THE KING OF CULTURE

BILLY SHIRE, THE MAN BEHIND SOAP PLANT, WACKO AND LA LUZ DE JESUS, HAS SPENT HALF A CENTURY DEFINING LOS ANGELES’ ARTISTIC VISION

BY LINA LECARO
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**DANCE**

*Isadora Makes Her Debut*

Isadora makes her debut. According to The Royal Ballet, the choreographer, Isadora Duncan, is a rising star in Russia and gaining her own international reputation. The drive to Orange County for Isadora’s world premiere may be daunting, but the alternative is heading to Moscow in September, the only other scheduled performances. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa; Fri., Aug. 10, 7:30 p.m.; Sat., Aug. 11, 2 & 7:30 p.m.; Sun., Aug. 12, 1 p.m.; $29-$169. scfta.org. —Ann Haskins

**FOOD/DRINK**

*Nighttime Cravings*

What’s that tickling your nostrils? Aside from the faint smell of horses, it’s the alluring scent of a smorgasbord of delicious foods at the Night Market. If there’s a dish you’ve been craving, chances are you’ll find it here. Asian and Asian-inspired foods make up the menu at Los Angeles Contemporary Exhibitions, 6522 Hollywood Blvd., Hollywood; Sat., Aug. 11, 9 p.m.; $12-$29. cinespia.org.

*Sleepover With Spirits*

Even ghosts get lonely, but the restless spirits at Hollywood Forever usually get a lot of company each summer when the cemetery hosts film screenings and concerts on its spacious grounds. Cinespia’s annual Slumber Party offers the chance to stay up all night in the graveyard and commune with both living and dead. This year’s edition is an aptly bewitching triple feature, starting with 1996’s The Craft, featuring Robin Tunney, Fairuza Balk, Neve Campbell and Rachel True as a coven of teen witches testing their powers. That’s followed by Practical Magic with Sandra Bullock and Nicole Kidman. The night concludes with the arch merriment of The Witches of Eastwick, in which Susan Sarandon, Michelle Pfeiffer and Cher torment a devilish Jack Nicholson. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Aug. 11, 9 p.m.; $12-$29. (323) 469-1181, cinespia.org. —Shana Nys Dambrot

**ART**

*Education Through Entertainment*

Like all the best satire, “Black TED: Independent Research Perspectives in the Field” is eerily similar to the premise it stalks. The self-described “collaborative think tank’s” founders, Dove Ayinde and Sarah Gall Armstrong, have organized a series of performative “art talks” surrounding issues of black life and culture, aimed at not only entertaining but truly educating through pitch-perfect humor. The pair will be joined by three other speakers at LACE, whose current exhibition, “Cavernous,” features an epic installation by Young Joon Kwak at Mutant Salon, an intersection of performative “art talks” surrounding issues of black life and culture. This year’s edition is an aptly bewitching triple feature, starting with 1996’s The Craft, featuring Robin Tunney, Fairuza Balk, Neve Campbell and Rachel True as a coven of teen witches testing their powers. That’s followed by Practical Magic with Sandra Bullock and Nicole Kidman. The night concludes with the arch merriment of The Witches of Eastwick, in which Susan Sarandon, Michelle Pfeiffer and Cher torment a devilish Jack Nicholson. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Aug. 11, 9 p.m.; $12-$29. (323) 469-1181, cinespia.org. —Shana Nys Dambrot

**SHOPPING**

*Inspired by Africa*

The vibrant mix of color and geometric pattern that typifies African clothing has been reinterpreted by many skilled stylists and designers of late, and the work of Ray Darten is a potent example. At the Ray Darten Pop-up & Fashion Show, fashionistas can not only purchase these gorgeous creations for women, men and children but also to soak in the culture and history that inspires each style. Daily fashion shows are put together by experts with an eye for contemporary chic and appreciation for old-world tribal flair. All African-made outfits will be available in a wide range of sizes, from S to 4X. Ray Darten is a colorful and distinct local flair. See Friday.

*If It Rolls on Two Wheels…*

This year’s Los Angeles Handmade Bike Show not only marks the five-year an-
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niversary of the continued good cycling works of local makers Montenegro Manufacturing — it’s also a showcase of independent makers and builders of bicycles that gathers more than just one community under its celebratory purview. Enjoy great music and food, imbibe fine booze, thrill to the Alley Cat races and experience the latest in two-wheeled Eastside ingenuity from Dark Moon Fabrication, Jerome Cycles, Frequent Flyer and Larkin Cycles, along with coffee from Trystero, bike shorts from Biker Girl Bloomers, handlebar and saddle bags by Road Runner Bags and more. Montenegro Manufacturing, 1821 Daly St., Lincoln Heights; Sun., Aug. 12, 2-8 p.m.; free. (323) 577-3460, facebook.com/events/1848468471981981. –David Cotner

**COMEDY**

**This Is a Laughing Matter**

It looks like Funny or Die’s Oddball Comedy & Curiosity Festival and Tenacious D’s Festival Supreme are absent this year, and Riot L.A. has yet to be announced. But the fifth annual Burbank Comedy Festival might fill the big comedy-festival void in L.A. (With so many major studios in its backyard, it seems like a no-brainer.)

Among the 200 headliners and emerging comics appearing will be Jeff Garlin, Whitney Cummings, Mary Lynn Rajskub, Joey Diaz, Jackie Kashian, Laurie Kilmartin and Carlos Alazraqui. Other events taking place at Flappers and surrounding venues (L.A. Connection Comedy Theatre, Barney’s Beanery, Hilton Hotel) include resident club shows with names like Lame of Thrones, Jokes for Jews and Ancestry Dot.Comedy, and podcast tapings, including VQ Buzz Weekly, which will feature the voice-over cast from The Animaniacs and SpongeBob SquarePants’ Tom Kenny. Also, club owners, agents and managers will lead panels and workshops on topics ranging from “Social Media for Comedians” and “How to Be a Better Emcee” to “Creating Your Comedy Podcast.” Flappers, 105 E. Magnolia Blvd., Burbank; Sun., Aug. 12-Sat., Aug. 18, 9 a.m.-11 p.m.; festival pass $250 and up; individual event tickets vary. (818) 845-9721, burbankcomedyfestival.com. –Siran Babayan

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**FILM**

**Whistleblower Cops**

Most people think there’s a justice system in America. There’s actually a legal system — one of which the whistleblower cops in New York City who go up against their fellow police are painfully aware. Stephen Maing’s Crime + Punishment, winner of the U.S. Documentary Special Jury Award for Social Impact Filmmaking at this year’s Sundance, shows you the lives of police officers of color who collar young kids, pressured by higher-ups who have inculcated a system of arrest quotas. You’ll see what these cops — risking their health, sometimes cratering their own careers — actually go through in their endless search for justice in the system. Ray Stark Family Theatre, George Lucas Bldg., SCA 108, USC, 900 W. 34th St., University Park; Mon., Aug. 13, 7 p.m.; free, RSVP required. (213) 740-2804, cinema.usc.edu/events/event.cfm?id=31790. –David Cotner

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**PHOTOGRAPHY**

**He’s Seen — and Shot — It All**

The L.A. Public Library’s Photo Friends group works in support of LAPL’s collection of photographs, staging exhibitions and offering a series of intimate lunchtime conversations with contemporary photographers and photojournalists at its main downtown branch. Today’s installment...
features George Rodriguez, an L.A. native whose 45-year career spans everything from civil rights struggles and labor rights protests, to portraits of a great many of Hollywood and rock & roll’s highest-wattage legends. His retrospective monograph Double Vision came out in April. Rodriguez is sure to have some amazing stories to tell about his own life — and the many lives of Los Angeles. Central Library, 630 W. Fifth St., downtown; Wed., Aug. 15, 12:15-1 p.m.; free. (213) 228-7000, lapl.org/whats-on/events/photographers-eye-double-vision-george-rodriguez. —Shana Nys Dambrot

COMEDY/CHARITY

Helping Hand

There’s nothing funny about being homeless. Thousands of people in Southern California struggle to survive while living on the streets or in their cars as the rest of society passes by them as if they are lepers or — even worse — invisible. The best way to avoid concern for people who are suffering is to pretend that they are subhuman or don’t even exist. But the lineup of comedians — including Danielle Perez, Luis Lemus, Vince Caldera and Marc Maron — at tonight’s benefit for the Highland Park nonprofit Recycled Resources for the Homeless forces you to look honestly at this mushrooming crisis with an empathy and responsibility that are sadly missing from the city’s current leaders. Brilliant, incisive comedian Maria Bamford leads with her heart, using her experiences with mental illness to turn despair on its head while finding the saving grace of commiseration and understanding.

The Hi Hat, 5043 York Blvd., Highland Park; Wed., Aug. 15, 6 p.m.; $30. (323) 258-4427, hihat.ticketfly.com/event/1731122-comedy-benefit-for-highland-los-angeles. —Falling James

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BOOKS

Jailhouse Rock

Wayne Kramer had at least two meanings in mind when he titled his new memoir The Hard Stuff. Also the name of his 1995 solo album, it alludes to Kramer’s savage guitar sound as a member of late-’60s proto-punk revolutionaries The MC5. And it’s a reference to his problems with drugs, which resulted in a stretch in prison in the mid-’70s. But Kramer’s experiences behind bars led to an epiphany about the lives that go to waste in the labyrinth of the modern U.S. prison industry. The guitarist transmuted his early political activism into efforts to inspire inmates to learn to play music through his Jail Guitar Doors program. This evening, Kramer rambles freely with like-minded writer Jerry Stahl about the failed Drug War, his life and music, as well as growing up in the multicultural crossroads of Detroit, where “everything was a great adventure.” Book Soup, 8818 Sunset Blvd., West Hollywood, Thu., Aug. 16, 7 p.m. (310) 659-3110, booksoup.com. —Falling James

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spread of THC-infused hummus and girls party — a DJ set up by the entrance, a hookah. I glanced around the yard at the all-women experiment with putting hash in a parties to grace Los Angeles.

was only the beginning of a new era of pot everywhere — and realized this pot party embroidered cushions, joints and topicals plates at the center, fairy lights, beautifully bright and bubbly colors — mainly pink — and blissed-out models of all shapes and may have come across the group's profile. nerds redefining the cannabis space), you become a parade of cool kids and weed a weekend and get a sensational night of sleep. If you've cruised Instagram lately (it has a downside, however. With the ex-

Ganja Paradise

Portland's Ladies of Paradise aims to extend its girly, cultivated pot aesthetic to L.A.

BY MADISON MARGOLIN

It didn't take long, once I'd ascended the stairs to a Silver Lake bungalow perched atop a hill with a view of the sunset, to find myself sitting on a cushion, sipping CBD lemonade, getting henna painted onto my hand, and watching a group of women experiment with putting hash in a hookah. I glanced around the yard at the all-girls party — a DJ set up by the aptly named group Ladies of Paradise. Hailing from Portland, Oregon, the Ladies have applied their expertise in styling, fashion, branding and event production to paint a new image of cannabis in Los Angeles, 2018.

If you've cruised Instagram lately (it has become a parade of cool kids and weed nerds redefining the cannabis space), you may have come across the group's profile. It's a compilation of trendy vintage fashion, bright and bubbly colors — mainly pink — and blissed-out models of all shapes and colors, accessorized by a billow of smoke and some sort of nouveau, pretty pot pipe, vape pen or good ol' joint.

With their next party in L.A. themed af-

WEED REVIEW: Kurvana's LUNO Packs a Punch

There's no doubt that Kurvana is a standout in the cannabis industry. We recently sampled Kurvana's LUNO, from its ASCND line, and to say this thing is potent would be an understatement.

It's been a while since we've felt this substan-
tial a reaction from a vape pen. With this Lunar O.G. indica at nearly 90 percent THC, maybe we should've seen it coming, but it caught us off-guard (in the best of ways). This strain is perfect for anxiety and stress relief. It also can do wonders for your appetite, so maybe have some of your favorite snacks on hand. Just in case.

All in all, it is a great way to kick off the weekend and get a sensational night of sleep.

There is a downside, however. With the ex-
tremely smooth pull and buttonless technology of the ASCND pen, it can be easy to lose track of your intake and overdo it. Just don't get too excited, trust that this thing will do the job pretty quick, and you'll be good to go.

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It’s a typical Thursday afternoon for store owner, merchandise and book buyer, art curator and all-around legendary L.A. culture purveyor Billy Shire. He just got back from a buying trip in Las Vegas the day before and, as usual, he’s jaunting around doing four things at once inside his emporium of cool and kitsch, Soap Plant/Wacko and La Luz de Jesus. In between surveying stock and taking phone calls from suppliers, he and the gallery’s director are hanging the latest art show: Day-Glo tiki paintings by Brad “Tiki Shark” Parker and beautiful junk mosaic portraits by Jason Meier. He also schedules a couple of meetings (a Taschen books rep is slated after our interview), and time to handle some much-needed accounting paperwork stacked near his desk, before he sits down in a corner of his art- and nostalgic treasures–filled office to chat with L.A. Weekly about the magical mecca he created 47 years ago.

It’s been a long and nothing-short-of-stupendous trip, thanks to Shire’s art-driven vision, obsession with diverse cultures and impeccable taste, but the Echo Park native never could have predicted it would last this long when he decided to sell soap with his mom, Barbara, and brother Peter in Silver Lake back in 1971.

At first, it was simply an extension of an existing family business. “The quick story is my brother and I remodeled my aunt’s store up in the Bay Area — in Berkeley — which was then called the Body Shop of Berkeley. And she probably got us up there to convince my mother to open a branch down here,” recalls Shire, who says it wasn’t the same Body Shop of mall fame, though the chain did have to pay her for the name. “[They] basically copied the format but completely commercialized and dumbed it down.”

Back in L.A., the Shires went in another direction. They opened the Soap Plant in the Sunset Junction area with an eye on customization — providing oils that customers could scent and blend into various bath products. They also sold unique gift items, Shire’s own leather work (he was known for beautifully intricate custom belts) and the work of Peter, a revered artist in his own right. It wasn’t the only funky shop on the boulevard. Retail boutiques, especially indie-owned ones, retained a post-hippie haze about them, attracting street browsers, tchotchke seekers and a lot of people just looking to hang out and soak up a scene. Many stores burned incense, played groovy music and had chill boho types behind the cash register.

The store moved from its first location, at Sanborn and Sunset, to Lucille and Sunset, where it found its groove. By this time, Shire says, they had started selling cards, T-shirts, books, baskets, wooden toys, arty T-shirts, jewelry and handmade items along with bath products and essential oils. The store also took on a more punk-rock aesthetic, with zines, clothing, accessories and housewares. “It was right around ’77,” Shires recalls. “Gary Panter had little comic books we sold, and I advertised in Slash magazine. I brought in stuff like black jeans from Trash & Vaudeville in New York. We had a lot of stuff upstairs in this...
Several years passed and Soap Plant became the definitive go-to in L.A. for alternative gifts, a place to get unique goodies before the mall tried to provide and the internet offered them so plentifully. I recount my first time at Soap Plant to Shire during our interview: I grew up in Atwater Village and Silver Lake, but hadn’t been into the store until the annual Sunset Junction Street Fair, sometime in the ‘80s. I was about 8 years old and with my parents. I saw people with purple, pink and blue hair for the first time. Music was blasting and there was an energy in the moment that I remember wanting to capture and take home with me. I begged my folks to buy me something — some colorfully packaged lip balm and a little flipbook or something — and they did. I kept it for years, and wished that I might someday be cool enough to work in a store like that. (When I was 17, I did just that, working for my cousin’s shop, Y-Que Trading Post, which was clearly inspired by Soap Plant’s hodge-podge of novelties, fashion and ethnic artifacts but with a more focused spotlight on Latin culture, selling candles and botanica items alongside rockabilly and cholo garb. Y-Que still exists under different ownership, with a kitschier vibe, on Vermont Avenue in Los Feliz, a short walk from where Soap Plant stands today.)

The Silver Lake store was seminal but Shire’s store enjoyed its most important era on Melrose. “This area kind of died out,” Shire says of Silver Lake and Los Feliz and his move west in 1980. “For a while I had both locations open at the same time. I also had Wacko [toy store] next door and Zulu [clothing] a little further down Melrose.”

La Luz de Jesus Gallery, which some might say is Shire’s most influential venture, came about almost by accident. The store was showcasing a lot of art, and Day of the Dead was always huge. When Shire brought in large papier-mâché skeleton sculptures from Mexico, there wasn’t much room to display them, so he used the upstairs storage space. It became a popular part of the store and, since he always wanted to do art shows (a lucha libre–inspired theme was a big one), it made sense to turn the second level into a proper gallery.

“Robert Lopez [aka “El Vez”] was working for me and he said, ‘I’ll run the gallery,’” Shire says. “So we decided to make it a full-on gallery and showcase local artists.”

Opened in 1986, La Luz started as a folk art gallery, but soon local artists wanted exhibits and Shire knew some artists starting to making names for themselves, such as Panter and Robert Williams. “Then Coop and Pizz and all those guys were hanging out and saying, ‘Give me a show!’ But they weren’t ready then,” he recalls. “Robert Lopez brought me this magazine article. It had Joe Coleman and I said, call him. ... Then there was, you know, we were the only ones really doing it consistently. Zero One [Gallery] were doing some stuff.

“It was kind of a holdover from the punk-rock scene. Lou Beach, Jim Heimann ... ” Shire furrows his face as he tries to think back to the biggies who put La Luz on the map and vice versa. I ask if he had a specific type of art in mind or if he was open. The term “lowbrow art” has been strapped to his gallery and the artists who’ve emerged from it since he began, and while it encompasses a lot of amazing things (tattoos, comics, religious iconography, hotrod promo, nostalgia), it always sounds sort of dismissive of the skill and depth involved.

“It was very much a kind of self-taught type thing,” he explains. “The idea was figurative narrative. We weren’t doing abstract art. It was more literal. Figurative art is based on figure and narrative meaning telling a story. It got lumped under ‘low-
brow,’ but when you look at the breadth and width of the styles, it’s so many things. It was just kind of an underground art. ‘Pop surrealism’ is a little better term, but it’s still not covering it all.

“A lot of what I was doing, everything I’ve done actually, you know from the inception of the Soap Plant, is about pop culture,” Shire says. “And visual culture. The art gallery is really based on California pop culture — surfing, hotrodding, tattooing, sign painting, neon, tiki, comic books, cartoons, Hollywood, rock & roll and psychedelia, too.” The Belmont High graduate, who is of Russian-Jewish descent but was seen as an “honorary Latino” among his pals in Echo Park, adds: “And of course Mexican culture, which has hugely affected me in my color sense and what I do in the store — the Day of the Dead stuff, the fuchsia and the religious iconography.”

“When people talk about Los Angeles landmarks (Griffith Observatory, Walk of Fame, Santa Monica Pier) I think Soap Plant/Wacko and La Luz de Jesus Gallery need to be included in the conversation,” says La Luz’s current director, Matthew Gardocki. “Billy has created something that is unique to Los Angeles. People can try to copy but no one can duplicate what he has done.”

There was a time when Melrose was the epicenter of L.A. edginess and expression. Record stores like Aron’s and Vinyl Fetish sold the most vital new sounds from around the world while would-be rock stars (from bands like Faster Pussycat and Junkyard) worked in shops hawking the styles of the moment: pointy boots, skinny jeans, bangle bracelets, fishnets, Manic Panic hair dye, etc. Stores like Retail Slut, Flip of Hollywood, Let It Rock, Flash Feet, Aardvark’s and many more made it a destination. All of these including Soap Plant and its sister stores placed huge advertisements in L.A. Weekly, and flipping through the paper with newsprint-blackened fingers was a ritual for many young natives like myself. And it was as much about the fun ads as it was the stories. I wanted to frequent Melrose as fervently as I dreamed of going to my first rock club (Scream in downtown), and when I was old enough, I did both, a lot.

It was obvious that the businesses on this stretch of sidewalk were forging something fresh and new, a rebellious aspirational mix of music, fashion and lifestyle that everyone wanted to be part of.

La Luz de Jesus’ gallery openings, more than anything else on the street, save for Vinyl Fetish’s U.K. rock star record signings, were the places to be if you were an L.A. scenester (nobody used the term hipster yet). But alas, the street became too popular, and stores that were anything but unique wanted to be part of. La Luz de Jesus’ gallery openings, more than anything else on the street, save for Vinyl Fetish’s U.K. rock star record signings, were the places to be if you were an L.A. scenester (nobody used the term hipster yet). But alas, the street became too popular, and stores that were anything but unique wanted to be part of.

Today, with one former employee provided a post for this piece that seemed to best encapsulate what everyone in the group had to say, “Most of us worked there to make money during the day, so we could pursue our dreams,” writes Michel Chenele, who worked for Shire from 1985 to 2004, and now teaches eighth to 12th grade. “Billy is unique in that he only [buys] merchandise that he likes. He doesn’t buy kooky stuff to be kooky — he gets it because it speaks to him. When he went to trade shows, other businesses would follow him around to see what he would get. His mom taught him the mechanics of retail and he sticks to them. He’s a really smart guy, and low-key and doesn’t make rash decisions. He’s extremely generous — to a fault. If people didn’t appreciate his generosity, he never bad-mouths them. I’ve...
always respected this about him. “As far as his influence on culture, he was the first person to bring Day of the Dead artifacts to Los Angeles (masks, figurines, trees of life),” Chenele continues. “I think Billy doesn’t get one tenth of the credit he deserves. This is mostly because of his personality. He doesn’t blow his own horn. He just works, makes things happen, enjoys what he accomplished, and works some more.”

During my interview with Shire, I see everything stated above in front of my eyes. Shire shares memories and takes credit for what’s deserved but never in a braggish way. He just knows what he knows, loves what he loves, and remembers a lot. And yes, the man is nonstop, but after all these years, he still seems to be enjoying what he does. His last gift-show jaunt to Vegas yielded some fun finds and, as has always been the case, he has his hand in every single aspect of the stores and gallery.

I ask him if and when he plans to retire, and he admits he’s thought about it, but he also has a lot planned for the store and gallery moving forward; the gallery is already booked through next year and he started ordering for the Christmas rush months ago. “I hope I’ve been a positive force in the culture of Los Angeles,” Shire says of his influence and legacy on shopping, art and lifestyle. “I’d like to think that I helped shape some of the direction of the culture. “I mean, sometimes I have to apologize to people for things, too — like the big-eye art thing. … I feel partially responsible for that,” he says with a laugh.

“But for me, it’s always been about California, you know, and 20th-century culture, which California had such a huge effect on,” Shire adds, as the Taschen rep waits in the background. “Almost half of all the cultural influences come from right here — Hollywood, surfing, cars, motorcycles, tattoos — all these things make up who we are and what we like.”

And Billy Shire knows what we like. He’s proven this for almost five decades now, surviving and even thriving in the face of minimalism, trends, gentrification and commercialization in the neighborhoods he helped establish. Even the internet couldn’t kill the cultural hub he created. And the internet will never be as cool, either.

“I HOPE I’VE BEEN A POSITIVE FORCE IN THE CULTURE OF L.A. … I MEAN, SOMETIMES I HAVE TO APOLOGIZE FOR THINGS TOO — LIKE THE BIG-EYE ART THING.”

—Billy Shire
FOLLOW THE SPRING STREET CHICKEN FEET TO CORPORATION FOOD HALL

South City Fried Chicken is latest addition to the venue’s roster

BY MICHELE STUEVEN

Move over, Grand Central Market — there’s a mellower, more manageable food court downtown in the Fashion District with a comfortable urban feel. Corporation Food Hall is an indoor/outdoor assembly of seven vendors including South City Fried Chicken, Pig Pen Delicacy, Soom Soom and Funculo. Think Pine Street Market in Portland.

At the end of the yellow chicken footprints on the Spring Street sidewalk, South City Fried Chicken owner Joshua Kopel and chef Sammy Monsour have brought their Southern roots to the entrance of the hall and represent eight cities in their sandwiches. Each begins with Jidori chicken in marinade and buttermilk brine, marinating together for a minimum of 24 hours. It’s then dredged in “stay crispy batter” before getting fried and seasoned in custom spice blends according to each sandwich’s destination.

The spicy Austin is a stack of rojo bean hummus, burrata, pickled radish, heirloom tomato and blue corn tortilla crumble basted with South City’s signature hot sauce. The New Orleans is a classic, with creole remoulade cajun spice, Thai basil, a fried Chino Valley dark egg and collard green kimchi, topped with ginger-miso BBQ sauce.

South City’s Pineapple Dole Whip is addictive and can be topped with coconut, pecans or chocolate — it’s the same recipe you’ll find at the Happiest Place on Earth.

Funculo’s “free-style pasta” makes lunch or dinner a made-to-order three-step process. Choose your shape from a case filled with at least a dozen handmade pastas, including artichoke ravioli and mushroom tortellini. Next, pick from one of the six sauces (pink vodka!). Finally, decide on a topping — onions, mushrooms, jalapeño, bacon, salmon, meatballs and more are available.

Soom Soom offers falafel, shwarma, kebabs and other Mediterranean fare, while the Bardonna outpost is good for breakfast, coffee and iced hibiscus tea. In addition to its pastrami burrito and crispy pork belly KBBQ tacos, Chiquitita is pouring a cool black rice horchata and other aguas frescas. You can also grab a pork belly rice bowl at Buddha Belly.

Artisanal Brewers Collective, the force behind Spring St. Bar, 6th & La Brea and other local watering holes, plans to open a full bar at the hall in September.

Corporation Food Hall, 724 S. Spring St, downtown; corporationfoodhall.com.
Meet L.A.’s Only Jordanian Restaurant

Oasis will surprise you. Yes, this Mediterranean restaurant has hummus, falafal, stuffed grape leaves and other dishes you would expect from that part of the world. But there isn’t a clue, not on the sign out-side or on the menu, that Oasis is Jordanian — the only Jordanian restaurant in L.A. Chef-owner Ahmad Abulfeilat says most people have no idea what Jordanian food is and are not likely to take a chance on it.

So it’s good business to call his food Mediterranean, even though Jordan doesn’t touch that body of water. It’s inland, separated from the coast by Israel.

The Jordanian food Abulfeilat cooks is sumptuous and complex. It’s also home-style, based on recipes from his mother and a brother who is a restaurant consultant in Amman, combined with his own touches.

To eat Jordanian style, go to the menu section headed nuggets. These are the big, meaty dishes for which Jordan is famous. Here you will find mansaf, the Jordanian national dish and a must for festive occasions. Tender lamb shoulder is boiled with jameed (yogurt made with dried sheep’s milk), then placed on a bed of rice and sprinkled with golden almonds, pine nuts and pistachios. The dish looks creamy because jameed is spooned over it and also served on the side. Underneath is a thin, crisp layer of lavash. To reduce the gamey flavor, Abulfeilat soaks the lamb for hours in cold water before cooking it.

Ooozi is lamb and rice again, this time marinated lamb shank baked with onions, tomatoes, carrots, celery, peppers, cinnamon and dried lemon. The rice underneath contains carrots, peas and thinly sliced beef.

Prefer chicken? Then get mansakhan, half a chicken slow-cooked with onions and spices including sumac and cardamom. The chicken is placed on pita and topped with onions and pine nuts, with tzatziki on the side.

Meze alone can make a generous meal here. The special Jordanian touch for hummus is combining fava beans and garbanzos. One variation is topped with beef and/or pine nuts browned in ghee. It takes Abulfeilat three days to make hummus from scratch.

Even baklava is made in-house. It’s filled with walnuts, pistachios, cashews and pine nuts and soaked with cinnamon-flavored syrup rather than the honey used in Jordan. Abulfeilat says Jordanian food can be heavy but he lightens it for Western tastes.

And he caters: If you want to awe your guests with a whole roast lamb filled with rice, more lamb, mixed nuts, even stuffed grape leaves and stuffed zucchini, this is the place to get it.

—Barbara Hansen

Oasis Mediterranean Cuisine, 1663 S. La Cienega Blvd., Pico-Robertson; (310) 276-2747, gooasisla.com.
GETTING HER OWN SLICE

Musical Waitress serves up female empowerment in a sweet crust

BY MICHAEL COOPER

Everyone has a favorite flavor when it comes to pie. Some like fruit-based, like apple; others prefer cream-based. But fans of Waitress might prefer “Berry the Bullshit pie” or “Sweet Victory pie.” All will definitely want to see a life she doesn’t want: married to an abusive husband and working as, yes, a waitress. Her only outlet is baking, and she’s an expert at making pies at the diner where she works. One day, her life gets turned upside down (much like her “Pineapple Upside Down pie”) when she learns she is unexpectedly pregnant with a child she doesn’t want.

One might think this type of story has been told countless times before. However, when one sees how the story ends and learns about the historic amount of female energy behind it, it becomes less a cliché and more an example of female empowerment. Actress Adrienne Shelly, known for roles in independent films such as The Unbelievable Truth and Trust, wrote, directed and co-starred in the film alongside lead Keri Russell. It’s a rarity in the film industry for a female to have so much creative control of a project, but Shelly’s input ensured that this story about a woman also was brought to life by a woman.

Tragically, Shelly didn’t get to see the fruits of her labor: Less than three months before the film’s debut at the Sundance Film Festival, Shelly was violently murdered in her home. After her death, her husband established the Adrienne Shelly Foundation, a nonprofit that awards scholarships, funds and grants through academic and filmmaking institutions including Women in Film. Additionally, the Women Film Critics Circle began presenting the Adrienne Shelly award to the film that “most passionately opposes violence against women.”

A little less than a decade later, two women joined forces to become the first all-female team to create a Broadway musical. Based on Shelly’s film, pop star Sara Bareilles wrote the music...
"I FEEL LIKE IT’S TAKEN 10 MILLION YEARS TO GET HERE. I’VE BEEN SO EXCITED FOR THIS PARTICULAR STOP ON THE TOUR BECAUSE I LIVED HERE FOR 15 YEARS. I’M A UCLA BRUIN. I LOVE LOS ANGELES.”

—SARA BAREILLES

there.” Clearly, Bareilles’ hard work paid off: She was nominated for Best Original Score at the Tonys (the show received three other nominations, including Best Musical) as well as for Best Musical "Waiting in the Wings" and "Love Song," this was her first time writing the music for a Broadway show. ["Writing this show was so fucking hard," she says. "I thank the intensity of the collaboration and having each song have to make sense in a lot of different ways and on a lot of different fronts [was difficult]. So you have to make sense with the book writer, with the choreographer, with of course the director, but from a storytelling perspective, the songs have a lot of boxes to tick. And so there were a lot of challenges to be met to write the score because while the movie didn’t have much music, it’s still kind of sarcastic [and] a little tongue-in-cheek, which is absolutely all of Sara’s music. She has a funny, witty joke, a funny, witty moment, but it’s relatable. She is so down to earth as a person and as an artist, so it’s just the perfect pairing."

Oakley, who was in the national tour of Evita that stopped at the Pantages a few years back, has only praise for L.A. audiences. “It’s an awesome, awesome privilege to tell a story to an L.A. audience because it’s a smart theater town, so the jokes land and the audiences are right with us,” she says.

Indeed, this seemed to be the case opening night. The audience was extremely engaged, laughing aloud at the quick one-liners as well as the jokes in Bareilles’ lyrics. They gasped at the abuse of Jenna’s husband, Earl, and cheered for Jenna’s redemption at the end. Although Oakley got thunderous applause for her pitch-perfect rendition of the show’s signature song, “She Used to Be Mine,” her most emotional performance came during her final number, “Everything Changes,” which is Jenna’s ode to how her newborn baby saved her life.

Another standout in the show was Jeremy Morse, who played Ogie. Morse’s comedic timing was impeccable; the audience was left in stitches almost every time he was onstage.

Nevertheless, the show was definitely all about the ladies: three strong waitresses trying to navigate sexism, love and work. It was the end of the show that sent the strongest message to females, when Jenna takes control of her own life and decides to focus on her newborn daughter. The show ends in the future, with Jenna finally living her dream of having her own pie shop/diner. While the film is a little darker than the musical, some details were changed and some characters lightened (especially some of the male characters aside from Earl), the heart and themes of Shelly’s film live on and are now immortalized in this fantastic musical. “It’s really fun to watch and feel the audience reaction about something you’ve made in the world,” says Bareilles, who attended the L.A. premiere and came onstage with Nelson for a curtain call after the show. “To see people laugh or to see people cry and feel moved [is amazing].” As Oakley emoted some of Bareilles’ lyrics for “She Used to Be Mine,” an empowering anthem Jenna sings to Oakley, who was in the national tour of Evita that stopped at the Pantages a few years back, has only praise for L.A. audiences. “It’s an awesome, awesome privilege to tell a story to an L.A. audience because it’s a smart theater town, so the jokes land and the audiences are right with us,” she says.
“Our film is a piece of American history. ... It’s a great time for filmmakers of color, all different backgrounds and genders.”
—John David Washington
OPENING THIS WEEK

MOVIE

40 YEARS IN THE MAKING: THE MAGIC MUSIC MOVIE If you were the co-creator of Two and a Half Men and an executive producer of The Big Bang Theory, you could look at your bank statement and maybe buy a yacht or two. Or you could do what Lee Aronsohn has done and make one of the warmer, friendlier variety projects I’ve ever seen. From a certain perspective, 40 Years in the Making: The Magic Music Movie is a commentary on how far money can go to recapture the spirit of one’s youth. Aronsohn (who is present as narrator) attended the University of Colorado Boulder in the 1970s. The biggest band on the scene was Magic Music, a Crosby, Stills and Nash–esque acoustic folk harmony group. They were good—but for whatever reason, they never even put out an album. After six years, the guys went their separate ways, but Aronsohn (and other Colorado hippies of the era) never forgot the tunes. At his request, the band is getting back together. The first half of 40 Years uses talking-head interviews and old photographs to detail the personnel changes and living situations of this very dedicated “back-to-nature” outfit. The second half tries to resolve decades-long schisms using the most basic reality-show techniques. But the big finish (a reunion concert, naturally) is surprisingly effective. Only a monster would begrudge Aronsohn for putting this all together. It doesn’t hurt that Magic Music really do have some classic songs.

ALONG CAME THE DEVIL One teenager in Along Came the Devil asks another if they’ve seen The Exorcist. The answer is “no,” which seems to be what the filmmakers hope the young audience they’re going after would say, since this new flick riffs off everything from that classic — except the pea soup, the head-turning and the crucifix in the hoo-hah. I get a sense the filmmakers wanted their “based on true events” exorcism thriller to be more wholesome and Jesus-y than William Friedkin’s. A Satanic demon takes over the body of a teenage girl (Sweeney) who, thanks at first at the spirit of her long-lost mom. At one point, this demon turns themselves into her own dad, who is one of those full of last-minute saves and over-the-top melodramatic moments. But for the Devil’s budget, it’s a minor hubbub erupted at the A Prayer Before Dawn premiere. It’s in a cell block surrounded by throngs of Thai inmates, who berate him in a language he doesn’t understand. They force him to stand up to witness the hangings of young prisoners — a scene as horrifying for the men’s nonchalance as for its violence. Adapted by Jonathan Hirschbein and Nick Saltrese from Moore’s 2014 memoir, this is a film where men communicate in grunts, slaps and head locks, ritualistic tattoos, tattooed from head to toe, are ex-posed by once, and since Sauvage filmed in a recently abandoned Bangkok prison, A Prayer Before Dawn feels scarcely authentic; it may be too much for some.
But there are moments of grace amid the setting's despair. Billy joins the prison boxing club, and gradually comes to know setting's despair. Billy joins the prison and routine at first, another of Francois Simard, Anouk Whissell and craziest shit happens.” That was already Summer Wilshire Blvd., Westwood; Sun., Aug. 12, 11 a.m.; free. The hard facts of life should look no further than this cinema doggies, and Robert Stevenson's direction is Old Yeller, which together with Bambi Sunday, Aug. 12 Hollywood Hills; Fri., Aug. 10, 8 p.m.; ticket prices vary. (boxed seats). Gun. Ticket prices range from $17 (nosebleeds) to $199 uniform doesn't involve masks or anything resembling a compainment for the first time in this city. Early birds will receive a free lightsaber with admission. “All Jedi are encouraged to show up in costume,” as long as that uniform doesn’t involve masks or anything resembling a gun. Ticket prices range from $17 (nosebleeds) to $199 (boxed seats). Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Fri., Aug. 10, 8 p.m.; ticket prices vary. (223) 850-2000, hollywoodbowl.com.

Sunday, Aug. 12
Old Yeller, which together with Bambi introduced many children to the concept of death (thanks, Uncle Walt!) than practically any other American film, will play at the Billy Wilder as part of UCLA's Family Flicks series. The story's canine — a golden retriever with a heart of gold — has a permanent place in the Hall of Fame of cinema dogs, and Robert Stevenson’s direction is sturdy as an oak. Parents hoping to teach their kids the hard facts of life should look no further than this film, revered by many baby boomers as a nearly timeless viewing experience. UCLA's Billy Wilder Theater, 10899 Wiltshire Blvd., Westwood; Sun., Aug. 12, 11 a.m.; free.

Star Wars: A New Hope (310) 206-8013, cinema.ucla.edu.

Dia M for Murder. Alfred Hitchcock’s sole foray into 3-D gimmickry will get a screening as part of the American Cinematheque’s tribute to stereoscopic film, co-presented by LACMA. Featuring one of cinema’s most famous attempted murders, the film is a stagey yet gripping adaptation of Frederick Knots’s hit Broadway play. Hitchcock had a way of photographing objects that made them seem larger than life; after experiencing this in three dimensions, you will never look at scissors in quite the same way. Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Aug. 11, 7:30 p.m.; $15. (312) 466-3456, americancinemathequecalendar.com.

Thursday, Aug. 16
When Dennis Hopper titled his sophomore effort The Last Movie, it nearly proved to be a self-fulfilling prophecy. After the success of Easy Rider, his 1971 follow-up — bankrolled by Universal — tanked hard thanks to its timely depiction of cultural imperialism and László Kovács’ glinting cinematography. Arbelos presents Dennis Hopper: American Rebel at the Egyptian Theatre, 6712 Hollywood Blvd., Hollywood, Thu., Aug. 16, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell

But there are moments of grace amid the setting’s despair. Billy joins the prison boxing club, and gradually comes to know the inmates, who embrace him as one of their own. A scene where they tattoo his hands — the inverse of all the violence their own. A scene where they tattoo his boxing club, and gradually comes to know the setting’s despair. Billy joins the prison and routine at first, another of Francois Simard, Anouk Whissell and craziest shit happens.” That was already Summer Wilshire Blvd., Westwood; Sun., Aug. 12, 11 a.m.; free. The hard facts of life should look no further than this cinema doggies, and Robert Stevenson's direction is Old Yeller, which together with Bambi Sunday, Aug. 12 Hollywood Hills; Fri., Aug. 10, 8 p.m.; ticket prices vary. (boxed seats). Gun. Ticket prices range from $17 (nosebleeds) to $199 uniform doesn't involve masks or anything resembling a compainment for the first time in this city. Early birds will receive a free lightsaber with admission. “All Jedi are encouraged to show up in costume,” as long as that uniform doesn’t involve masks or anything resembling a gun. Ticket prices range from $17 (nosebleeds) to $199 (boxed seats). Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Fri., Aug. 10, 8 p.m.; ticket prices vary. (223) 850-2000, hollywoodbowl.com.

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When Dennis Hopper titled his sophomore effort The Last Movie, it nearly proved to be a self-fulfilling prophecy. After the success of Easy Rider, his 1971 follow-up — bankrolled by Universal — tanked hard thanks to its timely depiction of cultural imperialism and László Kovács’ glinting cinematography. Arbelos presents Dennis Hopper: American Rebel at the Egyptian Theatre, 6712 Hollywood Blvd., Hollywood, Thu., Aug. 16, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell

But there are moments of grace amid the setting’s despair. Billy joins the prison boxing club, and gradually comes to know the inmates, who embrace him as one of their own. A scene where they tattoo his hands — the inverse of all the violence that came before. And the year seems unlikely to offer acting as exquisite as the small moment when the warden hands Billy unexpected letters from his family. Surprised, Billy freezes, and yet somehow, in that non-movement of his body, Cole suggests the life-renewing soul-shock Billy is experiencing. It's a great performance in a film that's likely to become a classic of its kind. (Chuck Wilson)

Summer of 84: “It might all seem normal and routine,” declares Davey Armstrong (Graham Verchere), the hero of Summer of 84, “but the suburbs are where the craziest shit happens.” That was already old news by the year this nostalgic thriller is set, of course, but the movie — directed by the Montreal collective of Francois Simard, Anouk Whissell and Yoann-Karl Whissell — deserves credit for playing it out in a way that echoes its thesis. Summer of 84 might seem normal and routine at first, another The Stranger Things-cycle, back to the childhood of white boys entrusted with George Lucas, Steven Spielberg and John Carpenter. But by the end, the craziest shit has happened, preserving, with both memorable style and some emotional power. At first, the film seems most concerned with showcasing vintage toy collections and putting rival pop-culture talk into the mouths of kids. But once Summer of 84 kicks in, it kicks hard. That ending slices so sharply thanks to a protracted, unexpectatcional setup. Like a 15-year-old’s actual ’80s summer, the film has its languors. The plot concerns skinny wrestler Davey, a fanatic for the Bigfootos and aliens of supermarket tabloids, suddenly convinced that the loner cop (Rich Sommer) who lives across the street must be a serial killer. Davey enlists three horndog buddies to track the dude, dig up his garden, map out his jog. In the early going, we’re subjected to much historically accurate chatter about the boys’ masturbation habits. If you’re not patient, though, Summer of 84 gains in interest and urgency. Sommer (Mad Men’s Harry Crane) makes a first-rate he-is-er-isn’t-he creep, his uncouthness indistinguishable from wickedness, and the last 40 minutes zip tensely along. (Alan Scherstuhl)
FRI. AUGUST 10

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8/18 Demrick
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8/21 Tuesday Blend

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8/26 Cumbiotron!: City on Fire
8/26 Virtual Reality Tour
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8/26 Xcellerated DTR Takeover
8/26 feat. Bou Dutta, JAYLINE, Masseo, Replicant & Sub
8/26 Killaz
8/26 Mondo Hollywood
8/26 Soul Invasion Weekender XII
8/26 9/3 - 9/8
8/26 9/14
8/26 ZOMBIE NATION
8/26 9/21
8/26 FAMILY FUNCTION
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8/26 9/29
8/26 REVOCATION, EXHUMED
8/26 9/29
8/26 RIVERS OF NIHIL, VAUTJA
8/26 9/29
8/26 THE NEW DIVISION
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THUR. AUGUST 9

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8/19 Copper And Kings | Caribbean Social Club | A Reggae Day Party
8/20 The Floor Improv Night: DJ UNIQ
8/20 A Dope Azz Party: LuneY TUNeZ
8/23 Rudy C Presents:

8/24 Everybody Was Freakin
8/24 The Static Age
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8/25 Reggae Legend
8/25 Pat Kelly W/ The Steady 45s
8/25 Latin Bashment Anniversary
8/25 Warehouse LA: DJ Wayne Williams
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8/26 Baptist, Sunny Sun
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Music //

BLACK METAL IS MAKING ITSELF HEARD

Between Black Metal Yoga and coffee brewer Grindpour, the extreme genre is moving into the lifestyle-events arena

BY JASON ROCHE

Black metal has long held a reputation for being the most abrasive, proudly underground corner of the heavy metal spectrum. Those with only a passing knowledge of the genre may be familiar with the sordid tales of 90s Norwegian acts such as Mayhem. The modern grouping of bands that are considered black metal is much more expansive, with dozens of acts adding layers of progressive musicianship and atmospheric shoegaze to the existing genre blueprint. That said, there is still a sizable contingent of black-metal musicians and fans who are hesitant to see the genre expand and gain acceptance from outside its small, exclusive bubble. But on Saturday, Aug 11, two separate events — Black Metal Yoga and Black Metal Brunch — will drag black metal kicking and screaming into the lifestyle-events arena. On a surface level, the harshness of black-metal music and the calming therapeutic leanings of yoga seem incongruous. But for yoga instructor Alissa Nelson, aka “the Black Metal Yogi,” the combination is more than complementary.

“Yoga is about putting yourself in uncomfortable positions,” Nelson says during our conversation on a sunny Saturday morning in Torrance’s El Prado Park. “Listening to black metal is absolutely perfect for yoga, because both are based on small changes in tone over time. The message for each is that you have to be OK with confronting things that are difficult, challenging, messy and painful to get to a place where you are not experiencing suffering.” Nelson has been teaching yoga for four years, and she has been involved with several local studios since moving to L.A. two years ago. She is one of several yoga instructors around the country who integrate heavy metal music into their classes. Nelson’s own forays into incorporating black metal into her classes began in 2016, shortly before she relocated to SoCal from San Francisco. A fan of heavy music going back to her teenage years, Nelson’s experimentation with black metal blasting in the background began as a response to her own anxieties, which she had confronted with her learning experiences in the traditional yoga studio environment. “I’ve always felt excluded by the overall vibe of classes to be more in line with the emotional catharsis of extreme metal. Nelson and Downward Grog promoter Raziq Rauf — whose heavy metal bona fides consist of stints as a journalist for U.K. metal magazines Kerrang! and Metal Hammer — recognize that there will be criticism from the more elitist corners of the black-metal scene who may scoff at the integration of the music with yoga. “The wall between commercialism and black metal evaporated the first time a black-metal band sold a record,” Rauf says. “If you want to be on the side that says don’t commercialize it, make your music and give it away for free. Go live out in the woods. We want to open our doors to the section of society that want to interact and enjoy their lives.” Grindpour founder Eric Schuman has been entrenched in heavy metal his entire life, playing in multiple local bands and working as a promoter within the Church of the 8th Day organization. Within the last three years, his passion for coffee has grown to equal his passion for heavy metal. “I’ve always felt metal is an attitude and way of life,” Schuman says. “Heavy metal is something people seek out in times of need to feel good, and seek comfort in. Coffee is the same way for me. It’s a ritual, and it’s part of a daily feel-good habit, and I wanted to integrate the two rituals of my life together.” Schuman quit his career in IT last year to pursue his coffee passion. Operating as a pop-up shop since its origins earlier this year, the name Grindpour — a pun on the heavy metal subgenre grindcore — started as a one-off joke in response to ribbing from fellow heavy metal fans over his caffeinated obsessions. A member of acoustic pirate metalers Dread Crew of Oddwood, Schuman spends his time on tour exploring the coffee traditions of every town the band plays. “The metal community and coffee communities are very similar in regards to how they interact within their communities,” he says. “People that are hardcore about the bands they like and where their favorite bands come from share a kinship with people that are hardcore about the type of coffee they drink and where their favorite coffee is brewed. It’s neat to gather them all together and be nitpicky about the things they like.” Schuman’s next gathering of coffee and heavy metal enthusiasts will be on Saturday, Aug 11, at the Black Metal Brunch. The gathering at Resident DTLA runs from 2 to 6 p.m., with food by Resident’s in-house food truck, KTCHN LA; themed cocktails and mimosas; heavy metal DJs; and Schuman’s black-metal–themed coffee concoctions. In addition to traditional brewed coffee, Schuman’s contributions to the menu take their inspiration from black-metal greats of the past. One concoction, dubbed Night’s Blood after a classic track from genre pioneers Dissection, is an iced espresso mixed with tonic water and a touch of black cherry juice. This author had the opportunity to try the brew. The experience was genuinely rewarding, like experiencing an unfamiliar band at a heavy metal festival. The first sip of tonic water in the beverage was akin to the initial “What is this?” moment of finding a harsh extreme-metal band for the first time, but a few sips — or songs in — the experience is palatable and you have a new favorite thing. While extreme metal is the base inspiration for Schuman’s brewing, you are still welcome at his events if you all you want to do is try the coffee. “In my mind, I imagine walking in and seeing a bunch of fine people in corpse paint sipping mimosas,” Schuman says. “But metal was always meant to be a theme and an attitude playing along with coffee. I don’t care if you listen to metal or not. Just don’t show up with a Starbucks cup!”
Sleigh Bells
@ THE OBSERVATORY
Sleigh Bells take a break from their current tour opening for Weezer and Pixies with their own headlining show tonight in Santa Ana. The Brooklyn duo have always found a strangely compelling beauty in the way singer Alexis Krauss’ winsome melodies are crushed by the wall of noise cramped up by guitarist Derek Miller. “My past is littered with the bones of men who were fools enough to sleep on me/A missionary in a sea of mercenaries,” Krauss chants against Miller’s throttling backdrop of boxy riffs and fuzzed-out distortion on “Favorite Transgressions,” from Sleigh Bells’ recent EP Kid Kruschev. “I used to drink gasoline in the morning,” Krauss brags on “Blue Trash Mattress Fire,” but her melodramatic lyrics are amplified by Miller’s remorselessly heavy accents, which segue from crushing chords into artier passages. —Falling James

Buddy Guy
@ THE ROSE
To say that Buddy Guy is a ferocious blues guitarist is merely a polite understatement. Yes, the Louisiana native has been a key figure in blues since the 1950s, but he’s also a masterfulshowman who can dazzle audiences with a warm, charismatic stage presence as he mixes storytelling, blues standards, his own originals and unexpected covers with a deceptively casual aplomb. Within the space of a few minutes, he can artfully mimic and celebrate the styles of such disparate guitarists as John Lee Hooker, B.B. King and Jimi Hendrix before sending out fiery surges of his own inimitable licks. Also at the Canyon Agoura Hills on Aug. 12; and at the Canyon Santa Clarita on Sunday, Aug. 12. —Falling James

Quetzal’s 2014 album, Quetzanimoles, Gonzalez sang from the point of view of various animals to symbolize the commonality of not only different people but also all living beings. —Falling James

Alice Cooper, Ace Frehley
@ THE GREEK THEATRE
He’s 56 years into an insanely impressive career, and to this very day nobody puts on a show like the great Alice Cooper. The guy just has this rock & roll thing nailed down at this point. Whether he’s having his head cut off or simply waving his cane while strutting the stage, Coop’s shows guarantee an intensely good time. Of course, he has a masterful showman who can dazzle audiences with a warm, charismatic stage presence as he mixes storytelling, blues standards, his own originals and unexpected covers with a deceptively casual aplomb. Within the space of a few minutes, he can artfully mimic and celebrate the styles of such disparate guitarists as John Lee Hooker, B.B. King and Jimi Hendrix before sending out fiery surges of his own inimitable licks. Also at the Canyon Agoura Hills on Friday, Aug. 10; and at the Canyon Santa Clarita on Sunday, Aug. 12. —Falling James

Quetzal
@ LEVITT PAVILION AT MACARTHUR PARK
At first glance, Quetzal might seem like a merely quaint group who ramble over a mere $2 a / three.alt) /two.alt45-6/four.alt0/zero.alt

HEAD OVER HEELS: DRAM on the smooth “Must’ve Been,” The-Dream on the sultry “Bedroom Calling pt. 2,” French Montana on the R&B confection “Don’t Sleep,” plus a number of legendary session and touring musicians push Chromeo’s already infectious factor along a few more notches. —Lily Moayeri

Chromeo:
@ PALM HOUSE HOLLYWOOD
The Chromeo live show experience is not unlike attending a musical comedy. The pop/funk/electro duo of Dave 1 and P-Thugg go deep into character as soon as they hit the stage, and the entertainment factor is all the stronger for it. Directed by Dave 1’s conductor skills and P-Thugg’s talkbox commands, the audience is as much a part of the performance as Chromeo itself. On Chromeo’s latest album, Head Over Heels, the music matches the swagger as the two up the funk and soul level of their multigenre sound. The special guests featured on Head Over Heels: DRAM on the smooth “Must’ve Been,” The-Dream on the sultry “Bedroom Calling pt. 2,” French Montana on the R&B confection “Don’t Sleep,” plus a number of legendary session and touring musicians push Chromeo’s already infectious factor along a few more notches. —Lily Moayeri

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White Denim celebrates their new album, Performance, with a live set and signing at Amoeba Hollywood! Purchase your copy of Performance (CD, LP or limited-edition clear vinyl) in-store at Amoeba to get your copy signed after the show.

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even do wrong. Original Kiss guitarist Ace Frehley opens the show, so expect fireworks there, too. —Brett Callwood

mon 8/13

The Kills
@ THE RECENT THEATER
It seems crazy that British-American garage-rock duo The Kills have been around for 18 years now, having formed in 2000, but that is indeed the case. Alison "VV" Mosshart (also of Jack White’s The Dead Weather) and Jamie “Hotel” Hince have seen their project grow from cult indie darlings to genuine alt-rock premier leaguers, thanks to stellar albums such as their debut, the gloriously noisy 2003 Keep on Your Mean Side, through 2008’s phenomenal Midnight Boom, up to 2016’s critically appreciated Ash & Ice. Live, they’ve evolved from slightly awkward anti–rock stars to wonderful performers. That oh-so-cool, throwaway vibe is still temporary. It’s the kind of ephemeral pop. That doesn’t mean it’s faddish or temporary. It’s the kind of “right now” kind of bedroom pop. A very “right now” kind of bedroom singer Claire Cottrill — makes bedroom songs from the 2009 debut Death to Analog through to 2016’s California Noir — Chapter Two: Nightlife in Neon are textured, perfectly cold and appropriately dark. A new album is due out this year, so that’s worth looking forward to; hope that this will be more than just another typically empty exercise in tribute-band nostalgia. —Falling James

Claire
@ THE ROXY
Claire — the current nom de shrug of singer Claire Cottrill — makes bedroom pop. A very “right now” kind of bedroom pop. That doesn’t mean it’s faddish or temporary. It’s the kind of ephemeral moment-catching that happens with every young songwriter who wants to break out of the aforementioned bedroom, do something with their lives and throw off the chokeholds of apathy and meaninglessness. Art is one good way to do that. Music is another. Claire’s music is that of a girl who’s barely there in a crowd or at a party. Her interior life, however, is rife and blessed with chasms and heights that few will ever experience alongside her. This is the music of a girl trying to figure her way out — and, as most kids find out, in the hardest of ways, the only way out is through. Also Tuesday, Aug. 14. —David Cotner

thu 8/16

Echo Park Rising
@ THE ECHO
Echo Park Rising is markedly different from most summer neighborhood festivals. Although there are a few outdoor stages, which this year are headlined by solo sets from garage-pop empress Shannon Shaw (Shannon and the Clams, Hunx and His Punx) and Warpaint’s Theresa Wayman (performing as TT), most of the action happens indoors at a variety of small clothing shops, record stores, bars and restaurants spread out along a milelong stretch of Sunset Boulevard in Echo Park. Echo Park Rising builds on the tradition of the early Sunset Junction festivals by celebrating the neighborhood’s dizzying variety of original indie rock, punk, country, folk and Latin bands, along with comedy, spoken word and unofficial pop events. Even though the fest is getting bigger every year, all the shows are still free. Also Friday-Sunday, Aug. 17-19. —Falling James

Chief White Lightning
@ HARVARD & STONE
Living in Texas, Josh Logan seemed, from the outside at least, pretty settled. His band The Blind Pets earned a solid national reputation after approximately 20 U.S. tours, while his life in the small city of Dripping Springs, just west of Austin, was fairly slow-moving and stress-free. But there was something nagging at him. An itch that The Blind Pets just weren’t scratching. So about five years ago, he started an all-new project — a hootin’ and hollerin’, bluesy Americana-based deal going by the name of Chief White Lightning. His debut self-titled debut album is a stunning piece of work, and Logan will pull out a lot of those raw, honest jams at Harvard & Stone during a residency that takes in every Tuesday in August. Get to at least one of them. —Brett Callwood

Roxy Remake Remodel
@ THE BOOTLEG THEATER
Although singer Bryan Ferry mixes a lot of Roxy Music classics into his ongoing sets as a solo performer, the interpretations by his current backup band are merely a faint and polite echo of the madcap intensity of the early Roxy Music lineups, particularly the versions with saxophonist Andy Mackay, avant-garde iconoclast Brian Eno, lead guitarist Phil Manzanera and drummer Paul Thompson. Ferry reunited the band (crucially without the reclusive Eno), reportedly for the last time, in 2011, but tonight a group of local art-rock all-stars attempts to stir up the old magic with a tribute set. The participation of such heavy and savvy musicians as The Contortions’ Adele Bertei, drummer Joe Berardi (The Fibonaccis, Lydia Lunch) and keyboardist Paul Roessler (Nina Hagen, Screamers) offers hope that this will be more than just another typically empty exercise in tribute-band nostalgia. —Falling James
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ROCK & POP

ALEX’S BAR: 2913 E. Anaheim St., Long Beach.
Matthew Logan Vasquez, Dustin Lovelis, Resident, Fri., Aug. 10, 8 p.m. $13. Omega Tribe, Life Once Cones, Dev Ray, Spain, Thu., Aug. 16, 7 p.m., free. See Music Pick.

BOOTS & SPURS: 1725 Sunset Blvd., L.A. Echo Park Rising with Salt Lick, Death Chant, Perfume, Daisy Dell, Thu., Aug. 16, 8:30-10 p.m., free.


—Falling James

THE VIPER ROOM:

JAZZ & BLUES

The Baked Potato: 3787 Cahuenga Blvd. W., Studio City, Brian Auger's Obivision Express, Aug. 10-11, 10:30 p.m., $25.


The Lighthouse Cafe: 30 Pier Ave., Hermosa Beach. The Gian Cashman Quartet, Sat., Aug. 11, 11 a.m.-3 p.m., free. The Peter Myers Big Band, Sun., Aug. 12, 11 a.m. 3 p.m., $10. The Charles Owens Quietet, Wed., Aug. 15, 6-9 p.m., free.


Mr. Musichead Gallery: 7420 W. Sunset Blvd. The Denny Seivell Trio, Wed., Aug. 15, 7:30 p.m.

Perch: 446 S. Hill St., L.A. The James Connell Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Emma Jane Thomson Trio, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 10-12 p.m., free. The Molly Miller Trio, Mondays, 4-7 p.m.; Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m.

Pips Sizza Pasta Salads: 1336 S. La Brea Ave., L.A. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 4 p.m., free. Barbara Morrison, Tuesdays.

Viva Rancho Cantina: 900 Riverside Dr., Burbank. The Kevin Crab Jazz Jam, Sundays, 4 p.m., free.


—Falling James

LATIN & WORLD

Cana Rum Bar: 714 W. Olympic Blvd., L.A. Sitarra Son, Tuesdays, 10 p.m., free. Llukie Reggae Band, Wednesdays, 10 p.m., free.

The Conga Room: 800 W. Olympic Blvd., L.A. Dicko Costa DTLA, Fridays, 9 p.m. Conga Room Saturdays, Saturdays, 9 p.m. Sonora Carneoles, Thu., Aug. 16, 9 p.m.

El Cl: 4212 W. Sunset Blvd., L.A. Flamenco Dinner Theater, Saturdays, 8 p.m., Sundays, 7 p.m.

El Firorida Restaurant: 1253 N. Vine St., L.A. Salsa Night, Fridays, 8 p.m., Sundays, 9:30 p.m.

The Granada LA: 175 First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., $10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-9:30 p.m., $15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., $5. Bachata Thursdays, Thursdays, 8 p.m.-10 p.m.

Las Perlas: 107 E. Sixth St., L.A. L. Zoo Boehmica, Mondays, 10 p.m., free.

Mule Cafe: 15334 Burbank Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., $5.

—Falling James

COUNTRY & FOLK

Boulevard Music: 4316 Sepulveda Blvd., Culver City. The Sonoran Dogs, Sat., Aug. 11, 8 p.m., $17.50.

The Cinema Bar: 3967 Sepulveda Blvd., Culver City. Paul Chesne, Fri., Aug. 10, 9 p.m. Tom Garnich, Mark Nenett, Sat., Aug. 11, 9 p.m.


Pearl's Texas BBQ: 2145 Violet St., L.A. A Downtown Hoedown, with Alonzo Butler & the Hawtarchs, Lacy Cowden, Madelene Rosene, Molly Hanniner, Nocona, The Pasadena Playboys, Rick Shea, Paul Chesne, Rob Leines, Sara Petite, Xander Hitzig, Sat., Aug. 11, 12-10 p.m., $15.

—Falling James

DANCE CLUBS

Avalon Hollywood: 1735 Vine St., L.A. Tiger Heat, Thursdays, 10 p.m., $5.


Elevate Lounge: 811 Wilshire Blvd., L.A. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays, 9:30 p.m.

The Federal: 102 Pine Ave., Long Beach. Snapback Long Beach, Fridays, 10 p.m., $10. Sole Saturdays, Saturdays, 10 p.m.

Globe Theater: 740 S. Broadway, L.A. Wunderground Wednesday, 9 p.m.-2 a.m. Thru Aug. 30, free.

Grand Star Jazz Club: 943 N. Broadway, L.A. Club Underground, with DJ's Larry G & Bianca Mehane spinning Bittop, post-punk and new wave, Fridays, 9 p.m., $5. Barrio Funky, second Saturday of every month, 9 p.m., $5-$10.

La Cita: 336 S. Hill St., L.A. Funky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., $5. Doble Poder, with cumbia and norteno bands, Sundays, 2-9 p.m., free. DJ Paw, Sundays, 9 p.m.-2 a.m., free. Daley, Mon., Aug. 13, 9 p.m., DJ Miost, Mondays, 9 p.m.


Lure: 1439 Ivor Ave., L.A. Lure Fridays, Fridays, 10 p.m. The Satellite: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9 p.m., $5.

The Short Stop: 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. DJ Miost, Wed., Aug. 15, 9 p.m.

Skybar at Mondrian: 8440 Sunset Blvd. BadBadNotGood (DJ set), Sat., Aug. 11, 1 p.m.

Sound Nightclub: 1642 N. Palm Lane Ave., L.A. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m.

The Virgil: 4519 Santa Monica Blvd., L.A. Funkosphere, Thursdays, 9:30 p.m.-2 a.m., free-$5.

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, AUG. 10


Portugal the Man: With Coo, 9 p.m., $25-$30. Shrine Auditorium & Expo Hall.

Quetzel: 7 p.m., free. Levitt Pavilion at McArthur Park, 2230 W. Sixth St. See Music Pick.

Revelation, Stephen Marley: With Common Kings, Zion 1, 5:30 p.m. Pacific Amphi Theatre.

Rebirth Brass Band: 7 p.m., $25-$55. The Regent Theater, 448 S Main St, L.A.

Sleigh Bells: With New Mood, 8 p.m., $25. The Observatory. See Music Pick.

Sob x RBE: With Quando Rondo, Rucci, Savii 3rd, 8 p.m. Microsoft Theater.

Saturday, Aug. 11

24hrs: With Skinnyfromthe9, Dice Soho, 9 p.m. The Regent Theater, 448 S Main St, L.A.

—Falling James
Sunday, Aug. 12

Alice Cooper, Ace Frehley: With Ace Frehley, 7:30 p.m., $29.50-$51.25. The Greek Theatre, 2700 N. Vermont Ave., L.A. See Music Pick.

Bob Eubanks: Backstage with the Beatles: With Tungorna, 8:30 p.m., $23. El Rey Theatre, 630 S. Harvard Blvd., Santa Ana. See Music Pick.

Monday, Aug. 13

Amos Lee, Ethan Gruska: 7 p.m. The Belasco.

The Kills: With Saul Williams, 8 p.m., $40. The Regent Theater, 448 S. Main St., L.A. See Music Pick.

Rex Orange County: With Vegen, 7:30 p.m. Staples Center.

Randy Newman: 7:30 p.m. Hollywood Bowl.

Rex Orange County: With Vegen, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

The Steve Miller Band, Peter Frampton: 7:30 p.m., $50-$120. The Greek Theatre.

Tuesday, Aug. 14

Charlie Putth: With Ilaithe Steinfeld, 7:30 p.m., $39.50-$59.50. The Greek Theatre.

Rex Orange County: With Vegen, The Fonda Theatre.

Wednesday, Aug. 15

Gregory Porter: With Savon Glover, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.

Jonnalee: With Tungorna, 8:30 p.m., $23. El Rey Theatre, 6515 Wilshire Blvd., L.A.

Nathaniel Rateliff & The Night Sweats: With Nikki Lane, 7:30 p.m., $35-$55. The Greek Theatre.

Panic at the Disco: With Arizona, Hayley Kyoko, 7 p.m., $30-$75-$80.75. Staples Center.

Thursday, Aug. 16

4 Lads From Liverpool: 7 p.m., free. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.

Amanda Shires: With Maria Taylor, 9 p.m., $25. El Rey Theatre, 6515 Wilshire Blvd., L.A.

Disrupt: With Nakho & Medicine for the People, Scatter Their Own, 7 p.m., $46. The Greek Theatre.

Hooboo: With PromNom, Zikomo, 6:30 p.m., free. Museum of Contemporary Art, 250 S. Grand Ave., L.A.

La Resistencia: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2320 W. Sixth St., L.A.


Ranky Tanky: 8 p.m., free. Skirball Cultural Center.

**Upcoming August**


Chinatown Summer Nights: Sat., Aug. 25, 5 p.m. Chinatown Central Plaza.


David Byrne: Fri., Aug. 24, 7 p.m., $49.50-$204.50. Santa Barbara Bowl. Sat., Aug. 25, 8 p.m. Shrine Auditorium & Expo Hall.

The Delirians, Jackie Menendez: Thu., Aug. 23, 7 p.m., free. Levitt Pavilion at MacArthur Park.

DJ Quik: Sat., Aug. 18, 8 p.m. The Novo by Microsoft.

Ed Sheeran: Sat., Aug. 18, 7 p.m. Rose Bowl.

Erasure: With Reed & Caroline, Tue., Aug. 21, 7 p.m., $49.50-$99.50. With Reed & Caroline, Sat., Aug. 25, 7 p.m., $39.50-$79.50. The Wiltern.


Gato Preto: With Earth Arrow, Sat., Aug. 18, 7 p.m., free. Levitt Pavilion at MacArthur Park.

George Clinton & Parliament: Funkadelic: Thu., Aug. 30, 8 p.m., $25. The Observatory. Fri., Aug. 31, 8 p.m. The Novo by Microsoft.

Mac DeMarco: Sat., Aug. 25, 8 p.m., $39.50. Hollywood Palladium.


Mura Masa: Sat., Aug. 25, 9 p.m. The Novo.

The Punch Brothers: With Madison Cunningham, Fri., Aug. 24, 9 p.m., $38.50. The Theatre at Ace Hotel.

Regina Spektor: Wed., Aug. 22, 8 p.m., $39.50-$55. The Theatre at Ace Hotel.

Shakira: Tue., Aug. 28, 7:30 p.m., $50.50-$180.50. The Forum. Fri., Aug. 31, 7:30 p.m. Honda Center.

Shaka: With Bandhunta Izzy, Danny Towers, Fri., Aug. 17, 7 p.m. The Novo.


X: Sat., Aug. 18, 7 p.m. Burton W. Chace Park.

Yelawolf: With Waylon & Willie, Sat., Aug. 25, 8 p.m., $25-$125. The Observatory.

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92832 (714)446-6686 FILE
NO: 17-03044-0-DA1-JPG
 Filed: March 16, 2017

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COUNTY, NORTH VALLEY
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CHATSWORTH CA 91311

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the court is:

SUMMONS
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VERONICA O. OCUNNAKE
aka VERONICA OCUN-
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PLAINTIFF:
LO ESTA DANIELLO DA
DEMANDANTE:
CAVALRY SPV I, LLC, as as-
der of CITIBANK, N.A.
CASE NUMBER:
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Courts Online Self Help Center (www.courtinfo.ca.gov), or by contacting your local county bar association.

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 Filed: April 26, 2017

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Courts Online Self Help Center (www.courtinfo.ca.gov), or by contacting your local county bar association.

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Community Development Manager: Plan/organize programs and community engagement for non-profit soccer club. Mail resume: Sand and Surf Soccer Club, Job #SST01, 3011 N. Sepulveda Blvd., Manhattan Beach, CA 90266

Acupuncturist: Provide treatment. Req’d Master’s in Acupuncture & Oriental Medicine, or related, and must have CA Acupuncturist License. Mail Resume: HOLISTIC HEALING HANDS, 5155 Los Feliz Blvd., Los Angeles, CA 90021

Director, Talent Acquisition: Reporting to VP, Talent Acquisition. Partner with internal stakeholders & staff, to design, plan, & execute Recruiting function, etc. Req’d 2 yrs exp as Recruitment Manager of 50+ etc. Any suitable combo of educ & exp acceptable. Jobtitle Santa Monica, CA. Send resume ref#172061 K. Jones, Adjunct ED. OSI Consulting, Inc. at 5353 Jillson St., Commerce, CA 91765

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