

LAW WEEKLY

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ALLEN SANFORD IS PRESERVING SURF CULTURE IN THE SOUTH BAY

BY MICHELE STUEVEN

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LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Marketing Specialist: Req'd: Bachelor's deg. in Marketing, Public Relations, Business Administration, or related. Mail Resume: SMART CELL, INC. @ 525 S Los Angeles St., #B, Los Angeles, CA 90013

Marketing Specialist: Bachelor's in Any Major req. \$48,693/yr. F/T, Resume to: Calvin Kim, Icarover Inc., 15529 Blackburn Ave., Norwalk, CA 90650

Albany Farms, in South Pasadena, CA, seeks **Business Development Specialist.** Bachelor's required. \$48,693/yr. Resume to: William Saller, 625 S. Fair Oaks Ave., Suite 125, South Pasadena, CA 91030.

Research Manager, Gaming Development. Bachelor's degree in market research, business, communications, social science, or a related field + 2 yrs exp in a position related to market research analysis. \$68,640/yr. Mail resume to: Screen Engine/ASI LLC, Attn: HR, 12020 Chandler Blvd., Suite 100, Valley Village, CA 91607.

Religious Editor: Req'd: BA degree in Theology, Divinity or related. Mail Resume: The Christian Herald, Inc. 125 S. Vermont Ave. Los Angeles, CA 90004

MUSIC

A LOOK BACK AT LA'S PUNK SCENE THROUGH THE LENS OF MAGGIE ST. THOMAS

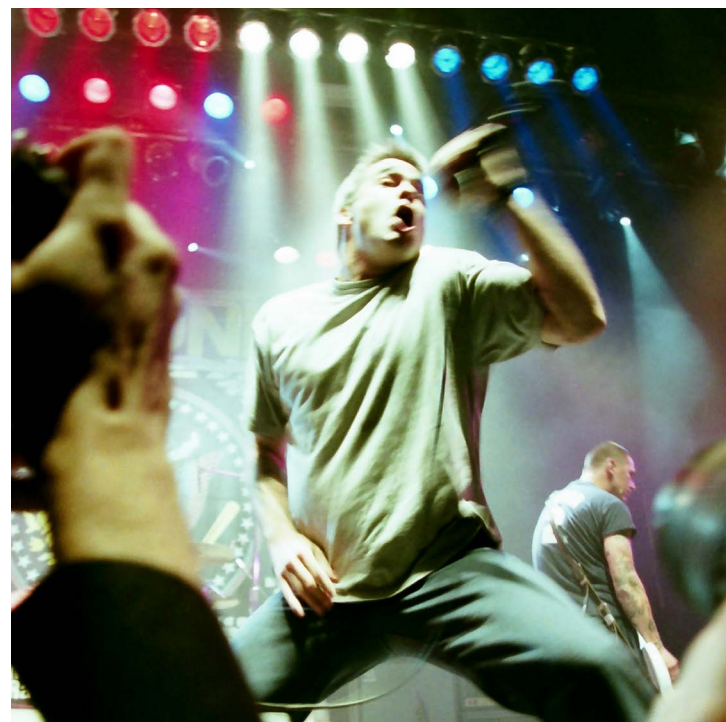
BY MAGGIE ST. THOMAS

Editor's Note: Veteran photojournalist Maggie St. Thomas's book, out today, Subject: Punk, is a visual time capsule of Southern California's punk underground. St. Thomas spent decades embedded in the scene, capturing iconic bands like X, the Ramones, The Dickies, and Sick of it All, not just on stage, but off the clock, in dressing rooms, alleys, and the quiet moments between the chaos. Her work has appeared in more than 300 print publications, including Rolling Stone, Billboard, and High Times. Subject: Punk is her most personal project to date, some of which she shares here with LA Weekly:

I went just about everywhere with my dad. I saw Motörhead when I was six, caught Johnny Thunders and T.S.O.L. when I was eight, and sat squirming through a poetry reading at McCabe's Guitar Shop—Lydia Lunch and Exene Cervenka reading from *Adulterers Anonymous*. My father instilled in me a deep appreciation for great music and art in all its forms.

Looking back at my youthful years, I can't help but laugh at how wildly different my life was from any of the kids I knew. Yeah, my childhood was far from ordinary. While my friends were home in bed on school nights, I hung out at venues with my Dad and found myself exploring all sorts of places kids didn't usually go, and witnessing many things most kids my age didn't get to see, but figuring they were doing the same things I was—until I realized ... they weren't.

I used to ride in the back of my dad's black, 1984 El Camino—to places like



Henry Rollins

COURTESY MAGGIE ST. THOMAS

the Hong Kong Café and the Showcase Theatre. To these Anarchy Punk shows, and I always had my camera with me.

I tagged along with my dad to countless shows—an ideal setup for an unchaperoned kid to grow and fall in love with all the chaos. But the day that changed everything was February 25, 1991. I ditched school and rode in the back of the El Camino with my dad to a political rally at City Hall in L.A. It started with a speech by Casey Kasem, who talked about how there was always enough money for war, but never enough for cancer research or helping the homeless. Then L7 took the stage, with Dave Grohl on drums, followed by the Red Hot Chili Peppers.

My dad handed me his 8mm camera, and instinctively, I knew what to do—record the action—and that was it. I was hooked. Thousands of people behind me, my hands resting on the stage monitors—it was a powerful moment. From then on, my weekends were all about punk shows, film rolls, and catching rides in the back of that El Camino. My dad was studying film at the time, and without even realizing it, I picked up the torch—capturing moments my own way, through a 35mm lens. I had no clue what I was doing—I was just doing it. I was a huge Ramones fan after watching *Rock 'n' Roll High School* when I was still in single digits. My dream was to meet and photograph the Ramones.

My dad's speakers were always alive with everything from The Dictators to Wagner. Music of all kinds filled the

house. If you'd told younger me that one day I'd know—and even be friends with—some of the voices coming out of those speakers, I'm not sure I would've believed you. Part of me now thinks it was always meant to be. Like there's a little magic inside me that made it happen. But there were also times I lost sight of who I was—those were some very dark times, but somehow I always found my way back through the lens.

In 1993, my first piece was published while I was still a teenager. By June 1995, I was photographing the Ramones and was stuck with photojournalism.

From the very beginning, I learned to get close to the action and start shooting. Rejection came early—it was just part of the gig. Not everyone wanted their picture taken, and I had to roll with it. But I also discovered something powerful: with a camera in my hand, almost anything felt possible. It became my shield, my all-access pass—opening doors to places I wanted to be and people I wanted to meet. The key was attitude and acting like I belonged there. Eventually, I realized I was exactly where I belonged.

I'd grab whatever film I could find at gas stations or drugstores—never picky, just happy to have some. That's how I learned light—not with presets, but through trial and error. Back then, it wasn't point-and-click like phones today. Film is unforgiving. So many rolls came back underexposed, overexposed, or blurry. But if I got even a handful of usable frames from a 24 or 36-exposure roll, I felt on top of the world.



COURTESY MAGGIE ST. THOMAS

Inside *Subject: PUNK*, you'll find photographs and an interview with Johnny Ramone, along with Dey Young, who played Kate Rambeau in *Rock 'N' Roll High School*. Arturo Vega sent me one of the original pressings of the record, which you can spot in the background—held by one of my assistants—when we recreated Dey's iconic moment as Kate, just before she blows up Vince Lombardi High. We shot those photos in my garage using food coloring and dry ice.

When I caught up with Marky Ramone's Blitzkrieg, I did an impromptu photo shoot with the band upstairs in the dressing room—no props, no backdrops, no fancy lighting. Just me and my camera.

My good friend Lou Koller—lead singer of NYHC legends Sick Of It All and a recent cancer survivor—is featured in four pages of the book, along with an interview with bassist Craig Setari. I first met Sick Of It All in '97 during the Detroit stop of the Vans Warped Tour. I had this idea to pull up to the artists' lot right after the tour buses rolled in and told the parking attendant I was with the tour documenting the bands as they moved from state

to state, starting back in California. The car I was in had California plates, and I had a Nikon SLR to back the story up. It worked—security waved us right in.

One interesting fact—often misreported by the media—has to do with a show on December 11, 2023. It was a benefit concert to raise funds for H.R. of Bad Brains, and it ended up being a historic night. Eric Wilson, Bud Gaugh, and Jakob Nowell came together for a Sublime set, with Jakob stepping in for his father, the late Bradley Nowell. Contrary to what many believe, it wasn't Coachella that marked the first Sublime performance featuring Bradley's son—it was this event, brought together by H.R., who unintentionally reunited the band that night.

With H.R.'s blessing, I printed 20 photos of him, each one numbered and signed. I walked the line outside the venue, offering them for \$20 each. Every cent—100% of the proceeds—went directly to H.R.'s medical fund. He even gave me a quote for the book, which meant a lot.

Brother Wayne Kramer is also featured in *Subject: PUNK*, and our 1997 interview touched on some hard

truths—especially the myth of “live fast, die young.” As he put it, “*Shooting heroin doesn't make you sexier. It doesn't make you a better guitar player or a better songwriter. All it does is fuck everything up. There are only two ways to live: long and strong. Stay clear of that!*”

Wayne also spoke about the MC5's vision—a belief in taking personal responsibility and creating change from the ground up. Relying on the government or anyone else to fix things, he said, is a waste of time: “You have to do things yourself. It's the old do-it-yourself idea.”

When I interviewed Chris Dowd of Fishbone for *Subject: PUNK*, he said it best. The Ramones and Fishbone shared the same path and outcome—both pioneers who shaped countless bands that went on to become huge, while they often got left behind. Both relied on merch to make a living, their logos never changing, with band members coming and going but always anchored by two core players.

Fishbone is among the best live bands in the world. And Angelo Moore? One of the greatest frontmen I've ever seen.

And of course, X. Growing up, I was

always a huge Ramones fan and didn't listen to much X, but for a time, Exene and I were neighbors. We shared herbs from our gardens, drank tea, and had countless conversations. It's wild—she's such an iconic figure, yet to me, she's like a sister. An incredible heart and soul.

We've been to the Segerstrom Performing Arts Center together and celebrated Thanksgiving and birthdays. She's always been so kind, and she played a huge role in my debut book, *Still Life: The Photographs of Maggie St. Thomas*—she even wrote the foreword.

Here's the thing: The Ramones didn't have formal training, neither did the Dickies, and Exene was a poet. You just gotta do it. Be the change you want to see in the world. If I had waited for a fancy film school degree, most of the artists I captured would've been gone. What I learned growing up is priceless—the confidence to talk to anyone, to know where to be. You have to follow what feeds your soul and feels right—the time is now, whether you're 14 or 74. Nobody else has your vision but you. So just get out there and do it. 📸

FOOD

WHAT'S UP POPPING UP

Lobster Golden Nights and a Demon Slayer in Temple City

BY MICHELE STUEVEN



Lobster Golden Nights

COURTESY EDDIE V'S



COURTESY DEMON SLAYER KIMETSU NO YAIBA

Starting this week through Friday, July 25, [Eddie V's](#) in El Segundo is celebrating the season with a Golden Nights Summer Event offering a perfectly paired lobster roll and wine experience for \$38, set to live music in the restaurant's V Lounge.

- **Choice of Lobster Roll, served with French fries**
 - Warm lobster roll on a buttery brioche bun, finished tableside with lobster beurre blanc
 - Chilled lobster roll on a buttery brioche bun
- **Choice of wine pairing**
 - Brewer-Clifton Chardonnay
 - Whispering Angel Rosé
 - Brewer-Clifton Pinot Noir
- To enhance the experience, add Veuve Brut Yellow Label or Veuve

Clicquot Rosé by the glass for an additional \$10.

More wine and dining, it's a triple dose of everything Rosé at the 3rd annual [Rosé on Rose Wine Fest](#) returning to Venice's Rose Ave. on National Rosé Day, Saturday, June 14. The rosé crawl and street fair bring Rose Ave. restaurants and retailers together to offer exclusive rosé specials, tastings, gourmet food deals, art, live music, local artisan vendors, and a unique VIP Wine Garden tasting experience.

Ceramicist [Jono Pandolfi](#) is bringing his first-ever West Coast Seconds Sale to [ROW DTLA](#) in the Arts District, offering a rare opportunity to shop restaurant-quality dinnerware (as seen in Michelin-starred kitchens around the world and on FX's "The Bear") at deeply

discounted prices. The shop will be open from Thursday, June 5, through Sunday, June 29, every day from 11 a.m. to 7 p.m.

For nearly 20 years, Jono Pandolfi has been the go-to ceramics partner for some of the country's best chefs and restaurants, including Bar Le Côte, Bell's, Baar Baar, Charcoal Venice, Felix Trattoria, Fia Steak, Funke, Girl & The Goat, Olivella at the Ojai Valley Inn, Palma at The Santa Monica Proper, Redbird, Rustic Canyon, and The Inn at Mattei's Tavern. Every piece is designed to stand up to the demands of industrial kitchens—dishwasher- and microwave-safe, super-durable, and designed to frame food beautifully.

On sale will be a wide variety of dinnerware, ranging from classic place settings in dark brown and toasted clay to unique, custom pieces originally made

for Michelin-starred restaurants. Expect a mix of seconds (slightly imperfect) and overstock pieces (flawless), with prices ranging from \$8 for a ramekin to \$30 for a pasta bowl to \$75 for a serving platter with 30-50% off retail prices. Reservations recommended via [Tock](#) (Walk-ins welcome)

This summer, fans of the global anime phenomenon *Demon Slayer: Kimetsu no Yaiba* will have the chance to step into the world of Tanjir and the Mugen Train through a limited-time collaboration at [Bearology Temple City](#), presented by Boba Bear in partnership with Aniplex of America.

Launching on Sunday, June 8, Demon Slayer × Boba Bear marks an officially licensed experience in the United States. The beverage lounge will transform into a

fully immersive, anime-inspired pop-up with Mugen Train-themed décor, exclusive drinks and collectibles, and interactive activations that bring the Demon Slayer universe to life.”

Highlights of the Experience Include:

- **Themed Beverage Menu** featuring drinks inspired by characters like Tanjiro’s Gentle Resolve (green apple mint tea) and Nezuko’s Sweet Bloom (strawberry lychee milk tea)
- **Demon Slayer-Inspired Bites**, including Mugen Gyunabe bento boxes, Tanjiro sword churros, and grilled onigiri
- **The Nichirin Tumbler**, a strawless collectible with a sword-shaped window that reveals your fighting style based on your drink selection, each one channeling a slayer’s elemental affinity
- **The Nezuko Mug**, designed after Tanjiro’s woven travel pack, reveals a hidden image when filled with a hot beverage
- **Photo Ops & In-Store Games**, including Rengoku’s Flame Trial, Fuku & Tomi’s Bento Stall, and the Dream Infiltration Group Game
- **Themed Train Tickets**, guests receive a collectible “train ticket” upon entry and earn custom stamps through various in-store activities, redeemable for exclusive rewards
- **Limited-Edition Merchandise**, including the Nezuko Mug, collectible credit card skins, posters, and aprons

Operating seven days a week from 11 a.m. to 11 p.m., the activation will run for two months. The experience will also appear at major anime and night market events, including Anime Expo LA, 626 Night Market, and Foodieland throughout the summer.

Amazon MGM Studios has announced their fan-focused FYC activation for the Emmy-nominated series *The Boys* with *Vought on Ice*, taking place at Westfield Century City on Saturday, June 7, and Sunday, June 8, from 1 p.m. to 8 p.m.

Inspired by the show’s holiday special, the immersive experience features a live three-minute ice performance of *Put The Christ Back in Christmas*, complete with lip-syncing skaters and all the satirical flair fans expect. Attendees can also lace up their skates for 40-minute public ice skating sessions held every hour. On display will be actual costumes from Season four’s sequence, offering a unique photo-op and a chilling look into Vought’s holiday propaganda machine. Free with reservations [here](#). 📍



COURTESY ROSÉ ON ROSE WINE FEST



Jono Pandolfi LA

COURTESY YANNICK DELVA

CULTURE

ALLEN SANFORD IS PRESERVING BEACH LIFE AND SURF CULTURE IN THE SOUTH BAY

BY MICHELE STUEVEN



Rob Lissner and Allen Sanford at California Surf Club

COURTESY CALIFORNIA SURF CLUB

Together with his partner, Rob Lissner, South Bay local Allen Sanford has restored the crumbling Redondo Harbor after years of decay and neglect and has turned it into a beach town destination for all ages.

It started in 2019 with the three-day [BeachLife](#) concert series, held twice a year, which transformed an old parking lot and stagnant lagoon into a music festival featuring food, good vibes, and attracting acts like Lenny Kravitz, Alanis Morissette, Train, The Beach Boys, Sublime, The Pretenders, and Willie Nelson.

The team continued to spread authentic beach cheer throughout the South Bay with [BeachLife Ranch](#), [BeachLife Grotto Restaurant](#), and the [BeachLife General Store](#). Most recently, they have opened the [California Surf Club](#) in the old Chillers Bar building of the crumbling parking lot and remodeled the old Ruby's Diner that sat forgotten for years. While the surf club is private, the [North Grill](#) restaurant is open to the public.

The newly opened California Surf

Club is more than just a social space; it is a place members can work, train, unwind, and connect with a coastal lifestyle. Located on the south side of the property, the members-only club offers a variety of indoor and outdoor environments, including The Paddle Perch, a dedicated waterfront area outfitted with Club-owned SUPs, paddleboards, kayaks, outrigger canoes, and offers hot showers, board valet service, and an ocean-facing launch pad. The Lookout is a sunset-facing lounge and bar with views of King Harbor and the Palos Verdes Peninsula. The Fireside Lounge is a nook for conversation and will feature a fire-side chats speaker series. The Wrensilva Performance Lounge is a stage-ready room with a Wrensilva turntable console, high-end AV system, and large-format screen for live music, surf flicks, sports, and special events. The Cove, a warm lounge with a fireplace, wet bar, and courtyard access, is designed for private events and family-focused programming. The Courtyard is a 300+ person outdoor venue for live music, yoga, pilates, and member-driven events.

“Allen and his team did an amazing job transforming dilapidated buildings into an iconic and integrated representation of South Bay surf culture,” Redondo Mayor Jim Light tells *LA Weekly*. “I’m grateful for the risk and investment Allen and his team have made in our waterfront. California Surf Club and the BeachLife Festival have put King Harbor and Redondo Beach back on the map. They are fast becoming the cornerstone of Redondo’s effort to revitalize the harbor and pier without supersizing it. A rising tide lifts all boats, and the tide has truly turned. I’m proud to say that instead of sending Redondo residents to neighboring waterfronts, we’re now attracting our northern neighbors into ours.”

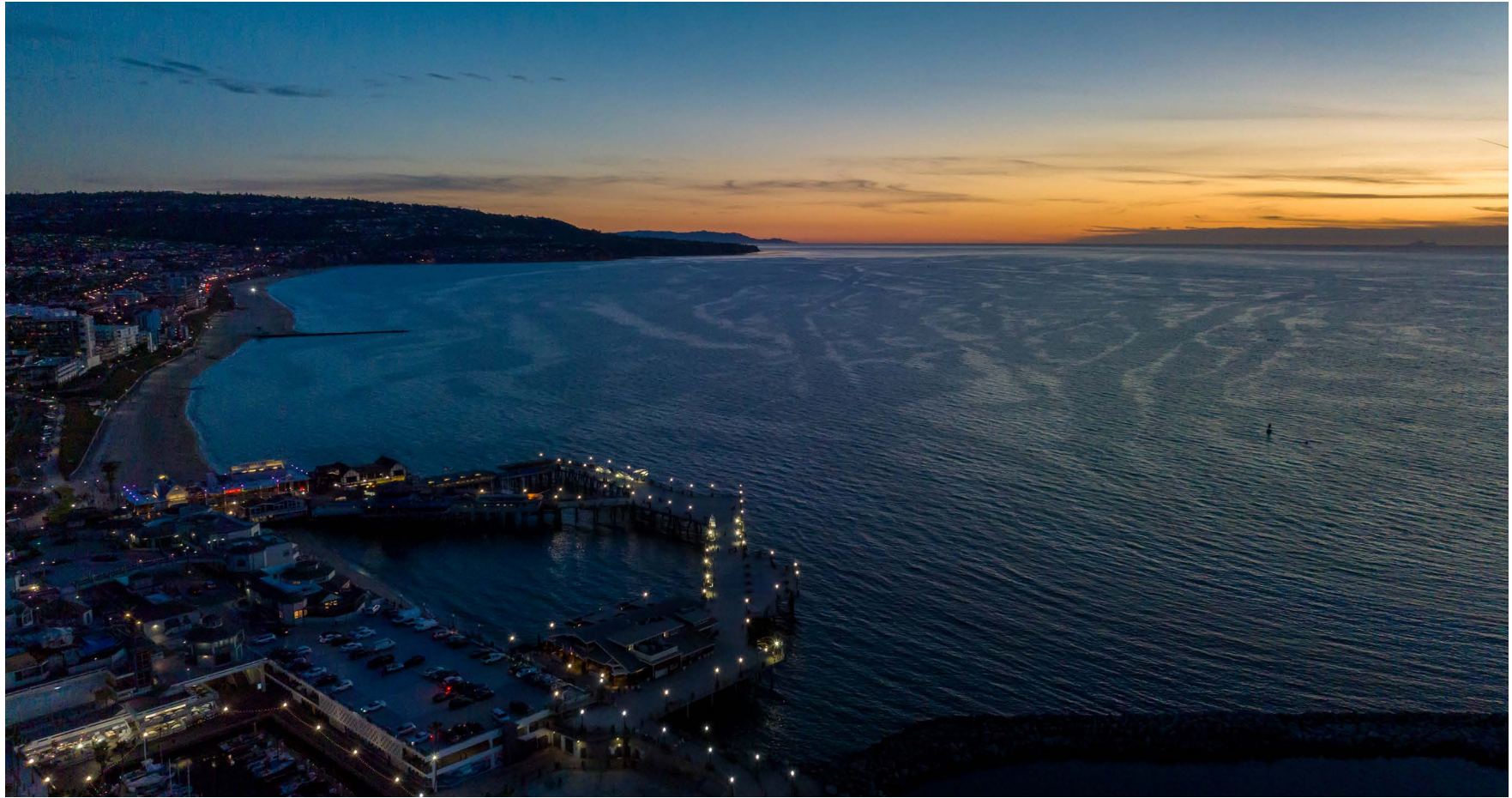
The restaurant has a true laid-back locals feel and menu, much like the beach town hangouts that used to dot the LA coastline and have long since vanished. The only thing missing here is the sawdust on the floor.

Executive Chef Dennis Horton, also at the helm of [BeachLife Grotto](#) and whose resume includes Nobu San Diego, heads the menu, which centers

on live-fire cooking using a custom-built Santa Maria-style grill. Signature dishes include tri-tip, tomahawk steaks, whole grilled fish, and rotisserie chicken, rounded out by seasonal vegetables and fresh seafood small plates. The space includes a lagoon-facing walk-up window with a casual Lagoon Menu for beachgoers featuring burgers, hot dogs, soft-serve ice cream, and frozen bananas. There’s a cold seafood bar at the end of the indoor bar with shucked-to-order oysters, ceviche, sashimi, crab, and late-night bites.

Another partner in the club is Jeff Jones, President and CEO of the legendary [Quality Seafood](#) market on the Redondo Pier, where you can find no less than 10 different clam and oyster varieties, and tons of Santa Barbara crabs are delivered daily.

“I grew up in Capitola, CA, a small beach town in Santa Cruz County,” Jones tells *LA Weekly*. “It’s a very similar environment to Redondo Beach, and it’s where I learned to love surfing, surf culture, family-owned businesses, and the importance of protecting and advocating for them. My wife was born and raised in



King Harbor

COURTESY CALIFORNIA SURF CLUB



Billiards at California Surf Club



Cove Room



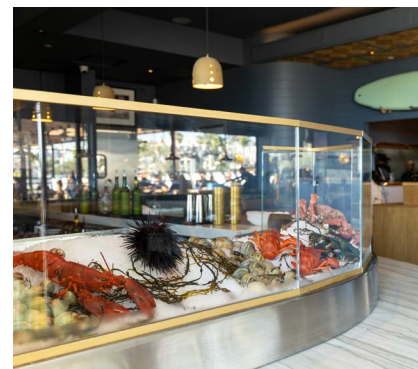
Calvados Rose Pistachio SwizzleSour



Cove Room



Cold Seafood Case



Cold Seafood Case



Steak Skewers

Manhattan Beach, a third-generation South Bay native, so our California souls are well synced. The role of Quality Seafood is very similar to that of the California Surf Club, it's a social hub, a place to reconnect with friends and family, and refuel your soul. The food and drink end up becoming secondary; the laid-back vibe, the authenticity, and the soul of each business are what make them so special. They're built and run by people who live here, for the people who live here, or would love to live here. They're not corporate concepts flown in from a shareholders meeting."

An avid surfer and paddleboarder himself, Sanford grew up in a semi-localized area where there was surf etiquette, down to the way you hold your board. Are your fins in or out? Are you wearing your backpack down the trail, or do you have your wetsuit on? Are you wearing shoes, and if so, what type?

And every surfboard has its own story.

One of the rooms in the club is dedicated to legendary South Bay surfer and filmmaker Greg Browning, who passed away in April from ALS. When he became ill, he asked Sanford to come to his house, and he gave him seven prized possession photos so he would live on. They are in the club, one of Browning surfing the break wall, as well as his childhood Pac-Man game, which Sanford had fixed into working condition. Local lifeguard artists donated their work to adorn the club.

"The South Bay doesn't get anything like you guys do on the Westside," Sanford tells *LA Weekly*. "We don't get any good art, we don't get any good culture, no music. Anytime there's somebody good coming to LA, we've got to drive somewhere to see it. I didn't want to do the same old shitty South Bay production that sucks, we wanted to go big. . The first year of BeachLife Festival, we had Willie Nelson, and it was one of the first times I've seen a community collectively realize what we could do. Then we went through five years of politics. I had my eyes on these buildings the whole time because they were empty, and nothing was happening. Every time I would go to the city, there would be a no. Over time, I started to get to know everybody, and it was a very small-town mentality. I was able to lease these buildings about two and a half years ago and went into construction and encountered a ton of problems because the city owns these buildings and had left them in neglect."

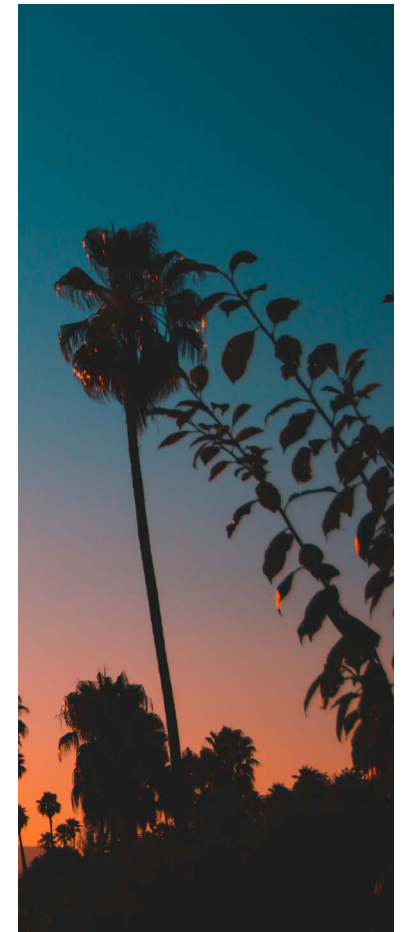
"Santa Monica and Venice aren't the same towns they used to be," he says. "Redondo is the last one because it hasn't been completely swiped. The land here is A+ land with the Catalina views right on the ocean. We're not developers, trying to maximise dollars per square foot. I have a six-year-old daughter, which is how I started the surf club. I was pissed that there were no more places for us to hang out. Preserving our surf culture is really at the base of this entire thing." 📷



BeachLife Festival



BeachLife Festival



COURTESY MICHELE STUEYEN