Half-Light, with an instore performance and signing at Amoeba. Purchase Half-Light in-store only at Amoeba Hollywood beginning 9/14 to get it signed after the performance.

Thursday • September 21 • 6 PM
PROPHETS OF RAGE
MEET PHOTO EVENT!
Purchase your copy of their new album at Amoeba starting 9/15 to meet and get your photo taken with Tom Morello, Tim Commerford, Brad Wilk, Chuck D, B-Real and DJ Lord. $2 from EVERY CD/LP sold will be donated to Covenant House Hollywood!

Friday • September 22 • 6 PM
DAVID LYNCH SIGNING
Twin Peaks soundtrack and score will be released 9/8! Purchase the CD or preorder LP (out 9/22) instore at Amoeba starting 9/8 to attend this signing event. Only soundtracks purchased at Amoeba will be signed. Full info on amoeba.com.

Tuesday • September 26 • 6 PM
JAWS OF LOVE.
Kelcey Ayer has been one of the vocalists and primary songwriters in Local Natives for years and his debut album, Tasha Sits Close To The Piano, comes out on 9/22 on House Arrest Records.

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sun  9/11

Caroica
@ BLUEWHALE

Well, we know what a carioca is (it’s a resident of Rio de Janeiro), but a Caroica? That’s another beautiful mutation of Brazilian music at the bands of guitarist-singer Fabiano Do Nascimento. The L.A.-based Rio native is a former member of ace tradition-morphers Triorganico (please check their 2009 album, Convivencia, on the ever-righteous Now-Again label) who sings exceptionally sweetly — not unlike the Milton Nascimento with whom he shares a surname — as he fleetly plucks his seven-string acoustic guitar in smartly curated, gorgeous songs from slightly-less-heard-here Brazilian legends such as Hermeto Pascoal, Baden Powell and Moacir Santos, along with sounds from the urban post-bossa nova scene known in Brazil as MPB (música popular brasileira). Veteran Brazilian percussionist Guello supplies the accompanying heartbeats. —John Payne

thu  9/14

Hall & Oates, Tears for Fears
@ STAPLES CENTER

That Hall & Oates and Tears for Fears — never hip names to drop even at the heights of their popularity — are co-headlining two nights at Staples Center some 30 years after their hit-machine heyday is testament to the endurance of their high-quality, multidimensional songcraft. Although of different generations, fame came much faster to H&O, meaning that their respective early/mid-1980s eras of multiplatinum sales roughly coincide. But whereas Hall & Oates had their roots in Philly soul, England’s Tears for Fears almost epitomized synth-y new wave before broadening their palette into soulful psychodelia. Expect all the classics plus some surprises at these rescheduled Staples shows, but for Hall & Oates to treat even their most polished productions with a more spontaneous, almost jazz-club ’tude. Also Friday, Sept. 15. —Paul Rogers

Against Mel, Bleached
@ THE FONDA THEATRE

Laura Jane Grace inspired people far beyond the sometimes-insular world of punk rock when the Against Me! vocalist announced she was transgender in 2012. Even with all the support she received as the leader of a popular band, Grace still had to struggle with the negative reactions she received from some friends, fans and family members, which was nothing compared to the crippling self-doubt she revealed about the difficult process in her 2016 memoir, Tranny: Confessions of Punk Rock’s Most Infamous Anarchist Sellout. Grace’s saving grace has always been her wicked wit on such proudly defiant tracks as “Delicate, Petite & Other Things I’ll Never Be,” from the 2016 album, Shape Shift With Me. Bleached are a seemingly poppy contrast with Against Me!’s rage, but Jennifer Clavin’s sugary melodies are couched with sly observations and soaring power chords. —Falling James

tue  9/12

Ian Hunter
@ TERAGRAM BALLROOM

“Something is happening, Mr. Jones,” Ian Hunter sings on “Dandy,” from his 2016 album, Fingers Crossed. Although the former Mott the Hoople frontman is quoting Dylan, the song is actually a tribute to Hunter’s late pal and musical champion, David Bowie. “You’re the prettiest star. ... You showed us what it’s like to live inside a rainbow,” Hunter continues reverentially, echoing some of the grandeur of “All the Young Dudes,” the sentimental glam anthem Bowie penned for Mott the Hoople. Hunter could easily coast for the rest of his life on the great tunes he wrote while in Mott, but his lengthy solo career is not only sparked by such early gems as “Cleveland Rocks” and “Once Bitten, Twice Shy” but also includes more recent and rewarding albums such as Man Overboard and When I’m President. —Falling James

wed  9/13

Eric Clapton
@ THE FORUM

In recent years, the name Eric Clapton has almost become synonymous with the safest, most excruciatingly dull side of rock & roll. He’s the guy that your dad would always harp on about: “He can really play and doesn’t rely on tricks — not like these guys today.” For many he represents dad-rock: no edge, no risks, no fun. But that’s not really fair, or even representative of old Slowhand’s career. This guy was in Cream and the Yardbirds — two of the wildest blues-rock bands of all time. As a result of those two groups and his solo career, he’s the only three-time inductee in the Rock and Roll Hall of Fame. And “Layla,” his hit with Derek and the Dominos, remains a banger. When he wants to, Clapton can still rock with the best of them. Also Friday-Saturday, Sept. 15-16, and Monday, Sept. 18. —Brett Callwood
Sure to carry the band to new heights, with Molly Rankin’s distinctive vocals set against a kaleidoscopic backdrop of pop, shoegaze, punk, and some brand new tricks. Appearing at Music Tastes Good on 9/30!

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42 LA WEEKLY |
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CLUBS

ROCK & POP

AMOEBA MUSIC: 6400 Sunset Blvd, DJ Juan Nunez, Fri., Sept. 8, 8 p.m., Rostam, Thu., Sept. 14, 11 p.m.

BOOTLEG THEATER: 2700 Beverly Blvd, Wovenhand, King Dude, Fri., Sept. 8, 8:30 p.m., $20. No Parents, OOF!, V.U. Colour, Nights & Weekends, Kevin Nichols, Sat., Sept. 9, 8:30 p.m., $10. All Our Exes Live in Texas, Jason Hawk Harris, Sun., Sept. 10, 8 p.m., $10. Moons of Mars, Rad Horror, Jimmy LaVallie, James McShee, Midnight Movats, Laura Jean Anderson, Mon., Sept. 11, 8:30 p.m., free. Marshall Crenshaw, Los Straitjackets, RJ Bloke, Tue., Sept. 12, 8 p.m., $22. Mighty Oaks, Jamie Drake, Wed., Sept. 13, 8:30 p.m., $15.


THE GLASS HOUSE: 200 W. Second St., Pomona. The Juliana Theory, Sat., Sept. 9, 8 p.m., $25-$125.

GRAND STAR JAZZ CLUB: 934 N. Broadway, Channel 3, The Neptunas, Agrama, Thu., Sept. 14, 9 p.m.

THE LINCOLN: 6400 Sunset Blvd. DJ Juan Nunez, Fri., Sept. 8, 8 p.m., Rostam, Thu., Sept. 14, 11 p.m.


THE ROXY: 4349 Tujunga Ave., Studio City. Dee Archer, Sat., Sept. 9, 1 p.m., $15 & $35. Lenny Goldsmith, Mon., Sept. 11, 8 p.m., $10 & $25.

THE TROUBLE SHOT: 618 S. Spring St. Awakening, Fridays, 8 p.m., $3-$7. Blue Mondays, Saturdays, 10 p.m., free-$5.

THE WORLD STAGE: 6725 W. Sunset Blvd. Norwood Young, Ronnie Laws, Sat., Sept. 9, 8:30 p.m., TBA. Ronnie Laws, Sat., Sept. 9, 8:30 p.m., TBA. Barbara Morrison, Sun., Sept. 10, 7:30 p.m., TBA. David Garfield, Leslie Smith, Wed., Sept. 13, 8:30 p.m., TBA. Ronnie Laws, Sat., Sept. 9, 8:30 p.m., TBA. Ronnie Laws, Sat., Sept. 9, 8:30 p.m., TBA.

THE ECHOPLIX: 1432 Fourth St., Santa Monica. The Джекити Jazz Orchestra, Sun., Sept. 10, 9:30 p.m., TBA.

THE ECHOPLEX: 4321 Degnan Blvd. Bobby Pierce, Fri., Sept. 8, 9 p.m., $20. Tiffany Austin, Sat., Sept. 9, 10 p.m., $20.

THE ECHOLAPSE: 1352 Sunset Blvd, Venice. The Sirens, a vinyl night with rock DJs Bruce Duff & Music Pick, Friday, 10 p.m., $15 & $25. Lenny Goldsmith, Mon., Sept. 11, 8 p.m., $10 & $25.
Kasey Bombers, Tuesdays, 9 p.m.-1 a.m., free.  
**LOS GLOBOS:** 3040 Sunset Blvd. Bootie L.A., Sat., **R BAR:** 3331 W. Eighth St. Otis Redding Birthday Bash, with DJ Mint Julep, Sat., Sept. 9, 9:30 p.m. 2 a.m.  
**SHORT STOP:** 1455 Sunset Blvd. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 a.m., free. Club Rubbish, second Wednesday of every month, 10 p.m., free.  
**UNION NIGHTCLUB:** 4067 W. Pico Blvd. Hedex, Blackey, Premier, Bloodthinner, OmegaMode, Berrix, Awenimus, Replicant, Sat., Sept. 9, 9 p.m., $25; Astone, 138, Akeen, Derider, Mana, Sat., Sept. 9, 10 p.m., $20.  

—Falling James

For more listings, please go to laweekly.com.

### CONCERTS

#### FRIDAY, SEP. 8

**THE ARSENIO RODRIGUEZ PROJECT:** 6 p.m., free. LA Plaza de Cultura y Artes, 501 N. Main St.  
**CO** *CORIN, SHLOMHO:* Wit 0313, 8:30 p.m., $24.50-$34.50. The Noye by Microsoft, 800 W. Olympic Blvd. See Music Pick.  
**CO** *THE EAGLE ROCK GOSPEL SINGERS:* 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.  
**FARRUKO:** 8 p.m., TBA. Hollywood Palladium.  
**CO** *GLENDALE CONSORT:* With No Joy, 8 p.m. The Regent Theater.  
**CO** *HAIM:* 8 p.m., $35. Zipper Concert Hall, 200 S. Grand Ave.  
**CO** *HALL & OATES, TEARS FOR FEARS:* 7:30 p.m. Staples Center, 1111 S. Figueroa St. See Music Pick.  
**CO** *INDIGO GIRLS:* 7:30 p.m., 3040 Sunset Blvd. Bootie L.A., Sat.  
**CO** *LEROY SANCHEZ:* 7 p.m., $32-$58. Saban Theatre.  
**CO** *MANCHESTER ORCHESTRA:* 8 p.m., $47-$257. The Forum. See Music Pick.  
**CO** *SAME DAY TICKETS:* Please go to laweekly.com.

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For more listings, please go to laweekly.com.

—Falling James

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### SHORT STOP

**R BAR:** 3331 W. Eighth St.  
**LOS GLOBOS:** 3040 Sunset Blvd. Bootie L.A., Sat., **TUESDAY, SEPT. 12**

**TROPI CORILLO:** 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.  
**INDIGO GIRLS:** 8:30 p.m. The Theatre at Ace Hotel.  
**TAYEING:** 7:30 p.m., $129-$319. The Wiltern.  
**WEDNESDAY, SEPT. 13**

**CARABAO:** 10 p.m. The Wiltern, 3790 Wilshire Blvd.  
**CO** *ERIC CLAPTON:* With Gary Clark Jr., 7:30 p.m. The Forum. See Music Pick.  
**CO** *GOO GOO DOLLS:* 6 p.m. The Greek Theatre.  
**CO** *HAMILTON:* 7:30 p.m., TBA. Fred Kavli Theatre.  
**CO** *LAS CAFETERAS:* 7:30 p.m. El Rey Theatre.  
**CO** *LIU XIAOBI:* 8 p.m., $32-$58. Saban Theatre.  
**CO** *MANCHESTER ORCHESTRA:* With Tigers Jaw, Foxing, 8 p.m. The Noye by Microsoft, 800 W. Olympic Blvd. See Music Pick.  
**CO** *WILLIE NELSON:* 7:30 p.m. The Greek Theatre.  
**CO** *WOODY GUTHRIE:* 8 p.m., TBA. The Greek Theatre.

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—Falling James

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### Saturday, Sept. 9

**THE ART LABE SHOW:** With Zapp, MC Magic, Amanda Perez, Expose, The Definites and others, 7 p.m. Glen Helen Amphitheater, 2575 Glen Helen Parkway.  
**CO** *BOOKER T’S STAX REVUE:* With Arthur Adams, Karen Lovely, 7:30 p.m., $50 & $88.10. Ford Amphitheatre, 2580 Cahuenga Blvd. East.  
**CO** *INDIGO GIRLS:* 7:30 p.m., $129-$319. The Wiltern.  
**CO** *LEROY SANCHEZ:* 7 p.m., $32-$58. Saban Theatre.  
**CO** *MANCHESTER ORCHESTRA:* 8 p.m., $47-$257. The Forum. See Music Pick.  
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### Sunday, Sept. 10

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—Falling James

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### SUNDAY, SEPT. 10

**CO** *QUICKSAND:* With No Joy, 8 p.m. The Observatory, 3533 S. Harbor Blvd., Santa Ana.
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