LOCAL TALENT TAKES TO THE STREETS FOR ECHO PARK RISING

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BY FALLING JAMES
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Embracing Mortality
There’s a certain beauty in death and decay, and at Echo Park curiosity shop Memento Mori, death isn’t hidden in a dusty storeroom. Instead, the cruel finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman reveal further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with kittens on stacks of skulls, links together chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties the finality of time is on display in every vintage photograph, candle, book, lamp, skull and artfully macabre piece of jewelry. As part of the Echo Park Rising festival, proprietors Deirdre and Bradley Hartman revel further in the mystery of death with “Dark Art Show.” Local artist Stephanie Inagaki places solemn-eyed kittens on stacks of skulls, links together ravens in her drawings and jewelry with chains and bowlike red ribbons, and ties...
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A Week of Creative Women
Last year, Saatchi Art hosted “L.A. Woman,” an exhibit of works by 15 Los Angeles–based artists, in Santa Monica. This year, expect even more girl power as the famed online art gallery and South Asian restaurant E.P. & L.P. co-host the first Art Women Art Week, a weeklong of events featuring creative females from all mediums. In addition to Saatchi Art’s curated installation, the schedule includes female DJs, panels on topics ranging from branding and blogging to artists’ books, and stand-up sets by comedians Tracey Buckner, Leila Sorgakis and Courtney Scheuerman. Also, the adjacent Melrose Rooftop Theatre will screen such female-centric films as Moulin Rouge, What’s Love Got to Do With It, The Devil Wears Prada and — the most iconic feminist movie of them all — Thelma & Louise. E.P. & L.P. and Melrose Rooftop Theatre, 603 N. La Cienega Blvd., West Hollywood; Sun.–Sun., Aug. 19–26, hours vary; screenings $27.50, other events free; RSVP required. (310) 855-9955, eplosangeles.com.

Environmental Justice
The death of Berta Cáceres — an environmental activist who attempted to prevent the construction of a hydroelectric dam in Lenca territory in Honduras in 2016 — might seem like a distant tragedy that had little connection to people in this country. But several of the assassins who were arrested in her murder were trained at Fort Benning’s School of the Americas, a notorious (and since-rebranded) government institute whose graduates have been linked to torture and the destabilization of democratically elected governments in Central America. Following a screening of the documentary Berta Vive, artist Carolina Caycedo, reporter Silvio Carrillo and UC Berkeley professor Roxanna Altholz will over the challenges faced by indigenous environmental activists. Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Aug. 21, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —Falling James

THE ART OF AFRICAN JICHE MAKING
This year, expect even more girl power as the famed online art gallery and South Asian restaurant E.P. & L.P. co-host the first Art Women Art Week, a weeklong of events featuring creative females from all mediums. In addition to Saatchi Art’s curated installation, the schedule includes female DJs, panels on topics ranging from branding and blogging to artists’ books, and stand-up sets by comedians Tracey Buckner, Leila Sorgakis and Courtney Scheuerman. Also, the adjacent Melrose Rooftop Theatre will screen such female-centric films as Moulin Rouge, What’s Love Got to Do With It, The Devil Wears Prada and — the most iconic feminist movie of them all — Thelma & Louise. E.P. & L.P. and Melrose Rooftop Theatre, 603 N. La Cienega Blvd., West Hollywood; Sun.–Sun., Aug. 19–26, hours vary; screenings $27.50, other events free; RSVP required. (310) 855-9955, eplosangeles.com.

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Game Night
Hanging out at Art Major is a little bit like having a cool bar right in your living room — if your living room also has a killer library, an epic collection of board and parlor games, and a rotating selection of lively art by your most talented friends. Speaking of which, beginning this week...
Art Major hosts a wide-ranging installation of new paintings by artist Devin Liston, known for previous street-inflected collaborations with Cyrcle and Gosha Levochkin but a gifted solo voice in his own right. His muscular style combines expressive abstraction with precisely rendered figurative and pop culture elements in an engaging palette with texture and emotion. Extended family since their Hold Up Gallery days, the Art Major folks will hang dozens of Liston’s works, giving bar-goers the chance to contemplate a range of his creativity along with IPA game night. Art Major Los Angeles, 636 S. Mariposa Ave., Koreatown; Thu., Aug. 23, 6-10 p.m.; free. (213) 221-4093, artmajorla.com/new-events. —Shana Nys Dambrot

MUSIC

Ode to an Outlaw
No one knows for sure what will happen when artist Suné Woods, writer Fred Moten and pianist James Gordon Williams get together for an unusual multimedia collaboration. But high-level, provocative, thoughtful words from poet/black-studies scholar Moten will fly as Williams improvises on piano and provocative collagist Woods manipulates found imagery. In keeping with the spirit of Williams’ jazzy bell hooks ode “Outlaw Culture Music,” Woods’ bold juxtapositions of limbs and faces and Moten’s musings about race and power dip into the vast universe of African-American culture that’s missing from most history books and museums. Hammer Museum, 10899 Wilshire Blvd., Westwood; Thu., Aug. 23, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —Falling James

CULTURE/MUSIC

Speaking Out
The pernicious, patronizing “model minority” label attached to Asian-Americans is often overlooked and brushed off when discussing the harm inflicted by ethnic stereotypes. Silence perpetuates this vicious cycle: Society assumes Asian-Americans are destined to be only doctors, engineers, etc.; Asian-American parents start believing the hype and steer their kids away from other life paths; society then sees only the success stories and ignores the challenges faced by the individual ethnic groups that form the greater Asian-American community. Represent, Represent! Asian-Americans in Hip-Hop is out to break this silence. Asian-Americans kicking open doors and blazing trails in the music industry will share their experiences, and Justin Hoover and Ninochka McTaggart, who curated the Chinese American Museum’s “Don’t Believe the Hype: L.A. Asian-Americans in Hip-Hop” exhibit (Nov. 4), will do a Q&A. DJ Phatrick also will be on deck, because what would a night discussing Asian-Americans in music be without seeing them in action? Chinese American Museum, 425 N. Los Angeles St., downtown; Thu., Aug. 23, 6-9 p.m.; free, RSVP required. (213) 485-8567, eventbrite.com/e/represent-represent-asian-americans-in-hip-hop-tickets-48008778549. —Avery Bissett

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INSIDE A GROW

Triple 7 takes us on a tour of its downtown L.A. weed cultivation facility

BY MADISON MARGOLIN

Inside a 36,000-square-foot former clothing manufacturing building downtown is a state-of-the-art cannabis cultivation facility that goes by the name of Triple 7. You may have seen Triple 7 weed in various dispensaries around L.A., perhaps including the brand's on-site dispensary, the Plug.

The home of $99-per-ounce premium bud, the Plug is fashioned after a department store, designed to be something like the Barneys of weed. With jewelry case displays and shelves highlighting premier brands such as Aces, Select and EdiPure, the Plug represents the “new age of cannabis,” according to Cameron Wald, executive vice president of operations.

“We don’t want that old vibe,” he says. “This is not about buying drugs, it’s about supplying people with what they need for a wellness lifestyle.”

Just a month old, the dispensary highlights brands that are doing things the proper way with regard to product testing and treating their employees right, Wald says, like paying them a livable wage and making sure they feel like they’re a part of the movement.

Among those highlighted brands, of course, is the dispensary’s own top-shelf Triple 7 brand bud, grown right next door. L.A. Weekly took a tour of the cultivation facility to learn just how the top cannabis in Los Angeles is produced.

Before entering the facility, you first need to wipe off your shoes on a mat at the door and then put on a space suit so as to not track in any germs from outside.

The temperature inside the entire facility is controlled to stay within the narrow band of 75 to 78 degrees Fahrenheit, along with very particular settings for humidity and carbon dioxide. The plants are sure to get exactly what they need at every stage of the grow cycle in order to thrive.

For a cannabis plant, the grow cycle can be categorized into three stages: clone stage, vegetative stage and flowering stage.

At Triple 7, all the clones are produced in-house. “By doing it ourselves, it allows us to maintain the quality and consistency of the plants,” Wald says. “When you get something from an external provider, you don’t know if it’s from the same phenotype.” That is, while the clone genotype, or genetics, might be identical, the phenotype, or the expression of those genetics, vary based on the plant’s cultivation environment and methodology.

Triple 7 tested 45 strains when the facility first opened, since dialing back to focus on 19 strains.

From the nursery where they’re seeded, the clones then reside in the vegetative room, which acts as an incubator. They stay there for 30 days before they’re transferred to the flowering room, where they’ll stay for 60 days. “The great thing about this room is that we’re taking advantage of all the space in here,” Wald explains.

With several long tables side by side, with only one aisle between them, growers can work between rows of plants, rolling the table tops throughout the facility in order to maximize canopy size. (If you’ve ever been through library “stacks,” where the bookshelves get cranked together, it’s like that, but for weed.)

However, one of the drawbacks of having rolling-top benches is that the plants are so close together that there could be a higher risk for powdery mildew among them, Wald says. To combat that risk, the room is filled with fans engineered specifically to create a “bathtub effect,” so that there’s no stale part of the room that isn’t reached by constantly circulated fresh air.

Meanwhile, the hoses streaming from a 10,000-gallon tank of water—not just any water but L.A. city water that’s gone through reverse osmosis to come out as 99.7 percent pure H2O — feed into the roots of the plant via drippers that deliver both the water and nutrients.

Following this vegetative stage, the plants head to the flowering room—a large, bright yellow-lit space (so bright you need sunglasses), filled with 1,100 plants, 160 lights and a handful of fans.

The plants reside here for nine weeks, while trimmers make their way about the aisles, standing on step stools over the plants, de-leafing them and ensuring they’re healthy. Removing the leaves from the bottom of the plant, especially where there’s no chance of light, can preserve nutrients that instead are better utilized to nourish the buds at the top.

The Triple 7 facility is large enough to house five grow cycles of plants each year, including using four flowering rooms.

“These tanks over here contain all the fertilizers,” Wald says. “They’re being pulled in through what’s called a vertigation system—like a bartender, with a computer piece that’s behind it so we can dial in the exact nutrient content and mixture we want.” Once that’s dialed in, the mixture is streamlined automatically to the plants.

“So you don’t have to do it manually, [which] is not standard,” he adds. “We’ve taken what we’ve learned from the art of cannabis and we’ve married it with plant science, botany and commercial agriculture. That enables us to grow the finest quality marijuana at a very low price and pass that on.” That’s why Triple 7 can offer an ounce for $99, Wald explains.

However, like any indoor cultivation facility, the energy expenditure is huge. To cut back, the lights in the facility are staggered such that at noon, the lights on one level go off and then the lights on a different level go on. In addition to helping not to stress the power grid, the system ensures that employees are working in the right places in the right order.

After the flowering stage, the plants are harvested and the buds go to hang in the drying room for 10 days. In here, the humidity is 50 percent and the temperature is 70 degrees.

After the bud gets dried, it gets cured in a room that also is set to very specific temperature and humidity. “The curing process makes sure the cannabis has that right smell,” Wald says. “It’s almost like ripening!”

After this point, the bud will still need to be trimmed up and then packaged or stuffed into pre rolls.

Everything that goes to the store has to be delivered in its final form, Wald explains—child-resistant packaging, tamper-proof stickers and all.

Finally, after all that, the bud arrives in your hands for you to smoke a joint.

HONEYVAPE’S SOUR DIESEL AMPLIFIES WHATEVER MOOD YOU’RE IN

A name like HoneyVape sounds like a lot to live up to but this brand does not disappoint. The product’s tastes and smells are nothing short of sweet. If you’re looking to try it out, the Sour Diesel cartridge is a great place to start.

A solid sativa-dominant hybrid, this strain can work for what you need. While some of our tasters reported an increase in motivation and energy, others experienced more sedative effects. The oil seems to take on how you’re feeling in the moment and elevate it, making it a good jack-of-all-trades choice. Its THC content is 76.5%, with CBD at 0.15%.

Low-tolerance cannabis users beware, though, as this one may take you straight into the sedated zone. While the oil is thick and therefore could pose an issue while pulling, HoneyVape’s pen has a preheat feature that solves that problem nicely, resulting in a full vapor cloud and a swift response in both body and mind.
La Weekly // August 17 - 23, 2018 // www.laweekly.com

BY FALLING JAMES

of the long-running Sunset Junction Street starting an Echo Park festival along the lines so successful that it became an annual and minute, but the weekend gathering proved revised on the fly and booked at the very last minute. People don't realize that there was a take over and alter the unpretentious, down-home neighborhood feel during Sunset Junction was shut down on short notice in 2011 after the city of L.A. refused to issue permits as a result of unpaid bills from previous years of the festival.

“Sunset Junction was canceled on Wednesday,” Garo recalls in a phone interview. “We scrambled to get whoever we could and pulled together several bands who were scheduled to play Sunset Junction.” Most notably, she moved one of Sunset Junction’s headliners, Butthole Surfers, to the Echoplex, which fortuitously had an open date that weekend, and relocated other performers stranded by the cancellation to nearby Echo Park venues, such as the Echo, Stories Books & Cafe and Iam8bit gallery. The name of the impromptu new festival was coined by Iam8bit founder Jon M. Gibson, and Garo credits former Origami Vinyl owner Neil Schield as another key collaborator in the early years of Echo Park Rising.

“We talked and said, ‘Let’s do it again,’” Garo says. By the following year, Echo Park Rising attracted so many curiosity seekers that the newly opened restaurant “Two Boots ran out of pizza,” she adds. “It was the community and the neighborhood working together. People were still unsure about Echo Park. People don’t realize that there was a time when no one wanted to play at the Echo.”

Echo Park Rising will have three outdoor stages, and Sunset Boulevard and nearby streets were closed to traffic to create an open-air midway of carnival rides and food and crafts booths. Despite its beginnings as a free outdoor neighborhood party, Sunset Junction also became a more sprawling and crowded affair that eventually required a $20 daily admission charge.

This year, over the course of four days from Thursday, Aug. 16, through Sunday, Aug. 19, Echo Park Rising will have three outdoor stages, including a family-friendly stage at El Centro Pueblo (with tap-dance crew Tapitalists, a DJ workshop for kids, dodgeball games and merriment from Bob Baker Marionette Theater), a dance-music stage in an empty lot on Laveta Terrace, and the larger Liberty Stage placed on a side street behind Taix French Restaurant, which will spotlight the local debut of garage-pop chanteuse Shannon Shaw; a solo set from Chicano Bat-
Local talent takes to the streets for Echo Park Rising

BY FALLING JAMES

Welcome to the long-running Sunset Junction Street Fair, starting an Echo Park festival along the lines of the successful annual event. Echo Park Rising has been so successful that it became an annual and increasingly popular event.

PHOTOS BY ZANE ROESSELL, LEFT; CARL POCKET; KELL Y ERICKSON

Spaceland Productions founder Mitchell Frank and the company's vice president of community and the neighborhood working together. People were still unsure about Echo Park Rising at the very beginning, notably, she moved one of Sunset Junction's headliners, Butthole Surfers, to the Echo-Liberty Stage placed on a side street behind an empty lot on Laveta Terrace, and the larger community and the neighborhood working together. "We scrambled to get whoever we could view. "We scrambled to get whoever we could pull together several bands who were stranded by the cancellation to nearby Echo Park venues, such as the Echo, Stories Books & Cafe and Iam8bit gallery. The name Echo Park Rising has been coined from the very beginning, with both festivals having the same communal goodwill as the early versions of Sunset Junction, with both festivals featuring rising indie bands from the community instead of the bigger, more famous national headliners who would eventually appear indoors at a disparate variety of bars, restaurants, galleries, record stores and clothing shops, including Lot 1 Cafe, the Semi-Tropic, Cosmic Vinyl, Nico & Bullitt, Spacedust, Little Joy, the Short Stop, Memento Mori, Trencher, Reservoir Tattoo Studio, Momo Yoga, Blank City Records, the Echo, Stories Books & Cafe and the new Echo Park Thai restaurant Sticky Rice, among others. Along with the approximately 100 businesses affiliated with the Echo Park Chamber of Commerce that are officially taking part, there will be a number of unofficial events presented informally by other businesses and local organizations. Most streets — including the milelong stretch of Sunset Boulevard where most of the venues are located — will not be blocked off to traffic, and all performances are free.

"It's kind of like a small version of SxSW," Bardo Martinez says of Echo Park Rising. "You can go in a bar, or you can see a band outside. It's super-hectic. I love the vibe; it reminds me of a street festival in Latin America."

"As [Echo Park Rising] has grown, the Echo Park Chamber of Commerce has taken on more of an active role," says Garo, who booked virtually all the performers in the early years of the festival. "I try to broaden it a bit, so it's not just all me," she adds. Some stages are booked in part by such outside promoters as Play Like a Girl, Grand Ole Echo and Buzzbands.La's Kevin Bronson, as well as other Spaceland Productions staffers such as Sammie Pearson (who is booking some of the performers at Stories Books), Emily Epstein (who is handling the lineup at Sticky Rice), Luke Hannah (who is scheduling groups at Little Joy) and Taylor Rowley (who, along with Cut Chemist's VJ Tom Fitzgerald and video director Marcus Herring, is selecting the short films and rare videos being screened at Blank City Records' 72-hour video party).

"I always drive everybody crazy because there's always one more band I want to add every year," Garo admits. "A lot of businesses are doing their own thing — throwing a party or booking their own talent — which is great. It's a weird social experiment and experience. I've seen bands do pop-ups in parking lots and on street corners. I like that; it has a little bit of a chaotic feel. It's supposed to be fun and creative.... In the last three or four years, it's become more of a thing — the turnout, the awareness of it, and people understanding what it is and how it works."

In recent years, the growing crowds attending the festival have been estimated at about 10,000 people per day, according to Kamran V, who has been president of the Echo Park Chamber of Commerce since 2014, following in the footsteps of former chamber leader Mitchell Frank. A former production/new-media staffer at Interscope Records who has produced Moogfest in North Carolina, Kamran V is one of the primary architects behind this year's festival. He's also the co-founder of Echo Park rehearsal and recording studio Bedrock L.A., which has been the site of recordings and demos by “Weird Al” Yankovic, At the Drive-In, Fitz & the Tantrums, Death From Above and Mia Doi Todd.

“IT was Mitchell’s idea to get the chamber involved,” Kamran V says by phone. “It’s a very unique moment that so many different people can get together and do this thing — it’s truly a community festival. As

NEIGHBORHOOD

man’s Bardo Martinez; and Warpaint singer-guitarist Theresa Wayman’s intriguing new project, TT.
The Social Anxiety and Alcohol Treatment study is seeking individuals between ages 18-65 who suffer from social anxiety disorder and alcohol use problems.

The study is comparing two different treatments, both of which will take place at the CLARIE Foundation in Santa Monica. One treatment is their standard Intensive Outpatient Program, which meets 3 times per week for about 3 months. The other is a program that fully integrates treatment for social anxiety and alcohol problems, and is also for about 3 months, 3 times per week. Everyone who is eligible and decides to enroll will receive one of these two treatments.

If you or anyone you know would be interested in participating in this study, please feel free to contact Nicholas Pistolesi by phone at 310-267-5324 or email NPistolesi@mednet.ucla.edu.

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If POMA is safe and tolerable when used with methamphetamine

This study will enroll people who are currently using methamphetamine and are not looking for treatment to help them stop or reduce their methamphetamine use. Participation includes taking study medications and completing study assessments during continuous overnight stays at the hospital and an outpatient follow-up visit. The inpatient portion of the study involves staying in the hospital for approximately 10 consecutive nights. Participants may be compensated up to $1000.

Interested in learning more? To participate, you must be:
- 18 years or older
- Currently using methamphetamine but not interested in stopping

Call 310-905-2670 for information on the inpatient meth study or to make an appointment at our research clinic in Santa Monica or visit www.uclabam.org/meth

UCLA IRB#16-01187. This UCLA research study is being conducted by the UCLA Dept. of Family Medicine (Ph. Keith Henley MD). Funded by the National Institute on Drug Abuse.

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An LA festival that separates Echo Park Rising from other events is its deep variety of musical performances and our bird-watching tour around Echo Park Lake. This year, new festival attractions include a vintage and designer clothing shop Wors, singer Vashti Windish, who runs the homey Spacedust last year, “We schlepped all the arty clothing shop Spacedust but also Sunset Strip hard-rockers Motorcycle Boy, Annie Hardy’s provocative grunge-pop band Giant Drag, Pinky Pinky’s fuzz-shrouded pop rockers, subversive post-punk trio ModPods, the spacey electropop euphoria of Polartropics. L.A. Drones’ electronic sabotage, Sunset Strip hard-rockers Motorcycle Boy, garage-rock revivalists The Unclaimed and the return of The Chavez Ravine."

In Echo Park, we have a great network of neighborhood festivals, which tend to feature the same old tribute and classic-rock bands. This year’s lineup encompasses the cerebral hip-hop experimentation of Del Sound, the synth-pumped aggression of Faribarb, the momentous singer-songwriter pop of Miya Folic, the darkly sinister post-punk confrontations of Egreys on Erogog, the coolly engrossing funk of Harriet Brown, the brash pop-rock minimalism of duo Kolars and the rock & roll fantasies of Starcrawler. Other potential highlights include the dream-laden storminess of Iress, Cilt Kar’s scuzzy punk-rock squalling, the supersonic and punky hit-making of Patty Mooth, the queer-friendly Latin funk of Sister Mantos, and punky hit-making of Potty Mouth, the spacey electropop euphoria of Polartropics. L.A. Drones’ electronic sabotage, Sunset Strip hard-rockers Motorcycle Boy, garage-rock revivalists The Unclaimed and the return of The Chavez Ravine."

It’s “a crazy time. It’s hot and sweaty, and I’m firing up a million thoughts a minute,” says Michelle Rose, who not only owns the artsy clothing shop Spacedust but also sings with the psychedelic pop-rock band Miss Jupiter. After playing a short set at Spacedust last year, “We schlepped all the way down the street to Blank City Records” to play a second show there, she explains. “I

Bardo Martinez

PHOTO BY JOSEF JASSO

LunchLady

PHOTO BY GRACE PICKERING
Play my own store every time because why not?” Rose says of doing double duty in a band and then rushing back to manage her store. “I can transport myself into my music, which is a happy place of solace.”

But Rose admits that it isn’t always easy splitting herself in two during Echo Park Rising. On the one hand, she’s excited that the festival brings new people into Space Dust. “But I also have a mom feeling where we have to make sure that no one gets hurt or nothing gets damaged. There’s never a moment when you feel like you’re fully prepared. It’s like a roller coaster ... but it’s also an energy exchange that I thrive on.”

Rose’s favorite moment as a shop owner was witnessing sets by Fefeis singer-guitarist Shannon Lay in 2015 and 2016. “She’s always bone-chilling and beautiful. Her music is so delicate, and it demands your full attention,” Rose says, adding, “I keep them separate. They really are so different. I haven’t figured out if I’m more garage-rock opuses with The Clams, she recorded with veteran musicians who used to anchor by Quatrone’s aggressive layers of samples. “I kind of warp the samples. My main objective is that you can’t tell where the sample comes from,” Quatrone says by phone while on the road to an Oh Sees show in Denver. “Most of the time, I have two or three samples going at once, so it’s like a mashup.”

Meanwhile, Chicano Batman bassist Eduardo Arenas checks in with a solo set at the Echo on Friday, and the soul group’s frontman, Bardo Martinez, showcases new songs like “Summer” and “Love of Mine” with his new band, The Doves, on Saturday evening on the Liberty Stage. “It’s going to be a mad dash at Echo Park Rising with a seven-piece band,” Martinez says while recalling the excitement of a Chicano Batman act at an earlier edition of the festival. “Fans were very adamant and going nuts while we were playing,” he says, describing how passionate fans overwhelmed the bouncers and overran the stage. “It was a lot of fun.”

Discussing “Summer,” Martinez says, “When that melody came to me, it was definitely a sunny vibe and inspired by the heat.”

Headliner Shannon Shaw, who came to attention as a member of the ribald Bay Area group Hunx & His Punks before establishing her own garage-rock prowess as the leader of Shannon & the Clams, makes her solo West Coast debut with a set of songs from her recent album, the soulful and countrified “Goodbye Summer.”

Shannon at the Echoplex on Saturday, Aug. 18. “It’s moment when you feel like you’re fully prepared. There’s never a moment when you feel like you’re fully prepared. It’s like a roller coaster ... but it’s also an energy exchange that I thrive on.”

As another musician playing the festival who also owns a store in Echo Park, singer Vashii Windish can relate to Rose’s experiences, although she says Worship won’t present live bands this year so she can concentrate on Warm Drag’s concert at the Echoplex on Saturday, Aug. 18. “It’s superfund to host a shop at the show but it is intense and a lot of work.” Windish and musical partner Paul Quatrone (Oh Sees) played their first concert together as Warm Drag at Little Joy during Echo Park Rising 2016. They’ve come a long way in a short time and will be performing songs from their upcoming self-titled debut album on In the Red Records. Windish describes it as being about “all the different forms of isolation. I think there’s a power in all that isolation and desolation; there’s still hope.”

Windish’s dreamy vocals are draped across an ever-changing soundscape that’s anchored by Quatrone’s aggressive layers of samples. “I kind of warp the samples. My main objective is that you can’t tell where the sample comes from,” Quatrone says by phone while on the road to an Oh Sees show in Denver. “Most of the time, I have two or three samples going at once, so it’s like a mashup.”

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Shannon at the Echoplex on Saturday, Aug. 18. “It’s
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Echo Park is the place to grow, and nobody appreciates that more than husband-and-wife restaurateurs Jaime Turrey and Brooke Fruchtman of the Ostrich Farm and newly opened Bar Calo.

“For us, it’s always been the best neighborhood in Los Angeles,” Turrey tells L.A. Weekly. “The landscape, the ethnic diversity, the history. Investing here, building two businesses here, working every day here, is an expression of our belief that there’s simply no better place to be in L.A.”

Named after the Ostrich Farm Railway, which shuttled sightseers to the popular ostrich farms around the Griffith Park area at the turn of the 20th century, the 50-seat restaurant is a favorite among locals.

“We absolutely love Echo Park and named the restaurant after the railway, which briefly traveled what is now Sunset Boulevard,” Turrey says. “It’s just a nod to a little-known piece of the neighborhood’s history.”

Open for brunch and dinner, the intimate cafe also has a full bar. Much of the menu is cooked on the wood-fired grill, and produce is sourced from the Ostrich Farm’s own garden.

Breakfast plates include the popular ricotta pancakes with seasonal compote, maple syrup and lemon zest. If you can’t make up your mind, go for any of the generous tartines, perfect for sharing.

The smoked salmon with pickled onion and cream cheese is the best in town. The smashed egg with feta, pickled onion and garden herbs on sourdough is a close second.

There’s a great selection of big bowls as well — give the sweet potato, Swiss chard, quinoa, grilled halloumi and chimichurri a spin.

With the success of the Ostrich Farm, Turrey and Fruchtman opened Bar Calo across the street, inspired by Turrey’s Chicano heritage and the couple’s travels to Mexico City.

“We’ve been here for more than 15 years and designed this space with our neighbors’ needs in mind,” Turrey says. “You can bring your computer and plug in here in the morning with a coffee or agua fresca and breakfast, bring your kids for brunch on the weekend, share a fun dinner with friends, and come back for a true bar experience at night.”

Every week the bar features a different “Market Margarita,” depending on what looks good at the farmers market or in their garden. Calo also has an insane selection of about 40 mezcales.

The Ostrich Farm, 1525 Sunset Blvd., Echo Park; (213) 537-0657, ostrichfarmla.com.

Bar Calo, 1498 Sunset Blvd., Echo Park; (213) 318-5193, barcalola.com.

In 2011, the City of L.A. launched a multimillion-dollar project to revitalize Echo Park Lake, which included renovating the historic boathouse. In 2016 Beacon Echo Park took over the cafe that was first opened in 2013.

Offering an idyllic lakeside view with swan boats floating in the background, the cafe offers an exciting menu that is definitely not typical park food. Despite the compact kitchen, chef Emmanuel “Eman” Garcia wanted to tackle an inclusive menu in the boathouse.

There’s a strawberry and basil grilled brie sandwich, which can be washed down with your choice of pineapple lemonade, watermelon mint lemonade or iced raspberry matcha latte. There’s a strawberry and basil grilled brie sandwich, which can be washed down with your choice of pineapple lemonade, watermelon mint lemonade or iced raspberry matcha latte. There’s a nod to a little-known piece of the neighborhood — “Market Margarita,” depending on what looks good at the farmers market or in their garden.

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THE GARAGE
EST. 2011
ECHO PARK MEMORIES
L.A. native Lina Lecaro offers her version of neighborhood’s history, highlights

BY LINA LECARO

This is neither a rant against nor a rationalization for gentrification. We all know there’s good and bad that can be pointed out in transitioning neighborhoods like Echo Park. But with Echo Park Rising bringing attention to the ‘hood once again, I think it’s time to celebrate Echo Park past and present, changes and all. The minimalist restaurants, street-clogging valets, corporate coffee hubs and chain restaurants are accepted by some, hated by others and evoke changes and all. The minimalist restaurant to celebrate Echo Park past and present, with Echo Park Rising bringing attention that could only happen there. Here, I share via booze- and music-induced moments indie-owned business, and sometimes it’s backs, sometimes it’s via a great find at an landmarks that bring about funny flash-backs, big and small. Sometimes it’s via old landmarks that bring about funny flash-backs, sometimes it’s via a great find at an indie-owned business, and sometimes it’s via booze- and music-induced moments that could only happen there. Here, I share a few, which I hope will function as a sort of loose guide to a few of the area’s must-see locales during the festival and beyond.

Echo Park on Foot
If I was giving someone directions and had to point to a landmark that says, “You’re in Echo Park,” it probably would be a three-way tie: Burrito King on Alvarado, Taix a few blocks down (once and for all: It’s pronounced “Tex,” not “Tay,” OK?), and the revolving blue and brown monstrosity for the Sunset Foot Clinic, known as the “Happy Foot/Sad Foot” sign. It’s become kind of a hipster obsession since it was erected, with mentions in songs, books and merch (see Etsy, match). It’s been said that locals see the sign as a mystical fortune teller for their day depending on what they see first as they drive by, but as a native, it symbolized something more literal for me and my friends — the border between two parts of the city, one changing faster than the other, for better or worse. It’s been the unofficial divide between Silver Lake and Echo Park in my mind since I was a kid, and I guess I’ve been right all along. According to the L.A. Times neighborhood maps, Benton Way, where the bipolar SpongeBob-esque character spins eternal, is in fact the change-over between Silver Lake and Echo Park. Misguided blogs trying to make “HaFo SaFo” happen as a name for the surrounding region need to stop, not only because it’s an actual border requiring no label but because we’ve all been saying it backward, anyway! If the sign (and what it represents) is doing its job, we enter sad and leave happy, right?

Drinking & Diving
The Lost Knight is gone. The Gold Room ain’t the same since the remodel. El Prado still doesn’t have hard liquor, nor do Lot 1 or Sunset Beer. El Compadre and Taix (remember it’s “Tex!”) are restaurants, not proper bars. So if you’re looking to rage and revel in a bar atmosphere, there are really only two spots you should go to: Little Joy and the Short Stop. These two, less than a block apart, are where young Echo Parkians let their hair down, hit on one another (and/or their vape pens) and have fun. Both provide decently priced drinks, great DJs and space for drunk dancing. This weekend, there probably won’t be as much space, though. Prepare for long lines, too.

Mi Vida Locals
Some of the same locals who maligned Mohawk Bend when it opened have succumbed to its charms, this writer included. The great beer selection, tasty bites and spacious front patio make it a people watcher’s paradise and a solid date-night option. But the Bend’s inviting exterior also maintains a marquee that harkens to Echo Park’s austere past, when the space was a $2 movie theater with perpetually springy seats and sticky floors.

My most vivid memory at Studio One, as the theater was called then, involved a screening of Allison Anders’ raw and real depiction of the ‘hood itself, Mi Vida Loca. Me and my friends thought it’d be cool to see the film in its actual setting on opening weekend; apparently, so did every gang member in Echo Parque. Talk about an interactive movie experience: Anytime a member of a rival gang came on, hand signs shadowed the screen and shout-outs narrowly drowned out the dialogue. When some in the crowd got annoyed and yelled for silence, a back-and-forth ensued that quickly escalated into a “pusto”-packed shouting match, with threats of violence that the young ushers there sure as hell didn’t attempt to stop. A few left the theater assuming an actual gang fight might go down, but my friends and I stayed. We were goth teens, Latino-gothish to be precise, and I guess we appreciated the dark irony of this Rocky Horror Picture Show, Cholo Edition. The fact that I lived to eat buffalo cauliflower appetizers in the same space decades later makes me feel just a little bit badass.

We All Heard It
If you love music and dancing, you probably have a million memories from the Echo and the Echoplex, as I do. I mean, I could write a book about these legendary adjoining clubs at this point … maybe I will! So instead of reminiscing about a particular night, I’ll just list my favorite parties there over the years and say that whatever night you go to either club, your odds are more than good, even after all these years. Prefer to Funky Soul, Part-Time Punks, Dub Club, Grand Ole Echo, Emo Night, Dragstrip 66, Bootie L.A. and Sex Cells, and bow to the club(s) for unforgettable shows by hundreds of local bands and biggies including L7, Jane’s Addiction, Nine Inch Nails and … The Rolling Stones, which I feel confident declaring will not be topped in Echo Park or anywhere in L.A., when it comes to a mind-blowingly surreal live music experience.

In the Park
The swan boats are not the boats of my childhood, but that’s OK, they are more beautiful on the water. Kids actually play in the park now (when I was little, my parents deemed it unsafe). People from all cultures and backgrounds do picnics and walks around the lake every day. Street vendors still sell inflatable toys, ice cream, fruit and meat. The lotuses have returned. Echo Park endures, different but still sort of the same too. This weekend it will rise, but don’t forget, it’s always been there, and there’s more to see and hear now than ever.
It can be a fine line between creative place-making and encouraging loitering — but Stories Books & Cafe strikes the perfect balance. At this artisanal antidote to the working-in-Starbucks phenomenon, it’s literary-minded Echo Park locals who populate the well-stocked indie bookstore and its famous patio cafe. From 8 a.m. lattes to midnight munchies, you find the treasures. “They reflect the community; in other words, making the content both on and among the shelves maximally fresh and relevant to the community; in other words, making Stories the kind of place they’d want to go themselves even if they didn’t work there. For example, there are notable shifts in book customers’ interests in response to the current social, political and cultural climate; at the same time, Stories’ stock increasingly reflects the explosion of local independent publishers in the L.A. book world over the last decade.

Colodro explains, “There has definitely been a marked increase not only in political books being purchased but also in the amount being published by mainstream presses,” she says. “Whereas the decline of Western civilization was once seemingly marginalized to mostly academia and/or the hardcore intellectual scene, now I look at the new nonfiction releases and shudder. It’s grim stuff.”

“Doomsday Lit 101 aside,” she says, there are many great new authors, among them Ottessa Moshfegh, who worked on her latest book, A Year of Rest and Relaxation, on Stories’ tables. And, Colodro says, local publisher Not a Cult Media put out the shop’s current top-selling title, Corazón by Yesika Salgado. Colodro herself is currently reading Spells, by Michel De Ghelderode, brought out by Wakefield Press, a favorite Stories extended-family publisher. Of course, it’s the used-books area where you find the treasures. “They reflect the neighborhood,” Colodro says, “because mostly, that’s how we source them. It’s important to listen to your customers but also keep interesting and unexpected surprises available in the classics, obscure international titles (many that have been reissued or finally translated), new presses, etc.”

Garo concurs, noting that having used books makes it easy for people to satisfy their curiosity. Though she doesn’t work on the floor anymore, every time she goes into the shop, she finds something surprising that just makes her “want to spend the day there reading.”

November 2018 is, incredibly, Stories’ 10-year anniversary. Details of what will certainly be a staff and customer appreciation party are still taking shape — as Garo says, “The Echo Park neighborhood has been very supportive.”

In the meantime, the event programming is as strong as ever. And even more so this week, as Stories helps celebrate a new edition of annual culture festival Echo Park Rising. The Stories motto is “The quintessential home for quotidian transgressions,” and it suits. In addition to the community of independent authors and visual storytellers who present readings and organize recurring series, Stories has close ties to the local music world, and that shows on its calendar.

In fact, Stories being a place for not only author events but music as well was always built into its fabric. “Echo Park is a creative community,” Garo says, “so there is plenty to pull from. We always wanted to keep the space active.”

A new beer and wine license has certainly helped amplify that goal, as has the evolution of the cafe kitchen. What began as a coffee cart soon grew into something more, and in recent years the menu has hit its stride. “When it first opened,” Garo says, “it seemed to be a place for unemployed musicians to grab coffee. Now it seems to be a place for business meetings! But the musicians still show up too.”

This is not a complete surprise, given that the Echo Park neighborhood has experienced plenty of its own changes in the last decade: more people, more nightlife, more action. “The neighborhood has changed and continues to change,” Colodro says. “We miss some of the places that no longer ‘fit in’ with the new Echo Park: La Guadalupana Market, the pawn shop on the corner, Out of the Closet (which just closed this month), Chango coffee, the Asian market, so many others. We hope it stays colorful.”

Stories itself does a lot to ensure that it will stay colorful, thanks to its eclectic programming. Some of its most popular recurring events, series and repeat guests include the weekly comedy show Good Heroin, curated by Dave Ross, Olivia Doud and Matt Ingebretson. The monthly storytelling night BUSsted is dedicated to tales of public transportation experiences and is a major favorite; its leader, Scott Schultz, now has a podcast. And Garo mentions Richard Lange, an acclaimed author and early pillar of the Stories writer community.

In the meantime, if colorful is what you want, this week is Echo Park Rising, and it won’t be the same without action on the Stories patio. Events begin Thursday night with a throwback lineup of old-school Echo Park scene-makers like Jon Wahl and Garretson & Gorodetsky, plus Foglab featuring Joe Baiza and Mike Watt. Friday the stage sees a Pretty But Wicked—curated lineup along the soulful country-punk-electronica continuum from Wild Wing, Justus Proft, Red Channel, Gold Cage, Grave Flowers & His Bongo Band and New Men. Good Heroin sparks the late laughter after a night of music on Saturday, and Sunday starts with a special edition of BUSsted, then solo acoustic artists like Lael Neale, Night Shop and more.

Check the website for further details to make sure Stories is on your Echo Park Rising — and your everyday reading — itinerary.

Stories Books & Cafe, soon to mark its 10th anniversary, is an integral part of the neighborhood’s cultural life.
I assistants who work in the studio with a year. Sparrow says, “I have a couple featured in “Sparrow Mart” took just over the shelves, to be honest.”

I’m having trouble trying to keep stuff on pieces of art. Sparrow says, “It is absolute-lined up to visit the store and take home to love it back. Every day, shoppers have consumerism, and L.A.’s consumers seem the same fate. 

Sparrow Mart appears to be headed for exhibit closed more than a week early. This supermarket is a celebration of that everything sold out and the success that everything sold out and the Meatpacking District, and it was such a wonderful experience. British artist Lucy Sparrow’s new pop-up art installation, “Sparrow Mart,” opened at the Standard High Line in New York City’s felted bodega called “8 Till Late” at the purchase on the spot.

“Sparrow Mart” does offer reservations, they can only be made in person and only for that day. If you want to visit, Sparrow says, “It’s a case of getting here early and checking in at the desk.” There are timed entries every half-hour. While “Sparrow Mart” does offer reservations, they can only be made in person and only for that same day. If you want to visit, Sparrow says, “It’s a case of getting here early and checking in at the desk.” There are timed entries every half-hour.

While people should expect a bit of a wait, she urges everyone to come sooner rather than later, since pieces are already selling out. It’s disappearing every single day — it’s just getting smaller and smaller — so the earlier you come, the better experience you have.” In other words, act now, these deals won’t last.

The first Sparrow Mart item to sell out was the Maruchan instant noodle lunch; the Jif peanut butter and Moon Pies also have been hot sellers. Sparrow says, “The fruit and veggies have been very popular. Watermelons and grapefruits sold out really quick. I’m scrambling and trying to make some more and paint some more, but I don’t even know if that’s going to be possible.”

Sparrow is scheduled to be open through the month of August, and Sparrow says, “It’s a case of getting here early and that doesn’t look likely. She says, “If it carries on the way that it’s going, I think we’ll close early.”

Smithers says that while Sparrow’s art is cute on the surface, “It’s not often you get to weave commentary and a touch of subversion in with such a fuzzy emotion.” He also appreciates the immersive nature of “Sparrow Mart.” “In this world, to be able to provide an experience that is truly joyful is a very rare thing. I think it is almost impossible to look at her work and not be taken to a place where you actually are forced to smile, and forced to suspend your reality. It’s a positive experience without being emotionally devastating.”

To see “Sparrow Mart” for yourself, your best bet is to head to the Standard Downtown and join the line before the store opens in the morning. The installation is open from 11 a.m. to 9 p.m. (closed Mondays), and small groups are admitted at timed intervals. While “Sparrow Mart” does offer reservations, they can only be made in person and only for that same day. If you want to visit, Sparrow says, “It’s a case of getting here early and checking in at the desk.” There are timed entries every half-hour.

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“Sparrow Mart,” Standard Hotel, 550 S. Flower St., downtown; (213) 892-8080, standardhotels.com; Tue.-Sun., 11 a.m.–9 p.m., through Fri., Aug. 31; free.
Corny But It Knows It

Romantic comedy Crazy Rich Asians basks in and subverts old clichés

BY ALANA MOHAMED

Romantic comedies have resurfaced in critical consciousness, largely thanks to Asian creators (and despite steady production by black creators). For recent examples of the genre, think Kumail Nanjiani’s The Big Sick, Aziz Ansari’s Master of None and Mindy Kaling’s The Mindy Project. Asians in America have gravitated toward that genre, partly to bask in its flights of fancy and desire — and, quietly, to challenge stereotypes of a submissive, homogenous group of robotic workers. Nowhere has that been more apparent than in the anticipation of Jon M. Chu’s Crazy Rich Asians.

If romantic comedies traffic in romantic optimism, then the film Crazy Rich Asians, based on Kevin Kwan’s 2013 best-seller, hits all the right notes. Scandal ensues when the charming Nick Young (Henry Golding), secretly heir to a Chinese-Singaporean real estate fortune, brings his accomplished, lower-class Chinese-American girlfriend, Rachel Chu (Fresh Off The Boat’s Constance Wu), home for his best friend’s wedding.

Crazy Rich Asians is planted firmly in the realm of women and beauty. The obvious difference between the characters of Crazy Rich Asians and the characters of previous Asian-led films is the former’s immense wealth. By that standard, Wu’s Rachel is not pretty, tall or well-dressed enough to keep up with Nick’s life, necessitating a beloved, though sadistic rom-com staple: the makeover.

The opulence of the clothes and jewelry begins to take on the quality of an advertisement; of what and for whom is up for debate. But these images are too aware of the ones that have come before; they’re diametrically opposed to stereotypes of Asians laboring or laundering clothes. This is especially true of Nick’s cousin Astrid (Gemma Chan), a Princess Diana type, who at the start of the film purchases multi-million-dollar earrings that she hides from her lower-class husband, Michael (played by an underutilized Pierre Png). The thrill of beauty is amped up here, the riotous fun drowning out the social commentary.

While the film attempts to situate identity as its emotional heart, Rachel’s sense of self isn’t easily shaken. “I’m so Chinese, I’m an economics professor with lactose intolerance,” Rachel says when her free-spirited mother (Tan Kheng Hua) worries she’s too American for the old money. If Rachel does struggle with her identity, Chu’s pacing leaves little room to investigate these nuances. Instead, Wu is tasked with delivering sentimental monologues about her background in a believable way. When Nick’s mother, Eleanor (Michelle Yeoh), and her mother-in-law (Lisa Lu) try to cast doubt on Rachel, by way of a long-buried family secret, the drama and subsequent fallout feel manufactured.

Rachel’s cat-and-mouse game to win Eleanor’s respect is the most enjoyable thread of the film, though, with Wu, earnest and scrappy, finding her complement in Yeoh’s reserved menace. At the top of a grand staircase in the Young family home, Eleanor confesses her own difficulties with getting along with Nick’s grandmother. Towering over her, Eleanor delivers the final blow: “That is how I know you are not good enough for Nick” — Yeoh’s control cutting through the screen as Wu’s face falls.

In stark contrast, Nick’s father is absent for the entire movie, and most of the men, save for Nico Santos’ Oliver T’seein (the “rainbow sheep of the family”), are barely present. Golding does the best with what he’s given, but Nick is more symbol than person. He keeps a number of secrets from Rachel but is never made to account for them. His grand gesture, procuring Eleanor’s engagement ring for Rachel, is indicative of Eleanor’s acceptance rather than his own comeuppance. That filmmakers’ agonizing over casting a character who is essentially an impeccably dressed mannequin is more an indictment of white hegemonic tastemaking and its discomfort with Asian male desirability than anything else. (The casting of Golding, who is bi-racial, has drawn criticism from various groups, often dismissed as too focused on racial purity.)

Other archetypes offer more nuance. The sassy best friend, Goh Peik Lin, is played by rapper-actor Awkwafina, whose comedic timing is so impeccable, her co-option of AAVE frequently goes unmentioned. It is fortunate that her tiresome “blacaccent,” still played for laughs, also offers deeper commentary on newly minted Singaporeans and the exportation of black American cool. The Goh house is a huge, gilded affair, vaguely inspired by Donald Trump’s bathroom. Rachel endures a lavish meal with the Gohs, in which Peik Lin’s father warns everyone to eat up because children are starving in America —/uni00A0and Trump’s bathroom. Rachel endures a lavish meal with the Gohs, in which Peik Lin’s father warns everyone to eat up because children are starving in America —/uni00A0an acknowledgements and dismissal of fears about Asian global dominance in a post-NAFTA world. Everything about the Gohs, from their Trumpian decor to Peik Lin’s mimicry, serves to connote something undesirable, standing in stark contrast to the Youngs’ pristine, ancient wealth, and offering a tantalizing peek into new strains of Singaporean social stratification.

The most interesting moments in the film are also its most coy. Astrid suffers silently through her husband’s affair with another woman, ignited because her wealth makes him insecure. At the film’s close, she leaves him, donning the earrings she once hid. It speaks to the disarm state of Asian representation that this display is meant to be a moment of triumph and not ridicule. For all its carnival-like antics, Crazy Rich Asians is all too aware of its own spectacles.

CRAZY RICH ASIANS | Directed by Jon M. Chu
Written by Peter Chiarelli and Adele Lim
Warner Bros. | Citywide

COMEDIES TRAFFIC IN ROMANTIC OPTIMISM, THEN THE FILM CRAZY RICH ASIANS HITS ALL THE RIGHT NOTES.

YOUR WEEKLY MOVIE TO-DO LIST

Silents Under the Stars

Sunday, Aug. 19
Nicolas Winding Refn, Danish-born enfant terrible of cinema, has been getting lots of good press lately over the successful launch of his multimedia website, byNWR.com. One of the films featured on this “unadulterated expressway for the arts” is Night Tide, starring a young Dennis Hopper as a love-sick sailor who falls for a sideshow “mermaid” who might actually be the real thing. Directed with an aesthetic’s touch by Curtis Harrington, this melancholy tribute to Edgar Allan Poe and Val Lewton features some striking, impressionist views of a long-vanished SoCal beatnik culture, with its neglected boardwalks, faded amusement park rides and crumbling edifices. Refn restored the original negative on his own dime, and the film is free to stream on his website. However, you might prefer to watch this sparkling new DCP on the big screen. The Egyptian Theatre pairs it with Easy Rider as part of a four-night tribute to Hopper. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Aug. 19, 7:30 p.m.; $12 ($23); cinemad耆equecalendar.com.

The Silent Society is a nonprofit that screens classic silent films (usually on 16mm) at Paramount Ranch in Agoura Hills. Tour the old Western town that served as a location for countless TV series and B Westerns and enjoy a picnic dinner while you wait for the show to begin. The 2018 season of Silents Under the Stars concludes with Flesh and the Devil, the 1927 MGM romance featuring Greta Garbo and John Gilbert at their steamiest. Bring lawn chairs, blankets and flashlights for the most comfortable viewing experience. Paramount Ranch, 2903 Cornell Road, Agoura; Sun., Aug. 19, 7:30 p.m.; $8, $3 kids under 12; hollywoodheritage.org.

Monday, Aug. 20
Tired of his movie star persona, Elvis Presley made a triumphant return to live performance with what became known as the ‘68 Comeback Special. Fathom Events rereleases this iconic piece of media history for its 50th anniversary in an evening that includes an exclusive behind-the-scenes documentary featuring director-produce Steve Binder and other satellites in Presley’s orbit. Various theaters; Mon., Aug. 20, 7:30 p.m.; $15; fathomevents.com.

Wednesday, Aug. 22
The Makikona Sisters, Kon Ichikawa’s magisterial adaptation of Junichiro Tanizaki’s sweeping novel, returns to Laemmle’s screens for its 35th anniversary. The dense, richly colored saga of a well-to-do Japanese family’s transition at the dawn of WWII has all the stuff of a classic Hollywood melodrama, plus an obsessive attention to gesture, performance and sensual detail. Laemmle Royal (also at the Playhouse 7 and Town Center 5), 11522 Santa Monica Blvd., West L.A.; Tue., Sept. 12, 7 p.m.; $13 ($30); 478-3836, laemmle.com. —Nathaniel Bell

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ABOUT A GIRL

JULIET, NAKED, THE LATEST NICK HORNBY ADAPTATION, PRESENTS A COMPLEX, MATURE RELATIONSHIP

BY APRIL WOLFE

There’s a pretty great fake-out in Jesse Peretz’s adaptation of Nick Hornby’s novel Juliet, Naked. It comes in the first few minutes of the film, as the usual regressively boyish Hornby protagonist, Duncan (Chris O’Dowd), appears in a video on a website he set up for a lucrative ’90s musician Tucker Crowe (Ethan Hawke), Duncan is a Tucker mega-fan, and his video tells the story of Tucker’s abridged history with the air of an obsessive expert, lingering on one album, Juliet. The album was inspired by one of Tucker’s love affairs and it was so painful that it caused Tucker to disappear and leave his hungry fans in a lurch — or so to disappear and leave his hungry fans in a lurch — or so

One would think this film would belong to Duncan, that we would then watch him fumble through a romance, searching out the perfect while never appreciating the good. But no. The film actually belongs to Duncan’s partner, Annie (Rose Byrne), and I breathed a sigh of relief when I realized that.

It’s as though I’ve had my High Fidelity fantasy delivered to these many years later: Show me this emotional idiot’s relationship from the woman’s perspective. Through circumstance and coincidence, Tucker and Annie begin a secret internet friendship, just as Duncan begins cheating with a new teacher at his university. Peretz could have given each potential pairing equal time in the story, but he sticks with the most evocative of the two; Juliet, Naked has its charm, and they are named Rose Byrne and Ethan Hawke.

Byrne’s comic timing has been honed over a series of films, including The Meddler, Spy and both Neighbors movies, and she’s quickly becoming the “Everywoman” of cinema. Her characters are charming but full of faults, and quick to frustration without seeming like they have a stick up their asses. Here, she’s equally matched by Hawke’s rendition of an aging rocker who checkered out of life. Sweet and eager, but dumb, Tucker can be summed up by the peculiar gait Hawke created for the character: a clumsy shuffle, as if he’s moving in every direction simultaneously, unsure which is the right way. Together, they make an unlikely but butterflies-in-the-stomach match for romance.

When the two first meet in person, Tucker is splayed in a London hospital bed, having suffered a heart attack on his way to meet his new grandkid. Annie is bashful, and Byrne’s performance is such that I could see the gears turning in her character’s head: Do I want to get into a relationship with a grandfather who just cheated death? That meeting leads to more slapstick situation, wherein nearly every ex or child Tucker has ever had filters through the hospital room one by one, all disappointment that Tucker does not appear sick enough to warrant their immediate presence. Through this, Annie gets the CliffsNotes of Tucker’s faults but also his struggles to make up for the indiscretions of his youth, whereas her relationship with Duncan has been a slow realization of all the insecurities and problematic personality traits he was hiding over 15 years.

While I adore the more overtly flirty aspects of Annie and Tucker’s burgeoning relationship, what’s most romantic about their connection is their free and open exchanges. These are two people with no expectations for the future, throwing caution to the wind while also managing their personal affairs like adults. It’s like Before Sunrise but run through a Nora Ephron filter. My favorite moment arrives when Tucker confides in Annie that he thinks his kids won’t forgive him because they hate him. “They don’t hate you,” she says. “They’re angry.” Tucker blinks his eyes and half-smiles as though he’d never thought of it before, and there’s something pretty engrossing about two people nudging one another to enlightenment.

The script — penned by Evgenia Peretz, Jim Taylor and Tamara Jenkins — doesn’t tidy up the relationship, as it so easily could have. Annie wants children, and Tucker has five of them (from different mothers), with only the youngest, 6-year-old Jackson (Azhy Robertson), an active part of his life. In another story, Annie could have swooped in and exercised her maternal instincts on Tucker’s kids, but this story’s takeaway is more about having the patience to wait for what’s right than jumping headfirst into the closest wrong. Annie and Tucker’s romance is about as honest as they come, and remarkably mature.

Duncan still traipses in the background of this story, offering some comic relief and poignant ideas about the toxicity of fandom and blah-blah-blah, all the stuff we’ve gotten from Hornby adaptations before. Duncan is trying to live out his life through his idol’s, but his presence is mostly a reminder to the other characters that it could be worse — they could be Duncan.

JULIET, NAKED | Directed by Jesse Peretz | Written by Evgenia Peretz, Jim Taylor and Tamara Jenkins
Roadside Attractions | ArcLight Hollywood, Landmark

PHOTO BY ALEX BAILEY/IONSGATE

OPENING THIS WEEK

93QUEEN 93Queen joins the long and expanding list of bad documentaries covering a fantastic subject. The focus is Rachel “Ruchie” Freier, a determined, brilliant and righteous Hasidic woman in Borough Park, Brooklyn, actively reforming that community’s retrograde attitudes toward women. Her initial goal is to create an all-female volunteer EMT service. Ultra-orthodox women are so sheltered that it’s anathema to be in a state of undress with any man other than a husband; as such, many are hesitant to call the local all-male Hatzolah service. Ruchie’s obvious workaround won’t do anything to change a culture that

VERTIGHOST

August 17 - 23, 2018  Daily at 1:10 PM
Laemmie’s Royal
11523 Santa Monica Blvd. • West L.A., CA 90025
310-478-3836 • laemmie.com

Conrad & Michelle
8/13 – 2:50 PM • 8/14 – 10:55 PM • 8/15 – 2:45 PM
8/16 – 2:45 PM • 8/17 – 5:00 PM
Arena Cinelounge in Hollywood
6464 Sunset Blvd. • Los Angeles, CA 90028
(323) 924-1644 • arenascreen.com

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Echo Park Rising will see bars, stores and other businesses in the Echo Park area join forces for a free festival that celebrates, for the most part, local music, art, culture, food and so much more. EPR has fast become a highlight on Los Angeles’ musical calendar and, based on the lineup of talent performing this year, the 2018 event raises the bar yet again.

Something interesting happened early on, though. Much like SXSW, and even Coachella, the “official” festival has attracted a series of “unofficial” pop-up gigs in and around the route (Sunset Boulevard, Glendale Boulevard, Alvarado Street, Echo Park Avenue). Some of these have been embraced by the organizers, while others remain notably absent from the festival website.

“The only little parties where you discover bands you fall in love with.”

— Eddie Lopez

“I think this is the first year that’s happened. I handle all the booking, and we buy all the supplies ourselves. We tried getting alcohol sponsorships and stuff in the past, from the festival, and it hasn’t worked out because we’re such a small venue.”

It is another great lineup at Spacedust, with the likes of Justus Proffit, Lunch Lady, Momma and Coma Girls all performing. Green believes that proximity to the festival, just because so many businesses are right in the middle of it, encourages so many pop-up shows.

“Echo Park Rising is great and I hope it keeps going. Anything I can do to assist, I will. That’s why I’m glad to help Eileen.”

Lopez believes that the best stuff is happening on the outskirts of the main festival, much like at SXSW, and that’s why these unofficial pop-ups work. “It’s all the little parties where you discover bands you fall in love with and you love for the rest of your life,” he says. “You meet cool people — it’s like this great coming together. It’s like a family reunion of sorts. Every year, I feel like there are all these cool bands missing from this thing. This year we got most of them in at Eileen’s awesome venue. It was very important that we help. It’s a small operation, not a big corporate thing.”

Lopez recently moved back to Echo Park after 10 years in Silver Lake. He’s been a part of the music scene for years, but the festival was new to him. “It basically started out as a pop-up, and it’s grown. Now it’s going to be official, too,” he says.

“We have this giant gondola that has clothes in it, and I guess it didn’t fit out the front door. It was literally stuck in the front door. People were waiting outside, and everyone was putting in their input. Like, ‘You have to take the door off!’ All these bands trying to help. It was pretty funny.”

There can be concerns about permits and brushes with the law, too, but Green believes that even the cops get caught up in the positive vibes.

“For the four days that the fest happens, people put everything aside and really appreciate the music,” she says. “Last year, after our showcase, I ended up going elsewhere, and the people putting it on were shocked that they would get shut down by the cops. But I felt like it didn’t get shut down, the cops were chill about it, because it was good vibes in the neighborhood. Everyone wants to appreciate the music, and have a good time.”

A good time, it seems, will be had by all. In the process, some great causes will receive much-needed help. One of Echo Park Rising is a benefit gig for RAINN [Rape, Abuse & Incest National Network] — they help victims of sexual abuse and violence with counseling and resources. We want to make sure that people are being respectful, because it’s pretty grim right now.”

Official or unofficial, that’s what neighborhood events like this are all about.
26

COMING SOON:

8/16  LIL HOUSE PHONE & FRIENDS  VOICEMAILS 2 RELEASE SHOW
8/17  TONY2REAL
8/17  ALL VINYL ALWAYS PRESENTS: LUKE HESS AND KENNETH GRAHAM
8/18  THE BEST AFRO-CARRIBEAN PARTY IN LA
8/18  DYMK ANNUAL SUMMER NIGHT GET DOWN
8/18  DEMIRICK
8/19  THE SHOWCASE TOUR
8/21  TUESDAY BLEND
8/24  WE LOVE KANDY
8/26  CUMBIATRON!: CITY ON FIRE
8/30  VIRTUAL REALITY TOUR
8/30  ABSTRACT, RYAN OAKS, DYLAN REESE
397x210
THUR. AUGUST 16

LOS MIRLOS, LA CHAMBA, VINYL CLUB LA

26

GUIDANCE: FUR COAT, THUGFCR, MD & MORE

COMING SOON:

9/1  XCELLERATED DTR TAKEOVER FEAT. BOU. DUTTA, JAYLINE, MASEEO, REPLICANT & SUB KILAZ
9/1  MONDO HOLLYWOOD
9/2  JAMAICAN JERKFEST LA 2018
9/6  HASEEB
9/7 - 9/8  SOUL INVASION WEEKENDER XII
9/7  DABRZE + KADENCE
9/7  W/ PREFUSE 73, TEBS, RAS G
9/10  MONEY MAKIN MATT, DREAMVILLE, SHAWN BARRON, KARL RUBIN, SWAE LEE DRAM
9/14  ZOMBIE NATION
9/14  FAMILY FUNCTION
9/21  MUSTASCH
9/25  NEROZ & INSIDIOUS
10/13  REVOCATION, EXUMED,
8/25  WAREHOUSE LA: DJ WAYNE WILLIAMS
8/25  GALA LOS ANGELES
8/31  BEATKITCHEN RELEASE PARTY
8/31  OLIVER DOLLAR W/ BRILLSTEIN & COLOUR VISION
8/31  BASS-TRAP TAKEOVER: BAPTIST, SUNNY SUN
8/20  THE FLOOR IMPROV NIGHT: DJ UNIEQ
8/19  COPPER AND KINGS | CARIBBEAN SOCIAL CLUB | A REGGAE DAY PARTY
8/23  A DOPE AZZ PARTY: LUNEY TUNEZ
8/24  RUDY C PRESENTS: EVERYBODY WAS FREAKIN
8/24  THEE STATIC AGE
8/25  SKAMANIA PRESENTS

REGGAE LEGEND PAT KELLY W/ THE STEADY 45S
8/25  WAREHOUSE LA: DJ WAYNE WILLIAMS
8/25  GALA LOS ANGELES
8/29  BEATKITCHEN RELEASE PARTY
8/31  OLIVER DOLLAR W/ BRILLSTEIN & COLOUR VISION
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8/24  THEE STATIC AGE
8/25  SKAMANIA PRESENTS

RETRO BLOOM SINGLE RELEASE PARTY @ LOS GLOBOS

OS MIRLOS, LA CHAMBA, VINYL CLUB LA

THUR. AUGUST 16

BAILANDO

FRI. AUGUST 17

AXE MURDER BOYZ

SAT. AUGUST 18

RETRO BLOOM RELEASE PARTY

SUN. AUGUST 19

EVERYTHING SPICY CARIBBEAN DAY PARTY

THUR. AUGUST 16

GUIDANCE: FUR COAT, THUGFCR, MD & MORE

FRI. AUGUST 17

BAILANDO

SAT. AUGUST 18

SUBLEVEL: KEVIN SAUNDERSON + DOC MARTIN XTENDED

FRI. AUGUST 17

CLUB 90’s

SAT. AUGUST 18

trybvl

SAT. AUGUST 18

trybvl

SUN. AUGUST 19

trybvl

COMING SOON:

8/16  TIU MUZIC PRESENTS LT TURN ME UP ALL BLACK COLLIDE: AFROBEAT DANCEHALL PARTY; DJ MAJOR LEAGUE
8/18  TECHNO CUMBIA
8/18  MANNUP
8/19  COPPER AND KINGS | CARIBBEAN SOCIAL CLUB | A REGGAE DAY PARTY
8/20  THE FLOOR IMPROV NIGHT: DJ UNIEQ
8/23  A DOPE AZZ PARTY: LUNEY TUNEZ
8/24  RUDY C PRESENTS: EVERYBODY WAS FREAKIN
8/24  THEE STATIC AGE
8/25  SKAMANIA PRESENTS

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8/25  SKAMANIA PRESENTS
The legend of Sublime is so extensive and expansive that there's little danger of fans getting worn out anytime soon. That's why some former members teamed up for the “Sublime with Rome” project. One group of ex-Sublime guys isn't enough, though, so others, including drummer and DJ Marshall “Ras MG” Goodman, formed the Long Beach Dub Allstars. And while nostalgia does weigh heavy on these stellar musicians as they seek to do justice to the work of the ska-punk outfit to which they are eternally linked, they've managed to balance that with a bold sense of “now.” These are strong musicians and songwriters, with a wonderful catalog of material to pull from. As such, these guys have been able to enjoy their past rather than get bogged down in it. Live, the LBDA's are phenomenal, so go out and see them. The Delirians and One Draw also play.

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**The Cherry Bluestorms**

One of this city's great lost bands is The Cherry Bluestorms. Fronted by Deborah Gee and ex-Dickies guitarist Glen Laughlin, the power-pop group emerge from the shadows only once or twice a year, but when they do, it's always special. Unlike so many '60s-style musicians who are content to faintly imitate garage rock and psychedelic pop from the safe distance of a half-century, The Cherry Bluestorms imbue the jangling original songs and inspired covers on Transit of Venus and the inventive song cycle Bad Penny Opera with unrivaled vibrancy and immediacy. Their latest album, Whirligig!, ranges from the string-laden, sun-dappled Laurel Canyon pop grandeur of “Seven League Boots” and the driving mod anthem “Purple Heart Magic” to the ebulliently groovy homage “Roy Wood” and Laughlin's acoustic folk reverie “Sleep.” A sparkling remake of The Beatles’ “She Said She Said” ranks among the best of the band's 2007 version of “Baby, You're a Rich Man.” Duncan Faure (Rabbitt, Bay City Rollers) also performs.

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**Hunnypot**

Well, this looks interesting. Hunnypot describes itself as “a multifaceted music publishing, artist representation, marketing and film & television placement organization specializing in discovering and cultivating fresh music talent.” All rightly then. What it also does is host events at venues like the
Rasputina
@ THE TROUBADOUR
Wearing elaborate vintage ballroom gowns while playing cello-driven music with lyrics that are rich in fairy tale–style imagery, Rasputina might initially seem like a quaintly stemporal steampunk band headed to the Renaissance Faire. But the New York group’s fanciful visuals and knotty lyrics actually lead down a rabbit hole in which the tragedies, wars and oppression of the modern world are couched in ultra-fantastic symbolism; the technical term for what singer-cellist Melora Creager and company do is magic. While there are moments of fragile, delicate beauty on such albums as Oh Perilous World and How We Quit the Forest, Creager is just as likely to use her small army of cellos to turn airy chamber-pop dreams into urgently febrile nightmares. Before sitting in with Rasputina, Eliza Rickman opens, making the ticking chimes of her tiny piano sound eerie instead of merely cute. —Brett Callwood

Erasure
@ THE WILTERN
While the ‘80s mega package tours are undoubtedly lucrative, as so many 40-somethings look to relive their glory days, it’s slightly disheartening to see some of the names on the bills, as many of them are still bona fide, relevant artists. Erasure, for example, have never gone out of style, and nor should they. Mainstays on the Pride circuit, Erasure have also remained remarkably prolific, with the World Beyond album due out this year (their 18th album). Of course, people are always going to want to hear synth-pop gems such as “A Little Respect,” “Blue Savannah” and “Love to Hate You” when they go to an Erasure show, and there’s nothing wrong with that. But fans should remember that recent efforts such as 2014’s The Violet Flame and 2017’s World Be Gone prove that these guys have still got it. —Brett Callwood

Miranda Lee Richards
@ ZEBULON
Enchantment comes in three distinct disguises at “Need/Don’t Need: An Evening of Post-Feminist Experimental Folk-Pop.” Of tonight’s three singers, Miranda Lee Richards is the most recognized performer, having evolved from her roots as a mid-’90s vocalist with The Brian Jonestown Massacre to the stary-eyed dreaminess of her most recent psychedelic-folk solo album, 2017’s Existential Beast. Meanwhile, Portland, Oregon, native Corrina Repp is fascinated by the interplay of light, shadow, silence and fuzzy faraway sounds on her somnolently hypnotic and curiously compelling new album, How a Fantasy Will Kill Us All. Singer/media installation artist Amy Raasch celebrates the release of her new David Poe–produced record, Girls Get Cold, which segues from such contemplative, romantically ethereal interludes as “Weight of a Man” and the breathy, Kate Bush–style shimmering of the title track to the playful electropop whimsy of “Kitty Decides.” —Brett Callwood

Regina Spektor
@ THEATRE AT ACE HOTEL
On her current solo tour, Regina Spektor is performing generous set lists with more than 20 songs drawn from throughout her career. The Russian-American songwriter will need little more than her melodious voice and declarative piano accents to fill the cavernous, echoing spaces of the Theatre at Ace Hotel. Along with past favorites, Spektor promises to play “some never officially released little songs that want to hang out too.” Her most recent album, 2016’s Remember Us to Life, encompasses sadly sentimental snapshots of nostalgic longing (“Black and White”) and stately balladry (“Grand Hotel”), which unfold like tangled miniature short stories. “Under the floorboards, there’s a deep well that leads to a spring that sprung up in hell.” Spektor connotes on the latter tune, unlocking connections between the real world and the wide-open universe of her fertile mind. —Brett Callwood


THE CANYON AGOURA HILLS: 28912 Rosendale Dr. Geoff Tate, Fri., Aug. 17, 9 p.m., $24-$48. Led Zeppelin, Sat., Aug. 18, 10 p.m., Iron Butterfly, Sun., Aug. 19, 9 p.m., $20-$28 (see Music Pick). Neumann, Sam Marie, Angelica Rockne, Peggy Legacy, RJ Blake, Mollie Hämmer, Sun., Aug. 19, 4-11 p.m., free.


STICKY RICE ECHO PARK: 1801 Sunset Blvd., L.A. Echo Park Rising, with Lucas Fitzsimons, Devon Williams, Henry Wolfe, Jesse Woods, Lucy Arnell, Nellie Torrisi, Fri., Aug. 17, 8:30 p.m., free.

STORIES CAFE & CAFE: 1730 Sunset Blvd. Wild Wing, Automatic, Justus Profitt, New Men, Red Channel, Gold Cage, Grave Flowers, Sammien, Fri., Aug. 17, 5-10:30 p.m., free. Big Science, Sam Valdez, St. Terrible, Rico Sat., Aug. 18, 9:30 p.m., free. Lumina, Entrance, Gun Outfit, Lael Neale, BUSled, Sun., Aug. 19, 4-9 p.m.


TAIX FRENCH NIGHTCLUB: 818 S. Spring St., L.A. Sidetape, Luckas, Fri., Aug. 17, 10 p.m., $10. The Lappitt-Rocha Sextet, Tue., Aug. 21, 9 p.m., $20 (see Music Pick). Sick, Sat., Aug. 18, 10 p.m. TigerHeat, Thursdays.


THE ___ VARIETY HOUR: 4067 W. Pico Blvd., L.A. Tony2real, She/Shes/Evers, Fri., Aug. 17, 10 p.m., $16. Mac DeMarco, Aug. 22-23, 9 p.m., $42.


THECOFFEE GALLERY BACKSTAGE: 2029 N. Highland Ave., L.A. The Chuck Johnson Quartet, Sat., Aug. 18, 9 p.m. Tom Kenny & the Hi-Seas, Sat., Aug. 18, 9 p.m. free. The Messaround, with The Sbots, Nolan Porter, Tracy Dawn, Sun., Aug. 19, 6-10 p.m., free. Morganfield Burnett & Da Blues, Wed., Aug. 22, 9 p.m. JayDee Maness, Thu., Aug. 23, 9 p.m.


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DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., L.A. Mako, Fri., Aug. 17, 10 p.m. ABT, Sat., Aug. 18, 10 p.m. Born Dirty, Circax, Strange Club, Sun., Aug. 19, 2 p.m.

AVONAL HOLLANDY: 1735 Vine St., L.A. Graves, Chris Lorenzo, Frosty, Gfr, Fri., Aug. 17, 9:30 p.m. This Is Sick, Sat., Aug. 18, 10 p.m. TigerHeat, Thursdays.

EXCHANGE L A: 518 S. Spring St., L.A. Sidetape, Luckas, Fri., Aug. 17, 10 p.m. Oliver Smith, Jaytech, Sat., Aug. 18, 10 p.m. Ivy Queen, Thu., Aug. 23, 10 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Tryblo: Afro House, Fri., Aug. 17, 10 p.m. DJ Rampage, DJ Enroute, DJ Skighwalker, Sun., Aug. 19, 5 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Tony Seikaly, Monoky, Fri., Aug. 17, 10 p.m. $10 & $20. Oscar G, Evan James, Sat., Aug. 18, 10 p.m.


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—— FALING JAMES ——
SUNDAY, AUG. 19
BONEY JAMES, THIRD WORLD: With Norman Brown & Bobby Caldwell, Pieces of a Dream, Avery Sunshine, 6 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.

TUESDAY, AUG. 21
ERASURE: With Reed & Caroline, 7 p.m. The Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.

WEDNESDAY, AUG. 22
A.JJ, KIMYA DAWSON: With Shellshag, 8 p.m., $25. The Regent Theater, 448 S. Main St., L.A.
QUEEN LATIFAH, COMMON: Hollywood Bowl.
REGINA SPEKTOR: 8 p.m. The Theatre at Ace Hotel, 929 S. Broadway, L.A. See Music Pick.

THURSDAY, AUG. 23
GO THE DELIRIANS, JACKIE MENDEZ: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

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