KATHY GRIFFIN TOOK A TWITTER MOMENT THAT COULD HAVE DESTROYED HER CAREER AND TURNED IT INTO A SOLD-OUT COMEBACK TOUR

FROM THE D-LIST TO THE BLACKLIST TO THE A-LIST

BY MICHELE RAPHAEL
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Head in the Clouds
Achieving wellness often has moments of hagiography in their intriguing modern world. Composer Graham Reynolds and native Mexico but by people around the world. Commissioner paper Reynolds and librettists Lagartijas Tiradas al Sol avoid cheap sentimentality and the temptations which is the third part of Reynolds’ The Marfa Triptych. The nonlinear story captures the spirit of the uncompromising warrior through a series of varied musical settings, which range from chamber opera and rock & roll to traditional Tejano styles and avant-garde experimentation. Just two vocalists and a small ensemble are able to draw connections between Villa’s idealism and the complicated interrelationship of the United States and Mexico that continues today. California Plaza, 350 S. Grand Ave., downtown; Fri.-Sat., July 20-21, 8 p.m.; free. (213) 687-2190, grandperformances.org. —Shana Nys Dambrot

MIND & BODY

Artists and Art
Spotlight on Minority Artists Sanguine is an online platform, but its launch party is definitely IRL, as Sanguine curators Thomas Canavan and Isabel Rojas-Williams and colleague Judithe Hernández offer a lively pop-up version of their new cloud-based gallery. Dedicated to the support and celebration of contemporary art by women and people of color, Sanguine’s inaugural collection and kickoff installation pairs work by Patssi Valdez and Jefferson Pinder. Pinder’s work is interdisciplinary and performative, with elements of video and multimedia installations designed to create interactive experiences. Iconic Chicana painter Valdez’s “Vases” will debut never-shown ceramic sculptures whose tactility, symbol-rich hand-painted imagery and vibrant palette demand love and attention. Castelli Art Space, 5428 W. Washington Blvd., Mid-City; Sat., July 21, 6-10 p.m.; free. (213) 422-9552, sanguinegallery.com. —Falling James

The current administration seems to have abandoned those principles in its mania to demonize immigrants seeking a better life in this country. Not only are the Trump administration’s heavy-handed attempts to punish asylum seekers coming off as callously insensitive, cruel and unusual, but its scattershot methods for separating immigrant children from their parents — as well as its belated, court-ordered attempts to reunite those families — have proved to be recklessly disorganized and incompetently managed. The title and purpose of the second Families Belong Together March Los Angeles seems to be a no-brainer, but then again we are living in a time when even the most fundamental moral values and shared sense of human decency have been upended in a frenzy of irrational xenophobia. MacArthur Park, 2250 W. Sixth St., Westlake; Sat., July 21, 10 a.m.-2 p.m.; free. actionnetwork.org/events/families-belong-together-march-los-angeles-2. —Falling James

You Gotta Fight for What’s Right
It wasn’t so long ago that the mainstream faction of the Republican Party touted itself as the protector of family values. The Department of Cultural Affairs has organized the Los Angeles Municipal Art Gallery Juried Exhibition. This open-call, juried, all-media exhibition offers an eclectic, real-time snapshot of contemporary art being made in Southern California. Jurors Jonathan Griffin, art critic; Jamillah James, curator, Institute of Contemporary Art; and Steven Nelson, professor of African and African-American art history at UCLA, chose entries by students, recent graduates, emerging and midcareer artists. The show includes painting, sculpture, photography, video, performance and installation, and is as wide-ranging in its aesthetic styles as the city itself. Of special note is a prevalence of large-scale and frequently site-specific installations with monumental-scale photography, seaweed, sugar, ultrasound and modern dance. L.A. Municipal Art Gallery, Barnsdall Park, 4800 Hollywood Blvd., East Hollywood; Reception: Sun., July 22, 2-5 p.m.; exhibit: Thu.-Sun., noon-5 p.m., thru Sept. 16; free. (323) 644-6269, lamag.org. —Falling James

CARS/MUSIC

High Times and Lowriders
If you like shiny, colorful, pimped-out vintage cars, prepare for an eyegasm at the Torres Empire Car Show. This one happens back to the old Lowrider mag gatherings, with some of the best car clubs in the country coming together to show off their audacious automobiles. Hydraulics, air ride suspension and the ultimate in customization — vibrant interiors, gleaming chrome jobs and glit-
terrific paint — are showcased, and there might even be some higher-tech new autos to check out, too, at this annual car extravaganza. But this party ain’t just about rides; entertainment includes hip-hoppers Too Short, Tha Dogg Pound, Chingy and many more onstage. The family-friendly event also offers food, drink and stuff to buy to make your own wheels a little more wonderful.

L.A. Convention Center, 1201 S. Figueroa St., downtown; Sun., July 22, 10 a.m.-5 p.m.; $36.50. torresempire.com. —Lina Lecaro

BOOKS

Storytime, but Better

With so many distractions these days from video games, computers and TV, many parents recognize how difficult it can be to get their kids to read books. But at bookstores, schools and libraries, young children find themselves curiously mesmerized by glamorous drag queens reading to them. At Drag Queen Story Hour this afternoon, host Michael Roybal-Gonzalez presents the fabulously be-wigged and bedazzling Valora von Tease. Ms. von Tease tells us she’ll be reading from Jessica Herthel’s I Am Jazz, which is based on the life of transgender kid Jazz Jennings, and Sarah Hoffman and Ian Hoffman’s Jacob’s New Dress, which focuses on a boy who’s simply much happier wearing dresses to school.

Vroman’s, 695 E. Colorado Blvd., Pasadena; Sun., July 22, 3 p.m.; free. (626) 449-5320, vromansbookstore.com. —Falling James

FOOD

Eat Your Way Across L.A.

More than 300 Los Angeles–area restaurants will be offering special menus for lunch and dinner when dineLA celebrates its 10th anniversary, showcasing through July 27 one of the most diverse selections yet. Lunches (two+ courses) range from $15 to $25; dinners (three+ courses) are $29 to $95. Participating eateries include Maude, Providence, Spago, the Royce and Mélisse. Reservations are strongly recommended. Emporium Thai in Westwood will donate

LGBTQ

Out of the Shadows

The Plush Pony — not to be confused with the ancient Redondo Beach coffeehouse of the same name — was an El Sereno bar catering to a very particular clientele from the 60s through the 2000s. Now, in the illuminating confines of a truck parked outside the former site of the Plush Pony — currently a notary public — the Women’s Center for Creative Work reveals 29 studio portraits by photographer Laura Aguilar of the various habitués of the little lesbian bar that could, from a time when such faces were hidden away in more ways than one. The Plush Pony, 5261 Alhambra Ave., El Sereno; Mon., July 23, 8 p.m.; free. dirtylooksla.org. —David Cotner
13 percent of the proceeds from its dineLA menu to the Bangkok-based Ruamkatanyu Foundation, whose members were part of the volunteer force that helped effect the recent cave rescue of the 12 soccer players and their coach. Check schedule for hours and locations. Fri., July 13–Fri., July 27, $15–$95, discoverlosangeles.com/dinela-los-angeles-restaurant-week. —Michele Stueven

**DANCE**

**Dancing About Architecture**

Dance erupts after dark as the soaring exteriors of Disney Hall provide the stage for three L.A.-based contemporary companies at the third edition of Moves After Dark. Choreographer/musician Holly Rothschild leaves String Theory’s giant harps at home and emphasizes choreography with her company Strange and Elegant Dance. Her Under/current has a sound score from Luke Rothschild that incorporates street sounds. Laurie Sefton’s Clairobscure brings Concert Walls, backed by a live Bryan Curt Kostors score. A 1920s garden party is re-envisioned in Gatsby Redux from Mixed eMotion Theatrix, led by Janet Roston. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Tue.-Wed., July 24-25 & July 31-Aug. 1, 8:30 p.m.; $30. musiccenter.org/moves. —Ann Haskins

**FOOD**

**Just Like Mom Used to Cook**

If Bao — the moving short released with Incredibles 2 that was a sorely needed injection of demographic representation — spoke to you (or if you have a single functioning tastebud and appreciate good home-style cooking), Breaking Bao: Intergenerational Culinary Experience is for you. This ninth edition of LuckyRice Feast challenged a powerhouse group of chefs — Tin Vuong, Nguyen Tran, Erwin Tjahyadi and more — to formulate a tasting menu that brings eaters back to simpler, or at least tastier, days. These succulent offerings from all corners of Asia will include steak tartare with krupuk (think Southeast Asia’s take on chips), pork wontons, smoked duck and leek salad, and, of course, bao. Vibiana, 214 S. Main St., downtown; Thu., July 26, 7-10 p.m.; $150. luckyrice.com/event/los-angeles-2018. —Avery Bissett

**PHOTOGRAPHY**

**Before There Was Instagram...**

Before everyone was Instagramming what to/not to wear, Scott Schuman was one of the first influencers; his street-style blog The Sartorialist, launched in New York in 2005, started it all. Its premise is simple: photographs of well-dressed, ordinary people on the streets in New York, Paris or Milan, who display personal taste over labels. Schuman has published three books or Milan, who display personal taste over labels. Schuman has published three books and shot for GQ, Vogue and Interview. The Getty hosts Finding Fashion on the Street: The Photographer’s Eye, The Photographer’s Voice, with Schuman, who discusses both his blog and his images featured in the museum’s latest exhibit, “Icons of Style: A Century of Fashion Photography, 1911-2011.” The Getty, 1200 Getty Center Drive, Brentwood; Wed., July 25, 7 p.m.; free, resv. required. getty.edu. —Siran Babayan

**BOOKS**

**The World According to Hodson**

Writer Chelsea Hodson sifts through a wide range of fascinating topics and scenarios in her first collection of essays, Tonight I’m Someone Else (Holt Paperbacks). She examines her experiences as a model and her work promoting a NASA mission to Mars, while also variously invoking games of Russian roulette, graffiti gangs, growing up in Tucson, her crushes on famous pop stars, and the limits and potential of her own body. “I gathered secrets like little pieces of survival,” Hodson writes, and she deftly reveals those secrets with an evocative sense of detail and place that elevates even the most mundane memory into something startling and revelatory. Skylight Books, 1818 N. Vermont Ave., Los Feliz; Wed., July 25, 7-30 p.m.; free. skylightbooks.com. —Failing James

**DRINK**

**Be a Sommelier for a Night**

WineLA’s Summer Taste offers a dizzying array of wines and small bites. There will be the requisite cheese platter, rabbit, pork and veggie terrine, and duck confit salad. Artwork and DJ Potato Head will aid in your boozing and digesting, and proceeds from the silent auction benefit cancer research. After this event, you too can be that person at dinner parties who knows just enough about wine to sound all cultured and sophisticated (if that’s your thing). Daily Dose, 1820 Industrial St. #260, downtown; Thu., July 26, 6-9 p.m.; $50 in advance, $60 at door. winelasync.com/summer-taste-july-26. —Avery Bissett

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7/31

Sammy Miller & The Congregation

8/7

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Scooter City

Tech-culture scourge or democratized mobility, e-scooters are here to stay

By Beige Luciano-Adams

The formula is familiar: A disruptive tech product creates a new market overnight, antagonizing or evading regulation long enough to assert cultural and economic dominance. Not surprisingly, the furtive, ambitious rise of the e-scooter in Greater Los Angeles is laced with all too much controversy as excitement.

Foreboding criticism about everything from safety and liability to laziness and cultural encroachment from our tech overlords jars proponents who hail it as a missing, democratic link in a fragmented transportation network. The battery-powered devices require only a credit card and a smartphone to activate (typically $1 plus 15 cents per minute), and you can both pick up and leave them at will. But the devices—a decision that, local media noted, pitted young supporters against older council members. Meanwhile, in L.A., regulation is nonexistent.

“They just showed up. The only rules are the ones proposed and working their way through City Council,” said Oliver Hou, a transportation engineering associate with L.A. Department of Transportation, of the slim devices that seem to multiply like gremlins, and have been making stealthy, eastward gains.

“This is completely new. They just showed up, are unregulated—and also, compared to other transportation rolled out, there really was very little warning. It’s not something we want to not have in the city but want to have it put in a safe manner, so that all our streets remain accessible,” Hou said.

Under proposed rules that may or may not be decided this summer, fleets would be capped at 3,000 per company, with expansion based on performance and an allowance to expand to 5,500 if the rest are in disadvantaged areas. But thereafter, Hou said, there is no cap on expansion; it would be incremental, state-wide gains.

“I could see some statewide standardization of operation rules, which exists, perhaps some reinforcement. … But with more time cities will be more mature in their experience with handling these,” Matute said. Moreover, he added, cities’ own interests will make them less willing to cede control to the state.

Currently, e-scooters are classified under state code that allows anyone 16 or older with a driver’s license to ride, no faster than 15 mph, in a bike or car lane. Helmets are required. But none of that seems to be enforced.

Bird offered a statement touting environmental stewardship, equality and safety—and reiterated that it has provided 35,000 free helmets to users nationwide.

“Los Angeles is notorious for having some of the worst traffic and carbon emissions problems in the world. This is why we are so excited to see Angelenos embracing Bird as a means of getting out of the car, riding low-speed electric scooters and reducing carbon emissions,” Bird said.

Pointing to L.A.’s “limited and often disparate” public transportation options, the company touts its product as a last-mile alternative to short car trips. Bird has a point: For many people marginalized by a patchy and expansive grid, a 15-minute ride for $2.25 is a fraction of the cost of a traditional ride-share, and way more convenient than a bus.

But while distribution to disadvantaged areas is a priority in L.A.’s proposed rules, conditions on the ground may be at odds with uniform implementation. Many cities don’t have the resources or will to prioritize fancy bike paths and pedestrian-oriented development.

Matute noted Santa Monica’s “significant investment and considerable accommodation for pedestrians and paths and bikes,” while L.A. has made some concessions but still “has a lot of gaps in their network and less implementation.”

“Generally we want to have them in areas where there’s already built-up infrastructure. At the same time, we see the need to have some geographic equity in terms of rollout of these devices,” Hou said, noting a requirement to track them in real time, to ensure they’re not concentrated in certain areas.

Love or hate them, expect e-scooters to be a lasting fixture. “They’re clearly extremely useful for mobility, not just for joy riding. People are engaging in recreation and it’s novel,” Matute said. “They’re taking (a scooter) to get groceries, to and from work. So they’re filling a niche in mobility needs and likely here to stay save some sort of disruption by another device.”

While acknowledging genuine safety hazards, Matute chalks those up to novelty and lack of experience.

“The safety hazards are comparable to those for automobile use; we’ve had over 100 years to figure out a lot of things. … But [scooters are] lower speed, very easy to control, easy to be aware of your surroundings. Riders are a danger to pedestrians and to themselves but not to other vehicles, not as much to cyclists.”

The first time I saw them, a cluster appeared as a dark spot in my peripheral vision, driving somewhere west of La Brea. Then a pair; a lone soldier parked at an odd angle outside a restaurant, or next to a bench. There was something alien and jarring, an unfamiliar object suddenly multiplied, like a robot invasion.

A friend and I recently grabbed a pair, rode for a half-hour down Beverly Boulevard, and landed at El Coyote. I’d read the alarmist articles cataloguing their dangers—concussions, broken bones, car crashes—so I stopped at every intersection and alley, walking mine across. Then I hit the gas and flew. My companion whizzed by, yelling back to use the brake and stop jumping off while it was still moving. What? Ah yes, the brake. By the time I got the hang of that, my brain and body had long been on diverse trajectories, which, along with the hard starts and stops, is evidently a trigger for motion sickness. Soon I was swooning in the heat, brittle with nausea. A walk ended with me puking at the foot of a stately palm, just before dusk. Stone-cold sober. No matter I’ve survived turbulent waters from the Caribbean to the Red Sea, I’ve been to the bottom of a foot of a stately palm, just before dusk. Stone-cold sober. No matter I’ve survived turbulent waters from the Caribbean to the Red Sea, I’ve been to the bottom of a
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Last spring, it seemed comedian Kathy Griffin had torched her career with a tweet of a photo of her holding a ketchup-soaked Trump mask. A little more than a year later, Griffin, who had previously been best known for her Bravo series, *My Life on the D-List*, and hosting the New Year’s Eve party on CNN with Anderson Cooper, has made a rapid comeback, and turned that terrifying time on its head with a sold-out “world tour,” called Laugh Your Head Off, which comes to Hollywood’s Dolby Theatre on July 19 and 20. It’s a powerful story of resilience—and of capitalizing on the disaster that easily could have destroyed her life.

Not that it’s been easy. Immediately following Griffin’s tweet of May 30, 2017, Donald Trump Jr. fired back on Twitter, followed by President Trump himself, in what Griffin calls “the tweet heard ‘round the world.” There was a domino effect after the news went viral on TMZ. Griffin was demonized widely on social media, denounced by former co-host Cooper and dropped by CNN, at Trump’s behest, and by others in the industry. Her tour was canceled, as were sponsorships. The fear, promoted by Trump, that she would never work again in Hollywood, set in, as well as bigger fears about facing criminal charges and endless death threats.

“Never in the history of the United States has a sitting president used the power of the Oval Office and his first family, including feckless Eddie Munster, Date Rape and even Melanie, to take down and decimate not only an American citizen but really the first celebrity in this way,” says Griffin, who spoke candidly with *L.A. Weekly* at her Bel-Air home during a recent break in her tour. Her nicknames for the elder Trump sons and the First Lady are back in play since she shed the fears that prompted her tearful and justifiably frightened apology on Twitter, soon after the first stage of her takedown. She has since taken back her apology and her own resolve. “I call it the Trump woodchipper,” she says now, in hindsight. “This apparatus was in place.”

Luckily for Griffin, 57, who cut her teeth in the L.A. comedy scene at the Groundlings and Beth Lapides’ *UnCabaret*, improv is in her skill set. So getting back on her feet after first “curling up in a ball” is what ended up saving her personally and professionally—that, plus the legal aid of First Amendment champion Alan Isaacman, the same lawyer who defended Larry Flynt when he was in hot water. “I didn’t break the law,” Griffin says.

That said, being under a federal investigation is no laughing matter, and though Griffin was prepared by “ex-Secret Service and ex-FBI friends” and experts, she admits “it was definitely one of the scariest experiences” of her life. “I was shaking like a leaf, and yet you don’t want to look like you’re shaking because then you think it makes you look guilty,” she says. “In my act I try to make it funny about how I was sitting there trying to explain to federal officers who are willing to take me in cuffs the reasons I...”
While I wouldn’t really be the right fit for ISIS, and that although the photo may be vulgar, I don’t really want to decapitate anyone, even Donald Trump, even though I can’t stand him. I couldn’t be defensive. I couldn’t be obviously cavalier about it. It was surreal. I obviously am not used to speaking cautiously. And I had to be prepared for the question, ‘Are you willing to leave the country?’” she says, referring to other once-targeted and blacklisted creative artists, such as Eartha Kitt, who felt forced to live abroad. “How do I say, ‘No, I’m not going to let this run me out of the country. I’m an American. I’m a patriot. I performed in Iraq and Afghanistan.’ Oh, wait, what? I can’t say that. And so it was trying to navigate all those waters, which are obviously completely unknown to me.”

Griffin points to her own white privilege and wealth for enabling her to be in such a strong position during the interrogation and for the ability to have the investigation dismissed, while also noting that she’s learned she’s been put on yet another “kill list” by Trump supporters. “I think how many women have had to sit in rooms like that, who didn’t have Alan Isaacman who won a Supreme Court case, who didn’t have the ability to call other people that could at least give me certain tips one way or another.”

### Laugh Your Head Off

In her show, which is a three-hour, non-stop performance with no opening act, Griffin takes the audience through her ordeal, which included a two-month federal investigation for conspiracy to assassinate the president of the United States; being put on the no-fly list and detained at airports around the world; receiving death threats at her home, which she still gets daily (including some she reads onstage for both gravity and uproarious comedic effect); and being called a terrorist by Trump supporters — that happened when she was walking down the street while on tour in San Francisco last month and recently at a restaurant in Santa Monica.

But filling out what Griffin calls a “two-hour lecture on First Amendment rights” are tales of her former spray-tanning next-door neighbor Kim Kardashian; meeting Donald Trump on the set of her ‘90s hit sitcom Suddenly Susan (“His first words to me were, ‘Call me ‘The Donald,’” to which I said, ‘OK. Call me ‘The Kathy,’” and I walked away”); and of comedian Jim Carrey, who encouraged Griffin to “seize the moment,” as did Jamie Foxx, among other renowned comedians, she says.

“I was so grateful when Jim called me that day, and he said, ‘You know, you have a story that most comedians would give their right arm for,’” she says.

“And same with Jamie Foxx. I said to both of those guys, ‘I can take it, but I need to hear it from someone who really knows what they’re talking about. Is this my moment where it’s just over? You can tell me.’ And Jamie was like, ‘You have to stay in the fight. It is essential.’” And then, and I won’t tell you names because I told them I wouldn’t, but since then about five of the most famous comedians in the world have specifically said to me, ‘We are all watching you,’ which is comforting to hear from comedians who are much more successful than I am and have much bigger platforms.”

Comedian John Fugelsang, who has known Griffin since they performed together at the first U.S. Comedy Arts Festival in Aspen in the ‘90s, has been awed by Griffin’s ability to move forward from the experience. “If I had been at that photo shoot, I would probably have begged them to never use that photo — this administration looks for any chance to try persecution and would use it as ammo. And if they had not used it, Kathy would’ve been spared a world of heartache that most of us will never know,” Fugelsang told L.A. Weekly. “But not using that pic, she would have deprived us of the best material and performances of her entire career.”

Indeed, Griffin, who in 2013 broke George Carlin’s record in the Guinness Book of World Records for the most stand-up shows by any comedian, now is selling out at larger venues on her Laugh Your Head Off World Tour than she ever has before. And she’s been receiving multiple stand-up ovations, even during the middle of her set at the shows, which have included stops at the prestigious Radio City Music Hall and Carnegie Hall in New York. In fact, what could have ended her career is actually saving it.

After seeing Griffin perform at her Radio City Music Hall tour date on June 26, Fugelsang posted a photo on Instagram and wrote that watching Griffin perform her nonstop set onstage was like watching Lenny Bruce “without the heroin.”

“People trust good political comics more than they trust politicians, because for a joke to get a laugh there must be an element of truth to it. Most of us have the comedians — from Mort Sahl to George Carlin to Richard Pryor to Samantha Bee — that we recognize as truth tellers,” says Fugelsang, who hosts Tell Me Everything weekdays on SiriusXM. “Lenny Bruce was unique in that he had legal travails over his content that he tried to turn into art onstage. The difference is that, toward the end, Lenny’s demons kept that work from being entertaining. Kathy took the pain and made it hilarious for audiences.

“I can think of no comedian who has gone through what Kathy has gone through — this kind of disgrace and condemnation over a controversial artistic statement just never happens. It would crush anyone. And she turned it into beauty and joy,” Fugelsang adds.

Beth Lapides, a comedian who is a staple of the L.A. comedy scene and founded the experimental show UnCabaret, is a close friend of Griffin’s. “Kathy is a provocateur. It’s her nature and she has a vital place on the comedy spectrum,” Lapides told L.A. Weekly. “In order to be a successful provocateur, you need to have awareness of thought and an inner strength.”

“At UnCabaret at the beginning, Kathy was one of the best performers, and the work she was doing there was completely unprecedented and raw, and people couldn’t get enough of it because there was no guidebook for it. No one knew really what it was, and she was finding it. So that takes a certain kind of courage, and it’s playing out now,” Lapides says of Griffin’s comeback tour. “The way that she did it then, super raw and super personal, is what she’s doing now, and she’s comfortable in that zone of going into uncharted territory.”

### Blazing Her Own Path

Griffin admits that returning to comedy was what got her through the dark times, and back on the road, literally although the only tour dates she is likely to actually drive to are the ones this week in Los Angeles and in San Diego at the Civic Center on July 28.

“I put my nose down to my old-timey comedy notebook. I do my act the same way, and I just started writing, writing, writing,” Griffin says of how she started to rebuild after the initial shock wore off. “I took a bunch of meetings with many studios and networks because, frankly, I thought it’d be interesting to do a docu-series around what happened.”

She was turned down by all of them, Griffin says, even by YouTube streaming, and hasn’t been able to secure any TV deals. “What I found was, and I will say this openly, I pitched the idea to many, many high-level female executives, who were interested but they couldn’t get it past their male, check-signer bosses. And one thing I just want to say to you, because you’re the L.A. Weekly and this is a town that doesn’t like to hear shit from me, that’s for sure, they’re making that very clear,” Griffin says. 

—John Fugelsang
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but I just want you to know it's honestly like the same like seven dinosaurs that are keeping people like Rosanna Arquette and me and women of a certain age from working in television. It’s the same. Leslie Moonves, the same guy who’s been telling me for 20 years, “You're not gonna amount to anything. You’re too old, you’re too big,’ or whatever.”

For her part, Rosanna Arquette, an actress and #MeToo activist, says the castigation of Griffin reflects the dark tenor of the Trump administration. “It seems like the strongest reaction is left for the women, and that’s what I think we’re feeling here

it depicts the red-headed comic in the same royal-blue dress she wore in the Trump photo, and that she wears on tour (and that is still considered a piece of federal evidence), but holding a globe instead a faux severed head.

“I’m honestly selling tickets. You go to KathyGriffin.com to sign up for my mailing list or send a text to Kathy2345. The people on the mailing list get first crack at the tickets, and that’s how I sold out Carnegie because I’ll just tell you right to your face, the boys at Live Nation said, ‘You’re not allowed to play Carnegie, you’ll never sell it out.’ My agent said, ‘I’m going to put you

and seeing,” Arquette says. “I always had Kathy’s back and I felt like, come on. She’s a comedian. Parody is part of the culture to help us heal. What comedians do for us is make us laugh at ourselves, make us laugh at the world, make us laugh at the craziest shit, and that’s what she did. And I think she’s very brave.”

Apparently, Hollywood hasn’t gotten the memo. Or doesn’t care. Or is too terrified

too big,’ or whatever.”

■ 14 )

to put Griffin on camera.

With no deals on the horizon, she took

the Dolby and add a second show?’ And to

the Masonic [in San Francisco] and

Radio City on a Monday and

Carnegie on a Tuesday is that no comic has
ever done that in history. So once again, it
might be hard to sit through, but once I kick the bucket down, there’s going to be some young comedian that goes, ‘Wait a minute, I can do that.’ The dudes said, ‘You can’t
play the Masonic [in San Francisco] and
add a second show. You think you can play the Dolby and add a second show?’ And to
them I said, ‘Watch me.’ I did both.”

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strongest reaction is left for the women,
and that’s what I think we’re feeling here
Recent appearances with Dan Harris on ABC’s Nightline, with Sam Rubin on KTLA Morning News and on Jimmy Kimmel Live have been arranged by texts from friends or direct messages sent by Griffin or her manager/boyfriend of six years, Randy Bick, who has been by her side throughout, along with friends and her mom, Maggie.

Dancing With Joy

After fearing for her life, Griffin is thrilled to have a platform to perform and by the crowds she’s drawing, even in the wake of recent attacks on comic Samantha Bee, who endured a similar shaming and security concern and had to make a public apology; frankly, it’s for doing something that took me from under the radar to be very much on the radar. When I got home and one of my puppies peed on my lap, I was back on the D-list where I belong. But I’m proud of the D-list.”

Grateful for the steady work of the tour, especially after enduring so much uncertainty, Griffin says she is happy to know audiences are connecting with her and leaving her shows feeling uplifted, too. “I feel like if nothing else, I want to be the place where you can go and use me as a case study, or laugh your ass off, or if you can’t stand Trump but you’re afraid of your cousin because he’s going to yell at you.

“Walking out onstage to a standing ovation to Radio City, Yeah, that’s an A-list moment. ... When I got home and one of my puppies peed on my lap, I was back on the D-list where I belong.” —Kathy Griffin

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SING FOR YOUR SUPPER
Or brunch, or lunch ... Try these 7 spots where you can dine with mariachi music

BY SUSAN HORNK

Get ready to watch talented mariachi bands soulfully express all the feels at these seven Mexican restaurants.

Cielito Lindo
Cielito Lindo is the only mariachi-owned restaurant in L.A., and the first to offer a mariachi brunch. In business for 32 years, its owner, José Hernández, has kept the restaurant going — even through the 2008 recession. “I am loyal to the people who work with me and their families,” he says.

For Hernández, mariachi goes beyond age groups and ethnicity. “It’s happy and passionate. This is the only music that Mexicans can play and everyone from ages 10 to 90 knows the words. Mariachi brings a unity to the family and culture, and has been around for at least 200 years.”

Hernández is a fifth-generation mariachi and a four-time Grammy Award nominee who has played with numerous big-name musicians (Tom Petty, Linda Ronstadt, Selena, The Beach Boys, etc.) He directs the restaurant’s in-house band, Mariachi Sol de México, and America’s first all-female professional mariachi ensemble, Mariachi Reyna de Los Angeles.

Check out the homemade corn tortillas with hot carnitas topped with salsa, onions and cilantro. Or try the menudo, a spicy beef tripe soup with onion, cilantro, radishes, oregano and lime. Wash it down with a cucumber margarita.

“Mariachi goes with spicy food and comfort food. This is why customers love our tequila birria, pozole, menudo and churros,” he explains.

1612 Santa Anita Ave., South El Monte; (626) 442-1254, elcielitolindo.com.

Malo
Always a restaurant that supports diversity, Malo does a brunch the first and third Sunday of each month with Mariachi Arco Iris, the world’s first and only LGBTQ mariachi group.

Since mariachis are still very traditional, with a focus on “machismo,” there are not a lot of restaurants out there that hire the group. In fact, they get a lot of backlash from fellow mariachis for being LGBT.

Choosing an LGBTQ band initially felt simply “appropriate” for Malo and Silver Lake, says general manager Bart Larson. “The LGBTQ community is not ‘tolerated’ here but rather embraced. This is the recent history of Silver Lake, and Malo’s personality has been formed from that. We are proud to have such an eclectic crowd,” Larson says.

This band is by far the “highest level of musicianship” the restaurant has ever witnessed, he adds. “Also, the best variety of songs, styles performed and presentation. And Malo has hired a lot of mariachis in 15 years!”

Carlos Samaniego originally created Mariachi Arcoiris de Los Angeles because he felt that there was a need to create a haven for mariachi musicians within the LGBTQ community. “As an openly gay mariachi musician, I had to endure discrimination, bullying, rejection and being the brunt of jokes,” he says. “It’s even been difficult for women to break into mariachi. More so is the case for openly gay, lesbian, bisexual, transgender and queer people.”

In the years since its start, the band serves as a role model for the community. Samaniego acknowledges. “We have inspired people to come out to their families, or even to come out to their fellow musicians. They say that we are a positive light in our community in a place that sometimes feels like a constant battleground.”

Malo’s originals include items such as the chicken carnitas tacos, sugar pumpkin tacos and Ensenada bacon-wrapped shrimp.

4326 Sunset Blvd., Silver Lake; (323) 664-1011, malorestaurant.com.

Gloria’s Restaurant & Bar
When you’re at Gloria’s, ask Sanjuan to show you some photos of his family’s mariachi history.

“My grandfather was a mariachi, he used to play the vihuela. My uncle still has the violin my grandfather used to play. My father also was a mariachi. It’s in our blood.”

Gloría’s makes delicious home-cooked dishes that could take you back in time to your childhood, like the parrillada, which means grill or barbecue. It features seared steak, adobo chicken and tripitas (beef intestines) with fried plantains, deep-fried potatoes and grilled onion, all kept warm on a charcoal grill.

“I believe that when your heritage, roots and values are engraved under your skin, and deep into your soul, there is really no way to disguise your love and passion for good food and traditional music,” Sanjuan says.

“This is my life, day in and day out. Nothing gives me more pleasure than to share our home-cooked dishes, from my parents’ hometown of Mascota, Jalisco, to all of our patrons who grace our establishment with their visit.”

7853 Pacific Blvd., Huntington Park; (323) 581-4781, gloriashp.com.

El Mercadito
Rarely do you visit a venue and feel as if you have been transported to another country. El Mercadito is part of a three-floor building housing many quaint shops.

“Hiring a mariachi band is expensive, so people like to come in for our shows. If they have a special music request, they can ask the musicians to play a song for $10,” co-owner Mercedes Lopez says.

Another fun thing — you can go onstage for “mariachi karaoke” and sing your own song with a real mariachi band.

Many of Lopez’s childhood memories are wrapped around mariachi music. “I remember my grandmother taking her family to eat upstairs after music and dance classes on Saturdays, and ordering the shrimp cocktail or breaded shrimp.

“I remember those times when I see really young kids eating shrimp at our restaurant. And, of course, mariachi was playing”.

5425 E. First St., Boyle Heights; (323) 262-4507.

La Golondrina Mexican Cafe
Olvera Street’s La Golondrina, the first Mexican restaurant in L.A., opened in 1924 at what is now City Hall. At the time, it was called Casa La Golondrina (the House of Swallows), and it has been in its current location since 1930.

The restaurant hosts a mariachi trio every weekend from 11 a.m. to 3 p.m., and also some Friday nights. Its brunch items are “always available, and people do like that they can get huevos rancheros at 8 p.m.,” general manager Jason Mosley says.

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*19* really ties the whole dish together. Add melted cheese and you just can’t go wrong!” Mosley says. “Sometimes I do get the huevos rancheros burrito where he adds a homemade pork sausage. I’m getting fat just thinking about it,” he quips.

The horchata is made from scratch every day from rice milk, cinnamon and other spices. “Many Mexican families take pride in their specific horchata recipes. Ours is the best!” Mosley declares.

The restaurant is so beloved that it still has patrons who visit with stories of their parents and grandparents.

One of Mosley’s favorite mariachi moments came one Sunday on the patio, with a young boy. “It was his birthday and something his parents did (or didn’t do) put him in a bad state. And so he sat there in defiance, not touching his huevos rancheros. We usually save the birthday song for after the meal, but I asked the mariachis if they could do it to lighten him up.

“The boy couldn’t keep his frown for too long and before the song ended, he had the biggest smile! ... He finished his huevos with nothing left on his plate and scarfed down a homemade flan to boot!” he says.

17 Olvera St., downtown; (213) 628-4349, casalagolondrinacafe.com.

Casa Sanchez

For mariachi on the Westside, Casa Sanchez offers authentic dishes like mole poblano, chamorro de puerco (baked pork shank) and cochinita pibil to accompany the music.

“We really want to uphold the culinary traditions found in the various regions in Mexico. We have dishes here you are just not going to find anywhere else,” boasts general manager Roberto Chavez.

Casa Sanchez likes to keep up with the times and has added several vegan and vegetarian options to the menu.

The restaurant’s impressive in-house group, Mariachi Voces de Mexico de Raul Sanchez, can sing in four languages; they perform Thursdays through Sundays, 4500 S. Centinela Ave., Del Rey; (310)397-9999, casa-sanchez.com.

Frida Mexican Cuisine

For a reasonably priced Sunday brunch buffet, check out Frida, the Mexican restaurant mini-chain, which just lowered its brunch prices ($22.95, $12.95 kids).

Vicente Del Rio, CEO and president of Frimex Hospitality Group, says, “We have had great feedback from customers who love the mariachis. They are especially popular with families and kids. It’s just a fun way to relax with food and drinks.” The group is working on launching mariachi night at all of its locations.

Highlights from Frida’s extensive brunch menu include a taco and quesadilla bar, guisados, and omelet and pancake stations. For lunch, there is camarones al ajillo (shrimp with garlic), pescado baja (mahi mahi) and molcajete Frida (skirt steak).

Del Rio has fond teenage memories of listening to mariachis in Mexico. “We were in high school, and would go for a late lunch with friends, listening to fantastic bands and eating Mexican food.”

COSPLAY QUEEN

You may have seen Annisse Dame Fatale as Harley Quinn or Catwoman

BY LINA LECARO

Cosplay wasn’t even really a term back when the native Angeleno who goes by the name of Annisse Dame Fatale went to her first comic book convention back in 1999, but she loved to play with clothing and dress up and she was obsessed with the TV series The Crow: Stairway to Heaven as well as the film that spawned it, The Crow. Meeting like-minded fans via internet forums and chat rooms proved inspiring and, ultimately, encouraged her to transform herself into the characters she loved so much.

“I jumped on the forum for this TV show and everything changed for me,” she says. “From there I discovered other platforms to meet people into The Crow, such as ICQ. Yeah, we’re going way back now. Someone told me about this comic book convention held in San Diego [and] that year there was a screening for The Crow: Salvation. When the time came for Comic-Con, I had no idea what to expect.”

“I dressed up as Iris Shaw, a Crow character by James O’Barr, creator of the original Crow graphic novel,” she continues. “I rented a car and drove from L.A. to S.D. late that evening for the screening. The next day I went to the convention and my life changed forever.”

Though she had been making costumes for years (she sewed her first Harley Quinn suit by hand for a Halloween party in high school), Fatale found that comic book conventions took her craftsmanship to another level. In the 27 years she has been making her elaborate cosplay creations, she estimates she’s designed more than 100 costumes, including original ideas she’s created for fashion shows, clubbing and other themed conventions outside of the comics realm. Her Crow and Harley Quinn looks hold a special place in her heart, but Fatale’s other faves include Maleficient (from the live-action movie starring Angelina Jolie), Catwoman, Batman, the Joker and Silk Spectre II from The Watchmen movie. “Basically I am a DC girl,” she proclaims.

“My favorite cosplays are my latex ones such as Silk Spectre II from The Watchmen, Siren from Tron: Legacy, Catwoman from Batman Returns, to name a few,” says the North Hollywood resident. “I got into latex in 2006. Building a costume out of latex sheeting is a whole different world. I’m a self-taught seamstress as it is, and there was not really any other way to learn how to make latex clothing but to just dive in and practice on yourself. Luckily there was a designer in Europe who posted tutorials on her website and a book I purchased called Making Latex Clothing that helped me a lot in the learning process.”

Fatale’s process includes drawing ideas on paper, pattern design, intense photo reference research online, taking stills from a movie and/or using a 3-D model of the character by James O’Barr, creator of the original Crow graphic novel, she continues. “I rented a car and drove from L.A. to S.D. late that evening for the screening. The next day I went to the convention and my life changed forever.”

“People seem to notice the little details I put into all my work. It means a lot to me when I didn’t even think that was something that would be acknowledged.”

In recent years, the cosplay queen—who’s also a big fan of the L.A. goth and tiki scenes, as well as a self-proclaimed “true to the future” nerd (she owns a DeLorean)—has been making costumes for others as well as herself, and why not? Her attention to detail is impeccable and her ability to transform herself into so many different personas serves as an alluring advertisement for her work. Still, this fashion-driven fan girl does what she does not for business but for pleasure. “Expression, love for your fandom, making new like-minded friends—it’s inevitable,” she says. “It will happen when you attend these conventions or if you open yourself up for it, and I’m looking forward to good times ahead.”

See more of Annisse Dame Fatale’s cosplay looks and designs at Damefatale.com.
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AN AMERICAN TALE

Estefan musical On Your Feet! tells immigrant saga in entertaining fashion

BY MICHAEL COOPER

“This is what an American looks like!” Emilio Estefan, producer extraordinaire, husband to Gloria Estefan and Cuban immigrant, shouted this to a record executive in the 1980s when he was told that his last name wasn’t American enough. Thirty years later, the same phrase is still being shouted by Latino immigrants, but now it’s to the “leader of the free world” rather than to the leader of a record company.

On Your Feet!, the jukebox musical produced by the Estefans about their love story and careers, has taken on a more powerful meaning in today’s political climate than it had when it premiered on Broadway three years ago. It was no surprise, then, that Emilio’s moment with the record exec garnered some of the biggest applause of the evening, although there was no shortage of enthusiasm and excitement at the Hollywood Pantages for the L.A. premiere of the show, currently on its first national tour.

No doubt much of the excitement was because the Estefans were in the audience for the entirety of the show on Tuesday, July 10, and on the red carpet beforehand—as were many of their celebrity friends, including Rita Moreno, Kathy Griffin and Diane Warren. “We’re thrilled beyond words to have so many celebrities come out and support,” Gloria Estefan said. But it wasn’t just the celebrities making her happy to bring the show to Los Angeles. “L.A. is the entertainment capital of the United States [and] the Pantages is a historic theater, you can’t make a theater like this anymore, so it’s very special.”

Emilio echoed Gloria’s sentiments: “The crowds have been amazing and it’s been such a warm reception. It’s been so successful on Broadway and now being here is amazing.”

“We’ve had about six previews and these [L.A.] audiences are absolutely stellar,” said Christie Prades, who plays Gloria Estefan in the show. “They’re so excited, and we’re excited to keep bringing the story to them. We’re almost sold out!”

Prades’ excitement is palpable as she shines onstage despite having such big shoes to fill. Her voice at times sounds strikingly similar to Gloria Estefan’s, and her vocal talent is broad and extensive. She just as easily navigates the sounds of the Estefans’ biggest pop hits as she does the more traditional Broadway numbers, such as the show’s original song “If I Never Got to Tell You.”

And she’s not the only member of the cast to stand out. Mauricio Martínez, who has found success in telenovelas such as Telemundo’s Señora Acero 2, is the perfect choice to play Emilio Estefan. An incredible singer with impeccable comedic timing, Martínez even has a spot-on Cuban accent.

Nancy Ticotin, who plays Gloria’s mom, Gloria Fajardo, also brings a stunning voice and energized dance moves to the show. A veteran film, television and Broadway star, as well as a trained ballerina, Ticotin has some of the most tear-jerking and dramatic scenes onstage, as Gloria Estefan’s relationship with her mom was a bit rocky when she was younger.

“Alex Dinelaris, the Oscar-winning book writer [of On Your Feet!, who also wrote Birdman] — thank God we hired him before he won the Oscar or he would’ve been too expensive — told us, ‘You guys are a nightmare to write for, you have no conflict.’” So I said, ‘All right, let me introduce you to my mom,’” Gloria said.

“I lost her a year ago today, so when I see the show now, it has so much more meaning because she was happy to see how her life was portrayed. She didn’t actually see it because she thought she’d be too emotional and I didn’t want to be guilty of killing her, but I read her the script, I played her the songs, I showed her the wardrobe. And she would send spies out to the show, so she knew the success that it had and she was thrilled.”

“It’s not just the lead actors who make On Your Feet! come to life but the ensemble as well. The dancers are breathtakingly talented and often steal the show, including the song that ends Act 1, the Estefans’ signature hit “Conga,” when the cast leaves the stage to dance in the aisles of the Pantages.

Of course, the benefit of a jukebox musical is that so many of the songs are already well-known, making the performance sometimes feel more like a concert than a scripted musical. The integration of the hits is for the most part seamless: many songs in the Estefan catalog perfectly match the narrative and tone of the scene they’re placed in.

The live orchestra, which features five original members of the Estefans’ original Miami Sound Machine, is prominently featured onstage (a rarity for a musical) and definitely helps bring the songs to life.

However, the most important aspect of the show, which elevates it above many of the other jukebox musicals, is the relevance of its story. Both Emilio and Gloria were born in Cuba and immigrated to Miami with their families because of the Cuban revolution. They came here with nothing and became household names, beloved by millions — a real-life depiction of the American Dream.

The prejudice against immigrants is addressed many times throughout the show, such as when Emilio mentions signs on Miami apartments that read “No Pets, No Cubans,” or when Gloria’s father is told by a fellow soldier in Vietnam to play some Diana Ross instead of a recording of his daughter singing because he “doesn’t speak Cuban.”

Sadly, these prejudices against immigrants, specifically Latinos like the Estefans, are still around today, which makes it even more important for their story to be told right now. “We didn’t start with that thought in mind, we thought to tell our story, but it’s become ever increasingly important to tell stories about what immigrants have contributed to this great nation, how much we love it and how proud we are of America and everything it stands for,” Gloria said. “So I think that at this time it’s very important to be sending that message.”

The show depicts not only the hardships the Estefans overcame as immigrants but also the recognition they finally received once they made it. In one scene, Emilio tells Gloria how he can’t believe the son of two Cuban immigrants shook hands with the president of the United States. “When you come to this country as an immigrant and you are tenacious and you have the resolve, you can live the American Dream,” said Bernie Yuman, one of the show’s producers and the man Emilio credits with bringing the idea for the musical to him and Gloria.

“Gloria and Emilio came to this country as immigrants, started further back than a barefooted runner and made their way to the top of the music industry. And they’re two of the most philanthropic in the world. Tells you about immigrants in America.”

The actors in the show understand the importance of the Estefans’ story, too. “I’m from Miami originally and I’m Cuban-American, so to be telling the story of my people and where I come from ... is an absolute honor,” Prades said.

On Your Feet! is an extremely entertaining 2 1/2 hours, full of timeless songs and a heartwarming story — a story not only about talented people who pursued their dreams and made it big but also people who overcame barriers they faced because they were born in another country and immigrated to America. When Gloria, Emilio and their family went onstage after the show for the curtain call, Gloria shouted as she was leaving, “Dónde está mi gente?” (“Where are my people?”). She may have been talking to her friends, her fans or even to the Latin community. Or perhaps she was talking to the other immigrants in the audience struggling to overcome the obstacles that this country has set against them. If On Your Feet! can inspire immigrants or aspiring immigrants, to change their minds and “get on their feet, stand up and take some action,” then this vital story should be seen by all.

ALL THINGS AT ONCE

The essential Blindspotting insists that people, cities and movies can’t be reduced

BY ALAN SCHERSTUHL

W ith apologies to Gertrude Stein, there actually is a there there in Oakland. In fact, that polyglot city pulses with a mad glut of there, one there butting against another butting against theres still to come. There’s so much there that to capture their town’s complexities, this summer’s two bold Oakland features — first Boots Riley’s scabrous capitalist satire Sorry to Bother You and now Carlos Lopez Estrada’s street-level city study Blindspotting — both dash to the rocks the established rules of genre and dramatic naturalism. Riley’s film risks losing viewers with a lurch from consciousness-raising workers’ comedy into paranoid science fiction, but how better to suggest the craziness of a city known for revolutionary fervor — all those anarchists’ bookstores and black-power bakeries — getting swallowed by “visionary” tech bros?

And now, here’s the superb and daring Blindspotting, a thrilling, riotous, language-drunk elegy and celebration for this most unfixed of cities. The film, like Oakland itself, is forever evolving, always becoming some new thing just when it at last seems to have revealed its full self. Like Riley, the film’s writers and producers dare to demand that audiences give them poetic license, in this case literally. It takes a lot of movie to get at Oakland’s truth. Blindspotting is, among other things:

1. A tender and hilarious character study of two neighborhood friends — played by the film’s writers and producers, Daveed Diggs and Rafael Casal — who work for a moving company, try not to run afoul of the law, have strikingly different reactions to gentrification and process everything bewildering or beautiful or upsetting in their lives by spitting casual, exploratory rhymes toward each other. Their friendship is a vital, endless freestyle. Collin (the electric Diggs) is a black man with braids living in a halfway house as he nears the end of his parole for a felony assault; he kind of likes the $10 kale juice now stocked at his local bodega. Miles (an explosive Casal), a white boy wearing a grill and packing a pistol, disdains change in Oakland, especially once the hipsters start taking him for one of them rather than a town lifer who is treated, by his friends and life partner Ashley (Jasmine Cephas Jones), as almost honorably black. They refer to him by a word that he wisely doesn’t speak himself.

2. A piercing melodrama about race and class, identity and expectations, about what the world sees and expects when it looks at you, about how hard it is, when you’ve been raised in this culture and steeped in its pathologies, to see people as who they are rather than who you expect or fear. At times, the broke-ass speechifying gets old-school theatrical, Arthur Miller and Elia Kazan meet slam poetry, especially in a bravura confrontation between Collin and Miles about everything the other hasn’t considered about what it’s like to be a black dude with braids — or a white dude who projects as “black” — in Oakland.

3. An impassioned city symphony that toasts and laments an Oakland that’s already passing, alive with blazing street photography and attuned in its incidental encounters to contradiction and irony. We meet a white artist, played by Wayne Knight, whose work honors the people displaced by gentrification — and also the oak trees cut down to pave the Oakland that’s now being lost. And witness the priceless moment when Miles’ mother (Margo Hall), whose home is bedecked with African drums and photos of Angela Davis, vows not to join the exodus of longtime residents outpriced by tech execs: “I’ll be damned if I move out of this neighborhood now that they got good food and shit.”

4. A theatrical throwdown in which the stars and writers — both mainstays of innovative stage and spoken-word communities — liberate themselves from cinematic convention and audience expectation. To bull’s-eye Oakland reality, they break with blinkered and limited movie realism. They’ve penned elaborate dream and performance sequences that feature the leads soliloquizing in ferocious verse. The first of these is a searing nightmare, a burst of music-video horror on the subjects of police brutality, mass incarceration and a government that only wants to hear from men like Collin when they are offering “verbal acknowledgment” of that government’s instructions. The second is more complex, a fireworks display of Diggs’ virtuosity that occurs within the story’s everyday reality and arrives just when audiences will be braced for a more traditional climax — likely a bloody one. Instead, they get rhyme. “That would never happen in real life,” a viewer groused afterward, the second time I saw the film. Of course it wouldn’t — and don’t think the filmmakers are unaware of that. A much more fruitful line of inquiry is, “Why does it happen here?” and “Why is it easier for audiences to buy fantasies of killing than fantasies of truth-telling?”

Blindspotting is all these things and more. Much more. It’s wild and singular, often beautiful, a feast and feat of self-definition through verbal dexterity. It’s shaking with laughter, teeming with insights and tense as hell when the police roll up. (Cheers to director of photography Robbie Baumgartner’s lensing of mini-marts and new condos, of gutted homes and neon vegan burger joints, of lifted baller cars and sunrise jogs through a cemetery.) Focusing on its leads’ neighborhood and their day-to-day hustle, it doesn’t seize all that’s there in Oakland, but it gets more onscreen than most movies ever could. And if you find yourself resisting its occasional flights into the symbolic or theatrical, let me ask this: Would something more like every other movie be any more satisfying? Isn’t the most Oakland thing of all to do it their way and dare us to keep up? Blindspotting brilliantly surveys its creators’ home turf while also breaking new ground.

BLINDSPOTTING | Directed by Carlos Lopez Estrada | Written by Rafael Casal and Daveed Diggs | Lionsgate | Arclight Hollywood, AMC Century City, Landmark
1. **Magic Alps**
   - **Plot:** In which cold violence alternates with warm human drama, had already been well honed, and the cast is terrific, most ostentatiously Robert Shaw as a Captain Ahab-esque old salt. *Vista Theatre, 4473 Sunset Drive, Los Feliz; Sat., July 21, 11:59 p.m.; $11. (323) 660-6639, vintagecinemas.com/vista.*

2. **Your Weekly Movie To-Do List**
   - **Friday, July 20**
     - *The Velvet Underground on Film* — a survey, a diagnosis, a mea culpa, a pronouncements in its first reels, her cara-
   - **Saturday, July 21**
     - UCLA’s Ernst Lubitsch retrospective forges ahead with a portrait of Antolin Jiménez, a soldier who fought beside Pancho Villa during the Mexican Revolution. In his film, new-media artist Fernando Llanos, who’s also Jiménez’s grandson, unveils a multitude of interesting facts surrounding his mysterious ancestor, resulting in a personal and illuminating documentary statement. Llanos will be present for a Q&A discussion following the screening. *Spiegeltheatre at the Egyptian, 6712 Hollywood Blvd., Hollywood, Sun., July 22, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.*

3. **Sunday, July 22**
   - Los Angeles Filmforum presents the Los Angeles premiere of *Matrix*, a portrait of Antolin Jiménez, a soldier who fought beside Pancho Villa during the Mexican Revolution. In his film, new-media artist Fernando Llanos, who’s also Jiménez’s grandson, unveils a multitude of interesting facts surrounding his mysterious ancestor, resulting in a personal and illuminating documentary statement. Llanos will be present for a Q&A discussion following the screening. *Spiegeltheatre at the Egyptian, 6712 Hollywood Blvd., Hollywood, Sun., July 22, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.*

4. **Tuesday, July 24**
   - LACMA’s weekly Bluth-a-thon concludes with a screening of *All Dogs Go to Heaven*. Director Don Bluth, a devout Mormon whose visions of suffering, death and the afterlife always ran a shade darker than Disney, delivers a potent depiction of heaven and hell in this tale of a dog who seeks vengeance after surviving an out-of-body experience. *Burt Reynolds and Dom DeLuise provide the two main voices, which isn’t as distracting as that sounds. Kids get in for $2. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tues., July 24, 1 p.m.; $4. (323) 857-6000, lacma.org. —Nathaniel Bell*

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**Opening This Week**

**ARABY (ARÁBIA)** The working-class hero of Araby isn’t a winner. He’s so normal we don’t even know he’s the lead until the 20-minute mark. His name is Cristiano (Aristides de Sousa), and the first time we see him he’s just a guy in a car, being driven to his factory job in southern Brazil. The next he’s a comatose body, knocked out by some off-screen on-site mishap. The good news is that Cristiano does get his own movie, eventually. To stress his cosmic insignificance, directors João Dumans and Affonso Uchoa make us think we’re watching another film: one of those austere, minimalist sagas that clog the classy end of the festival circuit, this one about a brooding, low-income teen, André (Murilo Caliari). Just as we’re settling in for an ocean of master-shot long takes, André happens upon Cristiano’s secret, scribbled memoirs. The film’s title belatedly ap-

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**Generation Wealth**

With singular clarity and power, photographer and documentarian Lauren Greenfield (The Queen of Versailles) has long chronicled the excesses of the age, specializing above all else in portraiture of consumer culture run amok. Here are the brokering to try looking rich, the old story to look young, the rich trying to look immortal. Her work, crisp and often witty, honors the selves her subjects yearn to present while also stirring a moral revulsion, a certainty among viewers that Greenfield’s extreme cases reveal not just troubled or misguided individuals but a rot in all of us. Still, despite its title and a pre-

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**All Dogs Go to Heaven**

In which cold violence alternates with warm human drama, had already been well honed, and the cast is terrific, most ostentatiously Robert Shaw as a Captain Ahab-esque old salt. *Vista Theatre, 4473 Sunset Drive, Los Feliz; Sat., July 21, 11:59 p.m.; $11. (323) 660-6639, vintagecinemas.com/vista.*
illustrations. The film paints Beaton as a foppish Renaissance man (who dabbled in drag), and ably proves Capote’s point via pithy yet self-reflective excerpts from Beaton’s diaries, tracing his quest to set himself apart from his conservative father. Beaton’s more-is-more approach makes for a feast for the eyes. As is all too common in the fashion world, Beaton turns out to have been well, kind of rude and snobbish. Love, Cecil isn’t entirely effective when folding these negative qualities into ostensibly endearing quirks. While it’s not news that you can be a jerk and still produce great art, the approach here to an incident in which Beaton was briefly fired from Vogue for incorporating anti-Semitic slurs in an illustration is unpersuasive. The film treats this misdeed too much like a rare occurrence, quickly walking back the controversy. After a while, you might get tired of hearing about just how much Beaton loved beauty and want the exploration to go farther. The score, a bit cheesy and repetitive, doesn’t help matters. Still, even though it paints too rosy a picture, Love, Cecil conveys the history with sparkling imagery. (Abby Binder)

**GO! MCQUEEN**

Directors Ian Bonhôte and Peter Ettedgui make a compelling case that fashion design icon Alexander McQueen was more than the enfant terrible persona that the media slapped onto him and that he at first revealed in, then began to despine. (And we can give him this much: He wasn’t a predator.) Bonhôte and Ettedgui depict McQueen’s life via his most important runway shows and five self-recorded videotapes that trace his evolution as egotist and artist and serve as a framework through which to understand how fame impacted his mental health and addiction woes. The difference between McQueen and the standard tortured-genius documentary lies in the kind of artist McQueen was: Beyond the (sometimes incendiary, sometimes infantile) provocations in his designs was a clear humanity, his garments the unfurled expressions of his emotions and ideas. Bonhôte and Ettedgui’s archival footage observe his process: He could precisely sculpt with shears or tear fabric and create literally hundreds of garments from that format, finding ingenious ways to incorporate cinematic devices such as reaction shots. But for all its inventive and impressive technique, the film lacks the nuance we need to understand how the internet is a threat and that terrible men are actively out there abducting and terrorizing girls and women for lulz. A handful of scenes suggest that this film could be more than one-note horror, but it’s more miserable than pleasurable to watch close-ups of panicking people capturing their suffering on their own cameras. This is the sort of horror film that inadvertently glorifies hacker chaos trolls and criminals as hyper-intelligent masterminds. Horror movies will always walk a fine line between provocative fun and de facto endorsement of violence. Susco’s film never gives me reason to be confident that I’m in the hands of a creator who has a sound grasp of the implications of his creation. (April Wolfe)

**PATH OF BLOOD**

The iconic shot in John Milius’ Red Dawn (1984) comes early: A close-up of a bumper sticker approximating the NRA’s “You can have my gun when you pry it from my cold, dead hands” slogan pans to a Russian soldier stepping on a dead civilian’s wrist and doing exactly that. There’s no such irony in Luke Sparkie’s Occupation, an earnest alien-invasion action film that plays like Red Dawn with the serial numbers (and geopolitical paranoia) filed off. That’s not entirely a bad thing if you’re up for watching a handful of ragtag rebels fend off an overwhelming force, and the combination of the Australian setting and the outer-space antagonists means that American audiences, at least, can enjoy the fireworks without being distracted by linguistic hoo-ha. Yet it also makes the film feel weightless, a Saturday morning cartoon about the importance of sticking together despite our differences in the face of a common threat. The cast, led by Dan Ewing, Teneima Morrison and Stephany Jacobsen, delivers sturdy character work, and the action is clear and well executed, but none of it ventures beyond well-trod ground. Occupation is an action-movie throwback, a comfortable old combat boot. It’s rousing in the old, familiar ways, but shouldn’t all that sound and fury signify something? (Rob Staeger)

**ANT-MAN AND THE WASP**

A playful antidote to the emotionally devastating finale of Avengers: Infinity War, Marvel Studios’ next-up superhero saga 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, and on par with Thor: Ragnarok and Captain America: The Winter Soldier, the Paul Rudd/Evangeline Lilly starrer is a highly entertaining popcorn flick that serves as a diversion from the summer heat — and from our increasingly unsettling authoritarian reality. Director Peyton Reed’s follow-up to his 2015’s Ant-Man is a much more assured film that effectively mines the comedy experience and uses the ant 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 speedy spreads its wings. Worse, it’s also a movie that inadvertently glorifies chaos trolls and criminals as hyper-intelligent masterminds. Horror movies will always walk a fine line between provocative fun and de facto endorsement of violence. Susco’s film never gives me reason to be confident that I’m in the hands of a creator who has a sound grasp of the implications of his creation. (April Wolfe)

**THE SURROGATE**

At The Landmark Regent
July 23rd and 24th, 12:30 PM and 2:30 PM
1045 Brompton Ave, Los Angeles, CA 90024

**OLD FLAMES**

At The Landmark Regent
July 25th and 26th, 12:30 PM and 2:30 PM
1045 Brompton Ave, Los Angeles, CA 90024

The iconography may be garish and the acting subpar, but the celebratory and imaginative atmosphere of this irreverent, genre-bending film, set in a world of uncensored sex and violence, seems to exist for the purpose of making the audience laugh and bevalues. The film is a hackneyed and predictable take on the trope of the gonzo journalist, but it is enjoyable for its willingness to push boundaries and its unapologetic embrace of over-the-top action and humor.

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The iconic shot in John Milius’ Red Dawn (1984) comes early: A close-up of a bumper sticker approximating the NRA’s “You can have my gun when you pry it from my cold, dead hands” slogan pans to a Russian soldier stepping on a dead civilian’s wrist and doing exactly that. There’s no such irony in Luke Sparkie’s Occupation, an earnest alien-invasion action film that plays like Red Dawn with the serial numbers (and geopolitical paranoia) filed off. That’s not entirely a bad thing if you’re up for watching a handful of ragtag rebels fend off an overwhelming force, and the combination of the Australian setting and the outer-space antagonists means that American audiences, at least, can enjoy the fireworks without being distracted by linguistic hoo-ha. Yet it also makes the film feel weightless, a Saturday morning cartoon about the importance of sticking together despite our differences in the face of a common threat. The cast, led by Dan Ewing, Teneima Morrison and Stephany Jacobsen, delivers sturdy character work, and the action is clear and well executed, but none of it ventures beyond well-trod ground. Occupation is an action-movie throwback, a comfortable old combat boot. It’s rousing in the old, familiar ways, but shouldn’t all that sound and fury signify something? (Rob Staeger)

**ANT-MAN AND THE WASP**

A playful antidote to the emotionally devastating finale of Avengers: Infinity War, Marvel Studios’ next-up superhero saga 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, and on par with Thor: Ragnarok and Captain America: The Winter Soldier, the Paul Rudd/Evangeline Lilly starrer is a highly entertaining popcorn flick that serves as a diversion from the summer heat — and from our increasingly unsettling authoritarian reality. Director Peyton Reed’s follow-up to his 2015’s Ant-Man is a much more assured film that effectively mines the comedy experience and uses the ant 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 speedy spreads its wings. Worse, it’s also a movie that inadvertently glorifies chaos trolls and criminals as hyper-intelligent masterminds. Horror movies will always walk a fine line between provocative fun and de facto endorsement of violence. Susco’s film never gives me reason to be confident that I’m in the hands of a creator who has a sound grasp of the implications of his creation. (April Wolfe)
By Katherine Turman

One of the most newsworthy events in Dee Snider's life — and he's had a few, including eloquently addressing the U.S. Senate during the Parents Music Resource Center (PMRC) hearings and ruling MTV with the rousing video for the quintessential empowerment anthem “I Wanna Rock” — happened on the 405. Yes, the freeway.

“I'd just finished Twisted's biggest farewell show, 90,000 people in Germany, and I walked into our hotel room, feeling like a rock god, only to get inundated with Google alerts that 'Dee Snider's granddaughter had been born on the 405' while my son Jesse was at the wheel,” says the inimitable Twisted Sister frontman in his energetic New York patois.

“My daughter-in-law Patty literally pulled our granddaughter from her cooch while my son was driving. Without breaking stride. She told him, 'Keep driving.' She said, 'my son was driving. Without breaking stride,'” Snider explains. “I'm going home to my wife and kids. Be a rock god, awesome, then go home and ride bicycles and go out for breakfast in the morning.”

Not to mention finding time, as one publication put it, for “singlehandedly humiliating Congress” up against Tipper Gore’s PMRC. Snider is a force of nature both onstage and on the stand.

In the early ‘80s, when Twisted were struggling in the Long Island club scene, prior to the 1984 success of “We're Not Gonna Take It,” the quintet never toyed with moving to LA to “make it.” “Not a thought. We looked at the LA scene and thought it was a bunch of dudes trying to have the New York edge. ... And the word 'dude': I never heard the word before. We don’t say that in New York. It’s not a thing.”

Now on the West Coast, the word has come out of his mouth — but with an abrasive, almost sarcastic NYC twist. Snider and Suzette, his wife of 42 years, love spending time on L.A.'s Westside. (They have homes in Las Vegas and Belize, and stay at their daughter's place in Marina del Rey during their frequent stints in Los Angeles.)

Of course, Missing Persons sang it best: “Nobody walks in L.A.,” and indeed, Snider is often on his motorcycle here. He likens walking in New York to “a game of Frogger. We get it, [cars] are going to hit you.”

That competitive spirit serves him well onstage, a place he thought he’d retired from after ending Twisted Sister in 2016. But thanks to a challenge issued on Hatebreed singer Jamey Jasta's podcast, Snider is back with an unexpected and excellent solo album, accurately titled For the Love of Metal.

“When Twisted called it quits, I was done. I had no intention of recording. I had other plans creatively.” But when Jastta threw down the gauntlet, Snider picked it up. “At this point in my life, I don’t have to do things. I do things that I wanna do, and you’ve piqued my interest.”

Doing a record that was current metal, à la Rob Halford's Resurrection album, was exciting to Snider. “I'm a ride-or-die headbanger. Back then it wasn’t even called heavy metal. I had the first Blue Cheer album; the Mountain record, Cream record. ... I always — I liked ‘Helter Skelter’ better than ‘Love Me Do.’”

You may hear a song or two from For the Love of Metal at the Whisky on July 21, but Snider’s main goal of the night is to be the “preening dad” in support of his eldest son Jesse Blaze Snider. “Jesse’s got this graphic novel, King of Kings, and it’s a party celebrating that, driving home the IndieGoGo campaign.” In the blasphemous comic, 16 religions compete to unseat Jesus Christ in a battle of the bands.

“We need irreverence,” Snider states firmly. “In the ‘80s when I was fighting censorship, I was fighting the conservatives. Now the censorship is coming from the liberals. Political correctness is a very big censorship thing. Now, Blazing Saddles could not be made — it’s got racist jokes all over the place. One of the funniest movies in history could not find a home.”

Expect Snider and son to mix it up at the King of Kings concert event, but the focus is not on dad. “I’ll do a few songs. The minute you add me to the mix, it becomes a Dee Snider show, but this is definitely not.”

It won’t be Snider’s first time jumping onstage locally. While he’s participated in Ultimate Jam Nights, he’s quick to qualify: “I've never been a ‘jammer.’ The word itself is offensive to me. I’m old, and jamming meant somebody started playing a riff and people pick up on it, and the vocalist improv’d. To me, that was ‘Are you fucking kidding me?’ But [in L.A.] it’s playing songs, so it’s cooler.”

So will the East Coast fixture — whose Long Island home life was chronicled in the 2010 A&E series Growing Up Twisted — come to the City of Angels permanently? Well, so far Snider keeps his “zombie apocalypse vehicle,” a behemoth Hummer H2, in L.A. in case he needs to “ram” his way out of the state, and, he says with a laugh, “I always have my eye on which boat I’m going to steal to ride out the tsunami.”

So that’s a yes? More like a “highly likely.” “Put it this way;” he responds. “Fuck the snow.”

See Jesse Blaze Snider’s King of Kings show, with special guests including Dee Snider, at the Whisky on July 21.
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Dear Readers:

Amoeba's Robin DeSanto

The Adicts @ FOX THEATER POMONA
Not too much of cultural value has emerged from the English town of Ipswich in the beautiful rural county of Suffolk, making old-school punks The Adicts something of an anomaly. Known for their Clockwork Orange image, Keith "Monkey" Warren's merry droogs since 1975 have put out 10 studio albums (plus albums of EPs, live albums and compilations), the most recent being 2017's And It Was So! on the usually metal label Nuclear Blast. The clownish costumes sit eerily alongside the fact that The Adicts' lyrics often deal with very real working-class issues, leading British journalist Garry Bushell to tag The Adicts (and bands like them) "punk pathétique." The band's popularity has barely waned, though, with young audiences flocking to see them to this day. —Brett Callwood

Charlotte Gainsbourg @ THE FONDA THEATRE
"I shut my eyes, and all the world drops dead," singer-actor Charlotte Gainsbourg coos in a breathy voice on "Sylvia Says," from her recent album Rest. The song is not only a tribute to poet Sylvia Plath but also adapts imagery from Plath's "Mad Girl's Love Song." Gainsbourg's whimsy singing in English and French and the glossy production and fuzzy electro-pop musical settings sometimes belie the album's heavier themes, which center on the deaths of her father, French singer Serge Gainsbourg, and her half-sister Kate Barry. Rest features such guests as Connan Mockasin, who co-wrote the airy song "Dans vos airs," and Paul McCartney, who gave Gainsbourg the tune "Songbird in a Cage" and played on the track as well. The daughter of actor Jane Birkin, Charlotte Gainsbourg continues to make her own name for herself despite her impressive celebrity lineage. —Falling James

Salute to Hip-Hop Vol. 1 @ REDONDO BEACH PERFORMING ARTS CENTER
This early-evening festival harkens back to a more innocent time in rap with a lineup of New York City legends who emerged in the heady era of the mid-1980s. Back then EPMD, Doug E. Fresh and Big Daddy Kane were wordplay artisans who made rap history with a high-stepping combination of rhymes and sunny, funky beats — a far cry from the more aggressive and violent real-world slices of life that would take over rap later in the decade on both coasts. "Big Daddy Kane is on the mic, and I'm a-tell about a minimum length, of rhymes of strength and power, so listen to the man of the hour," Brooklyn soothsayer Big Daddy Kane wisely advises with a cool assurance on the aptly titled "Smooth Opera-
tor." Doug E. Fresh will keep "The Show" lively, while Erick Sermon and Parrish J. Smith tag-team as EPM. —Falling James

Mamadou Kelly @ ZEBULON
A large, war-torn nation that encompasses varying cultures across the western Sahara Desert, Mali has in the past two decades become the crossroads for a dizzying array of compelling musicians, from the blind couple Amadou & Mariam to the rebel guitar army Tinariwen. The one thing that ties these disparate performers together is the haunting, hypnotic and often psychedelic style of guitar playing that's unique to the region. Mamadou Kelly, who used to back Malian guitar hero Ali Farka Touré, is another dazzling guitarist who weaves skeins of intricately mesmerizing riffs that twist together traditional West African styles with elements of blues, funk and Afroop. On Kelly's latest album, Politiki, the guitarist uncoils elaborate melodies on "Banyereye" and "Mahinime" and casts a spell with his vocals and layered chanting on such French-language idylls as "La vie ce n'est que deux jours" and "Pour les eleveurs." —Falling James

Freestyle SummerFest @ THE GREEK THEATRE
These Freestyle Fests seem to do a wonderful job of placing the super-cool alongside the mega-ludicrous. How else are we seeing Salt-N-Pepa billed next to The Village People? Not that this is a bad thing; the ability to put that tastemaker ego to one side for a night and just dance like a crazed loon is an admirable trait. Salt-N-Pepa changed the game back in the day — real artists with killer tunes like “Push It” that still sound awesome today. The same cannot be said for “YMCA.” Elsewhere on the bill, we have Lisa Lisa, Trainers, Brenda K. Starr, Sa-Fire, Nocera, Pretty Poison and Noel. It’s all about the fun and, in this day and age, we all need some mindless entertainment. —Brett Callwood

My Bloody Valentine @ SHRINE EXPO HALL
My Bloody Valentine don’t behave like most other rock bands. But, then again, the Irish group, led by singer-guitarist Kevin Shields, don’t sound like most other groups. They’re finally touring North America for the first time in almost five years. Although My Bloody Valentine have been around since the early 1980s, they’ve released only three full-length albums in that time. Their most recent release was MBV in 2013, a typically sprawling collection of Shields’ intimate, muted vocals buried in rich layers of noise and distortion. Shields’ musical obsessions center on finding the beauty and melodies within shape-shifting clouds of pure fuzz and volume, which are then crowned with his contrarily laid-back crooning. Many musicians try to emulate that sonic duality, but My Bloody Valentine do it in a way that’s distinctively engaging. —Falling James

Fatty Cakes and the Puff Pastries, Squid Ink @ THE SMELL
Fresno’s finest fly into town in this titanic tossof of tunesmiths you know...
**COMING SOON:**

- **7/20**
  - Kanye Loves Kanye: #Ye
  - Mac Ayres
  - Musical Moguls Presents Marvelous Moments w/ Skyzoo

- **7/27**
  - Union Presents: Joker, D Double E, Kastle
  - 6Bloc & A Hundred Drums

- **8/3**
  - The Astral Plane Experience
  - Los Mirlos
  - Lil House Phone & Friends Voicemails 2 Release Show

- **8/10**
  - All Vinyl Always Presents: Luke Hess and Kenneth Graham

- **8/17**
  - Get Lucky (A Bloghouse & Electrohouse Party)

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**COMING SOON:**

- **8/17**
  - Fur Coat, Thugfucker, MD, Matt Ossentjuk
  - Dmnk Presents: Summer
  - Night Get Down
  - Demrick
  - Xcellerated & Innovation Present Innovation in Los Angeles "As We Enter Tour"
  - We Love Kandy
  - Mondo Hollywood
  - Zombie Nation
  - Family Function
  - Revocation, Exhumed, Rivers of Nihil, Yautja
  - The New Division
  - Hocico
  - The Los Angeles Pancakes & Booze Art Show

- **8/18**
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INTERNATIONAL POP OVERTHROW

FAIS DO DO:
- July 27
- July 28 (afternoon)
- July 29 (afternoon and evening)
- August 4 (afternoon and evening)

SKINNY'S LOUNGE:
- July 30
- August 5 (afternoon)

SILVERLAKE LOUNGE:
- August 1 & 2

MOLLY MALONE'S:
- July 28 & 31, August 3

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you’ll never forget once their music has clapped itself to your pounding heart. Fatty Cakes and the Puff Pastries — riding high on their hit “Grrrl Gang” — sing about things that are important to women today, like self-defense and getting cat-called, but mainly they concern themselves with ways to avoid life’s traps and continue to grow as individual adult human beings despite all those pushy bores they’d rather drop into a lake of boiling hyena vomit. As for Squid Ink — the quartet that alchemizes the powers of punk, riot grrrl and grunge music — they vow that there’s a music that serves as the soundtrack to smashing patriarchy/white supremacy/sexism (circle one or more) wherever and whenever it may be found.

—David Cotner

Chris Hillman & Roger McGuinn
@ THEATRE AT ACE HOTEL
Sure, there’s no David Crosby, but still, what we have here is an opportunity to hear two key members of The Byrds perform a string of classic tunes by that iconic L.A. ’60s band. For longtime fans, that means an opportunity to wallow in nostalgia for a night. For the curious younger attendees, it’s a chance to get a taste of that Laurel Canyon sound they’ve heard so much about, in the live environment. Yes, it’s fair to point out that the best Byrds songs were written by other people, including “Mr. Tambourine Man” and “The Times They Are A-Changin’” (Bob Dylan) and “Turn Turn Turn” (Pete Seeger), but it was all about the harmonies and that gorgeous folk-rock sound with these guys. Let’s see if they’ve still got it. Along with Marty Stuart & His Fabulous Superlatives, they’ll celebrate the 50th anniversary of The Byrds’ Sweetheart of the Rodeo. Also Wednesday, July 25. —Brett Callwood

Potty Mouth
@ BRIDGETOWN DIY
You might expect from their name that Potty Mouth are just another punk band. The local trio’s original songs surge forward with a punk-rock intensity, but they are also blended at times with grungy power that mixes hazy, fuzzy intensity with poppy hooks and occasional moments of soulful contemplation. “You want a smash hit/Do you know what’s in fashion?” singer-guitarist Abby Weems wails sarcastically on “Smash Hit,” whose euphoric chorus invokes modern dazzle in propelling a catchy anthem that comments on commercial popularity while quietly underscoring the group’s own potential. Potty Mouth’s songs range from coolly serene headbangers such as “Cherry Picking” and the fuzz-shrouded “Creeper Weed” to more introspective tracks like “The Bomb,” which shifts from a relatively restrained opening into a thunderous momentum as Weems declares, “I dropped a bomb, and the bomb was me.” —Falling James

Cut Chemist
@ HAMMER MUSEUM
Cut Chemist is looking at a long legacy behind the decks — over 30 years, in fact. The living legend occupies a critically acclaimed spot in the DJ and producer world that transcends trends and genre up- and downswings, since his inimitable style occupies its own space. For all his extensive time in music, Cut has only recently released his second solo studio album, Die Cut. The album is a departure from his signature cut-and-paste methods, instead focusing on collaborations, yet it is the most personal of his releases. Cut brings his far-reaching selections to close out the Hammer Museum’s Summer Night series, and that beautiful location can’t help but generate good feeling among attendees. The museum extends its exhibit hours to 9 p.m. and the free entry includes access to the multimedia exhibit of Los Angeles–based artists, “Made in L.A. 2018.” —Lily Moayeri

The Fixx
@ THE ROSE
British band The Fixx are one of those new-wave groups of the late 1970s and early ’80s that actually made mainstream success than many of us give them credit for. They were, in fact, more successful on this side of the Atlantic than back in their native England, with the 1983 album Reach the Beach climbing to No. 8 on the Billboard chart but only peaking at 91 in the U.K. They didn’t ever manage to get higher than No. 54 in Britain, while “One Thing Leads to Another” was a No. 4 single in the States. That’s OK — there’s enough love in this country to last them a lifetime, as well as propel them on a multitude of nostalgia tours. This one is tagged the Beach Tour, so we can guess where this is going. —Brett Callwood
CLUBS

ROCK & POP

ALEX’S BAR: 2913 E. Anaheim St., Long Beach. The Kittch Twins, Laced in Blue. ESP, Bearwulf, Fri., July 20, 8 p.m., $5.

AMOeba MUSIC: 6400 Sunset Blvd. DJ Jay Castro, Fri., July 20, 8 p.m., free. Dead Sara, Tues., July 24, 7 p.m., free. Joe LoDuca, Thu., July 26, 6 p.m., free.


THE CANYON AGOURA HILLS: 29912 Roadside Dr., Agoura Hills. X, Fri., July 20, 9 p.m., $24-58.


THE SCHOLPEX: 1151 Glendale Blvd. Boy Pablo, Jasper Bones, Hana Vu, Fr., July 20, 8:30 p.m., $18. DJ Paul V., DJ Alex Transistor, Sun., July 22, 10 p.m., $8.


FIVE STAR BAR: 267 S. Main St. The Limit Club, Rotten Maniacs, Sindicats, Sat., July 21, 6 p.m., $5 & $10.


JAZZ & BLUES


CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Jack Jones, July 20-21, 8:30 p.m.

CICADA CLUB: 617 S. Olive St. Phil Crosby Jr., Sat., July 21, 8:30 p.m., $30.


THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The Jacks, Spendtime Palace, Wolves, Eldren, Fri., July 20, 8 p.m. 3CARLXRD, Thu., July 26, 8 p.m.


THE TERAGRAM BALLROOM: 1234 W. Seventh St. Juliette & the Licks, Same Princess, Fri., July 20, 9 p.m., $25. DJ Dusty, Sat., July 21, 8 p.m., $16.


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LATIN & WORLD

THE CONGA ROOM: 800 W. Olympic Blvd. Discoteca DTla, Fridays, 9 p.m. Conga Room Saturdays, 9 p.m. Jorge Celedon, Thu., July 26, 9 p.m.

LAZARO’S BALLROOM & COCKTAIL LOUNGE: 1951 S. Vermont Ave. Bicep, Sat., July 21, 10 p.m.

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. El Matthews, Sat., July 21, 8 p.m.


DANCE CLUBS


EXCHANGE LA: 618 S. Spring St. Hot Chip (DJ set), Juan Maclean (DJ set), Graff, Fri., July 20, 10 p.m. Kaskade Sun Soaked After-Party, Sat., July 21.

L.A. GLOBOS: 3040 Sunset Blvd. Jacob Greenberg, Elwan, MKO, Fri., July 20, 10 p.m., $15 & up.

THE SATELLITE: 1717 Silver Lake Blvd. Candi Pop Dance Party, third Friday of every month, 9 p.m., $5 & $10. Dance Yourself Clean, Saturdays, 9 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Trent Cantrell, Shonto, Fri., July 20, 10 p.m., $10 & $20. Chus & Ceballos, Malo, Sat., July 21, 10 p.m.

EVENING CONCERTS

THE SABAN

FRIDAY, JULY 20

THE ADICTS: With Leftover Crack, Slipping Into Darkness, 8 p.m., $24.50. Fox Theatre Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

JEFF BECK, PAUL RODGERS, ANN WILSON: 7 p.m. FivePoint Amphitheatre, 14800 Chino, Irvine. Logic, 7 p.m., $39.50-$99.50. The Forum.

RAYFORD GRIFFIN: 6 p.m., free. LACMA.

SUMMER SOUL FEST SALUTE TO HIP-HOP: With Deezo E, Big Daddy Kane, 5 p.m., $40. Redondo Beach Performing Arts Center, 1395 Manhattan Beach Blvd. See Music Pick.

U.S. GIRLS: With Prettiest Eyes, 9 p.m. El Rey Theatre.

THE WHISPERS, JEFFREY OSBORNE, PEABO BRYSON: 7:30 p.m. Microsoft Theater, 777 Chick Hearn Court.

SATURDAY, JULY 21

BOY PABLO: 8 p.m., $20. The Regent Theater.


BLACKSUNDER: 8 p.m. El Rey Theatre.

IMAGINE DRAGONS: 7 p.m. The Forum.

THE KUPINSKI GUITAR DUO: With She Wants Revenge, 7 p.m., free. Pershing Square.

QUEEN AHIAM: 8 p.m. Dolby Theatre.

THE KASIDAS: With Kaskade, 3 p.m. Alamitos Beach.

SUNDAY, JULY 22

IMAGINE DRAGONS: With Grace VanderWaal, 7 p.m., $29.50-$184.50. The Forum.


MY BLOODY VALENTINE: With Protomartyr, 8 p.m., $49.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd. See Music Pick.

TUESDAY, JULY 24


ROGER MCGUINN & CHRIS HILLMAN: With Marty Stuart & His Fabulous Superlatives, 8 p.m. The Theatre at Ace Hotel. See Music Pick.

WEDNESDAY, JULY 25

AJ MITCHELL: 8 p.m. El Rey Theatre.

JESSE MCCARTNEY: 7 p.m., $25. The Belasco Theatre.

ROGER HODGSON, AL STEWART: 7:30 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

ROGER MCGUINN & CHRIS HILLMAN: With Marty Stuart & His Fabulous Superlatives, 8 p.m. The Theatre at Ace Hotel. See Music Pick.

STREETLIGHT MANIFESTO: With Mephiskapheles, Kitty Kat Fan Club, 8 p.m., $29.50 & $39.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd.

THURSDAY, JULY 26


FACE TO FACE: 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

MOVIE NIGHT: 8 p.m., free. Skirball Cultural Center.


PLAYBOY CARTI: 9 p.m., $39.50. Shrine Auditorium.

SAXER WU: 7 p.m., $28. The Regent Theater.

CLASSICAL & NEW MUSIC

ANNELE K. GREGORY & BENJAMIN LASH: Versatile violinist Gregory and cellist Lash work up selections by Gilére, Prokofiev, J.S. Bach, Shostakovich and Johan Halvorsen, in the library rotunda, Thu., July 26, noon, free. UCLA, Powell Library Building, 405 Hilgard Ave., Westwood.

BIG SING CALIFORNIA: L.A. Master Chorale takes part in a gigantic choral performance of Morten Lauridsen’s Dirait-on, host Eric Owens and other works, Sat., July 21, 2-4 p.m., free. Walt Disney Concert Hall, 111 S. Grand Ave.

HOLLYWOOD BOWL ORCHESTRA: David Newman conducts John Williams’ score during a screening of Jaws, Fri., July 20, 8 p.m.; Sat., July 21, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave.


THE KUPINSKI GUITAR DUO: Ewa Jablczynska and Dariusz Kupinski pluck and strum selections by Rossini, Chopin, Rachmaninoff and George Gershwin, Sun., July 22, 6 p.m., free. LACMA, Bing Theatre, 5500 Wilshire Blvd.


PAUL FLOYD & JUNKO UENO GARRETT: The pianists cover the waterfront of melodies by Mozart, Lutoslawski, Rachmaninoff and Milhaud, Sat., July 21, 4 p.m., free. First United Methodist Church of Pasadena, 500 E. Colorado Blvd.

For more listings, please go to laweekly.com.
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