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Nazism was on the rise in 1930s Los Angeles so this secret band of veterans launched an undercover operation to smash fascism in Southern California

BY LAURA B. ROSENZWEIG

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Nazism was on the rise in 1930s L.A. - so this secret band ofveterans launched an undercover operation to smash fascism in Southern California. BY LAURA B. ROSENZWEIG.

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restaurants — feels like an extension of campus. To some, that's a problem

BY HILLEL ARON

he University of Southern California has long been criticized for being an inward-looking institution, one that insulates itself from the surrounding neighborhoods of

South Los Angeles. Its new expansion project, USC Village, is hailed for changing that. The 15-acre, \$700 million housing and retail development brings a Trader Joe's to South L.A. for the first time, as well as a Target, with many other businesses (15 restaurants and nearly as many shops) to come — and with them, jobs.

A recent New York Times piece lavished praise upon the development, which had its official groundbreaking on Aug. 19, saying the project "brings together one of California's poorest areas and one of its wealthiest universities."

Indeed, as part of the project, the university contributed \$20 million to the city's affordable housing trust fund, replaced a displaced fire station with a brand-new one (at a cost of \$16 million, paid for by USC) and promised to use at least 30 percent local hires for both its construction and permanent retail jobs. Those commitments weren't simply handed out freely by the university, says Joe Donlin, director of equitable development at Strategic Actions for a Just Economy, or SAJE. Rather, they were promises extracted by a coalition of community groups during the project's planning phase.

"There hasn't been due credit given to the community that really fought for investments that the university agreed to," Donlin says.

As for the development itself, Shawn Simons, a former neighborhood council member in the area who served on an advisory board for the project, says it doesn't go as far as it could to be inclusive.

"From my perspective, it really doesn't have anything that was discussed from a community benefits aspect," says Simons, who was part of a community advisory board convened by the university during the project's planning stages. "It really does feel like an offshoot of the campus. It is a monolith of student housing."

Back in the late 1990s, University Village, which was purchased by USC in 1999, was a drab, beat-up shopping mall. It had ample outdoor parking, a Denny's, a multiplex, a Starbucks, a Superior Grocery Store and a ton of other small businesses. Nearby residents frequented the mall, especially the grocery store, which had lower prices than the Ralph's on Vermont.

"THERE ARE

CONCERNS ABOUT THE ACCESSIBILITY OF THE NEW UNIVERSITY VILLAGE TO THE LOCAL COMMUNITY. OFTEN LOCAL RESIDENTS DON'T FEEL WELCOME ON CAMPUS, AND SECURITY GUARDS TELL THEM AS MUCH." -JOE DONLIN, WITH STRATEGIC ACTIONS FOR A JUST ECONOMY

When university officials began meeting with community groups like SAJE to discuss the project, the groups' two biggest concerns were housing and jobs. The new USC Village is dominated by dorms and apartments that will house 2,500 students – but it also has a Trader Joe's. Students who rented apartments near campus were driving up the prices and displacing residents. The idea of red the community

how well the mall served the community took something of a back seat.

The new USC Village is dominated by dorms and apartments that will house 2,500 students. With its faux-Gothic, red-brick facades and fortresslike walls, the architecture takes its cue from the campus, which used to be open to the public and easily accessible from the outside. That changed after a Halloween night shooting in 2012 left four people wounded. Thereafter, the campus became closed to outsiders — those without a campus ID or accompanied by someone with one — after 9 p.m.

Visitors to USC Village will face similar restrictions. No one without a campus ID will be allowed to enter after 10 p.m. Any car parked in the underground garage after 10 p.m. will be ticketed (students living in the village will park in a separate off-site parking garage). The businesses will have closed by then, but Donlin says the policy doesn't exactly assuage concerns that the new development is simply an extension of the campus.

"There are concerns about the accessibility of the new University Village to the local community and local residents," Donlin says. "Often local residents don't feel welcome on campus, and security guards tell them as much. There is a fear that the new University Village will have the same experience for residents."

"It is true, the architectural theme is expansion of campus," says William Marsh, project director for construction at USC. But, he says, "I've met a lot of locals. The Trader Joe's and Target have been extremely well received. I've seen people sitting around the fountain."

And while a new fitness center will be for students and faculty only, the development will have a community room, available free on a first-come first-served basis. And the cobbler from the old mall is returning.

But Donlin also says the newer, higher-end businesses could displace older ones. In fact, that's already happened. As the student-run *Daily Trojan* reported in March, Lil Bill's Bike Shop, an on-campus bike repair shop, was forced to move after the University handed the new bike shop at University Village a noncompete clause.

"We've seen far too many blackowned businesses pushed around or pushed out," Donlin says.

Nevertheless, many local residents are enthusiastic about University Village.

"With everything, there's a tradeoff," says Adrienne Kuhre, president of the North Area Neighborhood Development Council. "I'm very excited about it. And I know the community is as well. We've wanted a Trader Joe's for many years. And we have all these wonderful restaurants moving in."



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HOLLYWOOD SPIES

Nazism was on the rise in 1930s Los Angeles — so this secret band of veterans launched an undercover operation to smash fascism in Southern California

n the spring of 1933, a police report submitted to LAPD captain William "Red" Hynes noted "considerable quantities" of Nazi literature littering the streets of downtown Los Angeles. A new group in town, Friends of the New Germany (FNG), was thought to be the source of this sudden burst of Nazi propaganda. Over the next several weeks Hynes, captain of LAPD's "Red Squad" intelligence unit, assigned men to keep an eye on the new group. On Aug. 1, 1933, he sent detective R.A. Wellpott undercover to attend FNG's second public meeting.

The meeting was held at 902 S. Alvarado St. in a man-

BY LAURA B. ROSENZWEIG

sion that had been converted into a German-American community center, of sorts. It housed an old-style German restaurant, the Alt Heidelberg; a new bookshop, the Aryan Bookstore; and a meeting hall. Approximately 100 people gathered in the hall for the meeting. Wellpott reported that a makeshift stage was set up in the hall, with a speaker's podium flanked by an American flag, the imperial German flag and the Nazi (swastika) flag. Fifteen young men dressed in brown shirts, "whose arms bulge with excess power," were scattered about the hall, "guarding" the meeting. The meeting began with a phonograph recording of a German march. The West Coast leader of Friends of the New Germany, Robert Pape, called the meeting to order. A keynote speaker spoke on "the German-Jewish conflict," explaining that Nazis wanted to prevent the "bastardization of Germany" by eliminating Jews from power. When several people in the audience jumped up in protest, they were swept out of the meeting by the brown-shirted attendants. The meeting resumed with recorded speeches by Hindenburg and Hitler played on the phonograph. At the end of the evening, the attendees rose and gave the Nazi salute while the new German national anthem **(10**»

» 9) was played.

FNG's political activities in Los Angeles raised concern among Jewish and non-Jewish groups alike. The Jewish community newspaper *B'nai B'rith Messenger* (no relationship to the fraternal order of the same name) took notice of Nazi activity in the city in April. An article, "Hitlerites Organize Branch Here," claimed that Nazi propaganda agents had been sent to Los Angeles by Berlin. The paper even printed the alleged agents' names and addresses on the front page and called for their immediate deportation.

The Jewish press, the secular press, the Red Squad and local Jewish groups were just some of the groups in Los Angeles that viewed Nazi activity in the city with concern. Another group also was watching with concern: the city's veterans organizations. In the spring and summer of 1933, Friends of the New Germany focused its recruitment efforts on local veterans. FNG leaders assumed that U.S. veterans would flock to join their group, presuming that the former military members felt just as betrayed by the American government over recent cuts in their veterans' benefits as the FNG themselves had felt with the Weimar government in Germany at the end of World War I.

Among the first veterans to be approached by FNG officers was the former U.S. Army lieutenant John Schmidt. Schmidt was the perfect potential FNG recruit. Born in Germany in 1879, Schmidt was a career soldier. In his teens, he had served in the German imperial army. In 1900, Schmidt immigrated to the United States and enlisted in the U.S. Army after his naturalization was complete in 1908. Even though Schmidt was an American citizen, FNG leaders believed that loyalty was determined by blood, not by the artifice of naturalized citizenship. He was precisely the type of recruit FNG was hoping to win.

However, FNG leaders were mistaken. Schmidt was neither disloyal nor angry. True, he had been born in Bavaria, and he was a U.S. veteran. Schmidt even had cause to be disillusioned with the U.S. government. Following the war, he had been hospitalized for six years with what today would be considered post-traumatic stress disorder. He suffered from chronic physical and emotional pain as a result of his military service and in 1930 had lost most of his disability pension when, in the wake of the stock market crash, Congress made sweeping budgetary cuts, which significantly reduced benefits to disabled veterans.

Yes, Schmidt should have been the perfect recruit for FNG; but he wasn't. Schmidt was a loyal and patriotic American. He was a member of the Americanism Committee and one of the city's several veterans organizations, the Disabled American Veterans of the World War (DAV). Schmidt was committed to the nation's defense, even as he carried the emotional scars, physical disabilities and financial wounds from his World War I service.

On Aug. 17, 1933, Schmidt went over to FNG headquarters on South Alvarado Street to check out the group. There he met FNG *gauleiter* Robert Pape, Herman Schwinn and bookstore co-owner Paul Themlitz. Schmidt then submitted his first written report on FNG to fellow Americanism Committee member Leon Lewis. Using code name "11," Schmidt described what he learned about Friends of the New Germany to Lewis. FNG's mission, Schmidt reported, was to fight communism. FNG leaders, he wrote, "show[ed] me plenty of literature proving without a doubt that Communism was part of the Jewish plan of things and that therefore we must all combine to show the Jew as the author of all our troubles in America and throughout the world." Pape told Schmidt that the purpose of FNG was to drive Jews and Catholics out of government in the United States and replace the style of an old German beer hall. Dinner there was a Depression-era bargain: three courses for 60 cents and beer for a nickel. The restaurant attracted an older German-American crowd, but lately, a rowdier, younger crowd of pro-Nazi German nationals had also been frequenting the place.

During the dinner, Alyce got up and left the table to find the powder room. Making her way up the stairs to the second floor, she was stopped by a woman who was agitated to find Alyce on the landing.

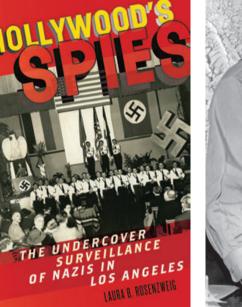
"Verboten!" Alyce was told. Alyce turned around and went back downstairs to her table.

Schmidt wrote that he had the distinct

These fellows are covering up an awful lot and I surely would like to get to the bottom of this matter."

Sunderland went on: "Such a mob has no place in the United States. These men are not only out to drive the Jews from their public positions and destroy their properties but also they would not stop at starting any kind of trouble in this country which would serve their purpose. ... The[se] Nazis are not just against Jews. ... [They are] out to overthrow the United States."

Socializing with FNG officers proved as informative as attending FNG meetings. Alcohol loosened them up. They shared more





SUCH A MOB HAS NO PLACE IN THE UNITED STATES. ...THE[SE] NAZIS ARE NOT JUST AGAINST JEWS ... [THEY ARE] OUT TO OVERTHROW THE UNITED STATES. **?**

them with German-Americans. Pape told Schmidt that he was confident that, once in power, German-Americans would lead the movement to bring Hitlerism into America.

Pape was concerned that veterans misunderstood Friends of the New Germany. He told Schmidt that recent resolutions passed by the Veterans of Foreign Wars (VFW) and the American Legion denouncing Nazism were misguided and misinformed. FNG was committed to defending Americanism and fighting communists, Pape told Schmidt. FNG wanted to ally with American veterans against their common enemy. Pape encouraged Schmidt to bring some of his American Legion and VFW friends to FNG's next membership meeting to help forge new friendships, and he invited Schmidt to speak at the meeting. Schmidt agreed to both requests.

Schmidt returned to 902 S. Alvarado St. a few days later with his wife, Alyce. They dined at the Alt Heidelberg restaurant. The ambience and the food, Schmidt wrote in his reports, were reminiscent of the old country. The Alt Heidelberg was decorated in impression that there were secrets on the upper floors: "I am sure they have arms and equipment someplace. If it is in the house, I will know it soon."

Schmidt's early visits to FNG convinced him that Friends of the New Germany was no friend of democracy. He related his early observations to the Disabled American Veterans post commander Captain Carl Sunderland and DAV state adjutant Major Bert Allen. Both men agreed to join Schmidt in his undercover investigation of L.A.'s Nazis.

Sunderland accompanied Schmidt to lunch at the Alt Heidelberg a week after Schmidt's first visit, in early September, to meet with bookstore owners Themlitz and Hans Winterhalder. At the end of the meeting, Sunderland was convinced that the Nazis were smart, systematic and dangerous: "You know, Schmidt, when you first brought me down here, I thought you were playing a joke on me, and when I first met these guys, I thought it was all kid's play. Now I'm convinced that if they ever find you out, they are going to massacre you so that your own mother wouldn't know you. with their new American friends than they probably should have concerning the secret political objectives of their organization. One evening in late September 1933, the DAV volunteers learned about FNG's plans for der tag, "the day" when the Nazi revolution would begin in the United States. Sunderland, the Schmidts, and the Allens, with their wives, went out with Winterhalder and two FNG officers for an evening of drinking, dancing and political conversation to the Loralei Restaurant, a German-American beer hall patronized by Nazis. According to reports filed by all three DAV informants, FNG was training a private militia to foment a Nazi-led insurrection in the United States. The plan called for FNG to incite unrest among American workers to hasten a communist insurrection, whereupon FNG and veteran allies would come to the rescue, "consolidat[ing] and march[ing] in military phalanxes to take the government."

"The kikes ... run this country," stormtroop commander Diederich Gefken told his new DAV friends. Jews, Gefken asserted, were responsible for the rotten deal vets were getting, and he was confident that American veterans were ready to vindicate themselves just as German veterans had done. He told Sunderland, "Thousands of stormtroopers in the U.S. were ready to stand shoulder-to-shoulder with U.S. veterans when the time came ... to help them take back the government from Communists and Jews." The uprising would start in cities where **(12»**

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> 10) FNG was most active, like St. Louis, Chicago, New York and Los Angeles, and then spread across the country. Within two weeks of the insurrection, Protestant churches in the United States, led by the Lutheran Church, would launch a boycott of Jewish businesses. "That will take care of the 'Goddamn jews [sic].'"

Gefken, Pape and Schwinn also were eager to infiltrate the Los Angeles National Guard as part of their preparation for *der tag*. They peppered Schmidt with questions: How many Jews were in the U.S. armed forces? How many men were in the local National Guard? Would the National Guard be loyal in an uprising that targeted only Jews? Gefken and his friend Zimmerman were particularly eager to infiltrate the machine-gun company of the California National Guard to learn the

plied. "Well, it is difficult to smuggle them into the United States on ships. Ships have to go through the [Panama] Canal, where their cargo is checked. Guns can be smuggled in from Mexico and Canada. All stormtroops have personal weapons, but we've been instructed not to carry them in public because that would violate resident alien laws. When the zero hour comes, we will not hesitate to bring them out." In reporting this conversation, Sunderland reminded fellow Americanism Committee member Lewis that the movie studios had explosives. He recommended that background checks be conducted on German studio workers and that the studios take steps to secure their explosives.

Schmidt, with Lewis' assistance, proved his worth to FNG officers. Informing the National Guard's commander about the



American system of military training firsthand. Pape wanted to get into the National Guard to learn telegraphy. Could Schmidt get FNG men into key National Guard units in Southern California so that they could propagandize from within?

FNG had orders to secure the blueprints for the National Guard armories in San Diego and San Francisco. Gefken asked Sunderland if he could get the floor plans of the Southern California armory and of the National Guard aircraft unit in San Diego. Several FNG members had already joined the National Guard in San Francisco, Gefken reported, and had acquired the floor plan of the Northern California armory, which showed the precise storage location of munitions, supplies and weapons in the building. Sunderland asked Gefken how FNG

Sunderland asked Gefken how FNG planned to acquire more arms. Gefken renew recruits, Schmidt arranged positions for Gefken and Zimmerman in the machine gun company of the Southern California National Guard. Unfortunately, neither Gefken nor Zimmerman was admitted: Gefken because he had false teeth and Zimmerman because he could not promise to be punctual to drills because of his day job.

FNG's Aryan Bookstore in downtown Los Angeles also was critical to the political preparation for "*der tag.*" To passersby, the store was just a shop that specialized in books on National Socialism. In reality, the shop was a front for Nazi headquarters in Los Angeles. Many of the books, magazines and newspapers sold at the shop were published in Germany by the Ministry of Propaganda and exported to America to cultivate Nazism in the United (15»



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>> 12) States. The anti-Semitic content in this literature ran the gamut from rabid Jew-bashing to more subtle analyses of both contemporary events and world history that disguised their anti-Semitic agenda in the cloak of "academic scholarship." Schmidt found orders to Pape from New York on managing the shop: Bookshop personnel were all to be educated in National Socialism and were required to have read *Mein Kampf*. All bookstore personnel were to be American, and women were to do all the selling.

The back rooms of the Aryan Bookstore in Los Angeles housed the headquarters for Friends of the New Germany. Schmidt's pencil drawing of the store's layout showed the shop's small retail space in the front, with a door that led to the back workroom and several private offices for FNG leaders. Schmidt's daily reports indicated that the back rooms often were busier than the retail space. FNG leaders used the offices to conduct daily business, responding to correspondence from New York, planning their next public rally, and receiving a parade of local allies including German vice consul Georg Gyssling and leaders of domestic right-wing groups the FNG was courting. Schmidt noted that the doors to the offices were padlocked when they were not in use. Alyce Schmidt, who did most of her work for Pape in the reading room, listened in on backroom conversations and reported what she heard to Lewis of the Americanism Committee.

A few weeks after John Schmidt submitted his first report to Lewis on Friends of the New Germany, Lewis called Red Squad captain William "Red" Hynes and asked to meet him. Hynes was in a hurry when Lewis called but told Lewis to meet him in front of the captain's office at the Los Angeles Chamber of Commerce building, and Lewis could walk with him to his appointment at police headquarters. Lewis walked the few blocks from his office to the Chamber of Commerce building to meet Hynes. This was not the first time the two men had met. For several months. Lewis and Hynes had been sharing notes on Nazi activity in the city — literally. Hynes shared police reports with Lewis and allowed him to copy them. Lewis, on the other hand, had secured private funding to pay for Hynes' undercover man. As the two men walked briskly toward police headquarters, Hynes told Lewis that he did not have the funds to continue paying agent "M" anymore. "It will cost us \$150 per month in salary plus expenses to maintain this operation," Hynes told Lewis, "and we just don't have the money right now."

Lewis told Hynes that he had discussed the matter with Irving Lipsitch, president of the Jewish Federation of Los Angeles. Lipsitch and Lewis had decided that Lewis, along with an unnamed local merchant and two other Jewish attorneys, would get Hynes the money he needed. "But, I'd rather that 'M' stay on your payroll," Lewis told Hynes. "I do not wish to have any direct dealings with a private detective."

"I don't blame you," Hynes replied. "And, of course," Lewis assured him, "there would be a piece of change in it for you, too." "That would be fine," Hynes said.

Was the "piece of change" that Lewis promised Hynes a bribe? Possibly. The

LAPD was notoriously corrupt. It is possible that Lewis' offer of "a piece of change" was simply Lewis playing politics the way politics was played with the Red Squad. There is no further mention of payoffs to Hynes after this meeting. Hynes remained helpful to Lewis until the reform-minded mayor Fletcher Bowron disbanded the Red Squad in 1938.

On March 13, 1934, a parade of cars carrying studio heads, directors, producers, screenwriters and actors rolled past Hillcrest's unmarked stone gates at 10000 W. Pico Blvd. on the edge of Beverly Hills. The minutes of the meeting, found in the Los Angeles archive, list the attendees, which included top studio executives and filmmakers from MGM, Columbia Pictures, Paramount Studios, RKO, Universal Pictures and United Artists.

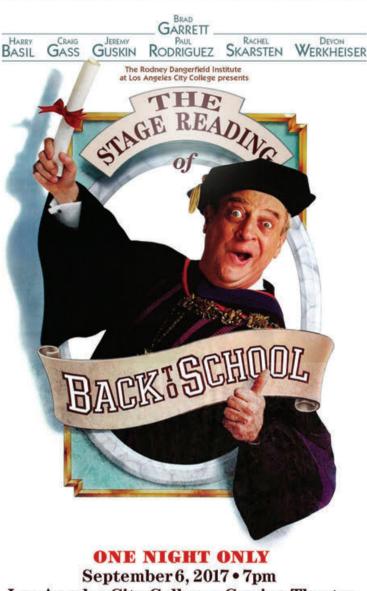
The dinner guests took their seats around the banquet table, where they found copies of the anti-Semitic Silver Shirt newspapers, *Liberation* and *The Silver Ranger*. Both papers viciously attacked the Jews of Hollywood as enemies of Christian America. *The Silver Ranger* was published right in Los Angeles, and both were distributed nationally.

After dinner, the group adjourned to a meeting room, where Leon Lewis reported on the behind-the-headlines details of the recent local court case that Lewis and his DAV colleagues had engineered to exposed Nazi activity in Los Angeles. Lewis told his audience that the veterans who had testified at the trial had infiltrated FNG under his guidance.

"We knew that the evidence regarding Nazi activity was not properly admissible," Lewis told his guests, but the judge had allowed evidence into the record anyway for the sake of the publicity the trial would attract.

Lewis went on to explain that the undercover operation had cost him \$7,000. Lewis told the moguls that in order to maintain this "anti-defamation work," their financial support was required. Lewis proposed that a full-time publicity man be hired to work in the tradition of the Anti-Defamation League to fight Nazism in the city. This would relieve Lewis of the task and allow him to return to his law practice, which "had been shot to hell" in the previous six months because of the investigation.

His dinner guests were attentive. The Jewish executives of the motion picture industry did not need a primer on the implications of Nazis in Los Angeles or on the implications of anti-Semitism for themselves. They had been in the crosshairs of anti-Semitic attacks for more than a decade from Protestant and Catholic groups concerned that motion pictures, in the hands of "former pants-pressers and button-holers." presented a direct threat to American virtue. In fact, just six months earlier, Catholic Church leaders had organized a nationwide protest against the industry and threatened a national boycott of motion pictures if the Jews of Hollywood did not capitulate to a production code written by, and monitored by, the church's chosen representatives. At a meeting with the archbishop of Los Angeles in 1933, the church's lay representative, attorney Joseph Scott, (16»



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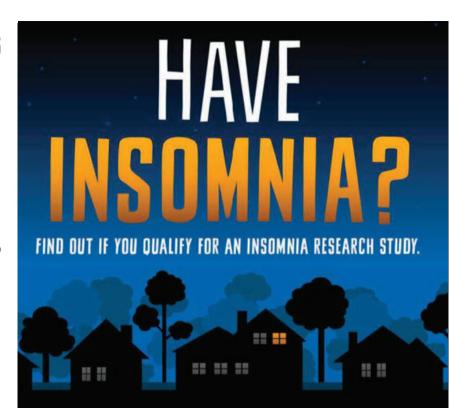
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Santa Monica Clinical Trials by phone: 310-586-0843 or email: research@smclinicaltrials.com > 15) warned the moguls that "the dirty motion pictures they were making, along with other invidious activities on the part of the Jews, were serving to build up an enormous case against the Jews in the eyes of the American people." Scott reminded them that certain groups in America were sympathetic to the Nazi purpose and were organizing to attack Jews in America, and that "what was going on in Germany could happen here."

Scott's warning may have been ringing in their ears that night at Hillcrest as they discussed Lewis' proposal. Rabbi Magnin, Judge Roth, Marco Hellman and Irving Thalberg all spoke up in support of the proposed program. Louis B. Mayer was emphatic about continuing the operation: "There can be no doubt as to the necessity of carrying on, and I for one am not going to take it lying down. Two things are required, namely money and intelligent direction. It [is] the duty of the men present to help in both directions."

Following Mayer's comments, MGM producer Harry Rapf moved that a committee composed of one man from each studio be appointed. Each studio selected a representative, resulting in a studio subcommittee: Irving Thalberg (MGM), Harry Cohen (Columbia), Henry Henigson (Universal), Joseph Schenck (20th Century), Jack Warner (Warner Bros.), Emanuel Cohen (Paramount), Sol Wurtzel (Fox) and Pandro Berman (RKO). The members of the new Studio Committee publicly pledged to support the fact-finding work for one year. Thalberg committed MGM to \$3,500. Emanuel

Cohen committed Paramount to the same amount and promised to speak to Jack Warner about a similar pledge. Universal pledged \$2.500, and Berman promised that RKO would contribute \$1,500, pointing out that RKO had only eight Jewish executives. The smaller studios – Fox, 20th Century and United Artists — each pledged \$1,500. Phil Goldstone and David Selznick were asked to raise \$2,500 each from agents and independent producers. In less than an hour, Lewis had secured \$22,000 in pledges. The studio committee itself met monthly to review the content of any production that might exacerbate the rising tide of anti-Jewish sentiment in the United States.

The threat of Nazism catalyzed the wealthiest Jews of Los Angeles to political action. Beginning in March 1934 and continuing through the end of World War II, the Los Angeles Jewish Community Committee convened every Friday to hear reports from informants on escalating Nazi activity in the city and to deliberate on their response.

It took Lewis six long months to secure the funding. In doing so, he bridged a social chasm between the city's Jewish community and an unlikely political partner, the city's veterans, and transformed those former soldiers into "Hollywood's spies."

Excerpt adapted from Hollywood Spies: The Undercover Surveillance of Nazis in Los Angeles by Laura B. Rosenzweig (published September 2017), with permission from New York University Press. © 2017 by New York University.





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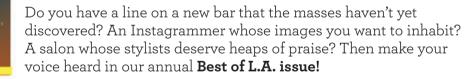
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Eats // Fork Lift // CANTINA CONUNDRUM Beautiful cooking and a personality crisis at Tallula's

BY BESHA RODELL

could write a book about the issues with Yelp's rating system, the history of distrust between the website and the restaurant community, accusations that ratings are manipulated by the

company for its own economic gain, and the very real economic impact that low or high Yelp ratings have on restaurants. But I'm not here to write that book. I'm here to review Tallula's, the newest restaurant from Josh Loeb and Zoe Nathan, the chefs-turned-restaurateurs who are also behind Rustic Canyon, Huckleberry, Milo & Olive, Cassia, Sweet Rose Creamery and Esters Wine Shop & Bar.

Unfortunately, since Tallula's opened in May, its most discussed attribute has not been its modern Mexican cooking. Instead, people have been talking about its Yelp rating.

Very high Yelp ratings are common, even among fast food restaurants and the like. The reason Tallula's rating is notable is because it's comparatively low. This is odd for a number of reasons, not least of which that Loeb and Nathan are widely beloved and have thus far delivered only fantastic and successful restaurants.

Is there something fishy going on with the way Tallula's rating is calculated? Or is there really something off about the place?

It appears that there is something strange about the way Tallula's is being rated on Yelp. (For more on that, see Eater's examination of the matter.) But despite the wonky calculation, I understand why the restaurant is having trouble finding a fully appreciative audience. Is it a fancy restaurant or a big, loud neighborhood cantina? Who is it meant to please? And are the few short miles that separate Tallula's and the owners' other restaurants responsible for a huge difference in the clientele they're likely

| | they relikely |
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| CRITIC'S RATING | to attract? |
| ** | Let's |
| ~ ~ | start with |
| Zero = Poor | the neigh- |
| ★ = Fair | borhood. |
| \star \star = Good | Tallula's |
| | is located |
| $\star \star \star =$ Very Good | on Entrada |
| $\star \star \star \star =$ Excellent | Drive, a few |
| $\star \star \star \star \star \star =$ World-Class | |
| | feet from |

Pacific Coast Highway and in view of the ocean, near the point where Santa Monica technically becomes Pacific Palisades. It seems like a perfect location for a restaurant, proximate to wealthy residents and on the road to Malibu but only a 10-minute drive — at most — from the center of Santa Monica. Even so, driving there feels like going to another world, and it's been a tough place for restaurants to take hold in the past. The Hungry Cat, which opened about a block away in 2011, closed late last year. Perhaps thoughtful, high-end food isn't what the area's affluent residents want in a neighborhood eatery.

What they might want instead is a large family restaurant, and in many ways Tallula's looks to be just that. Located in what was, for decades, a Tex-Mex restaurant called Marix, Tallula's has a soaring dining room, a brightly

IF THIS IS A NEIGHBORHOOD RESTAURANT, IT MIGHT BE IN THE WRONG NEIGHBORHOOD.

colored bar with a large-screen TV and a margaritas-and-guacamole menu that screams "CANTINA" in the old-school American sense of the word, the type of cheese-drenched, combo-special-having place that we all know and some of us love. In many regards Tallula's is that restaurant. And in many ways it is not.

For instance: There are nachos. But they're constructed with house-made chips and come drizzled with buttermilk cream and scattered with spicy pickled vegetables, as well as melted cotija and Oaxaca cheeses. They are neither as gloppy nor as tawdry as the nachos most people (and their children) are used to, but they also aren't obviously fancy. They're a little ... confusing.

The kitchen is run by executive chef Mario Alberto, who was the longtime chef at Ysabel and Laurel Hardware. Jeremy Fox also is involved as a business partner and an overseer of culinary operations. Fox is the executive chef at Rustic Canyon and was this year nominated for a James Beard Award in the



Best Chef in the West category.

Some of the food - a lot of the food! lives up to the promise of the two chefs' talent. In fact, some of it is a wonderful collision of tradition and creativity and gorgeous ingredients.

The only tacos on the menu are served on small tortillas made from heritage blue corn, topped with a slick of malt aioli and grilled chunks of juicy swordfish. Rather than salsa or slaw, the crowning ingredient is something called "Mexican sauerkraut," made from thin strips of purple cabbage. The dish is a bizarro masterpiece, a melding of Mexican and German and British ideas (the aioli's malt coming from malt vinegar, which gives fish-and-chips context to the swordfish). The fish is meaty, the aioli is creamy, the sauerkraut is funky and tangy, the tortilla has that deep corn muskiness that only comes from incredible masa. It's probably confusing as hell to the person who came here expecting regular fish tacos.

Equally as mind-boggling (in a good way): the bowl of tender chopped squid, scattered over a sticky sludge of spicy eggplant and punctuated with crunchy spears of kohlrabi, lima beans, purple basil and nectarine. There's not quite enough of the sweet stone fruit on the plate to allow all the ingredients to come together often enough, but when they do it's an outrageous combination of texture and flavor and ocean and land and orchard.

If you came here looking for a dumbed-down meal of melty cheese, you're obviously unlikely to order the squid and eggplant and nectarine dish. But you might order the queso fundido, and you'd likely be intensely baffled if you did. It comes with three puffy tortillas not nearly enough to help you consume the bowl of beans and cheese you've been served – but that's almost beside the point. This is not cheese dip. It's not cheese melted over other ingredients. It's a bowl of (very delicious) vaguero and scarlet runner beans, cooked with tomatoes and spices, and with gobs of queso panela and Oaxaca cheese strewn throughout. Most of it is in gobs at the bottom of the bowl of beans. You have to continuously mix it vigorously for it to even partially resemble a dip. It's a bean soup with a lot of cheese in it.

I could go on and on, about the dishes that would more comfortably fit into a fine-dining (or an ambitious new-American) context and the dishes that are modeled after comfort Tex-Mex food but are elevated too much or in a manner that's odd in one way or another. There are cocktails that fit exactly into a beach-meets-Mexico-meets-tiki sensibility and others that take the trope of the too-sweet margarita and add unneeded upscale ingredients and manage to make them worse. The peach margarita is besmirched by apricot liqueur, while the cocktail built from hibiscus agua fresca is so dry it's almost bitter.

Servers are knowledgeable and welcoming, as you'd expect from something modern and chef-driven, but also harried and distracted, adding to the feel that this is a very casual restaurant. The prices? Not so casual, as the quality of the ingredients absolutely dictates.

Isn't this where we are right now? In 2017, aren't most restaurants casual but fancy, serving intellectual comfort food, a place where you can get guac and margaritas and watch the game but also have organic turkey enchiladas topped with burrata and black recado-quinoa sauce? Perhaps. And perhaps if Tallula's was in a different neighborhood, and was just a little bit smaller, and didn't give off quite so many conflicting indicators, it would hit exactly the right tone for its time and place. If those swordfish tacos were near my house, I'd be there three times a week.

But if this is a neighborhood restaurant, it might be in the wrong neighborhood. And if it's a destination, Tallula's will be a test for whether this lovely little precipice - which is awfully close but feels like another world - can sustain such a thing.

TALLULA'S | 118 Entrada Drive, Pacific Palisades (310) 526-0027 | tallulasrestaurant.com Sun.-Thu., 4-10:30 p.m. Fri. & Sat., 4-11:30 p.m. Small plates, \$12-19, large share plates, \$29-32 | Full bar | \$9 valet parking







Eats // Squid Ink // Atwater ILLAGE EVELS UP GOOD MEASURE, JOURNEYMEN EXPAND LOCAL RESTAURANT SCENE

twater Village recently saw two new restaurants open in the same week - right across the street from each other. Good Measure is a restaurant-meets-wine bar from the guy behind Bar Covell and Augustine, and Journeymen is the novel concept from two Gjelina vets (in the space that formerly housed Canelé).

This walkable stretch of Glendale Boulevard in Atwater also is home to falafel favorite Dune, sophisticated Italian spot All'Acqua and renowned bakery Proof. Good Measure and Journeymen now have grabbed a seat at this very lively table, and here's what they expect to bring to it.

Good Measure

Good Measure owner and sommelier Matthew Kaner is also the man behind Los Feliz's Bar Covell, Sherman Oaks' Augustine and Palm Springs' Dead or Alive. His newest venture has an entirely different by-the-bottle wine list from his other two L.A. spots, with a larger food menu.

"Good Measure is basically a synthesis of what we've done at Covell and Augustine. It's a restaurant with wine bar tendencies," Kaner says. "One of the big things I've learned in my years is that people want to have the assurance that they will have a table, so we built a spot that can handle reservations as well as walk-ins."

The menu, by former BLD and Mohawk Bend chef Mike Garber, offers such winebar staples as charcuterie, grilled bread and olives, and adds substantial entrees including a burger with "soft melty cheese" and lamb belly with polenta. Brunch offers mainstays such as avocado

toast with pickled chilies, eggs any style and a brunch burger with tomato jam and cheddar.

As for the wine, Kaner says Good Measure has fewer by-the-glass options than Covell or Augustine, and by fewer he means 35 versus 150, which will rotate every three to four weeks. The 150-plus bottle menu will turn over weekly, and can be discussed at length at the "somm bar." "The somm bar is a five-seat bar I

imagined the second I first walked into the space, where our sommelier gives you a guided experience much more akin to the way we do our service at Covell," Kaner explains. "This is where you'll want to get a seat to ask a bunch of questions, get that Instagram photo and taste things you had never heard of before." 3224 Glendale Blvd., Atwater Village; (323) 426-9461, goodmeasurela.com. Journeymen

David Wilcox and Guy Tabibian, both formerly of Venice's Gjelina, are experimenting with a unique business model in the former Canelé space. They've adopted the gratuity-free concept and roll tax into their pricing. Their cross-training policy means staff don't stay in their own lanes; they're trained in all aspects of the business. The service structure includes counter ordering, table service and dim sum-style chits.

"The idea comes from wanting to run an ethical business across the board with transparency," Wilcox says. "That means training our staff to understand and operate the business holistically. The name Journeymen implies apprenticeship and the stages of learning we are all engrossed in."

Customers can expect a rotating menu based on locally farmed vegetables, as well as a rabbit and pork terrine, hanger steak with blue cheese, roasted oyster mushrooms and grilled okra. Brunch is planned for the near future. For booze, there is beer and wine only, with a focus on natural wines.

"We bake our bread here. We make our charcuterie. We ferment," Wilcox adds. "We source our ingredients using the relationships I've made with farmers. ranchers and purveyors in the eight years I have lived in California."

The three-part service flow is a bit off the beaten path, like three restaurant styles rolled into one. It goes something like this: Order at the counter, take a seat. receive traditional table service, order additional items using a dim sum chit.

"Guests are greeted by a maître d' and guided to the counter where they order," Wilcox explains. "Beyond the full menu, there are nightly pintxos (small bites) that can be ordered. We use a dim sumstyle chit to mark their orders and add on as desired, and they settle at the table with us using a mobile device. Cooks also interact and run food along with a designated runner. This will develop further as we continue to cross-train our staff." 3219 Glendale Blvd., Atwater Village; (323) 284-8879, journeymenla. com. -Rebecca Pardess

NEW RESTAURANTS

Tintorera's Ambitious Wine and Cocktail Programs Are as Mexican as the Food

If you're one of those Angelenos who takes advantage of our proximity to Tijuana and Mexico's Valle de Guadalupe, you probably know that while the food of the region is amazing, the booze is pretty exciting as well. At Tintorera, the new Silver Lake restaurant from Maycoll Calderón of Mexico City's much-lauded Huset restaurant, there's a focus on seafood and woodfire-cooked meats, but the chef is also taking the booze side of things very seriously.

Calderón — who is a certified sommeli-

er — is curating the wine list himself, with a focus on the wines of the Valle de Guadalupe. "One of our goals at Tintorera is to encourage our quests to try Mexican wine," he says. "Mexico is now what Napa was 20 or 25 years ago. Valle de Guadalupe is producing some incredible wines, and people are investing in technology now to make them even better. Many people in the United States have no idea they are producing such good wine in Mexico because they haven't had the opportunity to try it."

Calderón and his partners hope to change that with a list that spans the globe but includes many Mexican wines — a rarity in Los Angeles.

Great mezcal isn't quite as rare here restaurants such as Petty Cash and Scopa Italian Roots have fantastic selections but it's a spirit with endless variety, and Tintorera's focus on mezcal cocktails is a welcome addition. Calderón has brought in accomplished Mexico City barman David Mora to run the restaurant's cocktail program, which is twofold in its aim. Outside, more refreshing cocktails are served that are meant to pair with the food. Indoors, Mora is overseeing a speakeasystyle bar with more experimental craft cocktails.

Let's hope this trend of exciting Mexican drinks (to go with our wealth of exciting Mexican food) continues. -Besha Rodell

Tintorera, 2815 Sunset Blvd., Silver Lake: tintorera.la.







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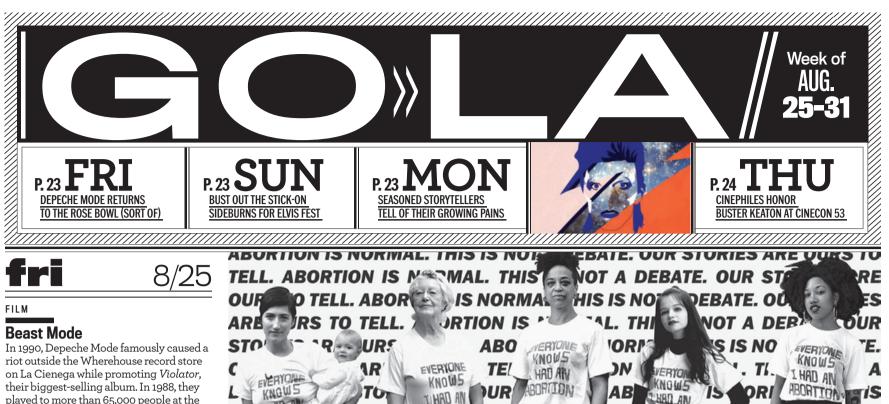
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played to more than 65,000 people at the Rose Bowl, their biggest concert. Directed by David Dawkins, Chris Hegedus and D.A. Pennebaker (the man behind Monterey Pop, Bob Dylan: Don't Look Back and Ziggy Stardust and the Spiders From Mars), 1989 documentary Depeche Mode: 101 captures not only the band's performance – the 101st of their worldwide Music for the Masses tour — but the eight lucky kids who won a New York radio contest and got to ride cross-country and meet the group at the show. If you're a Depeche Mode devotee of a certain age, the doc is a joyful time capsule of big hair, biker shorts and music back when it was a communal experience IRL. It's also proof that L.A. had and will forever have the monopoly on Depeche Mode fandom. Hosted by Eat See Hear, the event is hosted by Richard Blade, who appears in the doc. With food trucks. Rose Bowl, 1001 Rose Bowl Drive, Pasadena; Fri., Aug. 25, 5-11 p.m.; \$13-\$27. (626) 577-3100, eatseehear.com. –Siran Babayan



ARTS

Meet Me at the Station

A nude texting pop-up, an appearance by found-footage freaks Everything Is Terrible! and a neon light installation by the fabricator who designed the "Celebrate" Forever stamp are just a small sampling of the experiences on hand at L.A. Weekly's very own annual art party, Artopia. For the second year, DJ collective dublab helped to curate a lineup of artists and creatives (not to mention DJs) representing the best and most cutting-edge of what L.A. has to offer. This year, Artopia takes over Union Station, a work of art in and of itself. There's also gratis beer, wine, cocktail and food samples — it's going to be way more fun than your average Instagram photo opp. Union Station, 800 N. Alameda St.,

THAD AN ABORTION οι A DE ART BY CIVILIZATION downtown; Sat., Aug. 26, 8-11 p.m.; \$30-\$50. their elixirs, and about 25 chefs – all

MUSIC

Wish Upon a Stardust

artopia.laweekly.com. -Gwynedd Stuart

In the wake of Trump's proposed ban on transgender troops from the military, it's even more crucial to support the trans community. Led by artistic director Lindsey Deaton, the Trans Chorus of Los Angeles is the largest chorus of trans and gender-nonconforming performers in the world. The chorus debuted its first staged concert in April at the L.A. LGBT Center, where 25 members paid tribute to David Bowie, one of music's greatest LGBT icons, by singing the entirety of The Rise and Fall of Ziggy Stardust and the Spiders From Mars. Following those sold-out shows, TCLA's singers once again bring out their inner rockstar aliens in these encore performances of the 1972 classic, complete with costumes, as well as cover songs by other artists. L.A. LGBT Center's Renberg Theatre, 1125 N. McCadden Place, Hollywood; Sat., Aug. 26, 8 p.m.; Sun., Aug. 27, 2 p.m.; \$35. (323) 860-7300, lalgbtcenter.org. –Siran Babayan

FOOD & DRINK

Wine About It

The Los Angeles Food & Wine Festival may be the biggest (it's certainly the flashiest) food event of the year for high rollers. You medium rollers can buy tickets à la carte, rather than for the whole four-day event. Saturday is the marquee day, featuring the Lexus Grand Tasting Event at Barker Hangar in Santa Monica. Two hundred wineries will be pouring

ready to sign books and take photos will be serving up food samples. Later that evening, at Live on Grand downtown, about 30 chefs will serve up bites of their best-known dishes, while Wyclef Jean serenades everyone from the stage. Barker Hangar, 3021 Airport Ave., Santa Monica; Sat., Aug. 26, noon-3 p.m.; \$175. lafw.com. -Katherine Spiers



FANDOM

It's Good to Be King

If you enjoy watching aging men with stick-on sideburns swivel their pelvises, the Elvis Festival in Garden Grove is the place for you. The King of Rock & Roll died 40 years ago this month, and for 18 of those years, a dedicated group of fanatics has hosted this annual day of tribute bands, tribute art and tribute peanut butter-and-banana sandwiches. Besides the slate of professional impersonators, this year's fest features the Crème de la King Finals, a karaoke contest featuring the top 12 singers from previous semi-finals. There's also a gallery of Elvis tattoo art, Elvis collectibles, the King of Cadillacs car show and a performance by Krazy Kirk and the Hillbillies, which may be the best band name ever. Elvis would approve. Main Street between Garden Grove Boulevard and Acacia Parkway, Garden Grove; Sun., Aug. 27, 9 a.m.-6 p.m.; free. (714) 267-4657, facebook.com/elvisfestival. -Gwynedd Stuart

A Very Special ASSSSCAT Presents a Benefit for #ShoutYourAbortion: See Sunday.

COMEDY Let It All Out

Concerned about Republican efforts to shut down Planned Parenthood, activists Amelia Bonow, Lindy West and Kimberly Morrison launched the viral movement #ShoutYourAbortion in 2015, which, to date, has attracted more than 300,000 users of the hashtag on Twitter. The online forum and various live events around the country attempt to not only destigmatize abortion but to encourage women to share their experiences without ridicule. Tonight, UCB hosts A Very Special ASSSSCAT to Benefit #ShoutYourAbortion. ASSSSCAT is the theater's improv mainstay, which combines resident improvisers with celebrity monologists. The lineup features Andrew Daly, Betsy Sodaro and UCB co-founder Matt Besser, in addition to guest actresses Retta and Jenny Slate. Bonow and West will be on hand to discuss the social media campaign and answer questions. UCB Sunset, 5419 W. Sunset Blvd., East Hollywood; Sun., Aug. 27, 7 p.m.; \$100. (323) 908-8702, sunset.ucbtheatre.com. -Siran Babayan



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to experience the wrenching transformations that made them better human beings. From explosions in the heart to expulsions from the head, Alisha Brophy, Jen Curcio, Rachel Duboff, Katya Duft, Kate Romero, Nick Ross, Josh Silberman, Samuel Spitale, Moses Storm and Matt Struski gather tonight to impart their deathless life lessons so that you, too, may better gird your loins for the changes that are doubtless ahead. *The Regent, 448 S. Main St., downtown; Mon., Aug. 28, 8 p.m. (doors 7 p.m.); \$25.* (*323) 284-5727, spacelandpresents.com.* –David Cotner



MUSIC

Bell Boy

You might have seen the YouTube video in which renowned violinist Joshua Bell busks in a Washington, D.C., metro station for about 45 minutes, unrecognized by all but one of the 1,000-plus commuters who hurry past him. Unlike some classical musicians, the Indiana native and New York resident doesn't take himself too seriously; he has played himself in Mozart in the Jungle and backed Scarlett Johansson on the austere pop ballad "Before My Time." This evening, Bell ignites Édouard Lalo's sunny Symphonie espagnole with the L.A. Phil, which British conductor Bramwell Tovey bookends with Igor Stravinsky's short-butstartling augury Fireworks and the everebullient ballet Petrushka. Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., Aug. 29, 8 p.m.; \$1-\$154. (323) 850-2000, hollywoodbowl.com. – Falling James

BOOKS The Big 5-0

At McSweenev's 50th Issue Release Party. authors Brian Evenson, Carson Mell, Kevin Moffett, Corinna Vallianatos and Sarah Walker appear to read new work that commemorates and celebrates 20 years of some of the best contemporary writing from the McSweeney's house of publishing, founded by Dave Eggers. Expect another fine issue of stories, manifestos, comics and other shouts from the abattoir from 50 contributors - everyone from Jonathan Lethem to Sherman Alexie to Carrie Brownstein – gracing this epic monument to artistic creativity that makes the world somewhat bearable sometimes. Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Aug. 29, 7:30 p.m.; free, book is \$30. (323) 660-1175, skylightbooks.com. -David Cotner



DANCE

Stepping Out

This week the popular dance film series **Shake it Off** spotlights a college-bound street dancer and a male stripper. The emerging hit *Step* has put stepping back in the spotlight, but while the current film focuses on young females striving for college, 2007 hit Stomp the Yard captured the world of stepping competitions in the story of a troubled male street dancer whose college fraternity is deeply involved in stepping competitions. The 2015 film Magic Mike XXL is a sequel to the original story of male strippers, this time blending dance with a buddy road film as the title character comes out of retirement and rounds up a crew for a final performance,. UCLA Hammer Museum, 10899 Wilshire Blvd., Westwood; Stomp the Yard, Wed., Aug. 30, 7:30 p.m.; Magic Mike XXL, Thu., Aug. 31, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. -Ann Haskins



COMEDY Test Tube

For every cute video of a cat playing a musical instrument on YouTube, there's a sad video of a cat battling osteoporosis. NerdMelt's new monthly show **Follow That** combines live comedy with screenings of all kinds of emotional clips from the Internet usually involving disabled animals, servicemen reuniting with families or babies being able to hear for the first time, in addition to commercials or scenes from film and TV. Hosts Matt Lieb and Jason Webb will ask the audience to pick a video category. Then comedians Mike Lawrence, Sofiya Alexandra, Taylor Tomlinson, Matt Kirshen and Andre Hyland will watch the video and perform stand-up in eight minutes or less inspired by the video, which may or may not reduce them to tears. Bring tissues. Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Thu., Aug. 31, 9-10:30 p.m.; \$8. (323) 851-7223, nerdmeltla.com. –Siran Babayan

FILM

Classic Case

Summer is the time for studio blockbusters at the multiplex, but the Cinecon Classic Film Festival provides an alternative for vintage movie lovers. The Labor Day weekend tradition includes rare and restored comedies, dramas, musicals, Westerns and animation dating as far back as 1918. There are celebrity appearances, awards and a memorabilia show at the Loews Hollywood Hotel that displays books, posters, postcards, DVDs and other collectibles. The highlight of this 53rd edition is the opening-night reception and screening of the 1928 silent short Steamboat Bill Jr., starring Buster Keaton, accompanied by a live period score. The film is preceded by a tribute to Keaton friend and 102-year-old actor-director Norman Lloyd (Hitchcock's Saboteur and Spellbound, St. Elsewhere), who will receive the Cinecon Legacy Award presented by Judd Apatow and Howie Mandel. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Aug. 31, 5 p.m. (through Mon., Sept. 4); \$40-\$50. (323) 461-2020, cinecon.org. -Siran Babayan





COURTESY THE NATURAL HISTORY MUSEUM

CATCH 222 <u>The biologist who discovered L.A.'s most famous mountain lion, P-22,</u> <u>wants to help Angelenos embrace the city's wild side</u>

BY LIZ OHANESIAN

Culture //

n February 2012, Miguel Ordeñana got a surprise, something he would later describe as being "like seeing Bigfoot or Chupacabra for the first time." The L.A.-based biologist was working on the Griffith Park Connectivity Study. It was a project with very little funding, and Ordeñana was putting in weekend hours on the project because the goal was important. They'd set out to determine how connected the massive park is to the rest of the city. Could wildlife get in and out of it? Ordeñana, whose specialties include camera traps and studying carnivores, noticed something on his computer. They had already seen animals such as deer and coyote enter and exit the park, but this creature, spotted near the Ford Amphitheatre and the 101 freeway, was different. Ordeñana had just spotted the mountain lion who would come to be known as P-22.

A mountain lion in Griffith Park was not normal. There were no nearby populations, so getting here likely would have required travel through residential areas and crossing freeways that are often a death trap for these animals. Ordeñana recalls jumping out of his chair when he saw the image on the computer inside his apartment. He headed out on a two-block jaunt, barefoot, to grab the phone he'd left in his car to call his colleagues, but when he called, no one answered. He left a voicemail, his head swelling with questions about the identity and story of this creature. A few weeks later, the mountain lion was found. It received a collar with a GPS tracking device and a blood test. Soon, the researchers learned that this creature was the son of P-1, the first mountain lion studied by the park service locally. He had traveled here from west of the 405, a grueling commute for humans but a worse one for this beast. A star was born.

P-22 became the rare mountain lion whose movements across the park could draw headlines. Even his bad behavior — like that time he entered the L.A. Zoo and killed a koala — couldn't spark a backlash. Now the subject of a Natural History Museum pop-up exhibition, "The Story of P-22: L.A.'s Most Famous Feline," the mountain lion has achieved a level of notoriety typically reserved for actors, musicians and reality-show personalities. But P-22's notoriety also serves a purpose. For Ordeñana, the famed mountain lion is a way of introducing Angelenos to the wildlife in our midst.

Ordeñana, a wildlife biologist and citizen science coordinator at the Natural History Museum of Los Angeles County, looks at the conflicts that arise between humans and animals. As a student at USC, he did that on a study-abroad excursion in Kenya. As his career unfolded, he engaged in similar kinds of research, studying desert tortoises near Barstow, bobcats in Orange County and jaguars in Nicaragua.

After doing his share of field work, Ordeñana wanted to move into a position where he could educate as well as research. "My interests and my passions are to study wildlife and learn more about wildlife," he says, "but it's also to make sure that kids like myself, that grew up in the city, especially minorities, don't fall through the cracks. I felt like that almost happened to me because of a lack of environmental education, a lack of role models out there, that look like me that were scientists."

For the past few years, he's been encouraging locals to become more active in studying the natural world that surrounds them. He has ventured into understudied parts of the city, such as South L.A. and neighborhoods in the San Fernando

FOR ORDEÑANA, THE FAMED MOUNTAIN LION IS A WAY OF INTRODUCING ANGELENOS TO THE WILDLIFE IN OUR MIDST.

Valley, to document the animals that live there. He made a squirrel survey to figure out which species live where. More recently, he has begun local research on bats, which have been found in backyards in unexpected spots in Los Angeles.

Ordeñana grew up in the shadow of Griffith Park. His interest in animals developed earlier and was furthered by trips to the zoo and the Natural History Museum. Despite his interests, even he was surprised by his career turn. Ordeñana figured he might have to go to Africa or a national park for work. Yet he's found quite a bit in the town where he was raised. But city critters don't get the same kind of attention as those in the wild, and learning about them is necessary for humans to learn how to live with them.

Ordeñana remembers seeing raccoons, opossums and coyotes visiting the yard of a neighbor who left cat food outside. It wasn't all magical on the edge of nature, though. Ordeñana's first pet, a cat, was killed by a coyote. "I love coyotes and I was really angry at coyotes for doing that. I was a kid," he says.

But young Ordeñana came to terms with the brutality of the food chain. Now, he talks about pro-active ways that people can protect their pets, by bringing them inside at night and for feedings, by encouraging neighbors to do the same and by shooing away the animals when they get too close to your home. "They've been here since the ice age. They're extremely adaptable. They're not going anywhere," he says. "By removing them, you're inviting a new pack that could potentially be more habituated into that same area."

The juxtaposition of urban and wild landscapes in Los Angeles has left some animals in precarious positions. For mountain lions, freeways running through the hills have essentially left populations stranded, resulting in inbreeding and turf fights to the death. "Males are naturally solitary and territorial, kind of keep their distance from other males," Ordeñana says of the animals. "But [seeing] them actively going after each other and then killing their own mates, or potential mates, and then their own offspring - that's not normal and that's happening here in L.A., and that's going to lead to their local extinction if that gets worse."

One idea for helping the mountain lions is to build a bridge allowing them to cross the 101 in Agoura Hills. It could actually help a lot of animals, Ordeñana says, even birds.

There are actions that Angelenos can take to help protect local wildlife. There are also steps to help scientists like Ordeñana and others at the Natural History Museum collect data on what exists here. Learning about L.A. nature has its challenges — one of those challenges being inaccessible areas, such as private property — and it takes a community effort to get the research done. But that's part of what's exciting about Ordeñana's work.

"It's more gratifying when I can introduce young kids or even adults to the scientific process or get them excited about the scientific process, and at the same time they're learning more about wildlife in their backyard," Ordeñana says. "All that leads to is more people supporting science and people becoming better stewards of their local environment, which will ultimately help all these animals that we all care about."

THE STORY OF P-22: L.A.'S MOST FAMOUS FELINE | Natural History Museum of Los Angeles County, 900 W. Exposition Blvd., Exposition Park | Now on view nhm.org/site/explore-exhibits/special-exhibits/p-22





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BY DEBORAH KLUGMAN

hen Hamilton was performed for the Obamas in 2016, Michelle Obama is said to have called it "the best piece

of art in any form that I have ever seen in my life." Did she overstate things? Now that I've seen the show (for the first time), I don't think she did.

Much of what there is to say about Lin-Manuel Miranda's Tony- and Pulitzer-winning stage musical (he wrote music, book and lyrics) has already been said. Based on the 2004 biography by Ron Chernow, Miranda uses the contemporary idiom of rap to relay the remarkable story of one of the pivotal figures in U.S. history, Alexander Hamilton. The play is performed by (mostly) actors of color, in a hip-hop style that probably would have been anathema to the play's subjects, perhaps even if they'd lived today. Despite the ostensible gap between the prevailing culture of that time and our own, and the piece's often frenetic musical language, the essence of Hamilton's story - a struggling, povertystricken immigrant who rose nearly to the top, then lost it all — is beautifully and brilliantly rendered.

Unlike his sometime friend, rival and ultimate nemesis Aaron Burr, who was from a wealthy, prominent family in New Jersey, Hamilton was born poor and out of wedlock in the West Indies. As a youth, he was so promising that local merchants banded together to pay for his education at what is now Columbia University in New York. The ambitious Hamilton became a favorite of George Washington, the colonies' universally respected leader (generating lots of jealousy in political circles).

It was Hamilton, a Federalist, who insisted on — and prevailed in — establishing the U.S. banking system, without which the nation probably would not have survived. The bank's establishment facilitated great wealth for many savvy and unprincipled investors, but Hamilton, a man of integrity despite his ambition, never exploited his position for personal gain.

While these particulars bring context and enrichment to the story, it's possible to know nothing of them yet love the show (which embraces elements of rock music and even show tunes as well as the prevailing hip-hop). Multiple elements of this touring production - directed by Thomas Kail, who directed the Broadway production also deserve praise: the unfailingly rich vocals, the spot-on musical arrangements (Miranda and Alex Lacamoire), the dynamite dancing (choreography by Andy Blankenbuehler), the copacetic lighting (Howell Binkley) — and of course the performances.

This is very much an ensemble work, with the contributions of the supporting cast as finely crafted as those of the more prominent players. If there is a standout, it is Joshua Henry as Burr, who starts as a pal of Hamilton's, then gradually comes to be eaten away by envy and resentment. The most memorable song for me was "The Room Where It Happens," about a deal done behind closed doors, with Burr on the outside wanting in. (You couldn't help relating it to how things operate today.)

As Hamilton, Michael Luwoye serves as a moving anchor for the story, exuding the aura of a complex, dedicated man whose carnal error tragically upends his life. And Isaiah Johnson casts his own light as Washington, a father figure for many, including Hamilton, and a moral bellwether for the nation; his "One Last Time" is a musical highlight.



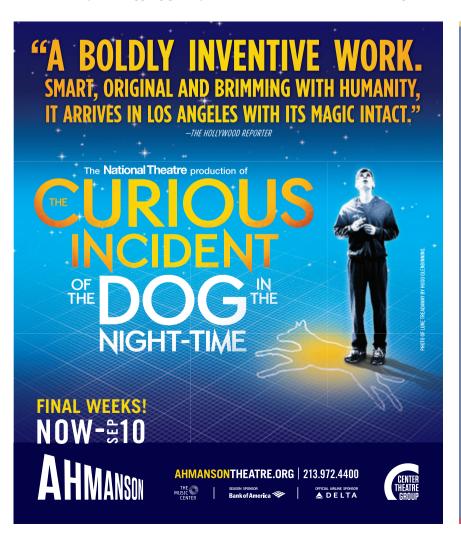
PHOTO BY JOAN MARCUS

While Act 1 is impressive in its pace and scope — here's Michael Luwoye, left, and Isaiah Johnson

where we meet all the characters, and the groundwork is laid for the revolution to come — Act 2 packs the emotional punch, as the focus narrows on Hamilton and his family, and their poignant fate.

Sitting in the theater on opening night at this particular show, with several thousand fellow citizens and a few colleagues and friends, it was hard not to ruminate on our future as a nation after the violence in Charlottesville, Virginia, and the terrible, shocking statements of Donald Trump. The company was comforting and the art was dazzling, a buffer and an abeyance for the difficult way ahead.

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BY BILGE EBIRI

ay what you will about James Cameron, but the man commits. Stories of the director's perfectionism, his controlfreak mania and his sheer drive are legion, but I'm talking about something more fundamental to the work itself. Whereas most action filmmakers are content to let emotion and morality take a back seat to the more immediate, commercial elements of their movies, Cameron refuses to relegate such things to the background. The love story in Titanic isn't just an excuse to stage an extravagant disaster flick; it becomes the picture's raison d'etre (and, not coincidentally, a key factor in its success). The environmental and anticolonialist overtones of Avatar aren't there merely to provide some character shading; they practically take over. And now, back in theaters and converted to 3-D, is Cameron's classic sequel Terminator 2: Judgment Day - not a movie about robots and humans fighting to prevent a nuclear apocalypse but rather a movie obsessed with nuclear apocalypse.

Maybe that wasn't so clear in 1991, when it originally came out. The Iron Curtain had recently fallen, effectively ending the Cold War and seemingly lifting the nuclear threat. I remember Sarah Connor's occasional ruminations on the fate of the human race eliciting chuckles in my theater at the time. But today, *T2*'s overwhelming despair is impossible to ignore. This is one of the most upsetting blockbusters ever.

In 1984, Cameron's Terminator played a key role in turning Arnold Schwarzenegger into a massive, global star, and it was a nasty, brutish little beast of a movie - an Rrated horror flick posing as a sci-fi thriller. But it worked (and became a hit) because, playing a killer super-robot sent from the future by our machine overlords to murder the young woman (Linda Hamilton) who would birth to the leader of the human resistance, Schwarzenegger (and Cameron) used his considerable limitations as an actor to his advantage. Thus did Arnold become an icon of Reaganite, muscles-andguns spectacle: a terse, emotionless robot racking up an insane body count.

But by the time T2 rolled around, Schwarzenegger had begun to pursue a softer, cuddlier image. He'd expanded his, um, "range" with comedies such as Twins (1988) and Kindergarten Cop (1990). He'd married a Kennedy. There were reports that he was considering politics. T2 was thus easy to see as image rehabilitation: This time, Arnold would be playing a robot sent to protect Sarah and her teen son (Edward Furlong) - a terminator under orders not to kill anybody. (Sure enough, the film

features a reassuring glimpse of his robotbrain readout informing him that he has inflicted "0.0 human casualties" after mowing down a small army of cop cars. All the mayhem, none of the guilt.) The bad guy this time wouldn't be the beefy Austrian but the slender, sleeker T-1000 (Robert Patrick), an even more advanced robot.

T2, while critically acclaimed and immensely successful, was thus seen by some as a kind of impostor cousin to the first film. Its critics grudgingly admired the bravura hugeness of its action and its revolutionary special effects. (This was one of the first uses of computer-generated "morphing" technology, which allowed faces and objects to seamlessly, dreamily

T2 IS ONE OF THE MOST UPSETTING BLOCKBUSTERS EVER.

transform into other faces and objects.) But to many, the movie was too slick, too eager to please — a big, expensive Hollywood product lacking the allegedly more authentic and sleazy edge of the original.

Watching T2 today, you can see why it resonated 25 years ago. Yes, there's the expertise of Cameron's filmmaking, made visceral in this new 4K restoration (which doesn't gain noticeable extra pop from the 3-D; seeing it on a big screen is draw enough). But the movie's true power stems from his ability to tap into fears not just of mechanization and dehumanization (notions that Arnold embodies in his very persona) but also of human obsession and transformation. When we meet Sarah here,



In Terminator 2: Judgment Day, Arnold Schwarzenegger, right, returns as a robot sent to protect Sarah Connor and her teenage son (Edward Furlong, left).

she's far from the first film's soft-featured club girl, having made herself into a lean, mean survivalist with a cold, raspy voice.

The amount of time T2 devotes to Sarah, John and the T-800's attempts to track down Miles Dyson (Joe Morton) and stop him from creating the microchip that will power the machines that will take over the Earth is telling. So is the question of whether Sarah is justified in wanting to kill Dyson, who has no idea what the future holds for his inventions.

Cameron has always been fully conversant in the tough-guy vernacular of guns, bluster and manly-man mythology. T2's vision of Arnold walking naked into a biker bar, beating the crap out of everybody and stealing a guy's leather jacket, boots and motorcycle - all while "Bad to the Bone" plays on the radio — is an engorged wet dream of macho fetish objects. But there's a hyper-sensitive sincerity to the director, too, a soft side that can turn Aliens (1986) into a movie about the maternal impulse, or The Abyss (1989) into one about the salvation of a rocky marriage. In T2, that tendency manifests itself in Sarah's revulsion at a world of men who will eventually destroy the human race, and in the film's ironic recognition that, for all the terminator's oft-noted inability to feel emotion, he

seems to show more compassion and loyalty than many of the humans around him. Most of all, that earnestness is visible

in the specter of nuclear annihilation that haunts T_2 . It's there in the opening images of a crowded contemporary L.A. freeway turned into a futuristic wasteland of broken skulls and twisted metal. It's there in Sarah's nightmare vision of watching a children's playground (and herself) reduced to ash, wind and fire. It's there in the very presence of both Terminators, and also in the film's revelatory special effects.

In 1991, you watched T2 and saw characters triumphant over runaway technology and all-powerful computers, but you also experienced a movie that by its very existence demonstrated just how powerful computers were becoming. By the end, Sarah Connor says she's optimistic, but the images and sounds accompanying her voice-over suggest something else. She speaks in that same cautious rasp, and we see a pitch-black highway. The music broods with menace. Sarah may speak of hope - as did our leaders at the time - but it's clear the monsters are still out there.

TERMINATOR 2: JUDGMENT DAY | Directed by James Cameron | Written by Cameron and William Wisher Jr. | Paramount Pictures | Citywide

DOCUMENTARY SIDEMEN PUTS **3 BLUES MUSICIANS IN THE SPOTLIGHT**

idemen: Long Road to Glory hits the familiar notes of Standing in the Shadows of Motown and 20 Feet From Stardom, documentaries focused on unappreciated musicians (like session players and background singers) who've made important contributions to pop history. In this reverent documentary, Hubert Sumlin (guitar player for Howlin' Wolf), "Pinetop" Perkins and Willie "Big Eyes" Smith (pianist and drummer with Muddy Waters), esteemed by other musicians but overlooked by most listeners (save blues scholars and diligent readers of liner notes), receive some long-overdue recognition.

Director Scott Rosenbaum top-loads his first documentary with adoring testimonials from white blues musicians; coupled with Marc Maron's emphatic narration, Sidemen seems at first like a didactic cultural corrective. It's only when Rosenbaum digs into the trio's life stories that their historic impact becomes clear: They grew up with the rural music of sharecroppers in Mississippi and Arkansas, helped electrify the sound

in Chicago and lived to see the blues rumble around the world.

is the documentary's origins in Rosenbaum's debut feature, The Perfect Age of Rock 'n' Roll (2009), when Sumlin,



Perkins and Smith were brought together for a fictional blues supergroup that clicked so well that they regrouped in real life. (Sidemen is stitched together from interviews with the musicians on a subsequent tour.) Rosenbaum plays down each man's long solo career in favor of their formative years as supporting players to blues founding fathers, but his affectionate portrait has the urgency of a fan who realizes that the indomitable spirit of American roots music resides in mortal musicians. -Serena Donadoni

SIDEMEN: LONG ROAD TO GLORY | Directed by Scott D. Rosenbaum Written by Jasin Cadic and Rosenbaum | Abramorama | NoHo

What's not mentioned



Brooklyn, where city streets meet the sea, 19-year-old Frankie sits hunched over in the dark in his parents' basement, cruising for older men on the internet. The brim of his hat barely lets us see his eyes. He's not furiously masturbating or drooling over the hot bods on this site; he's hiding. When one man asks him to meet in person, he responds, "I don't do that sort of thing." Eventually, gentle persuasion works on Frankie, and he meets the man in a dense gathering of trees near the beach. He touches and is touched, but his is a cautious ecstasy.

COURTESY NEON

Hittman never lets her protagonist get too comfortable. His need to fit in with his wife-beater-wearing hetero buds is all surface, and it glares like light reflecting off water. At times, it's difficult to tell apart the four friends - Frankie, Jesse (Anton Selvaninov), Nick (Frank Hakaj), Alexei (David Ivanov) - not just because of theirsimilar looks but also because of their movements. In one scene,

the four stand in line at a Coney Island ride and surreptitiously pickpocket a guy's wallet. Their hands and bodies and minds are in sync, like the gears of a machine.

Frankie continues living his double life, finding small moments of joy and vulnerability with the few men he meets from the dating site. In these scenes, Frankie is no less in rhythm with his male partners than he is with his friends, but that rhythm becomes fluid, the pace relaxed. In contrast to the scenes on the boardwalk - the disorienting house-of-mirrors chaos, the boxing machines, the boy smashing a hammer down with all his might to win a prize for the girl – Frankie's moments of ease are

more heartbreaking to witness because they are so fleeting.

There have been other stories about the emotional toll of being closeted, but Frankie is so afraid of his feelings that he's barely aware the closet exists. He's inarticulate and isolated. Yes, the outside world has waved its pride flag — he's about a 20-minute drive from some of the proudest, outest queers in the country – but in his borough, that side of Brooklyn may as well be in the North Pole.

Where Frankie lives, fireworks explode to oohs and aahs of tourists every night. He can hear the pops and bangs in the distance from his basement as he trolls for dates online, a tourist of sorts himself. To Frankie, the fireworks are unromantic, almost a nuisance, but this is the attitude of a boy who is himself under pressure. All he wants is not to explode. Hittman's imagery of the fireworks in the sky may echo that of Brokeback Mountain, but she transforms them from something hopeful to an omen, and she suggests no easy ending.

BEACH RATS | Directed and written by Eliza Hittman | Neon | ArcLight Hollywood

producer Bautista, yet another former WWE superstar who can rivet the hell out of you in a movie. (Craig D. Lindsey) GHOST HOUSE Horror films aren't famous for exercising much subtlety or tact, and Rich Ragsdale's Ghost House is no exception. The movie follows Julie (Scout Taylor-Compton) and Jim (James Landry Hébert) as they vacation in Thailand. They're young and in love, but their romantic getaway loses some of its luster when the spirit of a vengeful woman begins to torment Julie after she is tricked into stealing one of the ghost's possessions. Ghost House belongs to the long tradition of movies about white people carelessly blundering into other cultures and wreaking havoc in their wake. That might have worked if Ragsdale had been interested in critiquing

former Marine medic, who knows how to whup ass and how to keep limbs from bleeding all over the place. Bushwick really wants to be the Birdman (or Irreversible, if you prefer) of nihilistic action thrillers. It's a series of hysterical, obviously spliced long takes, which directors Jonathan Milott and Cary Murnion have attempted to assemble into a stream of batshitcrazy set pieces. They constantly drag the audience forward along with Snow's and Bautista's characters, as men, women and dogs fall around them. Unfortunately, as much as you might want to be impressed by its gritty, kamikaze visual ingenuity, Bushwick is a hollow, ultimately unsatisfying exercise in organized chaos. Its most effective trick turns out to be the haunted, understated performance of executive

such destructive privilege, but it's beyond this film's scope. Instead, it doubles down on its cluelessness with the inclusion of Gogo (Michael S. New), a Thai tour driver who puts his life and livelihood on the line to help the couple. (Hope he got a good tip.) Gogo is nowhere close to a fleshedout human being - he exists solely to help his wooden benefactors when they get in a rut. But beyond the film's ethnic stereotypes and flat characters, it needs to be scary, and it fails on that front as well. The movie's jolts are cobbled together from other (better) horror films and exclusively of the jump variety. If Ghost House succeeds at anything, it's in the film's low-key portrait of Thailand. The country has been immortalized in cinema as a playeround for morally depraved Westerners (see Only God Forgives). It takes guts to make Bangkok look this boring. (Brian Marks) THE ONLY LIVING BOY IN NEW YORK

There is a better, more touching movie hidden somewhere inside The Only Living Boy in New York, and you can often see it creeping in around the edges. It's not to be found in the somewhat empty comingof-age narrative at the film's center. which follows Thomas (Callum Turner), a precocious, snarky and (of course) melancholy recent college grad having trouble deciding what to do with his life. The offspring of a publishing executive father (Pierce Brosnan) and a neurotic artist mother (Cynthia Nixon), Thomas likes to mope about how New York isn't New York anymore, how everything today has lost its edge. (He's fond of saving, "New York's most vibrant neighborhood right now is Philadelphia.") At least some of the young man's bitterness, however, comes from the fact that he's been rebuked by his beautiful best friend. Mimi (Kiersev Clemons), with whom he once had a latenight hookup. Mimi can see through his emptiness. Can the film, though? Thomas is, in a word, insufferable, and as long as the movie keeps him at its center, you may find yourself struggling to care about anything he does. Some help, however, is on the way. Moving into his new apartment. Thomas meets mysteriously chatty. hard-drinking neighbor W.F. (Jeff Bridges), who begins schooling him in the ways of life and love. The relationship is intriguing - Bridges does a lot of the heavy lifting here. Thomas' attitudes and postures do get interrogated and undercut. But the filmmakers still clearly expect us to like this kid, and it's hard to feel anything for a character who remains largely a cipher. (Bilge Ebiri)

REVELATOR J. Van Auken is the writer, producer, director and star of the latest I-see-dead-people melodrama, Revelator, This is why he comes out of it looking better - both behind and in front of the camera - than everyone else in the movie. The Joel McHale-looking Van Auken plays John (as in "John the Revelator" - get it. gospel-blues fans?), a tormented medium who spends most of the movie getting used and abused by nearly everyone with whom he comes into contact. That includes a pushy reporter (Mindy Rae) who teams up with him for clickbait articles and a wealthy family that gets straight-up gangster when a deceased

YOUR WEEKLY MOVIE TO-DO LIST

Revisit Works of Buster Keaton and John Huston Saturday, Aug. 26

Discovering Buster Keaton is like finding gold in your backyard. As a comedian, he can do funny with the best of them, but as a filmmaker keenly aware of the ways in which cinema works on our minds and emotions. he may have surpassed his contemporaries. Actor-cartoonist-magiciancomedian Paul Dooley knew Keaton personally and professionally, which makes his appearance at the Spielberg so special. Three of Keaton's best shorts screen on 16mm: One Week, The Goat and The Playhouse. Cliff Retallick will provide live musical accompaniment. Doolev will introduce the program and reminisce about his relationship with the Great Stone Face. Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sat., Aug. 29, 7:30 p.m.; \$12. (323) 466-3456, americancinematheque.com.

Sunday, Aug. 27

UCLA concludes its John Huston retrospective with the director's last two films. Prizzi's Honor, an intricately plotted, pitch-dark comedy about mob assassins (Jack Nicholson and Kathleen Turner) who fall in love and marry, features a showstopping role for Huston's daughter, Anielica, Huston directed The Dead, adapted from James Joyce's short story, from a wheelchair as he was dying of cancer. It's a deeply moving swan song. UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sun., Aug. 27, 7 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

Tuesday, Aug. 29

The Hammer hosts a special screening of Dee Rees' Pariah, the 2011 Sundance winner about a Brooklyn teen's painful journey for sexual fulfillment. Shot in bold, saturated colors, the film is an impressionistic, emotionally authentic depiction of growing up black, gay and female. A discussion with writers Tisa Bryant and Ernest Hardy (both teachers at Ca-IArts) follows the screening. UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Tue., Aug. 29, 7:30 p.m.; \$10. (310) 206-8013, hammer.ucla.edu.

Thursday, Aug. 31

A few weeks ago, Wonder Woman surpassed Alvin and the Chipmunks: The Squeakquel to become the highest-grossing film directed by a woman. (Clearly, the rodents with the high-pitched voices were no match for WW's



sword and lasso.) If you're late to the party, the American Cinematheque presents a 70mm print for a one-night-only showing. Director Patty Jenkins' DC Comics adaptation was a hit with critics and audiences alike, owing in no small part to the magnetism of Gal Gadot as the Amazonian demigoddess. Aero Theatre, 1328 Montana Ave., Santa Monica; Thu., Aug. 31, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

The original poster to George A. Romero's Knightriders ranks among the finest ever: a knight in full battle regalia (mace-and-chain, feathered helmet - the works) astride a Harley. The movie is ... less good. But the idea has a peculiar fascination, something to do with a group of traveling Renaissance Faire hippies who joust on their motorcycles and live by the Arthurian code. Made in 1980, it feels like the American counterculture's dying gasp. Obviously a personal film for its director, it runs too long at 21/2 hours, but there's something sweet about the earnestness of the concept. Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Aug. 31, 7:30 p.m.; \$12. (310) 478-3836, laemmle.com. -Nathaniel Bell











| | FLATINU |
|------------|----------------|
| Pasadena | Santa |
| layhouse 7 | Pacific / |

F Laemmle P (626) 844-6444 1:00pm, 3:15pm, 5:30pm, 7:50pm, 10:10pm

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Monica Arclight (310) 566-2810 11:40am, 2:10 pm, 5:55pm 7:10pm, 9:15pm

ENTERTAINMENT STUDIOS

AMPAS Members: Your card and photo ID will admit you and a guest (subject to seating availability) Monday - Thursday

member leaves an island to him. Give Van Auken props for having an inventive eve. coming up with scenes and shots that are actually quite impressive for someone doing his first full-length film. (Along with being an actor, Van Auken has worked on films as a cinematographer and a colorist.) Unfortunately, the double-stuffed plot and the insufferable characters reveal his storytelling limits. To say the movie goes off the rails in the second half would be an understatement: Van Auken niles on dead bodies, out-of-nowhere twists and other batshit-crazy tropes that turn what could've been a cleverly made, low-key ghost story into a ludicrous, laughable mess. It's obvious that Van Auken knows what to do behind a camera. Revelator shows that he should only direct films he hasn't also written. (Craig D. Lindsey) RUMBLE: THE INDIANS WHO ROCKED THE WORLD While overstuffed and scat-

tershot, this episodic documentary makes a vital argument: That American popular music, especially the blues and rock & roll, owe much more to Native Americans than has been commonly credited. The title comes from Link Wray's slo-mo power-chord masterpiece, "Rumble," the 1958 instrumental that is the headwaters of all rock/punk/metal guitar badassery. (Steven Van Zandt notes in the film that it's the "theme song for juvenile delinquency") Born into the Shawnee tribe Wray channeled his people's musical heritage into his own art, as did the many other performers profiled here. There's Mildred Bailey, the early jazz singer whose childhood near an Idaho reservation of the Coeur d'Alene deeply influenced her phrasing - and that of her fans, Tony Bennett and Frank Sinatra. Perhaps more influential still is Charley Patton, whose blues howl and rhythmic guitar playing

united the Choctaw and the African and inspired Son House, Howlin' Wolf and many more who finally won the attention of white America after the endorsement of the British Invasion rock groups that they influenced. Director Catherine Bainbridge has assembled a wealth of archival performances that she balances with illuminating recent interviews and, on occasion. thrilling scenes of people just listening. A descendant of Patton's spins one of the bluesman's records and marvels: "That's Choctaw," At its best, Rumble invites us to hear more to consider the source of the American rhythms and sounds, to wonder why news of our music's heritage is news. (Alan Scherstuhl)

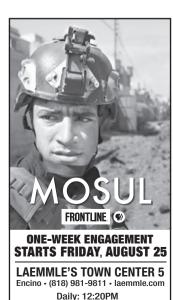
TALES OF AN IMMORAL COUPLE (LA **VIDA INMORAL DE LA PAREJA IDEAL)**

It's pretty clear early on that the latest film from Mexican director Manolo Caro is a squirm-in-your-seat comedy. After opening with a sex scene between two teenage sweethearts, we flash-forward to watch their 40-something selves bump into each other many years later. Twentyfive years later, to be exact, but Martina (Cecilia Suarez) and Lucio (Sebastian Aguirre) haven't lost that snark: the two immediately tease each other, especially in their urgency to reveal that they're both married now. Neither is married, turns out, and the film unfolds as they weave a comic web of deceit by hiring fake families to maintain their lies. It's reminiscent of the Marion Cotillard-starring Love Me If You Dare (2004), about a love built on pranks. The farcical ensemble might also remind you of a Pedro Almodóvar film, and Caro's Rossy De Palma reference may indicate that he knows it, too. The film flips back and forth between present day and flashbacks of Martina and Lucio at age 17. They were like seahorses (a metaphor

used throughout the film), who supposedly mate for life and die from heartbreak - so what went wrong? Caro captures the exciting first moments of flirtation and early relationship bliss with music videolike montages, both sweet and corny, but the story within the flashback becomes more nonsensical and tiresome as the movie goes on. Present-day Martina and Lucio hold a bit more steam, but the film fails to sustain the exhilaration of its initial buildun (Kristen Yoonsoo Kim)

UNLEASHED A fantasy about seducing

your pets seems like it should be pretty transgressive, a cinematic middle finger to straight-laced, cis-speciesist notions about sexual desire. In practice, though, director Finn Taylor's Unleashed is an inoffensive Hallmark card of an indie comedy, as indifferently intended by the sender as it is regarded by the recipient. Which is true? Is our culture so evolved and progressive that we can accept a workplace conversation in which one woman bemoans her inability to bone her dog? Or can basically any sexual taboo be normalized by broad jokes, sugarchugging montages and two instances of the shittiest-ever session-hand cover of Hot Chocolate's "You Sexy Thing"? The charming, hilarious Kate Micucci is Emma, a software engineer with low self-confidence and a broken heart. A work friend warns her about a celestial alignment that will cause disruptive changes in her life; that night, some artful illustrations of constellations in the sky transform her pets from animals into humans, and they run away. Emma's golden retriever, Sam, is played by Steve Howey as clumsy, sweet and butt-scratchy. Justin Chatwin is Diego, her cat, who's precise, socially aloof and prone to retching. For reasons that aren't 100 percent clear. they compete to romance Emma while learning to live as humans. This is really most of the film - a lot of climbing on furniture, humping strangers on dance floors and licking food from plates in fancy restaurants. Sean Astin plays Carl, one of those tiny-house-dwelling oddhalls who pines for Emma and therefore represents society's intra-species sexual bias, but unfortunately, this is not the film that will tear down that wall. (Chris Packham)



Neighborhood Movie Guide /

Schedules are subject to change: please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard (323)924-1644 California Typewriter Fri.Sat, 3:45, 5:40, 7:35, 9:30 p.m; Sun-Wed, 2:45, 4:40, 6:35, 8:30 p.m; Thurs, 3:45, 5:40, 7:35, 9:30 p.m. **ARENA CINEMA** 1625 North Las Palmas Avenue (323)924-1644 Call theater for schedule ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226 Close Encounters of the Third Kind 40th Anniversary Release Wed., 7:30 p.m. Beach Rats Fri., 11 a.m., 2, 5, 7:30 p.m.; Sat.-Sun., 11 a.m., 2 5 8 10·15 nm Jurassic Park Tues., 7:30 p.m. LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169 The Hitman's Bodyguard 1:30, 4:15, 7, 9:45 p.m. Good Time 1:30, 4:15, 7, 9:45 p.m. Ingrid Goes West 1:30, 4:15, 7, 9:45 p.m. TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331 Castle in the Sky - Studio Ghibli Fest 2017 Sun., 12:55 p.m.; Mon., 7 p.m. **TCL CHINESE THEATRE IMAX** 6925 Hollywood Blvd. (323) 461-3331 Marvel's Inhumans Thurs., 7, 10 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674

A Goofy Movie 10 a.m., 1, 4, 7 p.m. **PACIFIC'S THE GROVE STADIUM 14** 189 The Grove Dr., Third & Fairfax (323) 692-0829

Call theater for schedule VISTA 4473 Sunset Dr. (323) 660-6639

Logan Lucky 1:30, 4:15, 7, 9:45 p.m. Road House (1989) Fri 12 mid Night of the Living Dead (1968) Sat., 12 mid.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033 Call theater for schedule CGV CINEMAS LA 621 South Western

Avenue (213)388-9000 Call theater for schedule. **REGAL CINEMAS L.A. LIVE STADIUM**

14 1000 West Olympic Blvd. (844)462-7342 4046 Castle in the Sky - Studio Ghibli Fest 2017 Sun., 12:55 p.m.; Mon., 7 p.m.

08.26.17 Mayweather vs. McGregor Sat., 6 p.m EurOpera HD: Madama Butterfly - Ancient Theatre Taormina Sat., 12 noon.; Tues., 7 p.m. UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West Sunset Boulevard (323)654-2217 Get Big Thurs., 10:30 p.m. The Villainess (AK-Nyeo) Fri., 7:30, 10:15 p.m. LAEMMLE'S AHRYA FINE ARTS **THEATRE** 8556 Wilshire Boulevard (310)478-3836 The Last Rampage Sat., 7 p.m. The Vault Thurs., 7:30 p.m. Sudden Fear (1952) Tues., 7:30 p.m. LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869 Kanyamakan Tues-Thurs., 7:30 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN Close Encounters of the Third Kind 40th

Close Encounters of the Third Kind 40th Anniversary Release Thurs., 7, 1030 p.m. Marvel's Inhumans Thurs., 7, 930 p.m. Castle in the Sky - Studio Ghibli Fest 2017 Mon., 7 p.m.; sun., 12:55 p.m.; Wed., 7 p.m. Crown Heights Fri, 11:20 a.m., 2, 4:30, 7, 9:30 p.m.; Sat., 11:20 a.m., 2, 4:30, 7, 10 p.m.; Sun-Wed., 11:20 a.m., 2, 4:30, 7, 9:30 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581 David Lynch: The Art Life Mon., 7:30 p.m.; Tues., 1 p.m

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed Rumble: The Indians Who Rocked The World Fri.Sat, 12:20, 2:40, 5, 9:50 pm; Sun-Mon, 12:20, 2:40, 5, 7:30, 9:45 p.m; Tues, 12:20, 2:40, 5, 9:55 p.m; Wed-Thurs., 12:20, 2:40, 5, 7:30, 9:45 p.m; Fri.Sat, 7:20 nm·Tues 7.30 nm Halloween II (1981) Fri., 11:59 p.m. The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

Lemon Fri., 7, 9:15 p.m.; Sat.-Sun., 2:30, 4:45, 7, 9:15 p.m.; Mon.-Thurs., 4:45, 7, 9:15 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed Call theater for schedule.

IPIC WESTWOOD 10840 Wiltshire

Bivd (310) 307-7003 Birth of the Dragon Fri, 1, 4:30, 7:45, 10:45 p.m.; Sat-Wed, 1:45, 4:45, 7:45, 10:45 p.m. Death Note Fri-Wed, 12:30, 3:30, 6:45, 9:45 p.m.

The Hitman's Bodyguard Fri, 12:15, 3:30, 7, 10:15 p.m.; Sat-Tues., 12:30, 3:45, 7, 10:15 p.m.; Wed., 12:30, 3:45, 10:15 p.m.

3:49, 10:19 p.m. Logan Lucky Fri, 1:15, 7:30, 10:45 p.m.; Sat-Wed., 1, 4:15, 7:30, 10:45 p.m. Annabelle: Creation Fri, 1:15, 4:30, 8, 11 p.m.; Sat-

Tues, 1:30, 4:45, 8, 11 p.m.; Wed, 1, 4:15, 7, 11 p.m. Wind River Fri, 1:30, 4:15, 7:15, 10:15 p.m.; Sat-Wed, 12:45, 4, 7:15, 10:15 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394 08.26.17 Mayweather vs. McGregor Sat., 6 p.m. Guardians of the Galaxy Vol. 2 Sat. Thurs., 4 p.m. Doctor Strange Fri.Sat., 10 p.m. Captain America: Civil War Sun-Mon., 10 p.m.; Wed. 4 p.m. Captain America. con the con-Wed, 4p.m. Ant-Man Fri, 7 p.m. Avengers: Age of Ultron Wed, 10 p.m. Guardians of the Galaxy Fri, 4p.m.; Sun, 7 p.m.; Guardians of the Galaxy Fn, 4 p.m.; Sun, 7 p.m.; Wed.Thux, 1 p.m. Captain America: The Winter Soldier Mon, 7 p.m. Marvel's The Avengers Sat, 7 p.m.; Sun, 4 a.m.; Mon, 4 p.m.; Tues.Wed, 7 p.m. Captain America: The First Avenger Mon.Tues.,

 Thom
 Sat., 1 p.m., Tues., 4 p.m.

 Iron Man
 FriesSun, 1 p.m.; Tues., 4 p.m.

 Thor Sympositive State
 Sat., 1 p.m.; Tues., 4 p.m.

 The Spy Who Loved Me Sun., 2 p.m.; Wed., 2, 7 p.m.
RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005

1000 Castle in the Sky - Studio Ghibli Fest 2017 Sun., 12:55 p.m.; 7 p.m. 08:26:17 Mayweather vs. McGregor Sat., 6 p.m. Guardians of the Galaxy Vol. 2 Sat. Thurs., 4 p.m. Doctor Strange Fit.Sat., 10 p.m.; Word Jones Word Jones Wed., 4 p.m. Ant-Man Fri., 7 p.m.

Avengers: Age of Ultron Wed., 10 p.m. Guardians of the Galaxy Fri., 4 p.m.; Sun., 7 p.m.; Wed:Thurs., 1 p.m. Captain America: The Winter Soldier Mon., 7 p.m.

Marvel's The Avengers Sat., 7 p.m.; Sun. Mon., 4 p.m.; Tues.-Wed., 7 p.m. Captain America: The First Avenger Mon.-Tues.,

1p.m. Thor Sat., 1p.m.; Tues., 4p.m. Iron Man Fri-Sun., 1p.m.; Tues., 10 p.m. AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704 Call theater for schedule

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565 Call theater for schedule

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030 Birth of the Dragon Fri.-Wed., 11:50 a.m., 2:30, 5,

7:30, 10:15 p.m. **The Hitman's Bodyguard** Fri-Wed, 1:45, 4:30, 7:15, 10 p.m. Logan Lucky Fri-Wed., 12:30, 3:30, 6:30, 9:30 p.m.

Logan Lucky Fri-Wed, 12:30,3:30,6:30,9:30 Jnn. The Glass Castle Fri-Wed, 4, 1, Dm. Good Time Fri-Wed, 12:30,3,5:30,8,10:30 p.m. Atomic Blonde Fri-Wed, 4,7,10 p.m. Dunkirk Fri-Wed, 12:45,5:15,7:45,10:15 p.m. Baby Driver Fri-Wed, 12:45,3:45,6:45,9:45 p.m. AERO THEATER 1328 Montana Ave. (323) 466-FILM

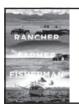
Call theater for schedul LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836 Unleashed 1:40, 4:10, 9:55 p.m.

ON MY WAY OUT: THE SECRET LIFE OF NANI AND POPI Daily at 12:00 pm * Aug. 25-31, 2017 Laemmle's Town Center 5

17200 Ventura Blvd. * Encino, CA 91316 310-478-3836 * laemmle.com

I AM LITTLE RED

Daily at 1:10 pm * Aug. 25-31, 2017 Laemmle's Town Center 5 17200 Ventura Blvd. * Encino, CA 91316 310-478-3836 * laemmle.com



RANCHER, FARMER, FISHERMAN

Aug. 25-31, 2017 * Daily at 2:30, 5:00, 7:30 & 10:00 **Monica Film Center** 1332 2nd St * Santa Monica, CA 90405 310-478-3836 * laemmle.com

15: A QUINCEANERA STORY

Daily at 1:00 pm * Aug. 25-31, 2017 Laemmle's Playhouse 7 673 East Colorado Blvd. * Pasadena, CA 91101 310-478-3836 * laemmle.com

AMC LOEWS CINEPLEX BROADWAY

1441 Third Street Promenade (800) 326-3264 706 Call theater for schedule. **NEW MALIBU THEATER 3822 Cross**

Creek Road (310) 456-6990 Call theater for schedule

South Bay

AMC DEL AMO 18 3525 Carson St., Suite 73 (310) 289-4262 Close Encounters of the Third Kind 40th Anniversary Release Thus, 7, 10:15 m. Marvel's Inhumans Thurs, 7, 9:20 p.m. Castle in the Sky - Studio Ghibli Fest 2017 Sun., 12:55 p.m.; Mon.Wed, 7 p.m. Terminator 2: Judgment Day in 3D Fri-Wed, 11:15 a.m., 2:30, 6:15, 10 p.m.

AMC GALLERIA AT SOUTH BAY 16 South Bay Galleria, 1815 Hawthorne Blvd., Redondo Beach 777-FILM 422 Terminator 2: Judgment Day in 3D Fri-Sun., 1, 4:30, 8. 11:30 p.m.: Mon-Wed., 1:45, 5, 7:30, 10:45 p.m.

AMC ROLLING HILLS 20 Crenshaw & Pacific Coast Hwy. (310) 289-4262 Marvel's Inhumans Thurs., 7, 9:20 p.m.

Castle in the Sky - Studio Ghibli Fest 2017 Sun. 12:55 p.m.; 7 p.m. All Saints Fri-Sun., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.

Terminator 2: Judgment Day in 3D Fri-Sun, 11 a.m., 1:10, 4:15, 7:25, 10:30 p.m.; Mon-Thurs., 12:30, 3:35, 6:45, 10 p.m.

3:35, 6:45, 10 p.m. Ingrid Goes West 11:25 a.m., 2:05, 4:35, 7:10, 9:50 p.m. ART THEATER 2025 E. Fourth St., Long Beach (562) 438-5435 The Rocky Horror Picture Show Sat., 11:55 p.m. GARDENA CINEMA 14948 S. Crenshaw Blvd. (310) 217-0505 Call theater for schedule

NAZ 8 ARTESIA 6440 E. South St. (510) 797-2000

Call theater for schedule **REGAL THE AVENUE 13** 550 Deep

Valley Dr., Rolling Hills Estates (310) 544-FILM Call theater for schedule

S.F. VALLEY

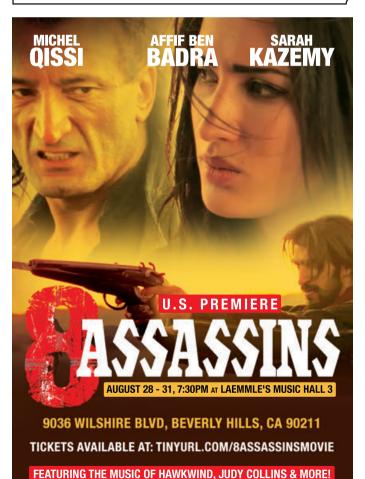
No. Hollywood, Universal City

THE NUMBER ON **GREAT-GRANDPA'S ARM**

Aug. 25-31. 2017 Laemmle's Playhouse 7 673 East Colorado Blvd. 🛠 Pasadena, CA 91101 310-478-3836 ***** laemmle.com

TRAFFIC STOP

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LAEMMLE'S NOHO 7 5240

Lankershim Boulevard (310)478-3836 Knightriders Thurs., 7:30 p.m. CENTURY 8 Victory Blvd. & Coldwater Canyon Ave. (818) 508-6004 08.26.17 Mayweather vs. McGregor Sat., 6 p.m. AMC LOEWS CINEPLEX UNIVERSAL STUDIOS CINEMA 100 Universal City Dr. at Universal CityWalk (800) 326-3264 707 Marvel's Inhumans Thurs, 7, 9:15 p.m. Castle in the Sky - Studio Ghibli Fest 2017 Mon., 7 p.m.; Sun., 12:55 p.m.; Wed., 7 p.m.

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08 26 17 Mayweather vs. McGregor Sat. 6nm Terminator 2: Judgment Day in 3D Fri.-Sun., 1:10, 4:20, 7:30, 10:40 p.m.

Panorama City, Sherman Oaks, Encino

ARCLIGHT SHERMAN OAKS 15301 Ventura Blvd. (818) 501-0753 Castle in the Sky - Studio Ghibli Fest 2017 Sun. 12:55 p.m.; Mon., 7 p.m.

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd., Encino (818) 981-9811 David Lynch: The Art Life Mon., 7:30 p.m.; Tues.,

PACIFIC'S SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818) 501-5121 The Nut Job 2: Nutty By Nature 1, 7:10 p.m. The Only Living Boy in New York 3:05 p.m. The Dark Tower 5:05 p.m.

Detroit 4:05 nm Valerian and the City of a Thousand Planets

4 n m 4 p.m. War for the Planet of the Apes 1:05, 7:05 p.m. Despicable Me 3 1:45, 7:15 p.m. Wonder Woman 1:10, 4:10, 7 p.m.



IN PERSON Q&A FRI, 8/25 with ELIZA HITTMAN MODERATED BY SEAN BAKER DIRECTOR OF TANGERINE





Music // Bizarre Ride //

Funk to THE FUTURE

AFTER 11 YEARS, WEEKLY CLUB NIGHT FUNKMOSPHERE IS ENDING - BUT IN OTHER WAYS, SAYS FOUNDER DÂM-FUNK, THIS IS JUST THE BEGINNING

BY JEFF WEISS



funk. When Dâm-Funk launched the indelible dance party about 600 weeks ago, the state of the genre was as moribund as

Moonlight Graham. The fluorescent chords of boogie and the junkyard-dog talkbox of Roger Troutman, once the bedrock of sweat-dripping bacchanals and L.A. hip-hop, had become afterthoughts. Only a few recognized the sounds for what they were: an irreplaceable component of L.A.'s sonic fabric and arguably the best party music ever conceived.

This Thursday marks the final installment of what will go down as one of the best club nights in civic history - though it will continue to live as a semi-regular party series, starting with an Oct. 20 edition at Union featuring George Clinton and Parliament-Funkadelic.

"It felt like the mission had been accomplished," says Dâm-Funk, the archi-tect behind the resurgence of the sound that has re-emerged over the last five years in tracks by everyone from Bruno Mars and Kendrick Lamar to Toro y Moi and Tyler, the Creator.

"When we started, funk was snickered at, and now it's everywhere, from pop radio to clubs in L.A. and around the world. We did it uncut and opened up a lot of doors. Now it's time to move to special events and go out on top."

Dâm-Funk built it and they came. Starting in 2006, week after week. First on Monday nights at the Carbon in Culver City, and then, in 2012, on Thursdays at the Virgil. It was probably the most consistent Thursday night offering since Seinfeld was on the air.

As Dâm-Funk's career ascended, the other residents stepped up and burnished their reputation as some of the finest selectors in this city or any other, excavating obscure '70s and '80s funk rarities, turning up the party and educating at the same time.

Though the night was spawned from Dâm-Funk's vision, it couldn't have prospered without his crew - Billy Goods, Randy Watson, Laroj, Matt Respect and Eddy Funkster. Over the last several

years, the latter's Mo Funk imprint also helped push the modern funk sound forward, offering another front in the gradual renaissance.

The weekly couldn't have begun under more humble origins. Its genesis traced to a chance encounter Dâm-Funk had with Carbon's booker; Funk was working as an OfficeMax truck driver. When he learned a Monday night slot was available, he fatefully snatched the opportunity.

"That first night, there were maybe 14 people. Sometimes there would be as few as three," Funk says. "Then I looked up months later and it was packed. I want to inspire others who feel like they're on the fringe of a scene to take whatever it is that they like, put their foot in it and make it their own. Club culture can be whatever you want it to be."



PHOTO BY MAXWELL SCH

Few club nights have ever been as diverse and eclectic. The sound might have been centered in funk but the crowds were always diverse and inclusive, spanning all demographics. You could see UCLA kids dancing next to the late and fondly remembered Reggae Pops. Diplo came in one night. So did Faith Evans, wearing a Kiss shirt. Even Casey Affleck and Joaquin Phoenix once pulled up.

"WHEN WE STARTED, FUNK WAS SNICKERED AT. NOW IT'S EVERYWHERE."

There were too many canonical evenings — from Dâm's interstellar Prince tribute to performances from Egyptian Lover, Moodymann, Peanut Butter Wolf and J. Rocc. Though Funkmosphere will continue in a different form, its weekly absence must be mourned. Yet its legacy figures to be continually celebrated by anyone who ever attended.

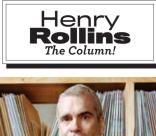
"It naturally found a lane because it was honest. Honesty is the key," Dâm-Funk says. "When you're honest with yourself and doing something that you dig, you'll attract other people. Just make sure that you're original."

An L.A. native, Jeff Weiss is the founder of Passion of the Weiss and POW Recordings, and hosts the monthly POW Radio on Dublab (99.1 FM). Follow him on Twitter @passionweiss.





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THE NEXT CHARLOTTESVILLE

he whatever-you-want-to-call-it that happened in Charlottesville, Virginia, which resulted in death and injury, was one thing. The free-speech rally, as it was called, in Boston, that resulted in no deaths and many witty signs was another. So, what happens at the next First Amendment exercise that's more like Charlottesville? Another installment in the battle between good and bad: two sides, two sides, right?

But actually, there's a third: the law. When you whack someone with your tiki torch, lit or unlit, it's assault. Same if you punch the guy holding a flag with a swastika on it. You get arrested, go to court and maybe do time. Or, if you hit someone – for whatever reason, attack, defense – and do it just right, the person dies. It happens more often than you might believe.

By the rule of law, a lot of people at the Charlottesville clash should have been arrested. For whatever reason, the police weren't doing their job.

The Charlottesville combatants telegraphed what they anticipated, and prepared accordingly. Helmets, pepper spray, shields, things to hit shields with. For some of them at least, contact was what they were coming for. If there's another one of these get-downs, do you think people will be less likely to mix it up, or more? You already know the answer. We Americans are not known for our restraint or for coming down off of anything.

Do you think those militia guys with their mismatched, mail-order tactical gear brought their rifles to just show them off? It would be great if that was the case, but what happens when one of them genuinely feels threatened, or that his freedom is being infringed upon, enough to open fire into a crowd?

The AR-15 is one hell of a weapon. It's a perfectly designed killing machine. The round it fires is backed by a massive charge. It will go into and out of your soft midsection in less than a second and keep on going through a few more of your fellow protesters.

What if law enforcement feels under attack and fires on members of the militia? Remember what Ted Nugent stated in 2013:

"I'm part of a very great experiment in selfgovernment where we the people determine our own pursuit of happiness and our own indi-

vidual freedom and liberty, not to be confused with the Barack Obama gang who believes in we the sheeple and actually is attempting to re-implement the tyranny of King George that we escaped from in 1776. And if you want another Concord Bridge, I got some buddies."

The last time Ted and I spoke, I reminded him that I do my best to quote him accurately. I'm not trying to make the man go get his buddies! This is what Ted said.

David Duke and other comrade Trump supporters might want you to fear America's Black Lives Matter movement, but I think it's the White Lives Matter folks you want to be wary of. Several things they consider to be rightfully theirs have been taken from them: their homeland, strewn with the fossil remains of slaughtered Native Americans; their right to celebrate their battle heritage from the big one in 1861.

In Charlottesville, they chanted that they would not be replaced. Who seeks to replace them? Apparently, according to them, people like Jared Kushner. Things could get complicated.

What will be the result of Steve "the Barbarian" Bannon shoving his anal invader into place and plopping his venal plentitude back into the captain's chair on the battleship Breitbart? Bannon said, "I've got my hands back on my weapons," whatever the fuck that means. What will come from this man, now that he's

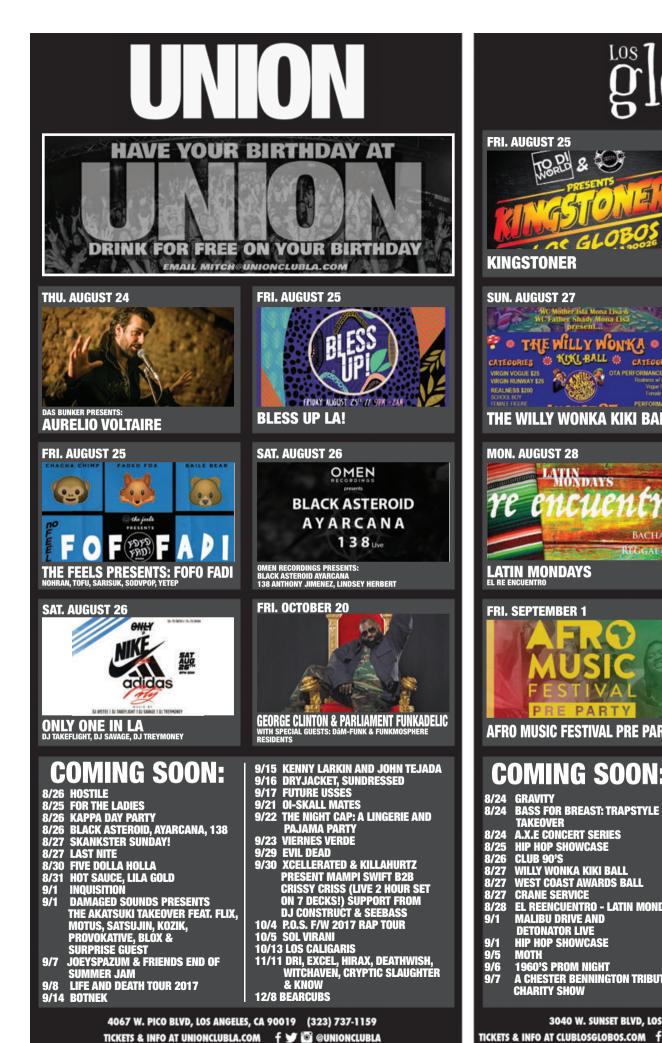
IT'S THE WHITE LIVES MATTER FOLKS YOU WANT TO BE WARY OF.

unshackled, and free to get America back on track, since he's concluded that "the Trump presidency that we fought for, and won, is over. We still have a huge movement, and we will make something of this Trump presidency. But that presidency is over. It'll be something else. And there'll be all kinds of fights, and there'll be good days and bad days, but that presidency is over."

Is the Barbarian saying that he'll be running the MAGA offensive from Breitbart (which should be pronounced the way Neidermeyer pronounces "pledge pin" as he berates Flounder in *Animal House*), allowing comrade Tweety Bird more time to try to dislodge the many square feet of underwear jammed in his asscrack from the unending he-man wedgie he's getting from the Mueller Justice Overdrive? What will that U-S-A look like by the end of the year? A few Concord Bridges sold to some of his buddies?

There seems to be only one person in the public eye who isn't taking recent events with the seriousness they deserve. One who doesn't see it as his job to speak forcefully and decisively, without hesitation or equivocation. Everyone knows who that is.

Sometimes, it's as if there is no one in charge at all. What if that's the plan? What if that was Bannon's intent all along? What if he got into the White House, into Trump's head, dizzied him up with all kinds of insane bullshit Trump will never understand but will go along with, and then either quit or got fired, mission accomplished? What if we have to take this satanic hippo seriously for the next few months?



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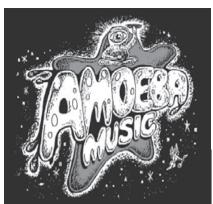
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to the first 200 fans purchasing the album in-store at Amoeba Hollywood starting 8/25.

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8/25

The Mynabirds @ THE BOOTLEG

"I'd rather have cuts on my knees than blood in my mouth from biting my tongue and keeping it down," Laura Burhenn insists amid the colorful glow of flickering, bending guitar patterns on "Shouting at the Dark," from The Mynabirds' just-released album, Be Here Now. Decrying Trump's denigration of women and his plan to ban transgender people in the military, Burhenn explains on the group's website that the new song is a "rallying cry for resistance ... a call to the most vulnerable people among us to know that they are loved." But it's more of a comforting and soaring trip above the clouds than a bitterly angry punk broadside. "Everybody, everybody, stand together/Everybody stand your ground," she exhorts on the record's title track, a slowly pulsing groove framed by forceful piano and hints of gospel amid psychedelic echoes. -Falling James

The Dead Daisies

@ EL REY THEATRE The tale of The Dead Daisies is an interesting one. The fairly unspectacular Australian hard-rock band formed by David Lowy and Jon Stevens in 2012 morphed into a supergroup of sorts after Stevens left the group and all manner of wild and wonderful characters passed through the ranks. The current lineup includes the other Mötley Crüe singer, John Corabi; Whitesnake and Dio guitarist Doug Aldrich; Thin Lizzy and Black Star Riders bassist Marco Mendoza; and drummer Brian Tichy, who has played with just about everybody. While the lineup has shifted over the years, the

band's desire to play passionate, '70sinfluenced rock & roll in a Bad Company/Faces/Foreigner vein has remained consistent. These are solid, working musicians who know how to drive home riffs and lyrics. **-Brett Callwood**



It's Not Dead Festival @ GLEN HELEN AMPHITHEATER

This one-day festival's somewhat defensive moniker refers to the old joke "Punk's not dead; it just smells that way," as well as endless variations on the slogan. Punk rock has indeed been declared dead numerous times, beginning in 1978 with the breakup of the Sex Pistols, and yet it perseveres as one of music's most thrilling expressions of rage. As is often the case with this kind of festival, the lineup is an almost random assortment of stillthriving early-era trailblazers (Buzzcocks, Slaughter & the Dogs, GBH, The Adicts) and variously intense second-generation imitators (The Casualties, Rancid, U.S.



Bombs, Guttermouth), interspersed with fiery '80s ska (The Selecter, The Toasters) and latter-day ska-punks (Voodoo Glow Skulls). With the rise of Trump, the savagely chilling "Manzanar" by Cerritos stalwarts Channel 3 sounds just as relevant as ever. **-Faling James**

Mark de Clive-Lowe @ grand performances at california plaza

He is a simultaneous master of diverse musical originations, notably his mixture of American jazz, hip-hop and soul with the broken-beat dance grooves of the U.K. Yet the earliest musical determinants of keyboardist and electronic artist Mark de Clive-Lowe came from children's songs he learned from his Japanese mother. As he traveled as a teen between his native New Zealand and Japan, it was in the Tokyo jazz club scene where he found his musical calling. MdCL has become an ambassador of music around the world, so it's fitting he now acknowledges his Japanese heritage. He enlists shakuhachi and taiko master Kaoru Watanabe, koto player Yumi Kurosawa and Japanese rapper Shing02 to transform Japanese folk melodies into MdCL's signature blend of improvisation and infectious pulse and flow, an ode to his motherland that will be moving, both emotionally and rhythmically. -Gary Fukushima

Marty Friedman @ WHISKY A GO GO

In the late 1990s, then-Megadeth guitarist Marty Friedman shredded along onstage to metal classics like "Symphony of Destruction," but offstage he was immersing himself in a growing love for melodic J-pop music. He left Megadeth in 2000, moved to Japan and found a new career as a Japanese media celebrity while releasing solo albums that melded his metallic guitar histrionics with influences from his new home. Friedman has begun reintroducing himself to

PHOTO BY MARCO HERNANDEZ

American metal audiences, most recently with his just-released solo album, *Wall of Sound*, which combines guest appearances from members of modern acts such as Deafheaven with instrumental pop balladry and ambitious orchestration most notably on "Sorrow and Madness," featuring compelling violin instrumentation from Jinxx of Black Veil Brides. –Jason Roche

Black Asteroid @ UNION

A Minneapolis native, Bryan Black once worked as a sound designer for Prince at Paisley Park Studios. During the '90s, he performed with a series of industrial groups, eventually founding Motor, a post-industrial dance-music act inspired by EBM bands (electronic body music; not to be confused with EDM) such as Front 242 and Nitzer Ebb. Motor, comprised of Black and Parisian musician Mr. No (aka Olivier Grasset), toured with Depeche Mode in 2009. Reinventing himself as Black Asteroid, Black now makes techno that affirms his industrial roots for some of the genre's most esteemed imprints, including Chris Liebing's CLR and Speedy J's Electric Deluxe. Black Asteroid tops the bill with Ayarcana and 138 at a show hosted by recently launched, L.A.-based, industrial-tinged techno label Omen Recordings. -Matt Miner



No Age @ THE SMELL

In keeping with their roots, No Age return tonight to their old home base, all-ages downtown club the Smell. The local noise-rock duo's audience might be a lot bigger these days than it was when they started performing at the Smell more than a decade ago, but refreshingly the ticket price remains \$5, the



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venue's usual admission charge. No Age haven't released a new full-length album since 2013's *An Object* (Sub Pop), but a 2016 single gives some hints about how drummer-vocalist Dean Allen Spunt and guitarist Randy Randall might be evolving. The B-side, "Serf to Serf," rumbles with Randall's power chords while Spunt's anthemic vocals recall vintage Radio Birdman. The A-side, "Separation," is also energetic but infused with a little more arty, Mission of Burma-/Wire-style post-punk formalism. **-Falling James**

Wolf Woodcock's Kinetic: An Audiovisual Experience @ CIVIC CENTER STUDIO

Los Angeles singer-guitarist Wolf Woodcock has always displayed a fabulous creative originality. Even at age 14, leading his wild Leaking Pigs, Woodcock's surprisingly elegant idiosyncrasies and genuine involvement with music were impressive. The kid has gigged constantly, shedding and gaining new variegated iterations, and now, at 21, has perfected his approach, a strikingly individualistic brand of angular, oft-minor-keyed, oddball rock that definitely rates him as one of L.A.'s top underappreciated young badasses. This multimedia affair, presented by Woodcock, longtime collaborator Peter Galindo and animator Samantha Lane, is an ambitious concoction of projected animation, displays of visual art and performances by a gaggle of untamed, like-minded noisemakers. -Jonny Whiteside



Mark Lanegan Band @ TERAGRAM BALLROOM

Pacific Northwest icon Lanegan has an unerringly suave way of singing the holy bejesus out of any kind of song he puts his soul and mind to. His gruff baritone has worked minor miracles in a weird variety of musical settings, from his work with Screaming Trees, Gutter Twins and Mad Season to Queens of the Stone Age, Isobel Campbell and more. While his affection for American folk and blues has inspired past works, Lanegan has more recently imbued his moody, melancholy songs with gothy, electronic filigrees that fit this gritty singer to a T. That's a sound heard on his April release Gargoyle, 10 tracks of romantic decay co-written, recorded and produced by Lanegan's longtime musical partner, Alain Johannes (QOTSA, Chris Cornell), and highlighted by guest studio pals including Josh Homme and Afghan Whigs' Greg Dulli. -John Payne



Yestival with Yes, Todd Rundgren, Carl Palmer @ MICROSOFT THEATER

In observance of their unlikely yet welcome fifth decade, Yes take it on the road again with Yestival, a celebration of progressive rock featuring recent Rock and Roll Hall of Famers Yes along with Todd Rundgren and Carl Palmer's ELP Legacy. Yes - currently, original guitarist Steve Howe, semi-original drummer Alan White (with Howe's son Dylan accompanying him on drums), keyboardist Geoff Downes, singer Jon Davison and bassist Billy Sherwood – will perform the 1972 Yes album Fragile in its entirety; its monster hit "Roundabout" boasts one of the prettiest little acoustic guitar filigrees in prog-rock. Todd "Hello It's Me" Rundgren delves deeply into his usual forwardthinking pop progressiveness, while Carl Palmer's ELP Legacy plays highlights from the catalog of Emerson, Lake & Palmer — of which Palmer has recently become the sole surviving member. -David Cotner



Foreigner, Cheap Trick @ GREEK THEATRE

Cheap Trick's 18th studio album. We're All Alright!, is widely being hailed as one of the Rockford, Illinois, quartet's best records since their late-'70s/early-'80s heyday, but it isn't as consistently satisfying and adventurous as 2003's underrated classic, Special One. Nonetheless, apart from several generic tracks, the record has some stirring moments, ranging from the fast, punk intensity of "Nowhere" to the more bombastic yet grandly majestic Beatlesque ballad "The Rest of My Life." There's a little Dylanish pop on the jangling "She's Alright" and a charming spectral glassiness on the acoustic-based "Floating Down." Foreigner haven't released anything new this decade, but they received a jolt of energy when original singer Lou Gramm and fellow founding members Al Greenwood and Ian McDonald briefly rejoined the band at a recent gig in New York. -Falling James



L.A. Witch

@ LEVITT PAVILION MACARTHUR PARK L.A. Witch conjure a strangely enchanting sound that draws from punk and garage rock, but it's also infused with tons of reverb-laden atmosphere that imbues the local trio's songs with a ghostly, mysterious and unsettling sense of dread. "Baby in Blue Jeans," from L.A. Witch's upcoming, self-titled album, is a seemingly straightforward love song that becomes an almost funereal incantation as singer-guitarist Sade Sanchez coos solemnly over Ellie English's echoing drums. Bassist Irita Pai propels "Untitled" with a rootsy Gun Club vibe, and "Drive Your Car" is another surging blast of white-line fever. "Kill My Baby Tonight" is slower and more momentous, as Sanchez lulls a sleeping lover with coolly morbid vocals against a rusty framework of Dum Dum Girls/Jesus and Mary Chain-style chords. -Falling James

CLUBS

ROCK & POP

<u>ALEX'S BAR:</u> 2913 E. Anaheim St., Long Beach. Sideshow Revival: Church of the Freaks, Sun., Aug. 27, 2 p.m., \$15. Thelma & the Sleaze, Death Hymn Number 9, The Tissues, The Gems, Thu., Aug. 31, 8 p.m., \$10.

AMOEBA MUSIC: 6400 Sunset Blvd. Garth, Fri., Aug. 25, 8 p.m., free. Brian McKnight, Tue., Aug. 29, 6 p.m., free.

- BOOTLEG THEATER: 2200 Beverly Blvd. The Mynabirds, Winter, Umm, Fri., Aug. 25, 8:30 p.m., \$15 (see Music Pick). Clairvoid Fest, with Dead Dawn, ExSage, The Tissues, Band Aparte, Burning Palms, Cat Scan, Love Rites, Sun., Aug. 27, 5 p.m., \$15. Brian Hill & The Noh Starrs, The de Courcy Brothers, Janelane, Peach Pit, Mon., Aug. 28, 8:30 p.m., free.
- <u>CIVIC CENTER STUDIOS:</u> 207 S. Broadway, Suite 1. Kinetic: An Audiovisual Experience, with Facial, Tomemitsu, Wolf Woodcock, Slugs, Secret Garden, Sun., Aug. 27, 6 p.m., \$6. See Music Pick.

CORNELIUS PROJECTS: 1417 S. Pacific Ave., San Pedro. Lawndale, Froglab, Sun., Aug. 27, 4 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Slaughter & the Dogs, Cheap Tissue, Tenement Rats, Fri., Aug. 25, 8 p.m., \$15. Bodies of Water, Joel Jerome, Furniture Daniel, Sat., Aug. 26, 8 p.m., \$7. Genevieve Artadi, The Unending Thread, Roger Hallaway, Birdluck, Sun., Aug. 27, 8 p.m., \$10. Diners, The Squids, Junkie, Mon., Aug. 28, 8 p.m., \$7. Spare Parts for Broken Hearts, Jane Machine, Iress, Jungle Jungle, Wed., Aug. 30, 8 p.m., \$8.

HM157: 3110 N. Broadway. Magic Wands, Pow, Future Shoxxx, Deaf Dance, Fri., Aug. 25, 8 p.m., \$10. LOS GLOBOS: 3040 W. Sunset Blvd. Willy Wonka Kiki

Ball, Sun., Aug. 27, 5:30 p.m.; Soul Rising, Sun., Aug. 27, 9 p.m. E.N. Young, Thu, Aug. 31, 8:30 p.m., TBA. MAUI SUGAR MILL SALOON: 18389 Ventura Blvd.,

Tarzana. Kristeen Young, Glam Skanks, Fri., Aug. 25, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Tammy Faye Starlite, Eszter Balint, Fri., Aug. 25, 8 p.m., \$25. Ernest Troost, Claudia Russell, Bruce Kaplan, Sat., Aug. 26, 8 p.m., \$20. Chely Wright, Sun., Aug. 27, 8 p.m., \$25.

- THE MINT: 6010 W. Pico Blvd. Radiodriver, Stereo Citizen, Jr. Sun, MFB, The Withers, Fri., Aug. 25, 8 p.m., \$12. Dane Drewis, Christine Hoberg, The Dirty Roots, Edi Roque, Julia Ryan & the Way, Night Spots, Sat., Aug. 26, 7:30 p.m., \$12. RAINBOW BAR & GRILL: 9015 W. Sunset Blvd., West
- Hollywood. The Vigils, Mystery Actions, Trash Dogs, Mon., Aug. 28, 9 p.m., \$5.
- THE REDWOOD BAR & GRILL: 316 W. Second St. The Claws, Fri., Aug. 25, 9 p.m., \$5. The Street Walkin' Cheetahs, Sat., Aug. 26, 9 p.m. Kristeen Young, Wed., Aug. 30, 9 p.m.
- **<u>RESIDENT:</u>** 428 S. Hewitt St. Radio Moscow, The Last Internationale, Sat., Aug. 26, 8 p.m., \$15. Les Grys Grys, The Loons, The Schizophonics, Sun., Aug. 27.
- THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The Rocket Summer, 888, Fri., Aug. 25, 8 p.m. Steel Panther, Mon., Aug. 28, 9 p.m., \$26. Plini, Tue., Aug. 29, 8 p.m. The Fever, Thu., Aug. 31, 9 p.m., \$3.33.
- THE SATELLITE: 1717 Silver Lake Blvd. Empty Palace, Delicate Boys, Ecstatic Union, Kevin Nichols, Fri, Aug. 25, 9 p.m., \$10. Nightmare Air, Dearly Beloved, Facial, Mon., Aug. 28, 9 p.m., free. Snowball II, Teleskopes, Black Sea, Thu., Aug. 31, 9 p.m., \$8.
- SILVERLAKE LOUNGE: 2906 Sunset Blvd. Sleeplust, Color Caves, Mon., Aug. 28, 8 p.m., free. Starover Blue, Chatrooms, Bird Concerns, Tue., Aug. 29, 8 p.m., \$10.
- THE SMELL: 247 S. Main St. No Age, Gun Outfit, Sun Araw, R.R. Barbadas, Sun., Aug. 27, 8 p.m., \$5. See Music Pick.
- THE TERAGRAM BALLROOM: 1234 W. Seventh St. Potty Mouth, Colleen Green, Pouty, Sat., Aug. 26, 9 p.m., \$10. The Mark Lanegan Band, Mon., Aug. 28, 9 p.m., \$27.50 (see Music Pick). San Cisco, Tue., Aug. 29, 8 p.m., \$20. Filthy Friends, Wed., Aug. 30, 9 p.m., \$20. Thee Oh Sees, Thu., Aug. 31, 9 p.m., \$20. THE TROUBADOUR: 9081 Santa Monica Blvd., West
- Hollywood. Tara Beier, Teddy Jones, Fri., Aug. 25, 7:30 p.m., \$15. Sawyer Fredericks, Gabriel Wolfchild & the Northern Light, Haley Johnsen, Sun., Aug. 27, 6 p.m., \$22. David Cook, Kathryn Dean, Tue., Aug. 29, 7 p.m., \$25 & \$75. Joywave, Wed., Aug. 30, 8 p.m., \$15. The Fontaines, Perta, Luci, Vincint, Thu., Aug. 31, 8 p.m.,

\$12.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Vel the Wonder, The Homegirl Monie, Matisse Marie, Jazmen Safina, Fri., Aug. 25, 9 p.m., \$10. Skankster Sunday, with bands TBA, Sun., Aug. 27, 3 p.m., \$6.

- WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Marty Friedman, Scale the Summit, The Fine Constant, Sat., Aug. 26, 8 p.m. (see Music Pick). Skumlove, Element A440, Kaustik, Fracture, DMT, Mon., Aug. 28, 8 p.m., TBA.
- ZEBULON: 2478 Fletcher Dr. Ethio Cali, The SK Kakraba Band, Fri., Aug. 25, 9 p.m., \$15. William Tyler, Mondays, 8 p.m. Thru Aug. 28, free. –Falling James

JAZZ & BLUES

- <u>AU LAC:</u> 710 W. First St. Louis Van Taylor, Sat., Aug. 26, 7:30 p.m., \$20 & \$25.
- THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Anna Mjöll, Fri., Aug. 25, 9:30 p.m., \$25. Doug Webb, Sat., Aug. 26, 9:30 p.m., \$25. Artyom Manukyan, Sun., Aug. 27, 9:30 p.m., \$20. Jeff Lorber, Thu., Aug. 31, 9:30 p.m., \$25.
- BLUE WHALE: 123 Astronaut E.S. Onizuka St. Daniel Rotem, Fri., Aug. 25, 9 p.m. Joe LaBarbera, Sat., Aug. 26, 9 p.m. Darek Oles, Sun., Aug. 27, 9 p.m., \$15. The Jazz Marlonius Quartet, Mon., Aug. 28, 9 p.m., \$10. Molly Miller, Tue., Aug. 29, 9 p.m. Conner Malloy, Wed., Aug. 30, 9 p.m. Russell Malone, Thu., Aug. 31, 9 p.m. CASA ARJONA: 4515 E. Harvey Way, Long Beach. Oskar
- Cartaya & the RicanNation, Sat., Aug. 26, 7 p.m.
- CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Strunz & Farah, Aug. 25-26, 8:30 p.m., TBA. Jazz vs. Cancer, with Tierney Sutton, Mark Winkler, Cheryl Barnes and others, Sun., Aug. 27, 4:30 p.m., \$30 & \$90.
- THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sam Hirsh Quartet, Sat., Aug. 26, 11 a.m.-2:30 p.m., free. The Charles Owens Big Band, Sun., Aug. 27, 11 a.m.-3 p.m., \$10. The Noah Bernstein Quartet, Wed., Aug. 30, 6-9 p.m., free.
- VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Hannah Dexter, Fri., Aug. 25, 9 p.m. The Sabine Pothier Trio, Sat., Aug. 26, 9 p.m. Seth MacFarlane, Sun., Aug. 27, 8 p.m.; Wed., Aug. 30, 8 p.m., \$50.

Gary Fukushima, Tue., Aug. 29, 9 p.m. VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave.,

- Studio City. Susan Anton, Fri., Aug. 25, 7 p.m.; Sat., Aug. 26, 8 p.m., \$30. Brad Black, Thu., Aug. 31. THE WORLD STAGE: 4321 Degnan Blvd. The Michael Session Group, Fri., Aug. 25, 9 p.m., \$20. Cosmic
- Session Group, Fri, Aug. 25, 9 p.m., \$20. Cosmic Vibrations & Dwight Trible, Sat., Aug. 26, 9 p.m., \$20. *—Falling James*

COUNTRY & FOLK

- THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Mark Adams, Fri., Aug. 25, 9 p.m., free. Stumpwaller, Sat., Aug. 26, 9 p.m., free.
- THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Patrick Carrico, Kassidy Heal, Fri., Aug. 25, 7 p.m., \$20. The Ukulele Orchestra of the Western Hemisphere, Sat., Aug. 26, 7 p.m., \$18. Chelsea Williams, Tue., Aug. 29, 8 p.m., \$15. The Salty Suites, Thu., Aug. 31, 8 p.m., \$18.
- JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. James Intveld, Fri., Aug. 25, 9 p.m., \$15. Time Bomb, Sat., Aug. 26, 9 p.m., free. -Falling James

DANCE CLUBS

- THE ECHOPLEX: 1154 Glendale Blvd. Dub Club, a night of reggae with DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster, Boss Harmony, Wednesdays, 9 p.m., \$7.
- LOS GLOBOS: 3040 W. Sunset Blvd. Club '90s, Fridays, 10 p.m.; Kingstoner, Fri., Aug. 25, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Rayvon, Thu., Aug. 31, 8:30 p.m., TBA.
- THE SATELLITE: 1717 Silver Lake Blvd. Dance Yourself Clean, Saturdays, 9 p.m., free-\$5.
- <u>SHORT STOP:</u> 1455 Sunset Blvd. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.
- THE THEATRE AT ACE HOTEL: 929 S. Broadway. DJs Liz Tooley, Bert Hoover, Erik Lake, Fri., Aug. 25, 9 p.m., free.
- UNION NIGHTCLUB: 4067 W. Pico Blvd. Nohran, Tofu, Sarisuk, Sodapop, Yetep, Fri., Aug. 25, 9 p.m.,





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\$20. Hostile Takeover, with Chibs, Getorix, Akira, AD, Subtronics and others, Sat., Aug. 26, 8 p.m., \$25-\$35: Black Asteroid, Avarcana, 138, Anthony Jimenez, Lindsey Herbert, Sat., Aug. 26, 10 p.m., \$20 (see Music Pick)

-Falling James

CONCERTS

FRIDAY, AUG. 25

GO THE DEAD DAISIES: With The Dives, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd. See Music Pick. GIPSY KINGS: 8 p.m., \$29-\$68. Hollywood Bowl. JOHN MAYALL: 7:30 p.m., \$45 & up. The Broad Stage. KHALID: 8 p.m., \$29.50 & \$34.50. The Novo. GO QUETZAL: With DJ Mark Torres, 7 p.m., free. Figat7th, 735 S. Figueroa St. SYLVAN ESSO: With Flock of Dimes, 7 p.m., TBA.

Hollywood Palladium, 6215 W. Sunset Blvd.

SATURDAY, AUG. 26

GO ARTOPIA: With Dublab DJs, 8 p.m., \$25-\$60. Union Station, 800 N. Alameda St. Ste 203. ARTURO SANDOVAL: 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey. AZEALIA BANKS: 9 p.m., \$30. The Fonda Theatre. GO BRYAN FERRY: With Cécile McLorin Salvant. 8 p.m. Hollywood Bowl, 2301 N. Highland Ave. GO IT'S NOT DEAD FESTIVAL: With Rancid, Dropkick Murphys, Buzzcocks, The Selecter, The Adicts, GBH, Channel 3, Slaughter & the Dogs, The Casualties, Off!, Left Alone, Kevin Seconds, 12 p.m., \$42.50. Glen Helen Amphitheater, 2575 Glen Helen Parkway, San Bernardino. See Music Pick. KALEO: With The Shelters, 6:30 p.m., \$35. The Wiltern. KHALID: 8 p.m., \$29.50 & \$34.50. The Novo. GO MARK DE CLIVE-LOWE: 8 p.m., free. California Plaza, 350 S. Grand Ave. See Music Pick. MEW: With Monakr, 9 p.m. El Rey Theatre. MOEIN: 6:30 p.m., TBA. The Greek Theatre. ORACLE: With Xiu Xiu, A Place to Bury Strangers, 8:30 p.m., \$30. The Broad, 221 S. Grand Ave. GO ROCKY DAWUNI: 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

SUNDAY, AUG. 27

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BALLRO

Colleen Green, Ramonda Hammer, Pouty

Zackey Force Funk

8/28: Mark Lanegan Band

Duke Garwood, Lyenn

9/2: Watch What Crappens

9/12: Ian Hunter & The Rant Band

9/13&9/14: sold out Cigarettes After Sex

9/15: James Supercave + The Seshen

9/27: The Pains of Being Pure at Heart

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9/3: Kina Grannis

9/9: Quicksand

9/16: GoGo Penguin

9/22: Deerhoof

9/23: Dan Croll

9/24: Swervedriver

9/28: Middle Kids

9/29&9/30:Television

9/17: Vanessa De Mata

9/7: Doyle Bramhall II

9/1: Hunny

AUGUST ALSINA: With Rotimi, Tone Stith, 7 p.m., TBA. The Wiltern, 3790 Wilshire Blvd. BILLY MITCHELL: 7 p.m., free, Levitt Pavilion Pasadena. PINK MARTINI: With Charo, 7 p.m. Hollywood Bowl. THELMA HOUSTON: 8 p.m. Anson Ford Amphitheatre.

TUESDAY, AUG. 29

KHALID: 8 p.m., \$29.50 & \$34.50. The Novo. GO YESTIVAL: With Yes, Todd Rundgren, Carl Palmer's ELP Legacy, 7:30 p.m. Microsoft Theater, 777 Chick Hearn Court. See Music Pick.

WEDNESDAY, AUG. 30

GO FOREIGNER, CHEAP TRICK: 6 p.m., \$29.95-\$150. The Greek Theatre, 2700 N. Vermont Ave. GO TROMBONE SHORTY & ORLEANS AVENUE: With St. Paul & the Broken Bones, Lake Street Dive, 8 p.m., \$26-\$104. Hollywood Bowl.

THURSDAY, AUG. 31

THE DRAMATICS, EVELYN "CHAMPAGNE" KING: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd. GO L.A. WITCH: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St. See Music Pick. **ONEREPUBLIC:** With James Arthur, 7 p.m. The Forum. -Falling James

CLASSICAL & NEW MUSIC

GO L.A. PHILHARMONIC: Conductor Bramwell Tovey administers Igor Stravinsky's Fireworks and Petrushka as well as Édouard Lalo's Symphonie espagnole, which features star violinist Joshua Bell, Tue., Aug. 29, 8 p.m., \$1-\$154. French pianist Pierre-Laurent Aimard unwinds Beethoven's Piano Concerto No. 1, and Bramwell Tovey conducts the "Eroica" symphony, Thu., Aug. 31, 8 p.m., \$1-\$154. Hollywood Bowl, 2301 N. Highland Ave. -Falling James

For more listings, please go to laweekly.com.





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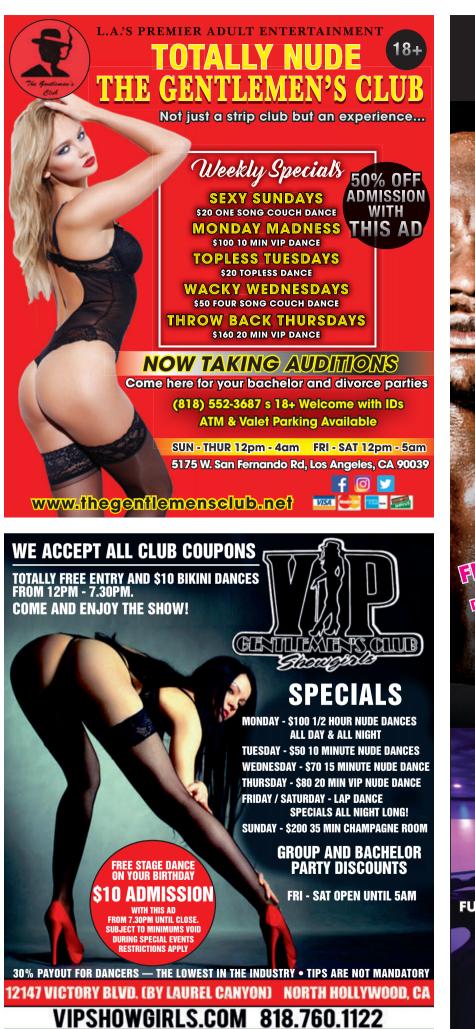
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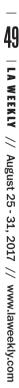
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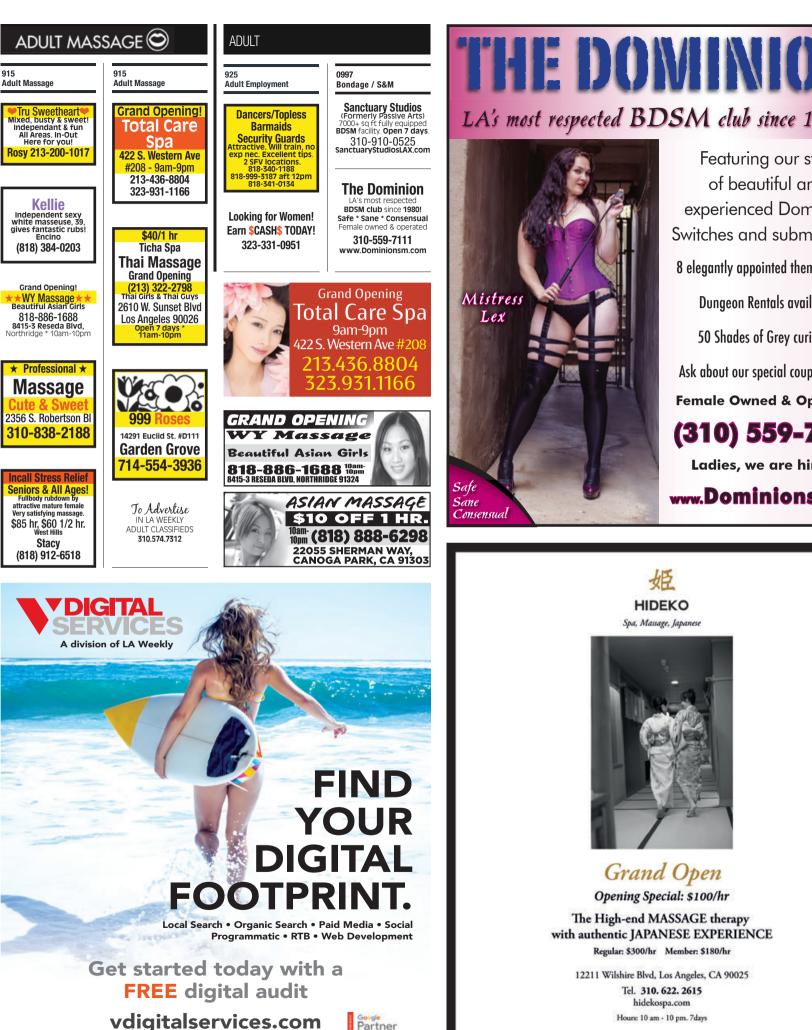
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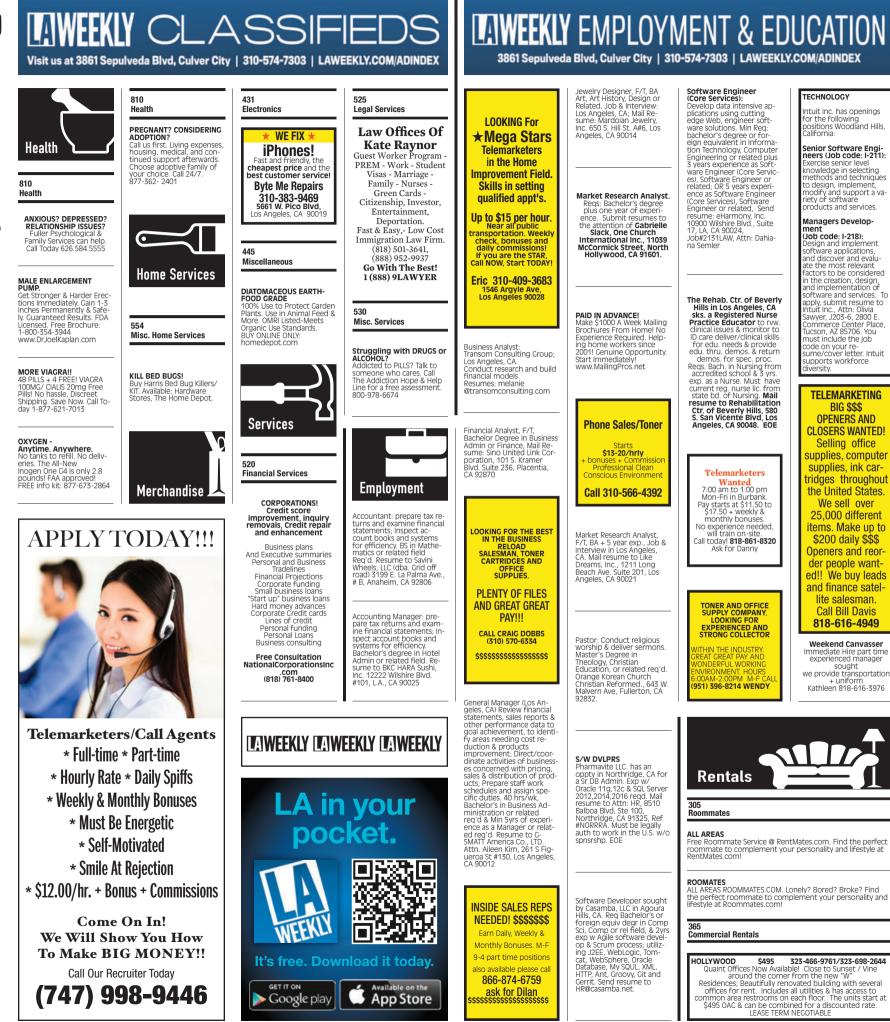
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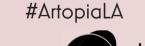


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