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**FRI, July 6**

**DANCE/MUSIC**

**Get Your Groove on**

Warm summer nights mean it’s time to dance under the stars with Dance DTLA. From now until September, the series — actually two different series — affords different ways to move on alternating Friday nights. Dance Downtown offers free beginner dance lessons at 7 p.m., followed by a chance to dance or to just watch and enjoy until 11 p.m. Alternate Fridays take on a different disposition at the second annual Desert Goals Dessert Fest, a paradise rivaling Las Vegas and Hollywood, in its serene and abiding devotion to all manner of sweet things, and a Salt & Bar. With the Music Center Plaza closed to traffic, there’s also complimentary coffee from Bedum and complimentary drinks from Sparkling Ice. Ticketed workshops will teach you to start a food blog, style desserts or embroidery desserts on anything you might care to. **Dessert Goals Dessert Fest:** See Saturday. **Dance DTLA**

**SAT, July 7**

**FOOD**

**Satisfy Your Sweet Tooth**

Wave goodbye to your diet and your sour disposition at the second annual Desert Goals Dessert Fest, a paradise rivaling Tollywood, Wonka Land or possibly just the See’s Candies headquarters on La Cienega in its serene and abiding devotion to all things sweet. With more than 20 vendors of all manner of sweet things, and a Salt Bar to cleanse your palate between tastings, there’s also complimentary coffee from Bedum and complimentary drinks from Sparkling Ice. Ticketed workshops will teach you to start a food blog, style desserts or embroidery desserts on anything you might care to. **Dessert Goals Dessert Fest:** See Saturday.
Aaron Ross hikes all the way across the United States carrying a jar of ocean water, a US flag, and a peace flag.

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MUSIC

Celebrating Leonard Bernstein
Conductor Gustavo Dudamel makes his first major appearance of the summer season at the Hollywood Bowl, leading the L.A. Philharmonic in a program of music by Leonard Bernstein as part of the orchestra’s yearlong celebration of the composer’s centenary. Bolstered by L.A. Phil clarinetist Boris Allakhverdyan and cellist Edgar Moreau, Dudamel brings to life Bernstein’s sumptuous instrumental passages, such as the Three Meditations from Mass, which combine classical formalism with a jazzy immediacy. Star Broadway vocalists Brian Stokes Mitchell and irrepressible fireball Sutton Foster will imbue witty, tuneful selections from On the Town and Wonderful Town with their considerable charisma and charm. Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., July 10, 8 p.m.; $12-$122. (323) 850-2000, hollywoodbowl.com. —Falling James

FILM/TV

Dirty Jokes
Last year’s CNN documentary The History of Comedy was just that: an eight-part series on comedy over the last century. Ahead of its premiere on July 16, FILM at LACMA’s In Conversation With ... The History of Comedy screens season-two episode “Carnal Knowledge,” which focuses on the relationship between sex and comedy, and hosts a discussion with Crazy Ex-Girlfriend’s Rachel Bloom and comics Keith and Kenny Lucas, all of whom appear in the series. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., July 12, 7:30 p.m.; $10. (323) 857-6010, lacma.org. —Siran Babayan

FILM

Faster Than a Speeding Bullet
Some people still want Superman to be like Christopher Reeve, but it’s helpful — downright liberating — to watch this 40th-anniversary screening of Superman as if it were still 1978. No expectation of sequels or franchises. Just a movie about Superman. Also tonight: Superman villain Jack “Non” O’Halloran in person. The Alex, 216 N. Brand Blvd., Glendale; Thu., July 12, 7:30 p.m.; $12-$17. (818) 243-2539, alextheatre.org. —David Cotner

ENVIRONMENT

Saved by Selfishness?
Does Environmentalism Need to Make Peace With Capitalism? As if it wasn’t the other way around! Considering the “Fuck you, I want yours, too” philosophy plaguing the past few decades of life on this planet, perhaps sustainability can be reached by exploiting the selfishness of humans. Business economist Magali Delmas, author of The Green Bundle: Pairing the Market With the Planet ($90, Stanford Business) talks with Warren Olney of KCRW’s To the Point in this Zócalo salon regarding new strides toward putting those Seven Deadly Sins to work for us for a change. The RedZone at Gensler, 500 S. Figueroa St., downtown; Wed., July 11, 7:30 p.m.; free, RSVP required. (213) 327-3600, zocalopublicsquare.org. —David Cotner

LITERATURE

What Went Wrong in Flint?
In 2014, as a cost-cutting measure, Flint, Michigan, changed its water source from Lake Huron to the Flint River, which resulted in drinking water that was contami-
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The Rollup

TASTING TERPENES

Aromatic compounds distilled from cannabis offer varied flavors, effects

BY MADISON MARGOLIN

High dining doesn’t always have to go along with getting high. When I went to a terpene-infused three-course dinner at Prank Bar in downtown L.A., I noticed I felt calm and satisfied at the end of the meal—but not high.

I’d sipped on cocktails flavored with lemon, apricot, raspberry, limonene (a terp found in citrusy terp) and myrcene (a terp found in lavender and coriander). Other dishes included lobster bucatini with limonene and filet mignon with linalool (one of the main terpenes in cannabis, also found in lavender and coriander). Other dishes included lobster bucatini with limonene and filet mignon with myrcene.

By now it should be clear that a terpene is what gives plants, including fruits, cannabis and herbs, their odor and flavor. These aromatic compounds, similar to essential oils, not only give each plant its unique character but also are therapeutic in their own right, functioning as anti-inflammatory, anti-carcinogens, anxiolytics and so forth.

While THC is responsible for getting you high, terpenes determine the distinct quality of that high. What distinguishes heady sativas from body-high indicas is heavily rooted in a strain’s terpene profile, alongside its ratio of cannabinoids like THC, CBD, CBN and so forth.

“Without terpenes, there would be no difference between indicas, hybrids, etc.—it would just be THC,” says Brent Borrow, owner and CEO of Terp Science Labs in L.A. “It’s the blend of terpenes that makes the different varieties.”

With the cannabis market expanding, consumers are becoming interested in the plant’s offerings beyond just THC. While cannasours may be particular about the terpene profile of a particular variety, novice consumers may be looking for a way to reap some of the plant’s benefits minus the psychoactive effect.

“Without terpenes, there would be no difference between indicas, hybrids, etc.—it would just be THC.” —BRENT BORROW, TERP SCIENCE LABS

“You can use them in food, as essential oils, or take strand-specific terpene distillates and put them back” into a blend of cannabinoid distillates, Borrow explains. Dave Whitton, owner of Prank Bar, says he’s always wanted to incorporate terpenes into food, but because his expertise is first and foremost with cocktails, he wanted to understand terpenes better before experimenting with pairing flavors in dishes.

Limonene is the most versatile terpene, he says, thanks to its “bitter orange flavor that works beautifully with citrus-forward cocktails and is perfect for summer.” And for the fall, Whitton likes to use myrcene, with its “comforting clove flavor that complements spiced cocktails.”

On the other hand, he says the most challenging terpene to work with is linalool. “It is so powerful, just one drop can completely overwhelm a dish,” Whitton says. “Linalool has a wonderful lavender/floral flavor, so it works well in desserts and sweeter dishes.”

Whitton has been a fixture in L.A.’s cocktail community for nearly two decades. He’s bartended, managed, owned and consulted at some of L.A.’s most prominent locations, including Seven Grand, the Sunset Marquis Hotel and Dodger Stadium, all before opening Prank Bar in 2017.

But with Prank, Whitton’s goal is a little different: The team wants to educate guests about the health benefits of terpenes, imbuing dishes with a little something extra beyond what’s typical for L.A. health nuts. This isn’t your average Angeleno health food. It’s infused with a whole science the general public is only now just starting to learn about.

“A majority of our guests don’t know anything about terpenes,” says Whitton, while others are cannabis nerds. “We love introducing terpenes to them, whether it’s through our kombuchas, cocktails or food. Once we start to discuss terpenes and their range of health benefits, as well as the lack of THC, they become so curious and come back time and time again to try different strands.”

The terpenes, which essentially come in the form of oil distillates, are added into the dishes or cocktails at the end of the preparation. Especially with food, it’s important to wait until the end because terpenes can’t be heated above 140 degrees without compromising their health benefits, Whitton says.

“An important thing to know about terpenes is that they really must be diluted with food or liquids,” he says. “The oils aren’t meant to be taken alone, and they have extremely strong flavors, so it wouldn’t taste good either.”

While he says there are no known risks with terpenes, consuming excessive amounts of the straight oil can result in a stomach ache. Whitton says he would never advise someone to consume that much at one time.
MAKING BANK

Bill advances that would allow weed businesses to use state-licensed financial institutions

By Michael Trent

A bill that would allow cannabis businesses to legally open bank accounts at state-licensed financial institutions is on its way to the Assembly Appropriations Committee, another sign that the cannabis industry is rapidly becoming an accepted business enterprise in California.

The Assembly Appropriations Committee is typically the last stop before a bill lands on the governor’s desk for approval or rejection. Senate Bill 930, sponsored by state Sen. Bob Hertzberg (D-Van Nuys), passed the Assembly Business & Professions Committee on June 26. It would establish a framework for cannabis businesses to legally bank with state-licensed financial institutions.

SB 930 passed the Assembly Banking & Finance Committee on June 18 and the Assembly Business & Professions Committee on June 26.

The proposed legislation is co-sponsored by Board of Equalization member Fiona Ma. Voters passed Proposition 64 in November 2016, authorizing the use of recreational marijuana in specific instances. Federal regulations prevent cannabis-based businesses from doing business with banks and other financial institutions, a practice that Hertzberg says is not compatible with legalization.

“The status quo for our growing legal cannabis industry is unsustainable,” Hertzberg said in a statement. “It’s not only impractical from an accounting perspective but it also presents a tremendous public safety problem. This bill takes a limited approach to provide all parties with a safe and reliable way to move forward on this urgent issue.”

According to Hertzberg’s office, under SB 930 cannabis businesses with bank accounts would be able to write checks on them.

“California can’t wait to take action,” said Ma, who is running for state treasurer. “With secure banking for cannabis through SB 930, the industry will benefit, the state will get a revenue boost and pot cash will get off our streets.”

California is among eight states and the District of Columbia to have legalized the sale and consumption of marijuana. SB 930 has had bipartisan support in an increasingly partisan political environment.

“This bill continues to enjoy bipartisan support because it is a huge step in the right direction to address the public safety challenges associated with a multibillion-dollar industry operating all in cash,” Hertzberg said after the June 26 vote.

While some might still consider the cannabis industry outside the mainstream, it is hard to argue with its financial success. The state Department of Finance estimates that approximately $600 million in cannabis taxes will be collected this year.

Operators of cannabis-based businesses have lamented how they can transact business only in cash, leaving them vulnerable to robberies and internal theft.

Daniel Li, a spokesman for MedMen, which has outlets throughout Los Angeles, did not respond to requests for comment, nor did the California Cannabis Association Industry. The Los Angeles Chamber of Commerce opposed Proposition 64 and it is unclear if it has taken a position on SB 930.

According to Senate committee documents, in the first two months of adult-use cannabis legalization, consumers bought an estimated $339 million worth of marijuana products from retailers in California.

The bill will allocate an estimated $190,000 a year for conducting field checks by the state Department of Business Oversight for every two new banks or credit unions that are created if SB 930 becomes law.

Hertzberg spokeswoman Katie Hanzlik said there is no legislation in the nation comparable to the senator’s proposed bill.

In Colorado, which was among the first states to legalize the sale of marijuana, Fourth Credit Union received a conditional master account from the Federal Reserve earlier this year. The credit union can only open accounts for cannabis advocacy groups.

In Hawaii, CanPay has allowed retailers and customers to use debit cards instead of cash. Severn Savings Bank has opened accounts for cannabis businesses in Maryland. Each day, dispensaries must email the bank detailed daily financial and inventory logs from Metric, the software system that regulators use to track marijuana from seed to sale.

Because SB 930 could have a financial impact, it most likely will not be heard until after the Legislature’s summer recess in August.
Brands such as Dank Gals lend themselves to HiFi Exchange’s stylish take on marketing and exposure.

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**INTO THE FUTURE**

HiFi Exchange's Jennifer Gross and Julia Axelrod bring fashion PR approach to cannabis promotion

**BY LINA LECARO**

There are almost as many public relations people in L.A. as there are actors, musicians and artists. But on both sides, only a few rise to a level of respect and name recognition that can endure for decades. Jennifer Gross is one such PR maven, and her ability to forecast what’s next is part of the reason she has not only survived but thrived in the competitive field.

Gross has long been a champion of marijuana, though not in a professional capacity. Now that cannabis is legal, Gross and partner Julia Axelrod are applying the brand marketing model they’ve been using to get the word out about fashion designers, nightlife promoters, art and events to pot and pot-related products. They’ve launched a new company, HiFi Exchange, and with it a new showroom.

“As we looked at the industry to see where we fit in, it seemed best to do what we do best. So we created a showroom in Hollywood where high-end brands can display their products,” Gross explains. “And rather than these random events, they have a more permanent space built out with curated products. Those interested can come to one location and check out the best products in the industry at any time.”

HiFi Exchange features cannabis, CBD and THC brands looking to reach journalists, buyers and retailers who are trying to navigate the new world of legal marijuana. Gross and Axelrod’s years and experience in marketing, lifestyle PR and consumer collaborations will not only amplify the profiles of the products they represent but likely will add credibility to the industry as a whole. After all, Gross’ Evolutionary Media company has an impressive roster of clients, including Jaguar, Volvo, Marriott, Ameoba Music, Hurley, Quiksilver, the Annenberg Foundation, the Oprah Winfrey Network, MOCA, DreamWorks, Fox Sports and even Shepard Fairey’s infamous “Hope” poster.

Native Angeleno Axelrod started with Evolutionary a decade ago as an intern. “Evolutionary Media Group was my first peek into the PR world. After graduating I ended up with the team and have made some of the best friends I have today,” she says of her growth within the company. “I have learned that there is no substitute for the experience of ‘been there, done that’ but there is always something new to learn. ... Be honest, have confidence in what you do, help when you can, and be open to change because you have to pivot when it’s time.”

Evolutionary’s pivot is more an expansion than anything, and it seems the offshoot company has been a long time coming. HiFi came about because of one of Gross’ high-profile friendships. “Kim Hasteiter, the co-founder of Paper magazine, was my guiding light,” Gross says of the revered New York-based publisher (who with partner David Hershkovits sold the mag back in 2017). “Years ago she sat me down in Los Angeles and told me that I had to pivot and make cannabis the next step in my career. Kim is always the first to see the future. She was starting to introduce me to some of the coolest people working in creating cannabis products, and as always, she was ahead of everyone. Her words never left me but the laws at the time did not make it easy. It took me some time to refocus and figure out the path forward ... but Kim was definitely my inspiration.”

Evolutionary was a driving force behind Paper magazine’s L.A. takeover issues and events several years ago, but Gross’ pre-Evolutionary background is no less influential on pop culture and lifestyle. She started as an assistant to music exec Seymour Stein at Sire Records in New York in the mid-’80s and worked with him at his peak moment with Warner Bros. Records, promoting artists including Madonna, Talking Heads, The Ramones, Depeche Mode, The Smiths, Echo & the Bunnymen, k.d. lang, Ice-T, Ministry and Underworld. Later Gross rose through the ranks of the music industry, working at MTV, EMI Records, TVT Records, Mute Records and finally MCA Records, which is how she ended up in Los Angeles.

After she had her first child, Gross knew she didn’t want to go back to a record label. Mutual friends introduced her to the woman who would become her partner, Kelly Cutrone (later known as a TV personality via The Hills, America’s Next Top Model and her own short-lived Bravo reality show). Together they created People’s Revolution, arguably one of the coolest PR companies and showrooms of the early 2000s in L.A.

“It was a bullet,” she says. “The company built up quickly with music clients — the early days of Coachella, fashion clients such as Jeremy Scott, Steve Madden, Hot Topic and designers from NYC looking to get a foothold in the Los Angeles market, and hotel launches such as Tribeca, Soho Grand and Avalon Hotel.”

Gross branched off on her own after having her third child, and a few years later, Cutrone shuttered People’s Revolution’s office at Melrose and La Brea, but journos like me will remember picking up tickets or pulling fashions for editorial features at PR’s colorful Melrose showroom. “I wanted to work for myself, not have to answer to anyone,” Gross says of her departure. “[I wanted] to be available to make my own time to raise my kids, and work on my terms and reduce the stress in my life.”

Gross has always had a warm, earth-mother vibe, and an enthusiasm about her clients that’s contagious. Though her roster is usually a who’s-who of fabulosity, she’s a very no-hype, keep-it-real type — rare in public relations and, some might say, L.A.

“Jen is pretty hilarious and can take over a room before you know what hit you. Her relationships are organic — so much so that most business is generated through word of mouth — and the company we built feels like a family, from employees to our clients,” Axelrod says. “It’s a revolving door of the most interesting people I have ever met.”

In general, the cannabis community today is different than it used to be. For advocates, breaking down the stereotypes about who uses it and why is an ongoing goal. With Axelrod’s help, Gross is bringing her reputation and experience to the cause and spotlighting and curating products that might not otherwise have exposure among the Hollywood tastemaker set, not to mention media. She’s ready to once again influence culture in a new way.

“We are in an exciting time where we can help shape, define and even create full categories in the market,” Axelrod says of HiFi Exchange. “We want to be a trusted voice in the industry and provide a space where people know they can come and see some of the best product on the market in a safe space in which they can learn and experience the products first-hand.”

Adds Gross, “With roadblocks stemming from brands not being local in the Los Angeles market to not having the manpower or resources to meet and sell their product door-to-door, a better mousetrap had to be established.”
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PIE DREAMS

A fancy new book celebrates the fine art of glass pipes

BY SHANA NYS DAMBROT

Just like cannabis, glass pipes are not just for smoking anymore. This functional sculpture genre, once a vibrant but somewhat arcane subculture, has gone high-end, signature and artisanal. Far from $5 head shop or parking lot blanket fare, these days the glass pipe world’s best-known practitioners rival blue-chip art stars in both acclaim and prices.

There’s no doubt the wild proliferation and growing popularity of handblown glass pipes and accouterments is related to the current trend toward mainstream acceptance of cannabis use. Despite a fraught period of illegality in the late ’90s (remember having to ask for a tobacco pipe or risk arrest?), the art of blown-glass pipe making has at least a 40-year history of innovative and evolution in genre-bending techniques and creativity.

And this innovation extends beyond elaborate studio strategies for handling the materials and pushing the limits of weight, size, structure and detail in the high-pressure setting of molten glass and white heat. It also creates space for individual creativity and self-expression, so that the work expresses aesthetics as diverse and eclectic as any other art form.

Business is booming, thanks to the mainstreaming of cannabis culture specifically, in tandem with the rise of maker culture, a zeitgeist fetish for artisanal methods and the value of craftsmanship, and of course the role of Instagram and social media in giving marketplace access to indie artists.

Just as the spate of gorgeously produced coffee table books about graffiti and tattoo helped legitimize those once-outlaw art forms, This Is a Pipe: The Evolution of the Glass Pipe and Its Artists presents the stellar works and biographies of the world’s greatest living pipe makers. With interviews accompanying an array of luscious hero-shot photographs, the book not only represents a proper historical record and makes a solid case for the work’s artistic value but is itself much of a collector’s item as the pipes. Its 250 pages of interviews and personal narratives are contextualized within historical events, including the collateral damage the community sustained during the so-called War on Drugs.

The book’s co-publisher, Nicholas Fahey, notes that the glass-pipe world is a microcosm of the overall art world scripts being flipped right now. How and why to have a gallery? Who is an artist? What is art? At the same time, these high-end pipes have become, much like art itself, must-have status symbols for collectors within the cannabis industry. “These pipes are to cannabis what Teslas are to tech,” Fahey says. “And as I know from the art world, once a collector is a collector. Once they find something to covet, they commit to it.”

And much like the ordinary art world, there is a sense of ritual and communion that feeds into the collecting experience. There is an aura of skill and vision, a functionality that is all about shared experiences, and a showing-off pulse of ownership that comes with acquiring — and, yes, actually using — these pieces as they were intended. They are special creations of humanity, the products of a truly American art form with aspects of craft, social justice, economic policy, identity politics, counterculture, community and history. “People in this world [of collecting] are so much more sophisticated than they get credit for,” Fahey says. “We want to change that, and I’m excited to see where it goes from here.”

The book’s production value is no surprise considering the involvement of Fahey, scion of legendary photography gallery Fahey/Klein, and himself an experienced hand at independent art-book publishing. In fact, this book is but the first from Fahey and his partner, Colorado concentrate pioneer Brad Melschenk of 710 Labs, on their new imprint This Is a Pipe Publishing. Based in L.A., it’s the first publishing house dedicated exclusively to the art and culture of cannabis. “Our projects focus,” Fahey says, “on highlighting legacy stories with historical significance in the cannabis community” and the plan is to eventually grow its output into an enduring cultural archive, publishing books as well as limited-edition fine art prints and other cultural-hub content.

A longtime advocate for a more elevated understanding of cannabis culture’s contributions to, among other things, contemporary art, Fahey was among the first to get wind of an unusual trend. A few years ago, he started hearing about all these Venetian glassblowers, some of whose traditions date back to the 13th century, making the trip to the Pacific Northwest to learn about what these pipe blowers were up to. “I knew something exciting was happening,” he says. “And I knew it needed to be documented.” More than two years after launching the idea, the book is finally a reality.

Funnily enough, a lot of the genre’s vocabulary echoes those centuries-old legacies. Millefiori, for example, is a combination of the Italian words mille (thousand) and fiore (flowers) and is just what it sounds like. Other terms, such as “cold work” and “disk flips,” are less poetic and sound more like X-Games moves, but smoke-fuming with its echoes of sfumato, as well as latticino and dichro, have more old-world flair that the visiting Venetians must have found charming.

And as to that whole Pacific Northwest thing? It turns out that the Seattle-Portland-Corvallis continuum is incredibly fertile territory for this industry. The region is home to superstars like Banjo, with his Corvallis, Oregon, roots and his output of cyborg household gods, symbolism-laden sculptures with an almost classical yet pop-infused precision. From Eugene and Bend, Oregon, comes Darby, with more than 20 years experience, famous for early work like his glass rayguns and caged floral spectaculars. Bob Snodgrass was Darby’s personal inspiration, as he was to so many others, for the last 40 years. Snodgrass, the first artist featured in the book, is the widely beloved godfather of modern glass pipe-blowing, and the O.G. Oregonian who more than anyone else is the reason for the core locale of the scene.

MNP (Max Polin) has an inspirational story familiar to any young artist. One day about 20 years ago he saw something that blew his mind — his first truly impressive pipe. OK, it was at a Grateful Dead show but still, it captured his imagination and became his passion; he dedicated himself to its study with power, ambition, drive and a flair for the dramatic. You can definitely see the influence of his start as a tagger and street artist in his hyper-stylized font-based graphics and colorful pattern and gesture. He works in Seattle (where you’ll also find the studio of glass-blowing god Dale Chihuly).

SNIC (Snic Barnes) also was inspired at a young age. He was at a progressive, arts-friendly high school in Philadelphia and basically built their glass shop while he was figuring out the art form. He pursued this education in college, where he picked up the technique of metallic electroplating, which would eventually become a major element of his signature style. Along the way he met a few practitioners who taught him the process, such as Nate Dizzle; then he made it his own. He achieves truly impressive sculptural detail, with delicate forms and chains of smoke.

Fahey points out that the predominant regionalism of the movement also resulted from a culture of crewlike brotherhoods, centered around workshops with an old-school apprenticeship/teaching-based ethos that evokes both Renaissance ateliers and the early days of street art. “In the ’90s,” Fahey says, “you’d have all these artists out there on their own, in a quasi-legal situation. They began to develop their own signature styles as a way to claim artist status and make the risk worth it financially for themselves, with higher-end products. But then they had to jealously guard their trade secrets.” This competitive community, however, evolved into these crews, where once you were part of it, it was “all about sharing, support and love,” Fahey says.

Pre-order — er, pre-order — your copy now, and follow @thisisapipebooks on Instagram for details on an L.A. book signing later this summer.
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ALTERNATIVE HERBAL HEALTH SERVICES
7823 Santa Monica Blvd.
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(323) 654-8792  AHHSWeHo.com
Founded in 2004, “AHHSWeHo” is co-owned by Dina Brower, who famously hooked Snoop Dogg up with his first medical cannabis recommendation (and may or may not have inspired Shorttime’s hit “Weeds” series). Known for its celebrity clientele, this small shop boasts a truly vast extract menu featuring Full Flava, Elevated Extracts, Vegan Buddha and more, with 10% off all concentrates on Saturday “Shatterdays.”
Open Sun 12 p.m.-7p.m., Mon-Sat 10 a.m.-8 p.m.

ALTERNATIVE MEDICINE GROUP
641 N. Sepulveda Blvd.
Los Angeles, CA 90049
(310) 478-0222  Weedmaps.com/dispensaries/Alternative-Medicine-Group
Whether your needs are medicinal or recreational, the Alternative Medicine Group experience is discreet, quick, and even fun. Popular for its huge selection of paraphernalia, AMG also carries 40-plus unique strains, as well as a carefully-curated menu of concentrates products including Legion of Bloom, Nthc, and OG. New patients receive a 15% discount, and there’s a whopping 35% off when buying three or more Summer Clearance items.
Open daily 8 a.m.-10 p.m.

AMERICAN CANNABIS COMPANY
11554 Vanowen St.
North Hollywood, CA 91605
(818) 290-2138  RealAmericanCannabis.com
American Cannabis Company hosts its “Connoisseur Holiday” on 7/10, with 20% off concentrates and 15% off cannabis vape cartridges. One of LA’s original dispensaries, established way back in 2006, ACC carries the highest quality strains, edibles, CBD products, plus extracts including the world-famous Venice Kush concentrates. CBD-only offerings here include topicals, tinctures, oils, and full-spectrum hemp oil.
Open daily 10 a.m.-8:45 p.m.

BUDS & ROSES
13047 Ventura Blvd.
Studio City, CA 91604
(818) 907-8852  BudsAndRosesLA.com
Awarded multiple High Times Cannabis Cup prizes for its homegrown strains, Buds & Roses is a boutique-y affair that invests heavily in both premium product and staff training. Strictly prioritizing quality over quantity, B&R nonetheless offers an impressive choice of nearly 60 concentrates, alongside edibles, tinctures and topicals – and there’s 15% off your first purchase.
Open daily 10 a.m.-10 p.m. (holiday times vary).

CANNABAL CITY COLLECTIVE
547 Seaton St.
Los Angeles, CA 90013
(213) 613-1268  CannabaliCity.com
Formerly Grateful Med, Cannabali City is a pre-ICO collective recognized by the City of Los Angeles. One of the few area dispensaries to accept cash, debit and credit cards (excluding American Express), this unusually welcoming shop carries a huge selection of concentrates, edibles and supplies, as well as 20-plus strains of flower grown in-house. Take 25% off 3C concentrates and 10% off all concentrates every “Shatterday” (Saturday).
Open daily 9 a.m.-8:50 p.m.

CITY COMPASSIONATE CAREGIVERS
2235 E. Seventh St.
Los Angeles, CA 90013
(213) 221-7086  CityCompCaregivers.com
One of LA’s largest pre-ICO, Prop D-compliant dispensaries (operating since 2006), City Compasionate Caregivers’ newest facility is state-of-the-art and recognized for its knowledgeable, patient staff. There’s a convenient in-house ATM, upgrades for veterans, seniors and SSI recipients, plus a plethora of concentrates including creations from Flav, Heavy Hitters, and Jetty Extracts.
Open Mon.-Wed. 8 a.m.-9 p.m., Thu.-Sat. 8 a.m.-10 p.m., Sun. 10 a.m.-8 p.m.

COMPASSIONATE PATIENT RESOURCES
18526 Parthenia St.
Northridge, CA 91324
(818) 341-3012  weedmaps.com/dispensaries/compassionate-patient-resources
Warm and welcoming (even pet-friendly!), this long-established pre-ICO business defies its humble location behind an AutoZone with a striking lobby and a bright, clean ambiance that’s the antithesis of “hole in the wall.” Offering dozens of quality, lab-tested flower strains, edibles and concentrates, this grandaddy of SoCal dispensaries also honors credit/debit cards and throws in penny joints with $100-plus purchases.
Open daily 10 a.m. - 8 p.m.

DC COLLECTIVE
8053 Deering Ave.
Canoga Park, CA 91304
(818) 887-0980  DCCollective.org
The epitome of sleek, boutique dispensing, The Green Edgeable, the budtenders at this recreational and medical one-stop shop focus on customer service and expertise, the essence of the DC Collective experience. From the get-go, DC Collective strives to deliver the highest quality products to patients.
Open daily 10 a.m.-9 p.m.

DOWNTOWN PATIENT GROUP (DTPG)
1320 Mateo St.
Los Angeles, CA 90021
(213) 747-3386  DTGPoint.com
It’s really worth seeking out Downtown Patient Group – inconspicuously situated in an industrial zone north of 1-10, near downtown’s Arts District – for one of the largest selections of cannabis products in Greater Los Angeles. A true closed-loop, members-only, democratically-run co-op, DTPG provides the best brands in everything from CBD products and concentrates to lab-tested cannabis cultivars like wedding Cake and Boma OG.
Open daily 8 a.m.-10 p.m.
In fact located in the Fairfax district, just west of Highland Ave., town Collective boasts its own master grower and an inspired selection of over 220 edibles (including in-house creations) – everything from hot sauces and salad dressing to cannabis-infused butter and veggie chips. Extracts here include a large variety of hash, shatters, and vape cartridges in flavors like Banana OG, Blue Dream, Girl Scout Cookies, and Gelato.

Open Mon.-Sat. 10 a.m.-10 p.m., Sun. 11 a.m.-10 p.m.

**LA BREA COLLECTIVE**
5657 W. Pico Blvd, Los Angeles, CA 90019
(323) 424-3988 LaBreaCollective.com
Truly a one-stop shop for cannabis patients, La Brea Collective is large, comprehensive, and now open twenty hours a day (10 a.m.-10 p.m. daily). There’s a 10% discount for seniors, veterans, and patients with disabilities; morning and afternoon Happy Hours; and enticing daily specials on a menu that includes extracts from Happy Sticks, Spliffin, Hitman Farms Select, and more.

Open daily 10 a.m.-10 p.m.

**LOS ANGELES KUSH COLLECTIVE**
182 South Alvarado Street
Los Angeles, CA 90057
(310) 392-6933 LAKushLA.com
Formerly known as The Emerald Room, located on the hip strip of Mezrow Ave., Los Angeles Kush Collective is a distinction-caring approach to dispensing medicine to (perhaps even hipper) Echo Park. Since 2007, LAKush has been working to define the most effective formulas and brands to assist patients seeking alternative remedies, which currently include a menu of more than 340 carefully-chosen extract products.

Open daily 6 a.m.-10 p.m.

**MARINA CAREGIVERS**
13453 Beach Ave.
Marina Del Rey, CA 90292
310-574-4000 MarinaCaregivers.com

With an inviting ambiance announced by its ivy-shrouded exterior, this fully-licensed recreational and medical facility has been earning loyal regulars for more than a decade. Carrying most major brands, as well as smaller regional products (including an extensive extract selection), Marina Caregivers’ flower and edible quality is among the best in L.A. – plus they accept Mastercard/Visa and time-saving online pre-order.

Open daily 10 a.m.-8 p.m.

**MARY JANE’S COLLECTIVE**
4901 Meirso Ave.
Hollywood, CA, 90029
(323) 576-2152 Medical-Caregivers-Co-op.business.ise

Growing from a tiny storefront back in 2006, Mary Jane’s is today a fully integrated seed-to-patient medical collective which, as of this year, is licensed for recreational sale. Its uncluttered, well-groomed interior belies an extensive, connoisseur-quality menu which includes a heavy selection of premium shatters, crumbles, and kief in strain flavors like A-Dub, WiFi, Super Jack, and Cucumber Paradise.

Open Mon.-Sat. 10 a.m.-10 p.m., Sun. 10 a.m.-8 p.m.

**MEDICAL CAREGIVERS COOPERATIVE**
101 South Mission Road
Los Angeles, CA 90033
(323) 576-2152 Medical-Caregivers-Co-op.business.ise

On the border between East L.A. and Downtowner, at the bottom of the 1-S Mission Road off-ramp, Medical Caregivers is now open for recreational adult use, while maintaining the tradition of helping to educate patients about medicinal benefits. Known for its everyday low prices (all 1/8ths are $30 or lower), regulars can also keep up with daily deals – including more than 130 extracts – on social media.

Open Mon.-Sat. 10 a.m.-8 p.m., Sun. 10 a.m.-6 p.m.

**MEDI-MEN**
110 S. Robertson, Los Angeles, CA 90048
(323) 307-3478
735 S. Broadway, Los Angeles, CA 90014;
(213) 908-2244
7430 S. Sepulveda Blvd Suite 105, Los Angeles, CA 90034;
(424) 230-8030
8208 Santa Monica Blvd., West Hollywood, CA 90069;
(323) 549-7070
1310 Abbott Kinney Blvd., Venice, CA 90291;
(424) 330-7323

410 Lincoln Blvd., Venice, CA 90291; (310) 399-4307 MedMen.com
With 15 facilities across three states, MedMen is writing the book on the modern cannabis industry, from highly-efficient growing facilities to classy retail stores in strategic markets. With their elevated yet highly approachable aura, MedMen
Reserve
locations are further defined by innovative approaches to cannabis retail including “Bud Pods” and iPads which allow close-up examination of products, including around 150 extract items, before purchase. Opening hours vary by location.

MOTA (Medicine of the Angels)
4001 W. Sunset Blvd.
Silver Lake, CA 90029
(323) 552-3024 MOTA.la

Occupying the Sunset Junction building that was formerly home to Silver Lake staple Circus of Books, MOTA (“Medicine of the Angels”), but also Spanish slang for marijuana, is a potest coming together of the talents and experience of two brothers, one from horticulture, the other from Wall Street. Growing all of its medicine on site, MOTA carries a range of quality concentrates including signature collabs with UNREGISTERD Extracts.

Open daily 10 a.m.-8 p.m.

THE REFINERY
14601 Oxnard St.
Van Nuys, CA 91411
(818) 778-6707 therefinery.com

Established in 2006 as Cahuenga Caregivers (and previously known as Sherman Oaks Health Center), The Refinery is a veteran-owned establishment where cleanliness and safety reign supreme. Featuring both a pharmacy and a smoke shop, staffed by highly-educated employees, this forward-thinking store stocks a cutting-edge, unusually comprehensive selection of wax, hash, kief, and vape/oil offerings.

Open daily 8 a.m.-10 p.m.

THE RELIEF COLLECTIVE
5818 W. Pico Blvd.
Los Angeles, CA 90019
(323) 852-3420 thereliefcollective.com

It’s sleek, wood-paneling façade gives notice that The Relief Collective is an utterly up-to-date operation that attracts artists and professionals alike. With an emphasis firmly on patient relationships rather than sheer volume (including a loyalty program), this super-safe facility, founded in 2007, carries oil products from brands like Grass Knuckles, Alpine Vapors, Select Oil, Moen and more.

Open Mon.-Sat. 10 a.m.-9 p.m., Sun. 10 a.m.-6 p.m.

SHOWGROW
3411 E. Anaheim St.
Long Beach, CA 90804
(562) 454-8437 showgrow.com/locations/Long-Beach

New to Long Beach, ShowGrow – which also has locations in Santa Ana and Las Vegas – has quickly won over local patients with outstanding customer service, immaculate premises, and conveniences like the ShowGrow App (where you’ll rack-up rewards while ordering). As well as sticky, dank weed and enticing edibles, ShowGrow stocks concentrates from NUG, Heavy Hitters, Mixie and more.

Open daily 9 a.m.-8 p.m.
edcational networking trade show and conference for the legal and regulated cannabis industries, held three times per year in the largest media, financial and business markets: New York, Los Angeles, and Boston. It is the leading forum for dispensary owners, growers, suppliers, investors, medical professionals, government regulators, legal counsel, and entrepreneurs looking to achieve business success and identify new areas of growth in this dynamic and fast-growing industry.

Who: 50+ speakers, including Keynote Speaker Steve DeAngelo (Founder, Harborside Health Center). Full list of speakers here: CWCBExpo.com/LosAngeles/2018/speakers


Tickets: Early Bird Weekend Pass: $120 ($12.74 fee), Emerald Pass: $499 (+$31.10 fee), TheEmeraldCup.com/ tickets, and TheEmeraldCup.com/ tickets

When: July 26-27

Where: San Jose McEnery Convention Center, 150 W. San Carlos St., San Jose, CA 95113

Web: CannabisBusinessSummit.com

What: With 120,000+ square feet of expo floor, 7,500+ attendees, and 150+ thought leaders and speakers, the award-winning National Cannabis Industry Association’s Business Summit & Expo is widely regarded as the most influential cannabis trade show in the U.S. Hosted by the industry’s only national trade association, it returns to the Bay Area, the epicenter of the cannabis movement, to celebrate five years of bringing together the industry’s best and brightest minds.

Who: More than 150 cannabis industry thought leaders and speakers: CannabisBusinessSummit.com/SanJose-2018/

The Cannabis World Congress & Business Exposition

When: Sept. 25-29

Where: Los Angeles Convention Center, 1201 S. Figueroa St., Los Angeles, CA 90015

Web: CWCBExpo.com/Los-Angeles/2018"

What: The world’s top medical cannabis researchers will present their latest findings with regards to the efficacy of treating a variety of conditions with cannabis, including epilepsy, pain, traumatic brain injury, cancer, autism, and more. Physicians and clinicians will also share compelling case studies and clinical pearls they have collected through their experience treating patients with cannabis, while laboratory professionals will share their revolutionary technologies when it comes to cannabisipid and terpenoid extraction, delivery methods, and quality and safety testing.


Know Before You Go: The CME Course is a pre-conference workshop on Oct. 22, where medical professionals can earn up to 8 hours of continuing medical education credits. Professionals who wish to attend the 8-hour course should select “All Access Pass w/CME” during registration to gain access to the event.

Champs Trade Show Las Vegas

When: July 17-19

Where: Las Vegas Convention Center, 3150 Paradise Rd., Las Vegas, NV 89109

Web: ChampsTradeShows.com

What: A staple of the counterculture industry for 17 years, CHAMPS consistently features the best and largest assortment of vendors, including purveyors of glass pipes, vaporizers, cleaners, detox, incense, glass beads, jewelry, extraction machines, jars, adult novelties, and much more. In short, anything your smoke shop, hydroponic, crossover tattoo or adult novelty shop may need. In addition, inventors often choose CHAMPS as a showcase for their latest and greatest creations.

Who: The premier exhibitors in the counterculture industry and thousands of buyers from all over the world.

Tickets: Exhibitors, vendors and buyers can register at ChampsTradeShows.com.

Know Before You Go: CHAMPS 33rd Las Vegas show, in 2015, had over 500 exhibitor booths encompassing 180,000 square feet of floor space, including over 36,000 new product launches on display.

The Emerald Cup

When: Dec. 15 & 16

Where: The Sonoma County Fairgrounds, 1350 Bennett Valley Rd., Santa Rosa, CA 95404

Web: TheEmeraldCup.com

What: The Emerald Cup is Northern California’s premier destination for medical marijuana, while advancing the concept of sustainable, outdoor farming. It is widely recognized as the largest, most respected, organic, outdoor medicinal cannabis competition in the world. As a group, The Emerald Cup prides itself in bringing together experts and educators in the cannabis field with farmers, patients, and patrons each year. Originally a community celebration, it has grown to become a global movement honoring the year’s finest, organic, sun-grown medicinal cannabis harvest.


Tickets: Early Bird Weekend Pass: $120 (+$12.74 fee), Emerald Pass: $499 (+$31.10 fee), TheEmeraldCup.com/ tickets, and TheEmeraldCup.com/ tickets

When: July 26-27

Where: San Jose McEnery Convention Center, 150 W. San Carlos St., San Jose, CA 95113

Web: CannabisBusinessSummit.com

What: MJBizCon is the event where deals get done. The oldest and largest national cannabis trade show, running for seven years, this all-professional trade gathering attracts not only the largest, but also the most qualified buying audience of any cannabis event in America. Recognized as the fastest-growing trade show in the country across all industries in 2016 and 2018, more product and service providers in the cannabis industry depend on MJBizCon to deliver results than any other trade event in the industry.

Who: Over 20,000 cannabis business leaders and investors and over 700 diverse exhibitors.

Tickets: Exhibitors kit available at: MJBizConference.com/Vegas/exhibitors

Know Before You Go: “Conference and Expo” Pass (Member and Non-Member) includes access to all keynote and breakout sessions on July 26 & 27, breakfast, lunch, and networking reception access; access to all available speaker slides and MP3s on-demand post-conference.

Access to Pre-Summit programs on July 25 requires separate purchase.

CannMed 2018

When: Oct. 22-24

Where: UCLA Luskin Conference Center, 425 Westwood Plaza, Los Angeles, CA 90095

Web: CannMedEvents.com

What: CannMed 2018 is a gathering of the greatest minds in medical cannabis, where they will further the convergence of medical cannabis research, treatment, and product development.

Who: The world’s top medical cannabis researchers will present their latest findings with regards to the efficacy of treating a variety of conditions with cannabis, including epilepsy, pain, traumatic brain injury, cancer, autism, and more. Physicians and clinicians will also share compelling case studies and clinical pearls they have collected through their experience treating patients with cannabis, while laboratory professionals will share their revolutionary technologies when it comes to cannabisipid and terpenoid extraction, delivery methods, and quality and safety testing.


Know Before You Go: The CME Course is a pre-conference workshop on Oct. 22, where medical professionals can earn up to 8 hours of continuing medical education credits. Professionals who wish to attend the 8-hour course should select “All Access Pass w/CME” during registration to gain access to the event.

High Life Music Festival 2018

When: Sept. 1 & 2

Where: NO5 Events Center, 685 S E St., San Bernardino, CA 92408

Web: HighLifeMusicFestival.com

What: The third annual High Life Music Festival is promising to be the same music festival that you know and love, only super-sized! The main stage will be the high-light of the show, but they’ve also added a lifestyle building with a second stage. Pharmacy Boardroom’s Skate Sesh Area (with a game of skate contest hosted by Boz Johnson), tattoo artists, art gallery, and more. Beat the heat at the fest’s Labor Day Splash Park and BBQ area or shop at its massive vendor village. This year, High Life also features Food Truck Alley, Official Genius glass blowing competition, an auto show, carnival games, 21+ cannabis garden, and more!

Who: Main Stage, Sept. 1, Bernie King Lil G, plus more to be announced. Main Stage, Sept. 2: Hire, glass more TBA. Independent Stage (underground hip-hop): artists TBA. Also appearing: Splash Park Girls, artists, and glass blowers.

Tickets: HighLifeMusicFestival.com

Know Before You Go: All ages. California state laws apply to all alcohol and cannabis consumption.

Kushstock Festival 6

When: Oct. 13

Where: NO5 Events Center, 689 South E St., San Bernardino, CA 92408

Web: Kushstock.life

What: Inspired by the legendary Woodstock festival, Kushstock is a free fest (18+ presented by Dr. K. Featuring vendors, live music on three stages, live glassblowing artists, and a come-one, come-all visual arts area (painters, graffiti, sculptures). Now into its sixth edition, Kushstock has grown steadily, and now features an interactive “skaters paradise” skate park and a “ring of fire” wrestling ring.

Tickets: Kushstock is and always will be a free general admission festival. VIP tickets (which include early entrance, VIP parking, access to VIP lounge, and opportunity to judge competition entries, a swag bag and more) available at Kushstock.life/tickets.

Know Before You Go: Kushstock is a 420 event. Doctors will be at Gate 7/8 and also inside by the pond to issue medical wristbands.

MJBizCon

When: Nov. 14-16

Where: Las Vegas Convention Center, 3150 Paradise Rd., Las Vegas, NV 89109

Web: MJBizConference.com/Vegas

What: MJBizCon is the event where deals get done. The oldest and largest national cannabis trade show, running for seven years, this all-professional trade gathering attracts not only the largest, but also the most qualified buying audience of any cannabis event in America. Recognized as the fastest-growing trade show in the country across all industries in 2016 and 2018, more product and service providers in the cannabis industry depend on MJBizCon to deliver results than any other trade event in the industry.

Who: Over 20,000 cannabis business leaders and investors and over 700 diverse exhibitors.

Tickets: Exhibitors kit available at: MJBizConference.com/Vegas/exhibitors

Know Before You Go: “Conference and Expo” Pass (Member and Non-Member) includes access to all keynote and breakout sessions on July 26 & 27, breakfast, lunch, and networking reception access; access to all available speaker slides and MP3s on-demand post-conference.

Access to Pre-Summit programs on July 25 requires separate purchase.
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Who needs a gym when you can tone your summer body with this top tier cake.
Elevating food and drink with cannabis

BY MICHELE STUEVEN

F

our of L.A.'s top chefs converged at sunset on June 23 in the hills overlooking the city for a cannabis-inspired culinary evening hosted by Bong Appetit's Ry Prichard.

“Exciting to be hosting this cannabis event and spreading the love with these amazing chefs,” Prichard said as he tended to about 250 amiable attendees in the sprawling four-level house on a hill overlooking the Moraga Vineyard. “We've got Sam Udell from the food truck WholeSam, chef Chris Oh, Manny Mendoza from Herbal Notes cannabis pop-ups and chef Dean Barker from Catch L.A.”

Guests were greeted on the front porch by the intoxicating aroma of Mendoza's sizzling Wagyu rib cap carne asada tacos, made with cannabis tortilla, escabeche and salsa borracha. For vegetarians, Mendoza created a pupusa de hongo with cannabis masa, and a crunchy pickled cabbage curtido. He put a cannabis masa, and a crunchy pickled

POT IN THE POT

L

ong before West Hollywood became a safe haven for the gay community, there were few places in Los Angeles where gay people could eat and drink freely without harassment. Santa Monica Canyon was one of those places.

During the ‘60s and ’70s on the small strip leading up from Pacific Coast Highway and the city’s only gay beach, you could enjoy a prime rib dinner and stiff martini at the Golden Bull restaurant, and then stumble two doors down to the S.S. Friendship for some after-dinner dancing and dalliance.

Don Cranford opened the Golden Bull in 1949 in what was then Eddie’s Restaurant and turned it into a chophouse and a Santa Monica institution loved by generations of locals and the gay community. The bar was as legendary as the $8.95 early bird prime rib special.

But as the LGBT colony moved eastward, the Bull slowed down and started to show its age. The red Naughyehadey booths started to fray and the food couldn’t quite compete with the surrounding trendy restaurants. First the S.S. Friendship closed down; not long after, Cranford sold the restaurant and rode off into the sunset on his motorcycle.

Santa Monica locals bemoaned the loss of yet another institution and went into wild speculation mode on what outsider would come in and take over the beloved space. Oh please, not another Italian restaurant... fear not, dear neighbors! On July 1, the Golden Bull officially reopened to its full splendor after a loving facelift by one of the city’s own children.

Mark Verge of On the Verge Hospitality Group, which also owns the OP Café, Margo’s, Art’s Table and Ashland Hill, has come in and revitalized the space but stayed true to the original integrity of Cranford’s vision.

The dining room has a warm, friendly and intimate atmosphere with old-school decor, preserving the history and character of the original restaurant in a refined and contemporary setting. It’s dimly lit, with dark leather booths complemented by dark red walls and wood paneling. The strong image of a handsome Toro is the focus of the back wall opposite the wine bar.

The lounge area features the polished original bar as well as booths and a fireplace for guests to gather and mingle for a cocktail or wait for their table. The walls are adorned with black-and-white photography selected by Santa Monica historian Randy Young, as an ode to the history of the Santa Monica Canyon and the original restaurant.

Verge, whose Santa Monica roots go back as far as the Marquez Rancho, brought in former Jean-Georges chef Greg A. Daniels to elevate and refine the original chophouse concept. Seasoned hospitality expert Ron Knoll, whose family owned another local institution, the beloved Black Forest Inn on Wilshire, is at Verge’s right hand. Daniel Baker and Jake Hamrick have taken over the bar program to make sure the signature martinis and old-fashioneds are up to old-timer standards; they’ve added a few new items like the bourbon-based Brown Derby and a Paloma, made with Patron Roca Blanco tequila and fresh grapefruit juice.

Small plates include a delightfully revitalized Caesar with Little Gem lettuce, delicate shaved croutons, freshly grated Parmesan and pecorino with chili flakes. The French onion soup has been elevated to star status, made with veal broth, caramelized onions, garlic baguette and Gruyere and Emmental cheese. The monster shrimp cocktail features citrus-poached prawns and a tangy, house-made cocktail sauce. The hand-cut steak tartare comes in an updated version with aioli, Fresno peppers, capers, shallots, cornichons, crispy poached egg and herb salad.

The 14-ounce prime rib is better than ever, served with Yorkshire pudding, and they’ve added a melt-in-your-mouth 8-ounce flat iron to the large-plate menu. Berkshire pork chops, lamb chops, poached halibut and slow-cooked salmon round out the choices along with pastas and the Golden Bull Burger.

Sides are the same but on steroids — not your daddy’s creamed spinach with Parmesan, string beans with garlic almond butter, grilled leek vinaigrette and dill, and roasted wild mushrooms with jalapeño, onion puree and watercress — just to name a few.

With their deep roots in Santa Monica history, Verge and Knoll have respectfully restored the golden legacy and welcoming atmosphere the Bull was always famous for and, yes, you can still get that early bird special during the week from 5 to 6:30 p.m.

—Michele Stueven

The Golden Bull, 170 W. Channel Road, Santa Monica; (310) 230-0402, goldenbullsantamonica.com.
A WORTHY SUCCESSOR

Ant-Man and the Wasp takes the sting out of Avengers: Infinity War finale

BY DAVID WEINER

A playful antidote to the emotionally devastating finale of Avengers: Infinity War, Marvel Studios’ next-up superhero saga, Ant-Man and the Wasp, is a joy to watch on the big screen, packed with light-hearted humor, narrative momentum and feisty action. A marked improvement over its origin-story predecessor, it’s a fun-packed, highly anticipated movie. Rudd was reliably engaging as Scott Lang (aka Ant-Man) and the comic-book concept kept my attention, but the movie as a whole seemed a little unsure of itself. With all due respect to Ant-Man helmer Peyton Reed, I just couldn’t help wondering what the film would have been like in the hands of visionary director Edgar Wright had he not left the project over creative differences.

This time around, Reed’s follow-up is a much more assured film that effectively mines his skilled comedy experience (which includes Mr. Show With Bob and David and Bring It On), and ups the ante with a deft mix of storytelling, action sequences, concept creativity and character chemistry. Not beholden to the constraints of origin-story requirements, this bigger, bolder new endeavor happily spreads its wings by adding Lilly’s refreshingly capable Hope van Dyne/Wasp heroine to the mix with a personal family story of rescue and redemption.

Crushed by the guilt of losing his wife, Janet (Michelle Pfeiffer), while thwarting a deadly missile strike decades ago, scientist/former Ant-Man Hank Pym (Michael Douglas) sees an opportunity to enter the infinite quantum realm where he disappeared — an alternate reality of microscopic space and time — by using his size-fluctuating Pym Particle technology to rescue her. As Lang is winding down his last days under house arrest stemming from his unlawful tangle with the Avengers in Civil War, it becomes clear that his own experience surviving the realm is the key to locating Janet. With time running out, Hank and daughter Hope recruit Lang to help them complete their quantum tunnel as they battle a number of threats, including a nefarious black-market technology dealer (Walton Goggins), a turncoat colleague of Hank’s (Laurence Fishburne), an FBI agent (Randall Park) bent on busting Lang and a deadly new female “ant”-versary (Hannah John-Kamen) named Ghost, who can shift between planes thanks to quantum realm-hopping abilities.

Going for broke with lots of nifty riffs on sight gags of extreme sizes, massive and minuscule, the film makes clever use of cars shrinking to Hot Wheels proportions in unpredictable chases on the hilly streets of San Francisco; everyday objects, like a salt shaker and a Hello Kitty Pez dispenser, growing to become formidable obstacles; and Hank’s lab scaling down to the size of a carry-on bag, serving as a neat back-and-forth McGuffin as friends and foes grapple to get their hands on his next-level technology.

Like last time, actual ants have amusingly literal and figurative larger-than-life roles in the story, and Lang gets to be both ant-sized and giant-sized on demand when the moment requires it, this time with a fun-but-inconvenient caveat: His new suit begins to malfunction, so he struggles with a number of unexpected sizes, resulting in one particular laugh-out-loud sequence that finds him stuck in pinst-sized mode and forced to wear an oversized hoodie as he sneaks into his daughter’s school to retrieve his backup suit.

With so much fun and fast-moving action moving the story along from quip to quip, Ant-Man and the Wasp still manages to keep Lang’s emotional priorit-
Much of the past 10 years or so of indie cinema has played like a lot of low-budget auditions for filmmakers yearning to go mainstream. That’s not a knock against the few who have made it or their accoladed films — it is nearly impossible to make something good enough to gain that foothold. And then you get the occasional entrenched director like David O. Russell winning the most prestigious indie awards for a mainstream-but-quirky film populated by A-list actors, as happened in 2013 when Silver Linings Playbook, with its $212 million production budget, swept the Independent Spirit Awards. So what the hell is indie cinema, anyway? What is its actual purpose? A launching pad for Hollywood or an anti-Hollywood space for cinematic experimentation? Can it be both?

Those are the questions I was asking myself before I first saw The Coup frontman Boots Riley’s profoundly hilarious and disturbing and shocking and stirring directorial debut, Sorry to Bother You. I will be very clear with you, dear readers, that this surrealist comic moral tale — about a poor man selling his soul to ascend in a golden elevator to the heights of a dubious corporation — is a balls-to-the-wall, tit-to-the-glass spectacular orgy of fist-pumping anti-capitalist, pro-labor ideas rolled into 105 minutes of gloriously unpredictable plot. And just when you thought the film couldn’t get any more bizarre, it verges suddenly into science fiction. This, my friends, is indie cinema.

Cassius “Cash” Green (Lakeith Stanfield) bunks in his uncle’s Oakland garage. He’s so poor that he measures his gas tank fill-ups in jingle change. “Forty on two,” he tells the cashier, tossing three coins on the counter. Still, his provocative artist girlfriend, Detroit (Tessa Thompson), sticks by his side, ride or die — Cash may be broke but he’s still got his heart and his values. That all changes when Cash gets a job at a call center and becomes the best telemarketer in the building, thanks to his cubicile-mate Langston (Danny Glover) giving him the secret to success: Use your “white voice.” From then on, whenever Cash makes a call, the nasally tones of comedian David Cross emit from his mouth. Speaking whitely, he wheedles people on the other end of the line into buying whatever the hell it is that he’s selling; he doesn’t care what the product is, just as long as someone’s paying.

Meanwhile, Detroit takes a job at the call center, too, where there’s talk of a union brewing, led by Squeeze (Steven Yeun). Cash’s rise to wealth within the company separates him from his friends, and Riley’s depiction of the clan of elite assholes at the top is sheer brilliance. If you thought Silicon Valley’s skewering of tech bros was cutting, Riley’s version of a Bay Area capitalist asshole is diced up with a block of QVC-sold Ginsu knives; massing three satirically shredded.

There really is a golden elevator only the biggest sellers of the company can take, and inside that elevator, Kate Berlant’s Diana DeBuchery pumps up these “power callers” with vigorous platitudes that assure them of their masculine power. And at the top of the top of this pyramid-scheming empire is one man, Steve Lift, a coke-sniffing imbecile rich boy played by a transcendentally evil Armie Hammer, who here comes close to the spirit of the old gleefully erratic performances of Bill Paxton. Steve is a petulant child in the body of a man bedecked with many fashion scarves. Though the guy is total trash, the media dotes on him, allowing him to sincerely apologize again and again for the travesties this billionaire disruptor has inflicted upon the world, such as his company Worry Free, which offers the broke room and board for life in exchange for indentured servitude. Oh God, we are so fued.

Of course, brings to mind titans like Elon Musk or Jeff Bezos, which is why, when I saw this film at Sundance, I declared that I would punch myself in the face if Amazon bought and distributed the film. (Annapurna stepped up instead.)

Amid all the chaos of the corpore sphere, Riley is also satirizing the outside world and Americans’ appetite for our own destruction. We see snippets of a wildly popular TV show called I Got the Shit Kicked Out of Me, wherein contestants are beat to a pulp for a chunk of change and a fleeting bit of fame. These scenes might be taken as tangents, and the plot’s developments at times could seem tenuous, but I found them totally daring and confident, as though Riley knew the rules of every screenwriting guide and the demand for “realism,” and he said, “Nah, I’m good;” because he had bigger points to make with a scene or character. So I revealed in what some viewers might consider “mistakes.”

Riley’s most tried-and-true element, however, is Hong Kong cinema’s secret weapon, Jackie Chan. Here, Chan plays Lin Dong, an elite cop (sounds familiar) who’s finally trying to capture a half-machine man (wait, what?) who’s been on the lam for a decade. Blending retro 1980s sci-fi tropes (heavy on the Paul Verhoeven) with a slick style and bright colors, the film at least succeeds in entertainment value, even if the script is confounding and there’s no meat or moral at the center. As evidence, let me present the epic opening fight between Dong and his team and Andre (Callan Mulvey), the pale-faced robot man with regenerative limbs. There’s a moment where Dong slides on his butt on the wet pavement while holding two cocked guns. This slide goes on for about 20 yards. That … is probably the longest butt slide in cinematic history. I thought perhaps that Zhang was looping like a GIF, it was not. The closest comparison for this film is 2017’s joyfully schlocky Beyond Skyline, though that boasted far more original set pieces. Bleeding Steel seems content to rehash old ones, cutting and pasting Chan into familiar scenes, with the welcome exception of one battle that takes place atop the Sydney Opera House — but I’ll be damned if I could figure out why or how they got there.

(April Wolfe)

**Fireworks** Success begets imitators, but the floodgates really open wide when a supernormal teenage romance becomes a blockbuster. The impact of Your Name...
becoming the highest-grossing anime film of all time becomes clear with Akiko Shimbun’s new anime Fireworks. Based on a live-action 1993 television movie, Fireworks tells the story of the triangle between coquetteish teenager Nazuna (voiced by Suzu Hirose) and the two schoolboys who lust after her, shy Norimichi (Masaki Suda) and the more extroverted Yasuke (Mamoru Miyano). Norimichi happens upon a magical glass sphere that can turn back the clock, and all manner of time-warping shenanigans ensue as he roadblocks existence to find the right choices to win Nazuna’s favor. Fireworks is essentially being promoted as “Remember how much you liked Your Name? Here’s something just like it from the same producer!” but it can’t help but suffer in comparison. Where Your Name’s star-crossed protagonists were fully formed characters who held equal weight in the narrative, Fireworks is very much told from the male point of view, and Nazuna seldom rises above “free-spirited object of desire.” The picture also rivals last year’s Napping Princess in terms of gratuitous up-skirt shots, though it does in terms of object of desire. “The picture also rivals in the narrative, formed characters who held equal weight in the movie, Based on a live-action 1993 television series. (Alan Scherstuhl)

Here’s something just like it from Mouly Surya’s meditative rape-revenge Western surveys Indonesian hills and men’s dehumanization of women without indulging in splattery fantasy. Here revenge is just more work — a woman’s work, at that. We meet Marlina (Marsha Timothy) in the cabin home she now shares with the corpse of her husband. There are shades of The Odyssey and any number of spaghetti Westerns when a local tough (Egy Feddy) strides onto her hardwood and tells her to make him some tea. He also expects dinner, for himself of spaghetti Westerns when a local tough (Egy Feddy) strides onto her hardwood and tells her to make him some tea. We can say this as a relief, I guess, when you reach the bloody end of Haiftenn Gunnar Sigurðsson’s slow-blow neighbor-versus-neighbor comedy-done-wrong Under the Tree and realize oh, good, it’s not just America’s well-to-do white retirees who have lost their damn minds. Sigurðsson’s film concerns, among its twin dysfunction plots: a lonely man and a lonely woman in what any reasonable person might assume is bliss; elegant, comfortable, architecturally progressive bungalows in a wooded suburb of Reykjavík, Iceland. But it’s the fate and function of big-screen suburbia to be exposed as a hotbed of some vice or another. Turns out, everyone’s deeply suspicious and resentful of everyone else. So much so that, in just 89 minutes, Sigurðsson builds from one husband requesting that the other prune a backyard tree to an eruption of vicious violence. The first scenes are hilarious, all sharp surprises and adeptly staged physical comedy. But then the story turns, the way milk does, curdling into tragedy. You might find the connection unpalatable: I laughed and cringed and caught myself once in a while holding my breath, dreading what was next. It’s kind of the movie where, after you smile at a housecat, you immediately start bracing for its possible demise. Kitty goes missing, of course, as tension escalates between the families. But Sigurðsson maintains precise control of our expectations, goosing and dashing them. His characters, like his script, go big early, before you might expect them to, speaking terrible truths or dire calamities. Then they surprise again, in the later scenes, by exhibiting occasional wisdom and tenderness. Or not. The performances are convincing, each actor committed to a gently heightened naturalism no matter how outlandish the film’s reality gets. (Alan Scherstuhl)

MOSS Not much happens in Daniel Peddie’s psilocybin dream-longer-life childhood Moss, but the movie doesn’t qualify as “slow cinema.” It’s more blunted, its attention caught in the drift of water, in the wind through leaves, in the passing of a day that the hero, Moss (Mitchell Slaggert), spends baked, canoeing down the Cape Fear River, and then tripping with a woman he meets on the banks. She’s Mary (Christine Marzano), a loaded name she shares with the boy’s dead mother; it’s his 18th birthday, and she gives him mushrooms. Climbing trees, swinging on a swing, idling on a beach, they kiss while Moss worries he might have been too tough on his old man in the argument that kicks off the film. Peddie cuts, sometimes, to Moss, a patient artist father living who also feels bad about the dust-up, and to his friend and drug connection (Dorian Cobb), who bikes leisurely around this stretch of coastal North Carolina, the shadows and sun worth relishing. Peddie eschews psychedelia or camera trickery. Instead, he suggests the bliss and (apparent) profundity of his characters’ drug experiences through exacting, gorgeous nature photography and the sensitive attention to lives on the edges of society that he demonstrated in his 2016 documentary, Garden of the Peaceful Dragon. (Many of the performers are first-time actors; Juny Bethien served as director of photography.) But there’s an edge to this head-trip and the river journey, a sense not just of the characters’ freedom but also their limited options and never-articulated desperation. And, of course, there’s an element of tragedy — a reminder that a temporary connection to the universe itself does not relieve one of one’s responsibilities. Also: a pet owl! (Alan Scherstuhl)

Under the Tree (Undér Trénu) it might come as a relief, I guess, when you reach the bloody end of Haiftenn Gunnar Sigurðsson’s slow-blow neighbor-versus-neighbor comedy-done-wrong Under the Tree and realize oh, good, it’s not just America’s well-to-do white retirees who have lost their damn minds. Sigurðsson’s film concerns, among its twin dysfunction plots: a lonely man and a lonely woman in what any reasonable person might assume is bliss; elegant, comfortable, architecturally progressive bungalows in a wooded suburb of Reykjavík, Iceland. But it’s the fate and function of big-screen suburbia to be exposed as a hotbed of some vice or another. Turns out, everyone’s deeply suspicious and resentful of everyone else. So much so that, in just 89 minutes, Sigurðsson builds from one husband requesting that the other prune a backyard tree to an eruption of vicious violence. The first scenes are hilarious, all sharp surprises and adeptly staged physical comedy. But then the story turns, the way milk does, curdling into tragedy. You might find the connection unpalatable: I laughed and cringed and caught myself once in a while holding my breath, dreading what was next. It’s kind of the movie where, after you smile at a housecat, you immediately start bracing for its possible demise. Kitty goes missing, of course, as tension escalates between the families. But Sigurðsson maintains precise control of our expectations, goosing and dashing them. His characters, like his script, go big early, before you might expect them to, speaking terrible truths or dire calamities. Then they surprise again, in the later scenes, by exhibiting occasional wisdom and tenderness. Or not. The performances are convincing, each actor committed to a gently heightened naturalism no matter how outlandish the film’s reality gets. (Alan Scherstuhl)

ONGOING

AVENGERS: INFINITY WAR We can say this much for Thanos. For the greatest villain in all the universe — a tyrant whose chin might be lumps of grape mashed potatoes scored with a fork to resemble Devil’s Tower — he’s got some ideas that aren’t all that bad: He aims to blink away half the population of existence. When he announced this, not too long ago, into the ranks of sophomores. The biggest surprise here is that much of Infinity War fairly zips along, as directors Joe and Anthony Russo and their armies of previz teams and editors cut between dozens of competing characters and clifftoppers. The second biggest surprise, after many spectacular faceoffs and showdowns, is the ending, about which I’ll just say this: I didn’t see it coming — literally. I thought there must still be half an hour of fighting to go. What higher praise can one give a movie that takes all day than, “I got caught up enough that I didn’t notice how much day it had taken”? (Alan Scherstuhl)

CALLING ALL EARTHLINGS There isn’t much marijuana use in Jonathan Berman’s documentary Calling All Earthlings, but its elliptic, ramshackle structure could make one question the merits of legalization. The film skirks the edges of its story like a garrulous pothead, its interviews never quite getting to the point. It might help to know a little about the subject going in. In 1953, aviation engineer George Van Tassel claimed he had been visited by an alien who shared plans for the Integrator, a four-story cylindrical machine that would rejuvenate human cells and provide limitless free energy. Van Tassel purported to channel messages from Venus and hosted desert UFO conferences to fund its construction near the edge of an Air Force base, which brought him to the attention of the FBI. Just as the machine was nearing completion, the story goes, Van Tassel (mysteriously?) died. Calling All Earthlings invites us to gawk at the crashes in his wake but delights in adding fuel to their conspiratorial fire. A busybody’s letters to the FBI, for instance, are presented with fast-cut closeups of type-written words, lending them a Beautiful Mind–style fervor. Van Tassel himself is the frustrating hole at the center; his actual channelings and conferences are given short shrift in favor of his followers’ obsessions. (Rob Staeger)
Music

BORN FOR THIS

The Pharcyde can't get used to giving music away

BY BRETT CALLWOOD

While weed doesn't define South Central alt-hip-hop veterans The Pharcyde — Imani and Bootie Brown — it is inarguably in their make-up, one component of many that forms their culture and informs their work.

“I think weed is one of the common denominators that groups had in common,” Brown says. “There are things that go on within the weed culture that people can identify with. So when you say certain things or have a story about it, people will say that they do that, too. It’s not necessarily definitive — it doesn’t define Pharcyde — but it has been a part of what we are.”

In 2018, The Pharcyde are still trying to figure out exactly who they are. Fellow original members Slimkid3 and Fatlip were gone by the early 2000s, certainly by 2004’s Humboldt Beginnings album. The fact that their fourth album is still their most recent is telling: the duo are desperately trying to navigate and negotiate a modern music industry that seems entirely alien.

“Things don’t stick like they used to,” Imani says. “People’s attention spans are shorter and there are so many more options. At one time, we only had five television channels, and we were all on the same wavelength. Now we have 9,000 channels on top of the internet so you can do your own programming, and we’re not all on the same wavelength.

There are so many pockets of people who have little cliques of what’s going on. You may ask one person, ‘Oh, what’s poppin’, and they’ll give you a totally different answer than if you ask five other people. Music you’ve never heard, genres you’re not really familiar with, and artists that have been doing it for so long but you’re not aware of it because that’s not your thing.”

He’s right, of course. We’re living in a world of infinite options but ever-decreasing attention spans. Today’s jam is forgotten tomorrow. But the Pharcyde guys also know there’s no point complaining — it’s detrimental to sound like the stereotypical “get off my lawn” geezers. This is the modern world, and they’re determined to thrive in it. They just need to figure out how.

“You want to put your heart into everything you do, but then at the same time, you have to get over it,” Brown says. “If it doesn’t work out and stay as long in people’s minds or whatever, you’ve got to brush it off and realize that’s just a sign of the times.

“Coming from the generation doing music that we did, it’s just hard to get over that. You want to put everything into it, because you want to show the people where you are and where you’re at, but it can just all be a flash. It can go so fast. People have got it and then they’re over it, because there’s a multitude of other artists out there that can just drown your situation out.”

Perhaps the biggest mental hurdle the guys are having to overcome is the simple concept that they essentially have to give away music in this age of streaming and downloading. As is the case for many groups with a long history, that very idea takes a lot of getting used to.

“We used to have budgets, and a big draw-out campaign,” Imani says. “Now, kids are in their houses making music and giving it away for free. We’re not used to giving away music. Putting your heart, your sweat and tears...
The Zeros @ EL CID
There were dozens of distinctive bands who emerged when punk rock exploded across Southern California in 1977, but few of them rocked as consistently as The Zeros. Not only one of the first Latin punk bands, the Chula Vista natives were one of the first area punk bands after forming in 1976. While The Zeros often received credit for their rampaging covers of tunes by The Standells, The Righteous Brothers and Johnny Thunders, guitarist Javier Escovedo — the group’s primary singer and songwriter — has written numerous hard but catchy punk-rock anthems, and Zeros classics have in turn covered by such notables as The Muffs and Voodoo Gurus. Even without second guitarist Robert “El Vez” Lopez and bassist Hector Penalosa, the current trio version of The Zeros still packs plenty of punch with longtime drummer Baba Chenelle and Hector’s brother Victor (Flamin’ Groovies) on bass. -Falling James

The Black Dahlia Murder @ HOUSE OF BLUES ANAHEIM
Local metal guru Brian Slagel thinks a lot of Detroit death-metal crew The Black Dahlia Murder. Indeed, he signed them to his Metal Blade Records label as soon as he could, and big them up at every opportunity. And with good reason: Few extreme-metal bands on the touring circuit right now can equal their intensity, energy and sheer brutality. Their eighth album, Nightbringers, was released in October of last year, and it stands as proof that the group haven’t allowed time to soften them one little bit. On the contrary, the ferocity remains, even when they allow melody to creep in. Live, they provide a much-needed metaphorical boot to the face, and this tour with Tennessee deathcore outfit Whitechapel should be epic. —Brett Callwood

Petal, Camp Cope @ BOOTLEG THEATER
“They say, ‘Hey, man, you were great,’ but they don’t even have the slightest affection for it and you’re really not doing OK and maybe tonight you could barely even play,” Kiley Lotz laments on “Better Than You” from Petal’s new album, Magic Gone. Whether she’s performing solo or backed by varying lineups of her band from Scranton, Pennsylvania, Lotz powers her songs of frustration and longing with a punk-rock drive. On Magic Gone, she maps out the various stages of romantic attraction and rejection with insightful lyrics and a pop-minded tunefulness. Camp Cope’s Georgia McDonald sifts through the wreckage of similar romantic disappointments with a clear-eyed fearlessness as her Melbourne, Australia, group surround her with jangling chords. “You can see it, apologists, and hear it in the songs,” McDonald declares on “The Face of God,” from Camp Cope’s new How to Socialise & Make Friends. -Falling James

Dead Meadow, Howlin Rain, Yawning Man @ TERAGRAM BALROOM
Dead Meadow purvey an especially heavy kind of psychedelia in which languorous, sluggish riffs wind themselves tightly like a boa constrictor around singer Jason Simon’s hazy vocals. And, just like a snake, the trio’s deceptive, slow tempos mask the simmering surges of volume and intensity that can erupt without warning. There are elements of heavy metal and grunge, but Dead Meadow create hypnotic layers of sound that are far trippier than most stoner-rock combos. On the L.A. band’s new album, The Nothing They Need, Simon casts his laid-back vocals adrift over midtempo hard rockers “Keep Your Head” and the blues-laden “I’m So Glad” before downshifting occasionally into moodier trances, such as “This Shaky Hand Is Not Mine” and the watery echoes of “Rest Natural.” Plus, journeyman hard rockers Howlin Rain and seismic jolts of ecstasic desert ramblers Yawning Man. -Falling James

Heather Maloney @ MCCABE’S GUITAR SHOP
Sometimes the most interesting sounds emerge from total silence. Heather Maloney was raised with a background in opera and jazz, but the New Jersey folksinger didn’t begin writing her own songs until she spent three years practicing extended vows of silence at a meditation center in Massachusetts. Out of all that quiet nothingness, Maloney began finding her own voice, which led to the ballads on her 2013 self-titled debut album and 2015’s Making Me Break. “I woke up this morning in a room that I know/My brother’s old room used to be mine,” Maloney muses on “Let Me Stay,” a poignant snapshot of her childhood home on new EP Just Enough Sun. “I wrote down this song as a bargaining chip to capture a moment through merciless time.” -Falling James
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**Royal Distortion**

@ WHISKY A GO GO

When sleaze-punks the Barb Wire Dolls relocated from their native Greece at the end of 2010 and exploded onto the Sunset Strip, a manic blast of plaid, leopard print, skinny jeans and torn fishnets, they couldn’t have looked more the part. Then 2017 came to an end, and so did Barb Wire Dolls. At least for now. With all commitments with management, venues, labels and everything else concluded, Isis Queen and guitarist Pyn Doll decided not to take up the various offers of extensions and instead to do something completely new. The duo had been writing songs that were more melodic and synth-driven than the potent combination of harsh riffs and infectious melodies is a tried and tested musical soup, and these guys are pulling it off as well as anyone on the circuit right now. Their influences are as expected: the Stones, MC5, New York Dolls, The Clash, The Ramones, Motorhead, Elvis, Little Richard. They’re summoning the true spirit of rock & roll, adding their own little bit of filth, and taking it out in the van to every dive that will have them. Throwaway riffs and big choruses — Lemmy would be proud. The bill is completed by Dirty Few, Long Beach’s Chief White Lightning and blues-rockers New American.

—Brett Callwood

**Lucy Arnell**

@ THE LOVE SONG

“They built a room, and in this room, I was slow... Me and the guitar’s too much weight,” Lucy Arnell discloses on “Man of Sound,” a song about life in the recording studio from the local singer’s 2015 debut album, The Whole Sky Turned Red With the Rainbow. And while the New York City native has the ability to slow down time itself on such sparse and gently evocative ballads as “Houseguest” and the acoustic guitar–driven “Cosmic America,” Arnell is no typical laid-back folkie. She kicks up a fuzzy ruckus on “Caroline,” and her ethereal vocals disappear into a cloud bank of psychedelic guitars and other exotic sounds on the mysteriously engrossing “Dr. Captain.” Later this week, she releases a new single, “Do It Again,” from her upcoming second album, Anyways, Any. She’s joined on this evening’s bill by Henry Wolfe and Lael Neale.

—Falling James

**Amber Coffman**

@ GREEK THEATRE

Before moving to Los Angeles five years ago, Amber Coffman was a member of Brooklyn indie rock band Dirty Projectors, David Longstreth’s group, which formed in 2002 and has to date put out eight albums. Coffman’s influence was huge from 2007’s Rise Above to 2012’s Swing Lo Magellan, but the move back west (she spent part of her childhood in the Bay Area) pushed her to carve out her own musical groove. Her solo debut, City of No Reply, came out a year ago, and earned plaudits from all corners. Lyrically candid, the album lays bare Coffman’s emotions but, rather than spiral into melodrama, the music coyly dances at the Whisky, and this week the bill is completed by Love Like Suicide, dency at the Whisky, and this week the bill is completed by Love Like Suicide, dency at the Whisky, and this week the bill is completed by Love Like Suicide.

—Brett Callwood

**Stefflon Don**

@ THE ECHOPLEX

When XXL Magazine revealed its 2018 Freshman Class this year, the cover displayed eight rappers and one female: Stefflon Don, real name Stephanie Victoria Allen. Hailing from London, this singer-rapper stands for all badass females across the world. While her roots stem from all things dancehall, it was O.G.s Lil’ Kim and Eve who inspired her to spit and drop bars. Last year, Stefflon Don signed a deal with Quality Control and released a standout reggae record, Hurtin Me, featuring French Montana. With her recent collaborations, including with the likes of Future, Quavo, Big Sean, Halsey and Calvin Harris, Stefflon is beyond ready to embark on her first headlining tour in the States.

—Shirley Ju

**Anoushka Shankar**

@ THE MASONIC LODGE AT HOLLYWOOD FOREVER CEMETERY

It’s rare that an artist makes full use of the singular and spectacular psycho-acoustics of the Masonic Lodge at Hollywood Forever — but sitarist Anoushka Shankar is one of the few who truly can, and most likely shall tonight. Still riding off the sparkling success of her 2016 album, Land of Gold, on Deutsche Grammophon, Shankar continues to explore themes ranging from belonging to utopia, using her sitar’s uniquely expressive nuances to maximum effect — and affect, as its supernal sonics exhilarate and wash over you like wet electricity. An especially spiritual outlook flows beneath her music like unseen water giving life to the world above — a perspective of metaphors and metaphysics made particularly poignant given the surroundings of the cemetery; you’re never as close to life as you are when death and transfiguration surrounds you.

—David Corner
ALEX’S BAR: 2913 E. Anaheim St., Long Beach. Le Shoo, Assaiatchi, The Tissues, Terminal A, Fri., July 6, 8 p.m., $20. Miyag, GuyCryDC, Sat., July 7, 9 p.m., $7. Wyldlife, Dirty Few, Chief White Lightning, New American Sun., June 30, 8 p.m., $5. (See Music Pick.)


THE MOON NIGHTCLUB: 6801 Hollywood Blvd., L.A. Ashanti, Ja Rule, Fri., July 6, 10 p.m. PERMANENT RECORDS: $116 York Ave., L.A. Annie Hardy, Sat., July 7, 6:30 p.m.


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July 14
The Bangles
Special Guest: Best Coast

July 21
The Psychedelic Furs
She Wants Revenge

July 28
Ozomatli
Jenny and the Mexicats and Los Duques

August 4
The English Beat
Special Guest: Easy Star All-Stars

August 11
Pat Benatar & Neil Giraldo
Luci

August 18
Smash Mouth
Spin Doctors
JAZZ & BLUES

ALVAS SHOWDOWN: 1417 W. Eighth St., San Pedro. The K-Tel All-Stars, Sat., July 7, 8 p.m., $20.

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia. The Heaters, Sat., July 7, 7 p.m., $15.


BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Kenny Sasa & New Orleans Vibes, Fri., July 6, 9 p.m. The Nick Mancini Octet, Sat., July 7, 9 p.m.; Jon Hatamiya, Sun., July 8, 9 p.m. David Tranchina, Mon., July 9, 9 p.m., $15. Logan Kane, Adriatn Kota, Tue., July 10, 9 p.m. Martin Diller, Wed., July 11, 9 p.m. Greg Reitan, Thu., July 12, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Mast & The Edge of Soul, Marian Marie, Fri., July 6, 8:30 p.m. Michael Henderson, Sat., July 7, 8:30-9:30 p.m., $55-$50. Bob Holz, Wed., July 11, 8:30 p.m. Mon David, Becca Godinze & Ner De Leon, Thu., July 12, 9:30 p.m.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dave Sills Quartet, Sat., July 7, 11 a.m.-3:30 p.m., free. Jimmie McComb's Big Band, Sun., July 8, 11 a.m.-3 p.m., $10. The Riner Scivally Quartet, Wed., July 11, 5-9 p.m.


VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Rose Kingsley, Sat., July 7, 8 p.m., $25 & up. The Sean Harrison Quartet, Sun., July 8, 7:30 p.m., $20 & up. Bicecal Curious, Mon., July 9, 8 p.m., $20 & up. Bruce Logiges, Karen Mitchell, Tue., July 10, 7:30 p.m., $20 & up. Tris Divas, Wed., July 11, 7:30 p.m., $20 & up. Docks of Doheny, Thu., July 12, 7:30 p.m., $20 & up

VROMANS: 695 E. Colorado Blvd., Pasadena. The Elliott Caine Quintet, Sun., July 8, 5 p.m., free.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Billy Mc Coy, Fri., July 6, 9 p.m., $20. The SDI Quartet, Sat., July 7, 9 p.m., $20. Sisters of Jazz Jam Session, Sundays, 8 p.m., $5. Jazz Jam Session, Thursdays, 9 p.m., $5.

COUNTRY & FOLK


JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., July 6, 9 p.m. The CK All-Stars, Sat., July 7, 1 p.m. Paulie Cerra, Sun., July 8, 8 p.m., $20. The Benny Brydern Quartet, Mon., July 9, 9 p.m., $20. Flattop Tom & His Jump Cats, Tue., July 10, 9 p.m. Mark Pender, Thu., July 12, 9 p.m.

DANCE CLUBS


AVENUE HOLLYWOOD: 1735 Vine St., L.A. LAXX, Bailo

Tickets at: ticketmaster

JULY 26-TH E ROXY

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JOE BONAMASSA
LIVE IN CONCERT
AUGUST 1ST

Stars, Sat., July 7, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Barry Goldberg, Wed., July 11, 7-30 p.m.


CONCERTS

FRIDAY, JULY 6


CODE ORANGE: With Disembodied, Twisting Tongues, Show Me the Body, Vein, 8 p.m., $27. The Regent Theater, 448 S. Main St., L.A.


GINKGO: 8 p.m., free. California Plaza, 350 S. Grand Ave., L.A.

GOTT: 8 p.m., $59-$249. The Forum, 3900 W. Manchester Blvd., Inglewood.

JENNIFER HUDSON: 8 p.m. Hollywood Bowl, 3201 N. Highland Ave., L.A.

MOE: 9 p.m., $38. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

MXPX: 8 p.m., $29.50. The Observatory, 3035 S. Harbor Blvd., Santa Ana.

ONE DROP REDEMPTION: 6 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.

VANCE JOY: With Mondo Cozmo, 7:30 p.m. The Greek Theatre, 2700 N. Vermont Ave., L.A.

SATURDAY, JULY 7

4B: 5 p.m.-$20. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

BOOTSY COLLINS: 8 p.m. California Plaza, 350 S. Grand Ave., L.A.

DEAD & COMPANY: 7 p.m., $20-$174.50. Dodger Stadium, 1000 Vin Scully Ave., L.A.

EL FANTASMA: With Voz de Mando, Kanales, 7 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

JENNIFER HUDSON: 8 p.m. Hollywood Bowl, 3201 N. Highland Ave., L.A.

L.A. SALSA FESTIVAL: 12-8 p.m., $5. Pershing Square, 532 S. Olive St., L.A.

MONGORAMA: 7 p.m., $30. LA Plaza de Cultura y Artes, 551 N. Main St., L.A.,

PETAL: With Camp Cope, Sidney Gish, 9 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Plaza.


FOOTS & THE MATTALS: 7 p.m. Fox Performing Arts Center, 987 E. Avenue of the Arts, Costa Mesa.
**SUNDAY, JULY 8**

**BULA:** 12 p.m., $12. Skirball Cultural Center, 2701 N. Sepulveda Blvd., L.A.

**COUNTING CROWS, LIVE:** 6:30 p.m. FivePoint Amphitheatre, 14300 Chapman, Irvine.

**GO LA SALSA FESTIVAL:** 12-8 p.m., $5. Pershing Square, 532 S. Olive St., L.A.

**SECOND SUNDAY CONCERT:** With Ben Bostick, Mason Summit, Mark Nemetz & the Novas, Terry Oney & John Bird, 12-5:30 p.m., free. Adams Pack Station, Chantry Flat Rd., Arcadia.

**STRAIGHT NO CHASER:** With Jon McLoughlin, 7:30 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

**UPSTREAM:** 5 p.m., free. Garfield Park, 1750 Mission St., South Pasadena.

**TUESDAY, JULY 10**

**THE LONGBED:** With Frankie & the Studs, The Trash Bags, 8 p.m., $27. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**SYLVAN ESZTO, AMBER COFFMAN:** 8 p.m., $29.50-$54.50. The Greek Theatre, 2700 N. Vermont Ave., L.A.

**WEDNESDAY, JULY 11**

**BARRINGTON LEVY:** 8 p.m., $10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THURSDAY, JULY 12**

**ANUSHA SHANKAR:** 7 p.m., $55. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

**CHRIS ISAACK:** 8 p.m. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

**THE ECHO PARK PROJECT:** 6 p.m., $14. The Autry Museum of the American West, 4700 Western Heritage Way, L.A.

**FRANKIE VALLI & THE FOUR SEASONS:** 8 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.
KÁTIA MORAES & BRAZILIAN HEARTS: With Conganas, 7 p.m., free. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.

LA CHAMBA, MARÍA DEL PILAR: With DJ Badlands, 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., L.A.

MELVINS: With ModPods, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

NEUROSIS: With Converge, Amenra, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

CLASSICAL & NEW MUSIC
CALIFORNIA PHILHARMONIC: Charismatic vocalists Jamie Chamberlin and Nathan Granner join the orchestra to cover tunes by Rodgers & Hammerstein, Andrew Lloyd Webber and Giacomo Puccini, Sun., July 8, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

DUO DE ASCANIIS: Pianist Sara de Ascaniis and violinist Davide de Ascaniis revive Franz Schubert’s Fantasy in C major and Leos Janácek’s Sonata for Violin & Piano, Sun., July 8, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

L.A. PHILHARMONIC: Joined by Broadway vocalists Brian Stokes Mitchell and Sutton Foster, Gustavo Dudamel conducts selections by Leonard Bernstein, Tue., July 10, 8 p.m., $1-$158. (See GoLA.) Stirring pianist Khatia Buniatishvili ignites Rachmaninoff’s Piano Concerto No. 2, and Gustavo Dudamel conducts Mussorgsky’s Pictures at an Exhibition, Thu., July 12, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.


MARINA DEL REY SYMPHONY: It’s “Opera at the Shore,” as the orchestra backs vocalists TBA for an evening of arias, Thu., July 12, 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey.

PASADENA SYMPHONY: Larry Blank conducts tunes from Broadway, Sat., July 7, 8 p.m., free. Pasadena City Hall, 100 N. Garfield Ave., Pasadena.

For more listings, please go to laweekly.com.
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Employment

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