

LAW WEEKLY[®]

SEPTEMBER 1-7, 2017 / VOL. 39 / NO. 41 / LAWEEKLY.COM



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BY JASON MCGAHAN



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 History of Interior Design & Furniture

DESIGN

Digital Media Arts

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 3D Modeling
 Adobe InDesign
 Character Design for Animation and Cartooning
 Digital Drawing & Illustration I
 Digital Imaging I, II
 Digital Media Arts: Advanced Projects
 Digital Storytelling
 Editing II
 Final Portfolio
 Introduction to Digital Design
 Media Literacy (ONLINE)
 Motion Graphics I
 Video Production
 Web Design I, II (ONLINE), III

Fashion Design

Digital Design for Fashion
 Draping I
 Fashion Illustration
 Hand Knitting
 Haute Couture Finishing & Construction Techniques
 History of Costume
 Introduction to Apparel Construction
 Introduction to Fashion Design
 Patternmaking I
 Professional Sewing for In-Home Studios (ONLINE)
 Sewing I
 Textiles for Fashion

Graphic Design

Color Theory & Design
 Adobe InDesign
 Advertising Design
 Branding & Identity
 Digital Letterpress
 Digital Print Production
 Final Portfolio

Fundamentals of 2D Design
 Introduction to Book Binding
 Introduction to Digital Design
 Introduction to Graphic Design
 Introduction to Letterpress
 Modern Pointed Pen
 Typography I (ONLINE)

Illustration

Character Design for Animation and Cartooning
 Graphite I for Botanical Illustration
 Illustrating Children's Books
 Introduction to Editorial Illustration
 Quick Sketch Techniques
 Storyboarding for Film and Animation

Interior & Home Design

AutoCAD for Interior Design
 Design Studio I, II, III
 Drafting I, II
 History of Interior Design & Furniture
 Introduction to Interior Design
 Perspective Drawing
 Surface Materials & Presentation Techniques

Lighting Design

AutoCAD for Interior Design
 Drafting I, II
 Light, Health, and Global Responsibility
 Lighting Fundamentals
 Lighting Internship

Product Design

Intermediate Ceramic Production
 Introduction to 3-D Digital Modeling: Rhino/SolidWorks
 Introduction to Ceramic Production
 Introduction to Product Design
 Perspective Drawing
 Visual Communication I

Textile and Surface Design

Textile and Surface Design I, II, III

FINE ARTS

Drawing

2-Dimensional Design (ONLINE)
 Art and Design Fundamentals (ONLINE)
 Drawing & Composition
 Drawing Form (ONLINE)
 Drawing on the Right Side of the Brain
 Life Drawing
 Life Drawing (ONLINE)

Pastel Drawing
 Perspective Drawing

Painting

Abstraction after Warhol
 Acrylic Painting Techniques
 Advanced Watercolor
 Encaustic: Paint and Collage in Wax
 Encaustic Painting Workshop
 Figurative Painting Techniques
 Introduction to Painting: Materials & Techniques
 Master Painting Workshop with Laddie John Dill
 Painterly Painting: From Impressionism to Expressionism
 Painting Workshop
 Plein Air Painting in Gouache
 Watercolor Painting

Printmaking

Digital Silkscreen
 Relief Printmaking
 Silkscreen
 Two-Day Screenprint Workshop

Sculpture

Introduction to Sculpture
 Welding/Metal Sculpture

PHOTOGRAPHY

Digital Photography (ONLINE)
 Introduction to Black & White Darkroom
 Introduction to Color Photography
 Introduction to Photography
 Lighting Techniques
 Street Photography

HANDCRAFTED ART & DESIGN

Hand Knitting
 Introduction to Ceramic Production
 Introduction to Precious Metal Clay
 Intermediate Ceramic Production
 Jewelry Design
 Machine Woodworking
 Precious Metal Clay Techniques
 Welding/Metal Sculpture

PRE-COLLEGE & K-12 PROGRAMS

College Preparation

2-Dimensional Design (ONLINE)
 Art and Design Fundamentals (ONLINE)
 Drawing Form (ONLINE)
 Life Drawing (ONLINE)
 Portfolio Preparation: Advanced Drawing/Introduction to Figure
 Portfolio Preparation: Life Drawing and Painting
 Portfolio Preparation: Observational Drawing

Young Artist Workshops

Drawing in the Style of the Impressionists: AGES 13-15
 Drawing Manga: AGES 12-17
 Drawing on the Right Side of the Brain, a Children's Course: AGES 9-12
 Introduction to 2D Animation: AGES 12-18
 Leonardo's Apprentice: AGES 5-8 AND 9-12

PROFESSIONAL DEVELOPMENT

Alumni Project Workshop
 How to Get Hung: A Practical Guide for Emerging Artists
 Real Life
 Social Media for Artists & Designers

WRITING

Autobiography, Memoir, or Fiction
 Literary Seminar-A History of Crime: A Survey of International Noir
 Writing Children's Books
 Writing Colloquium-Within, Without, Beyond: The Language(s) of Exile
 Writing Workshop

CERTIFICATE PROGRAMS IN

Art Education	Interior & Home Design
Digital Media Arts	Lighting Design
Fashion Design	Photography
Fine Arts	Product Design
Graphic Design	Textile/Surface Design

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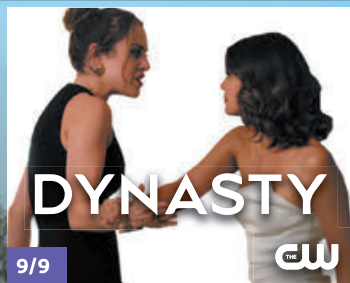
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TICKETS paley.me/previews

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MAY 16 – JUNE 9

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GO » LA

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SEPT.
1-7

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WHAT MAKES A CABARET MORE FUN? GANJA

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CHILI SO GOOD YOU'LL DRIVE TO CAMARILLO



P. 8 **MON**

CELEBRATE END OF SUMMER IN THE LAND OF ENDLESS SUMMER

fri

9/1

PARTIES

Up in Smoke

Late last month, resurgent DTLA gallery Think Tank launched its weeks-long group exhibition "Drinkin' Smokin' & West Coastin,'" a so-called "love-hate letter" to L.A. that focuses on the years between the 1984 Olympics and the Kings-Lakers rivalry of the early '00s. The gallery is hosting pop-up events and themed parties throughout the show's run, and this week, it's teaming with Little Face and Higher Beauty for the **Cannabis Cabaret**. Called the "best pot party in California" by *Rolling Stone*, the weed-themed, speakeasy-style variety show features drag by Samantha Starrland and Selena Blackwater, puppetry by Cain the Puppet Master, music by Nicky Disko, burlesque by CannaMiss Marquez and Mama Mary Jane, plus "tastings" (note: attendees must have valid doctor recommendations and need to join ShowGrow's collective to participate). *Think Tank Gallery, 939 Maple Ave., downtown; Fri., Sept. 1, 9 p.m.-1 a.m.; \$40, \$80 VIP. drinkin-smokinwestcoastin.com.* —Gwynedd Stuart

FOOD & DRINK

A Sense of Taste

The Taste, sponsored by the *L.A. Times*, is one of the biggest food events all year. The three-day festival has a different theme for each three-hour block of time, though all five of those generally aim to celebrate L.A.'s best restaurants and most iconic ambassadors of food culture. Weekend passes are already sold out, but tickets for the different three-hour blocks can be purchased individually, at \$95-\$180. The evening events are more cocktail-focused; for instance, Saturday night will see five different mixology demonstrations on the stages. It all kicks off on Friday with Opening Night, which features food from roughly 30 eateries including Fat Dragon, Jeni's Splendid Ice Cream and Chichén Itzá, plus appearances by *L.A. Times* staffers such as Jonathan Gold and L.A. culinary luminaries like Sherry Yard of Tuck Room Tavern and Sang Yoon of Father's Office. *Paramount Studios, 5555 Melrose Ave., Hollywood; Fri., Sept. 1, 7:30-10:30 p.m.*

(also Sat.-Sun., Sept. 2-3); \$95-\$180. extras. latimes.com/taste. —Katherine Spiers

ART

Coaster of Love

From the sublime to the ridiculous, the fifth annual "**The Coaster Show**" at La Luz de Jesus Gallery presents great art, writ small, on more than 1,000 4-inch drink coasters by illustrators as varied as Ron English, Penelope Houston, Maia Gross and Mark Ryden. For many of the artists, this constitutes the first public showing of their work, all of which is for sale for \$250 or less. Whether you'll actually use them as coasters at home depends on how much free will you actually have — are they art or are they still functional? Eh, probably stick with the Ikea coasters for your can of PBR. *La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Feliz; Fri., Sept. 1, 8 p.m.; free. (323) 666-7667, laluzdejesus.com.* —David Cotner

sat

9/2

DANCE

What the Folk

Just ahead of the real Mexican Independence Day (which is September 16, not Cinco de Mayo), **Grandeza Mexicana Folk Ballet Company** displays why it is one of SoCal's most popular folkloric performance groups. Expect the troupe's signature meticulous footwork and exuberantly colored costumes as the ensemble celebrates director Jose Vences' 25th-anniversary with dances that capture Mexico's varied regions. Known for careful research into the regional cultures underlying his choreography, Vences unveils a new work for this celebration. Although the troupe



COURTESY OF THE ARTIST

doesn't usually perform to live music, this anniversary event brings La Banda de Tlayacapan from Mexico to accompany the festivities. *Ford Theatres, 2580 Cahuenga Blvd. E., Hollywood Hills; Sat., Sept. 2, 8 p.m.; \$34-\$54. (323) 461-3673, fordtheatres.org.* —Ann Haskins

PODCASTS

The Crappening

Bravo has some of the biggest stars on reality TV, love 'em or hate 'em. Since 2012, Ronnie Karam and Ben Mandelker have hosted **Watch What Crappens** (a play on the network's nighttime talk show *Watch What Happens Live With Andy Cohen*), their wonderfully bitchy, L.A.-based five-day-a-week podcast that lovingly mocks all things Bravo, whether it's the obscenely rich busybodies of *The Real Housewives* franchise, hard-partying Persian-Americans of *Shahs of Sunset* or contestants on *Top Chef*. For tonight's live taping, Karam and Mandelker will discuss *Flipping Out* with the show's cast members, including house flipper and designer Jeff Lewis, plus Gage Edward and Jenni Pulos; they'll also revisit a season-three episode of *The Real Housewives of New York* titled "Scary Island." *Teragram Ballroom, 1234 W. Seventh St.,*

Westlake; Sat., Sept. 2, 9 p.m.; \$20. (213) 689-9100, teragramballroom.com. —Siran Babayan

Tres Souls at Broad Fest: See Sunday.

sun

9/3

BLOCK PARTIES

Magically Delicious

Since Delicious Pizza opened on Adams Boulevard in West Adams in 2015, it's become a hub in a neighborhood on the upswing. In the outdoor garden they call "the Yard," co-owners Mike and Rick Ross host the **West Adams Block Party** just in time for Labor Day. The free, open-to-the-public party features music from jazz, funk, soul and hip-hop artists and DJs, kids activities like face painting and a bounce castle and, of course, yummy food. Besides its popular pizza offerings, the shop is hosting a pop-up of the Detroit-based doughnut shop Dilla's Delights Doughnuts, in honor of legendary producer-rapper J Dilla. Spending time with the community just got sweeter. *5419 W. Adams Blvd., West Adams; Sun., Sept. 3, 2-10 p.m.; free. (323) 424-3014, deliciouspizza.com.* —Gwynedd Stuart

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FOOD & DRINK

A Hill of Beans

The ninth annual **Camarillo Chili Cook-Off & Music Festival** is an official event of the ICS — International Chili Society, if you don't know. That means the country's best chili cooks will be setting up their pots and vying for both the love of the audience and for ribbons. There is a people's choice award at the event, so you can taste as many of the contenders as you like, then cast your ballot. There are food vendors, too — all down-home stuff like burgers, ice cream, kettle corn and lemonade. While you're sampling bean stews, a bounce house and all kinds of kid-friendly arts and crafts will keep the youngsters occupied. Windows down on the not unsubstantial ride home. *Camarillo Ranch Foundation, 201 Camarillo Ranch Road, Camarillo; Sun., Sept. 3, 11 a.m.-4 p.m.; \$20, free kids 12 and younger. www.camarillochamber.org/chilicookoff.* —Katherine Spiers

ARTS & CULTURE

Ease on Down the Broad

The Broad Stage celebrates the waning days of summer at its annual **Broad Fest**, which spreads food, booths, music and other entertainment across three areas. The Plaza Stage includes Indian, Bolero, blues, electric violin and family-friendly reggae performed by Sadubas, Aaron Nigel Smith, Tres Souls, Val Vigoda and Shawn Amos. The Edye Second Space features Global Motion dance company (composed of Santa Monica College students), the SMC Jazz Ensemble and educational talks presented by SMC and Heal the Bay. The Music Halls hosts interactive tango, hula-hooping and art-making lessons. *The Broad Stage, 1310 11th St., Santa Monica; Sun., Sept. 3, 2-7 p.m.; free. (310) 434-3200, thebroadstage.org.* —Siran Babayan

mon 9/4

POOL PARTIES

Dive In

Last year, more than 500 people gathered at the pool at the Viceroy Santa Monica for one last summertime hoorah before the symbolic beginning of fall made white shoes and pool parties frowned upon. Matchmaking website Three Day Rule is giving it another go — and expecting even more people — at the second annual **Labor Day Pool Party**. Besides an abundance of bikini- and boardshort-clad babes, the party features DJs, dancing, a barbecue, Svedka cocktails and Jell-O shots, and enough fun floaties to go around. Fall doesn't necessarily mean an end to summer fun in Southern California, but hey, any excuse to party like it's your very last chance. *Viceroy Santa Monica, 1819 Ocean Ave., Santa Monica; Mon., Sept. 4, 1-5 p.m.; \$10-\$20. thelastpoolparty.eventbrite.com.* —Gwynedd Stuart

PODCASTS

I Give You This Ringo

Will Hines is a UCB actor, teacher and director, whose credits include *Inside Amy Schumer*, *Crazy Ex-Girlfriend*, *Brooklyn Nine-Nine* and *Broad City*. He's also a Fab Four super fan, who this year launched the podcast **Screw It, We're Just Gonna Talk About The Beatles**. Hines and his fellow UCB comedians discuss one of The Beatles' studio albums per episode, from *Please Please Me* to *Abbey Road*, as well as related topics: George Martin, Lennon songs vs. McCartney songs, Beatles books, covers, etc. (Ever heard Sean Connery's spoken-word version of "In My Life"? Chilling.) For the podcast's first live taping, Hines and co-host Joel Spence will analyze John, Paul and George's vocals and harmonies, and guests Ariana Lenarsky, Heather Woodward and Jackie Johnson will sing "Oh! Darling," "Because" and other Beatles tunes. *UCB Sunset, 5419 W. Sunset Blvd., East Hollywood; Mon., Sept. 4, 10:30 p.m.; \$7. (323) 908-8702, sunset.ucbtheatre.com.* —Siran Babayan

tue 9/5

BOOKS

Capital Records

Washington, D.C., hardcore punk is synonymous with Bad Brains, Minor Threat and other influential acts from the late 1970s and early '80s. **Live at the Safari Club: A History of hardCore Punk in the Nation's Capital: 1988-1998**, however, focuses on the music and the scene that flourished in the city after hardcore punk's heyday, namely the sweaty, stage-diving glory of the Safari Club, a windowless dive and Ethiopian restaurant that also hosted bands. Co-authors Shawna Kenney, who was one of the venue's promoters, and husband Rich Dolinger share hundreds of black-and-white photographs and interviews with members of Bad Brains, Danzig, Rancid, Hole, Sick of It All, Gorilla Biscuits and other groups, in addition to clubgoers, artists and zine makers. Dolinger is a writer and photographer, and Kenney is the author of the 1999 memoir *I Was a Teenage Dominatrix*; both currently live in L.A. The two discuss their book with Mark Gitter, who also previews his upcoming book, *xXx Fanzine (1983-1988): Hardcore & Punk in the '80s*. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Sept. 5, 7:30 p.m.; free, book is \$30. (323) 660-1175, skylightbooks.com.* —Siran Babayan

wed 9/6

COMEDY

Ready, Eddie

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the first comedian to have a weekly residency at Dan Harmon's newish venue, Starburns Castle. In his appearances on everything from the podcast *WTF With Marc Maron* to *Conan* and *Bob's Burgers* — not to mention his frequent stand-up gigs on stages around town — Pepitone exudes a born-and-bred New Yorker's manic energy, frequently breaking into fits of incandescent anger that you can't help but enjoy. It's like secondhand catharsis. He brings his maniac vibe — some call it genius — to the stage at Starburns four times this month, each night spitting pearls of wisdom like a disgruntled East Coast oyster. *Starburns Castle, 1105 W. Isabel St., Burbank; Wed., Sept. 6, 8 p.m.; \$10. (818) 433-3300, starburnscastle.com.* —David Cotner

thu 9/7

MUSIC & FILM

When It Rains, It Pours

With a snazzy score by Lennie Hayton and ebulliently memorable tunes by composer Nacio Herb Brown and lyricist Arthur Freed, *Singin' in the Rain* remains one of the most thoroughly enjoyable musicals from Hollywood's Golden Age. Choreographing many of his own fantastic dance sequences, Gene Kelly portrays a silent-film star at the dawn of the talkies era who is pulled in opposing directions

by his ostensible girlfriend (Jean Hagen) and a mysterious stranger (Debbie Reynolds). Rampant silliness ensues, not to mention soaring, dreamy dance interludes with Kelly and Cyd Charisse. Conductor David Newman, scion of the Newman dynasty of composers (Alfred, Maria, Thomas and Randy), aligns L.A. Philharmonic with the film in a live instrumental score at tonight's screening. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Thu., Sept. 7, 8 p.m.; \$1-\$154. (323) 850-2000, hollywoodbowl.com.* —Falling James

FILM

Right on Q

Long Beach Qfilm Festival is the city's oldest film festival, attracting more than 1,500 visitors annually. This year's highlight is the opening-night screening of *The Untold Tales of Armistead Maupin*, Jennifer Kroot's new documentary on the famed author of the *Tales of the City* novels. The four-day schedule includes dozens of features, shorts and more documentaries that highlight LGBTQ topics, as well as discussions, awards, parties, an ice cream social and a drag brunch. Screenings are at the art deco Art Theater, with receptions at the LGBTQ Center of Long Beach, which has served the local gay and lesbian community since 1980. *Art Theatre of Long Beach, 2025 E. Fourth St., Long Beach; Thu., Sept. 7, 7:30 p.m. (through Sept. 10); \$12. (562) 434-4455, qfilmslongbeach.com.* —Siran Babayan

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A DISASTER TRUMP CAN'T TAKE CREDIT FOR

Just when you thought the coward-chief couldn't tuck his tie any further twixt his legs, he jets over to Arizona and turns the Phoenix Convention Center into a hellish hothouse where truth, sanity and the English language were tortured for well over an hour. Trump sought to annihilate the reputations of fellow Republicans and pathetically re-truth his blowouts post-Charlottesville, like covering the threadbare tires of a used car with black spray paint and calling them new.

Animals will chew their leg off to get out of a trap. Trump will hack his off to better kick himself in the nuts. Trump is the quarterback who continually sacks himself and then blames his linemen for not protecting him.

Trump needed this rally. It had been a tough week in the real world of fake news, Mueller's slow squeeze and the realization that, as they say in the shop, "You break it, you bought it" — when you say it, you said it. He had to surround himself with people who would cheer such downers as, "And yes, by the way, they are trying to take away our history and our heritage. You see that." Who are "they" in that sentence? All those who are not "our." This line-drawing line, relating to the statues of Confederate icons being taken down, was the bumper sticker. This, after he read the list of all the baddies he finally acknowledged as such: "I hit them with everything. I got the white supremacists, the neo-Nazis. I got them all in there, let's say. KKK, we have KKK. I got them all."

He sure does. Some might chalk this up to "dog whistling," but it's not. Neither Trump nor his supporters deal in subtlety or complexity. In 70-plus minutes, Trump pitted himself and his followers against a yuge majority of Americans. If anything jumps off, no matter what happens, everyone loses. The Phoenix rally was the action of a man who's punching on his way down. Trump has proven to be a sore winner and will no doubt be a far sorer loser. It can only get worse.

I was hoping that Trump would forget what he'd said about banning transgender people from serving in the military. Just because he had bone spurs (a symptom Trump described as "temporary" in a recent interview in the failing *New York Times*) and couldn't serve — as he so obviously would have, had the other four deferments he took for education not thrown a wrench into things — doesn't mean

that others shouldn't be able to volunteer to put their lives on the line, right? But in an effort to remind his small, angry fraction of the electorate that he still cares, Trump is going ahead with the ban.

Regarding the status of transgender people currently serving, a White House official said the president ordered the departments of Defense and Homeland Security "to determine how to address transgender individuals currently serving based on military effectiveness and lethality, unitary cohesion, budgetary constraints, applicable law and all factors that may be relevant." I wonder what Trump will do when both agencies get back to him with their assessment that the military ain't broke and so there's no need to fix it?

For a man who keeps repeating that he wants the United States to be a coast-to-coast group hug, he sure seems to be trying to start a fight.

From her malodorous cave, the wicked Hillary stirred a bubbling cauldron of lies and thousands of incriminating emails, shook a veiny, clawed fist at the sky and screamed. And thus, Hurricane Harvey was born.

Texas is getting pounded by the weather. William Brock Long, administrator of FEMA, said that bringing the affected areas back will take years. Long's burden is extra heavy. Without all the key positions at FEMA, NOAA and the National Hurricane Center filled,

TRUMP HAS PROVEN TO BE A SORE WINNER AND WILL NO DOUBT BE A FAR SORER LOSER.

he'll be multitasking. Beyond what Long estimates will be at least a couple of years of rebuilding and relocation, it's going to take a lot of money. Hopefully, Texas will be open to funding that will be coming in from those dreaded liberal blue states.

This is the first true test of Trump's presidency — a disaster he can't take credit for. So far, he has failed at every opportunity to lead. Here are two tweets, to show you where he's coming from.

Aug. 27, 0559 hrs.: "I will be going to Texas as soon as that trip can be made without causing disruption. The focus must be life and safety."

Aug. 27, 0615 hrs.: "I will also be going to a wonderful state, Missouri, that I won by a lot in '16. Dem C.M. is opposed to big tax cuts. Republican will win S!"

Unbelievable. Might be best for him to lay off the golf and weekend trips to his ugly resorts for a few years, lest he be accused of being a fat fuck Nero, putting while Texas struggles to regain its footing.

The state's recovery is going to take more than a lot of money. It's going to take a full-court press by the rest of the states and a president who can prioritize, focus and lead. Trump would be well advised to make regular TV appearances, cut his "me, me, me" victim bullshit and make sure he says the word "Texas" a lot. Imagine his wall being built while Texans wait for their president to make Texas great again.

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News //

TRUMP SUPPORTER TALKS POT

Some minority marijuana entrepreneurs are boycotting Roger Stone's appearance at an L.A. pot expo. Stone accuses them of being a part of a liberal conspiracy

BY DENNIS ROMERO

In a fashion now familiar to those following the current administration, longtime Trump backer Roger Stone lashed out at critics who are boycotting an upcoming marijuana convention that features him as a headlining speaker. "I will not be silenced," Stone told the *Weekly* via email.

Multiple exhibitors and speakers have pulled out of the Cannabis World Congress & Business Exposition (CWCBE), scheduled for Sept. 13-15 in Los Angeles, as a result of Stone's presence. The longtime political consultant, who worked on the political campaigns of Richard Nixon, Ronald Reagan and Donald Trump, was targeted mostly as a result of his support for the 45th president.

Seventeen speakers and seven sponsorship partners, including the Drug Policy Alliance, have abandoned the event, boycott organizers say. The Minority

Cannabis Business Association (MCBA) initiated the boycott earlier this month after learning of Stone's appearance. A Change.org petition with more than 500 endorsements also is urging the expo to drop Stone. "Inviting Mr. Stone to speak to the crowd, especially as we see the rise

"TO BE CLEAR THIS MANUFACTURED 'BOYCOTT' IS AGITPROP ASTRO-TURF." —ROGER STONE

of overt racism and anti-Semitism, is an affront to the very movement you purport to promote," according to the petition.

Boycott participants cited denigrating and racist remarks made by Stone, including that fellow expo speaker Rev. Al Sharpton is a "professional Negro,"



COURTESY NETFLIX

and argued that the timing, after the deadly white nationalist demonstration in Charlottesville, Virginia, is problematic. They also noted that Stone helped elect President Nixon, an architect of the so-called "war on drugs" that's now being revived by Trump administration Attorney General Jeff Sessions.

Stone suggested that the left-leaning website Media Matters for America and its founder, David Brock, were behind the boycott, which he described as a move inspired by a "recycled" and "phony charge that I am a racist."

The boycott, he said, is happening "despite my longtime activism in opposition to New York's draconian, racist Rockefeller Drug Laws dating to a speech I made at the Countdown to Justice Rally in New York City in 2003. Other speakers included Russell Simmons and Rev. Al Sharpton. My critics propose censorship.

"To be clear this manufactured 'boycott' is agitprop astro-turf, with all the usual trolls and bots featured in a heavy-handed but obvious smear campaign waged

by David Brock and his minions," Stone wrote. "I will not be silenced in the fight for states' right to legalize a medicinally beneficial plant that helps millions of Americans."

Boycott organizers scoffed at Stone's claim that a liberal conspiracy was behind the action.

"Mr. Stone's assertion that this is a smear campaign waged by his enemies is exactly the type of dismissive behavior he has displayed toward communities of color and women for years," Jesse Horton, co-founder and chairman of MCBA, said via email. "The idea that cannabis business owners and activists can't assess for ourselves his deplorable rhetoric and his camp's self-serving intentions in the cannabis industry is sad."

Marijuana entrepreneur Bonita "Bo" Money, a co-signer to the Change.org petition's preamble, says, "All the women involved are veterans of the industry. We are pushing for legalization, not hate."

An image from the 2016 documentary *Get Me Roger Stone*

L.A. HATE CRIMES CONTINUE TO INCREASE, AND THEY'VE EXPLODED IN LONG BEACH

Hate crime in the city of Los Angeles remains on the rise in the era of President Trump, according to preliminary midyear data from the Center for the Study of Hate & Extremism at Cal State San Bernardino. Such incidents surged 12.6 percent compared with the same time last year. The increase would put Los Angeles on track for a fourth straight year of hate-crime increases, according to the center's data.

Researchers used L.A. Police Department data to measure violent aggravated assaults and other incidents motivated by hate. Los Angeles' midyear increase was mild compared with other cities. Long Beach was looking at a preliminary surge of 700 percent this year; San Jose, 400 percent; San Francisco, 100 percent; Portland, Oregon, 233 percent; and New York, 28 percent.

The number of hate crimes in the city of Los Angeles through the end of July was 161, versus 143 at the same point in 2016, preliminary figures show.

"The combination of an escalating set of connected rallies, increasing polarization and political instability, coupled with the dawn of a new academic year for universities, means this trend likely has not yet peaked," the report's author, criminal

justice professor Brian Levin, said via email.

Academics pointed to greater numbers of confrontational protests and events across the nation at which people have been injured. A chart with preliminary data shows statewide arrests, injuries and incidents so far this year at demonstrations regarding police shootings, Trump's election, Black Lives Matter, Islamic customs and "America First." The nation has experienced "significant aggressive physical disruption of lawful public gatherings," Levin said.

"A hate crime is more than just an attack on an individual or group," LAPD public information director Josh Rubenstein said via email. "It is a violent tear at the fabric of our community."

He said that despite LAPD's appointment of a hate-crimes coordinator and extra detectives throughout the department's divisions, L.A. "and other major cities across the nation [are] dealing with this uptick in reported hate crimes."

A scene from a Los Angeles anti-Trump demonstration



PHOTO BY BRIAN FEINZIMER

"The LAPD is committed to keeping our vibrant and dynamic city safe," he said, "while celebrating the diversity that makes Los Angeles one of the most exciting cities in America."
—Dennis Romero



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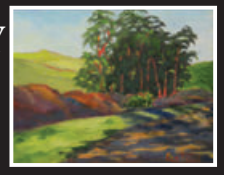
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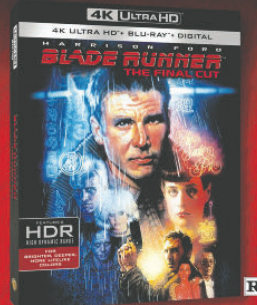
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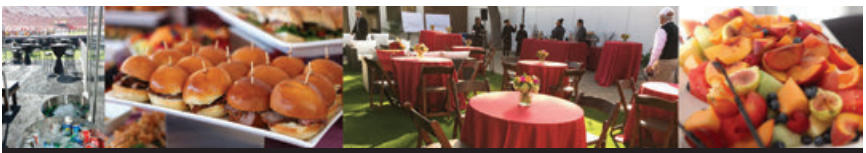
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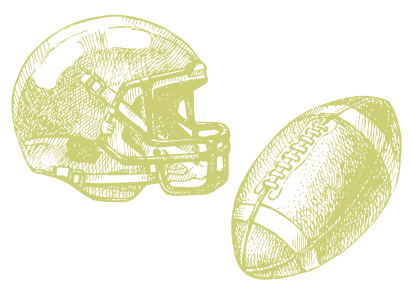
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Sandra Galdamez sets up shop before dawn six days a week.

WILL L.A.'S STREET FOOD FINALLY GET THE RECOGNITION IT DESERVES?

BY JASON MCGAHAN

PHOTOGRAPHY BY TED SOQUI

Not long after sunrise on a weekday morning in August, stocky men in baseball caps and paint-spattered jeans gathered in front of food stands lining the entrance to a shopping plaza near Sixth and Union in Westlake. A *cumbia* played at low volume. Over the din of customers and passing cars, the women vendors intoned the items from the morning's menu: *torta de huevo con espinaca*, *gallina chipotle*, *caldo de res*. The young women who assist the vendors exchanged pleasantries with customers and ladled beans and rice out of steaming Coleman coolers onto Styrofoam plates.

The bustle of foot traffic and the aroma of home-cooked foods transform the dull corner of a parking lot into an open-air market worthy of a visit from Anthony Bourdain. But the modest assemblage of market stalls here—a poor man's Grand Central Market—has for decades been regarded by the city with something like contempt.

While apostles of street food have made hit shows that popularize street food as an uncensored entrée to other cultures and customs, sidewalk vending been an illegal practice in Los Angeles since a citywide ban took effect in 1980. As street food enjoys a renewed appreciation globally, Los Angeles finds itself in the peculiar position of being at once the only major U.S. city that does not permit some form of sidewalk vending and the one with more sidewalk vendors than any other.

"Many cities have permits that allow some vending, whether they set a hard cap like in New York City ... or limit the places you can sell or the hours of the day," says Mark Vallianatos, director of urban policy think tank LPlus, who has published extensively about the informal economy of sidewalk vendors in Los Angeles. "But no other very large city in the country has a strict ban."

On any given day in L.A., an estimated 10,000 street vendors cater to the city's appetite for no-frills ethnic cuisine from push-carts or centerfold tables set up on sidewalks or in parking lots. In New York City, by comparison, food carts are legal, and the number of permanent permits is capped at 3,100, with another 1,000 seasonal permits.

Far from eliminating street vending, L.A.'s ban has merely forced the industry underground, where it is unregulated and untaxed—and where vendors operate in fear of raids that strip them not just of their food and supplies but of their livelihoods.

"These hubs already exist where you can get the tastiest food," says Randy Espinoza, executive director of the nonprofit Leadership for Urban Renewal Network and spokesman for the L.A. Street Vendor Campaign. "It so happens that some of these vendors are amazing chefs. Imagine if these folks were actually welcome."

Two City Council members are currently working to lift the ban and regulate L.A.'s street-food vendors. Their plan wouldn't instantaneously put Los Angeles in the same league as global street food capitals like Bangkok or Mexico City, but it would make the best street-food city in America even better—both for eaters and for vendors.

>> 15) There is perhaps no more accessible way to start a small business in Los Angeles than with a food cart. Street food is the entry level below the entry level. As Mayor Tom Bradley said when vetoing a City Council attempt to ban street vendors in 1974, “Many people whom we now consider big-time businessmen had their start as street hawkers.”

Bradley added, “I believe we need to encourage, not discourage, the creation of new small-business enterprises, without which upward mobility on the socioeconomic ladder would become that much more difficult.”

To explore this entry-level point of L.A.’s food scene, I enlisted the help of chef Louis Tikaram, who trained in Sydney and runs E.P. & L.P. Asian Eating House in West Hollywood. Tikaram, 31, credits the street food he consumed during his travels to Thailand and Fiji as his reason for becoming a chef. “I wouldn’t be here if it wasn’t for people like this, cultures like this,” he says of the vendors. “I’m a chef because of my travels.”

Tikaram and I met on the sidewalk near the food stand of Sandra Galdamez, a jovial, fast-talking immigrant from El Salvador who on that morning ran the most popular table on the corner of Sixth of Union. Galdamez, a dark-haired woman in her early 40s, sets up shop before daybreak Monday to Saturday and serves hot plates of breakfast and lunch to the morning’s steady procession of day laborers, construction workers, gardeners, garment workers and domestic workers. She smiles, she laughs, she coaxes, she calls everyone — including Tikaram — *mi amor*.

Galdamez says she has sold her food in the same spot for a decade. Her tagline: *Barata la comida, casi regalada* (“Food so cheap it’s practically free”).

“This is why I gravitated to Los Angeles,” Tikaram explains. “I’m used to having to travel overseas for this, and here you have it on your doorstep: street food, chatting with the locals, learning to understand other cultures through cuisine.”

Galdamez served Tikaram his first *pacaya*, the slightly astringent flower of a species of palm tree. She prepares it in the typical Salvadoran fashion, boiling the plume of fronds and then golden frying them in an egg-white batter. Tikaram savored it as part of a plate of stewed beef shin in a tomato base with red salsa, black bean puree and rice; the price is \$5. “Best thing I’ve eaten in a while,” he says, “and it’s off the street — at 7 a.m.”

Galdamez says she gets up at 1 a.m. to begin preparing the day’s *guisados*, *enchabollados* and *tacos dorados*. (“Good for the Saturday hangover,” she playfully advises a construction worker buying lunch.) Everything must be prepared for a two-hour window from 6:30 to 8:30 a.m. Many of the men and women who buy meals there take them to go, neatly wrapped and ready to eat at lunchtime.

“These people are the backbone of the city,” Tikaram says. “Everything about the food is geared toward wanting to work all day. These guys aren’t going to stop for a meal.”

There was a grim undercurrent of chatter at the outdoor market. Suspicious looks and long faces. Fear of immigration arrests is widespread with Trump in the White House. But the vendors say the bigger problem lately has been crackdowns from the city, which they say have grown more frequent. They

say men riding in pickup trucks with L.A.’s insignia have raided this corner twice in the past week. They arrived with a police escort and hauled away the food and supplies. “They come more often all the time,” Galdamez says.

When the city enforcement team arrives, the vendors flee the area, abandoning their belongings. They also activate what they call *el pitazo*, a phone chain of calls to vendors

cardigan. She runs a food stand at the same corner as Galdamez, and the city has written her two citations in the past week, she says. “They took away the coolers and food and left me with nothing.” She estimates she lost \$400 worth of merchandise and supplies.

The vendors returned the next day. Some of them say that after so many raids they have learned to keep supplies in reserve. “We come back,” Son says, “because we need to



Euralia Chávez has paid thousands of dollars in fines for selling food on the street.

“THE WAY WE TREAT STREET VENDORS HAS REALLY BECOME A RACE AND CLASS ISSUE. THAT’S WHY THIS ISSUE IS NOT A PRIORITY TO POLICYMAKERS. IT IMPACTS PEOPLE OF VERY LOW INCOME, PEOPLE OF COLOR, PEOPLE WHO ARE NOT SEEN AS IMPORTANT.” —Randy Espinoza, with the Leadership for Urban Renewal Network and the L.A. Street Vendor Campaign



Most L.A. food is pre-prepared or cooked or made very quickly.

at other corners in the area, warning them the city is out on patrol. The unlucky ones who don’t run away in time can wind up with several hundred dollars in fines.

Juana Son was one of the unlucky ones. Son, an indigenous K’iche’ from Guatemala, is a small, soft-spoken woman in a colorful handwoven blouse and skirt and a violet

make a living.”

Los Angeles City Councilman Joe Buscaino became well acquainted with the city’s ban on street vendors in the years when he was a police officer in the Harbor Division, tasked with enforcing it. Buscaino says he answered many complaints from neighbors or busi-

ness owners, wrote many citations and even made a few arrests. It came to nothing. “I was frustrated with the enforcement because it didn’t work,” Buscaino says. “Clearly it seemed like a waste of time. They were back out there the next day.”

Political support to legalize street vendors in Los Angeles has bogged down for decades. Time and again the pushback tends to come from councilmembers who want the power to exempt areas of their district from the plan and from brick-and-mortar business owners who view the vendors as competition.

Then Donald Trump was elected president. Spurred by fears of a pending immigration crackdown, the City Council in February downgraded street vending from a misdemeanor to an administrative infraction similar to a parking ticket. (It remains a misdemeanor to sell in city parks.) As the *L.A. Times* wrote in an editorial, “The decision means city inspectors or police can issue citations and levy fines for peddling goods on the sidewalk, but sellers won’t face criminal charges that could lead to deportation for vendors in the country illegally — a longstanding concern that became urgent with the election of President Trump.”

The decriminalization was part of a proposal outlined by councilmembers Buscaino and Curren Price last year to legalize and regulate street vending citywide. The proposal would allow up to four stationary vendors per block in commercial and industrial zones and allow mobile vending from ice cream and food carts in residential areas, provided they stay moving. It also would allow each council district to determine hours of operation and types of items that could be sold — or to prohibit vending in that district altogether.

Six months have passed since the council’s last meaningful action on street vending.

“The reason why it’s taken quite a bit of time is because the city has not tackled such an issue that involves a comprehensive street-vending policy,” Buscaino tells the *Weekly*. He says the council will reopen discussion on the proposal later this month.

Then, in late July, came the viral video of the attack on an *elote* vendor. A man who was out walking his dog in Hollywood was angry that the vendor, Benjamín Ramírez, was blocking part of the sidewalk. When Ramírez stood his ground, the man advanced toward the *elote* vendor brandishing what Ramírez later said he believed was a stun gun. Ramírez then tossed chili powder at the man, who seized hold of the cart and overturned it, spilling ears of fresh corn onto the sidewalk and into Romaine Street.

Ramírez filmed the attack on his cellphone, and 8.9 million people have watched the video since his mother uploaded it to Facebook. Ramírez has appeared at two rallies and received a groundswell of support that brought pressure on the City Council to set practical, enforceable rules to regulate street vending. “A group of women who are street vendors came up and told me, ‘You’re a hero to us,’” Ramírez says. “It was a lot for me to handle.”

On Aug. 15, Councilman Buscaino posted a video on Facebook of a meeting he had with Ramírez in which they discuss the effort to legalize street vending. In the video, the councilman gives Ramírez a rosary that belonged to his Italian grandmother; Ramírez’s father, Alex, serves the councilman an *esquite* from his food cart. (18 >>

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>> 16) ("Easy on the mayonnaise," the councilman says. "I've got a *panzón* here, I've got to be careful.")

Under Buscaino's plan, street vendors in the city would be licensed, taxed and subject to health inspections. "I want to give you the first permit in the city of Los Angeles for legalized street vending," he tells Ramírez in the video. "And you're going to be joined by thousands of others that day when we issue our first permit."

Buscaino goes on to say in the video: "I think of chef Roy Choi when I see Benjamín," comparing the *elote* vendor to the chef whose runaway success with his Kogi BBQ food truck helped him launch a restaurant empire and nab a Best New Chef award from *Food & Wine* and spots on *The New York Times* best-seller and *Time's* 100 Most Influential

middle. Tikaram heartily approved.

A few days prior, the men in city trucks arrived and Chávez and the others ran down Sixth Street to avoid a citation. Chávez recounts the thousands of dollars she has paid in past fines, her days of court-mandated community service picking up litter on the Hollywood Freeway and the hours she has spent in jail — all for selling food on the street. "It is a constant game of cat-and-mouse with the police," she says.

She doesn't sound optimistic about the proposal to lift the street-vending ban. "We'll see," she says.

"Over time, the way we treat street vendors has really become a race and class issue," says Espinoza, with the Leadership for Urban Renewal Network and the L.A. Street Vendor Campaign. "That's why this issue is not a



Guatemalan street vendor Rosa Tzun and son Bryan with their street cart setup

People in the World lists. "Benjamín can be that same success story as chef Roy Choi," Buscaino says. "We can start here in the street, provide access for him, regulate his business, with hopes and dreams that one day he can own his own restaurant."

The morning that the city and police raided the corner of Sixth and Bonnie Brae, Euralia Chávez fled on foot to avoid a citation.


As we spoke, Chávez served \$2 *chuchitos*. In the mornings her stand is constantly busy. Tikaram and I stood among a group of regular customers waiting for one of the special tamales made from rice, potato or masa. She adds olives and raisins and steams them in a banana leaf with a piece of chicken in the

priority to policymakers. It impacts people of very low income, people of color, people who are not seen as important as the more privileged businesses."

Espinoza recently took a trip to Mexico City and snapped a photo of one street vendor he met, who carries a permit that certifies he's an "approved" artisan allowed to sell on the sidewalk. Espinoza says hubs of world-class street food already exist in L.A. — albeit under the radar — but that the city has a long way to go before it catches up to a street-food capital like Mexico City.

"I do think that creating a pathway for legalizing street vending," Espinoza says, "will shine a light on the amazingly talented chefs, artisans and other entrepreneurs that already exist in our great city."

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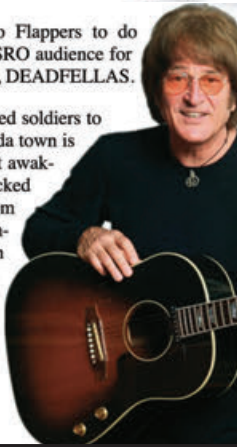



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Heather Sperling, left, and Emily Fiffer at Botanica

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LIVING THE DREAM

At Botanica, two food writers cross the divide to become chefs and restaurateurs

BY BESHA RODELL

As someone who covers the tear-stained, blood-soaked money pit that is the restaurant industry, I can say without hesitation that I want no part of this business except as an observer. “Why does anyone do it?” my fellow food writers and I often ask one another, wondering about the audacity of chefs and restaurateurs who wade bravely into the muck of city regulations and real estate and contractors and a fickle, oversaturated and understaffed market. Restaurant ownership seems like the career most likely to give you a stress-induced medical condition while simultaneously offering no guaranteed financial security. I don’t quite understand those of you fearless enough to take on such a thing, but I thank the heavens for your courage every day.

This perspective makes the reality of Botanica slightly confounding. The new restaurant in Silver Lake is owned and operated by two women who were — and still aspire to be — food journalists. Heather Sperling and Emily Fiffer worked in New York

for years, writing about food for Tasting Table, Daily Candy and StarChefs, among other websites and publications. Botanica was conceived as a way to bring their food dreams to life, both physically and on the page. They refer to the endeavor as a “restaurant, marketplace and magazine,” and while the magazine has yet to materialize it’s still very much a part of the plan.

The decision to start a magazine and a restaurant that are based on one another speaks volumes about Botanica and its owners, and also about the state of restaurants in Los Angeles right now. This is an intellectual pursuit as well as an aspirational fantasy. The look and feel of the place are massively important, in the same way that a glossy food magazine is judged less on the quality of its recipes than on the visual package it presents. We read *Saveur* and *Bon Appetit* to fall into the beauty of their pages and to be the type of person who knows about a rare spice from a far-flung location. Botanica scratches a similar itch. You could go there simply to be the type of person who goes there, who eats gorgeous plates of food that look as though they were lifted from the pages of a fabulous food magazine, in a room that might be featured in the pages of a fabulous design magazine. Botanica is a restaurant, but it is also a lifestyle.

What lifestyle is that? One lived in Silver Lake in 2017, where you’re wealthy enough to pay \$50 for lunch and have enough leisure time to spend three hours lingering over that meal, sipping natural wine and

chatting about your creative endeavors. Like its most obvious contemporary, Kismet, Botanica is the type of place you’re likely to see movie stars dining unshaven and relaxed, where million-dollar Hollywood deals are made at adjacent tables by dudes who look fashionably unemployed.

The all-day restaurant is located on Silver Lake’s prettiest retail corridor, in what was formerly a dimly lit, halfway decent liquor store. The vintage “liquor” sign still hangs above the door. If you were at all familiar with Silver Lake Liquor, that

BOTANICA IS A RESTAURANT, BUT IT ALSO IS A LIFESTYLE.

sign is perhaps the only indicator that this is the same spot. The building has been gutted and opened up and transformed completely. The storefront space is now a market selling wine and coffee and a few beautifully chosen baskets of seasonal produce; behind that lies a long bar and banquette seating, and there’s a garden patio out back with more seating and vases spilling unruly arrangements of flowers. It’s all quite fabulous.

Most of the food comes in wide, heavy bowls, herbs and lettuces and pops of brightly colored garnish draped around the inner curve, messy but somehow com-

posed and perfect. There’s a “fattoush-y” salad of grilled and raw summer vegetables with sumac-crisped focaccia. (Also like Kismet, the menu at Botanica is full of this type of language: sheep’s milk yogurt is garlicky; salad is lemony; a braised chicken entrée is “tagine-ish.”) A Shirazi salad highlights hunks of cucumber and heirloom tomato — along with fresh cantaloupe — in a lime dressing, and it all comes together as one big, delightful summer jumble. At lunch you can get a bowl of what basically amounts to cold rice noodles and lettuce, but the flurries of fried shallots and mint and diced beets and bitter greens make it seem like so much more.

Juicy lamb *kofte* kebabs come over a slick of yogurt and under a massive pile of herbs and greens, punctuated with slivers of watermelon radish. A side of Japanese sweet potato comes dressed in a pert salsa verde, and the fudgy sweetness of the vegetable pairs gorgeously with the strident grassiness of the salsa. The natural beauty of produce is king here, rarely manipulated more than just enough to emphasize its best qualities.

There are dishes that fail, or that seem too expensive, or that take tropes we’ve come to love and push them too far. A slow-roasted king salmon was pale and tasteless, drowned in its nest of too many vaguely bitter green things. Coal-roasted eggplant and Sungold tomatoes come piled atop whipped tahini on crusty bread, and the acid content of the dish was enough to lightly sear my taste buds. I adore the salt-in-the-dessert trend more than almost any other dessert trend, but a chocolate tart that’s steeped in crunchy salt pushes that idea to its limit, so much so that the sweetness barely has a chance to shine.

And like so many other places of its ilk, Botanica might irk anyone outside of its intended audience (and even some people smack in the midst of that audience). “I was so annoyed by it,” one friend said. “I just felt like they were pandering exactly to my tastes in a way that bothered me.” But she eventually succumbed to Botanica’s charms, and the reason she gave in is one of the things I’ve also found so endearing about the place: its hospitality. Sperling and Fiffer and their staff are welcoming at every turn, chatting with customers, pouring tastes of wine, exuding a warmth that brims with genuine emotion. They love this neighborhood, they love this food, they’re excited about the wines they pour, they want you to be happy. It’s hard to find fault with that.

I’m still floored that two food writers would be foolhardy enough to put their money where their mouths used to be (quite literally). Perhaps if more of us did the same, there would be a greater understanding on our part of how very hard it is to get a restaurant right — and what an achievement it is to open the doors and invite people into your fantasy.

BOTANICA | 1620 Silver Lake Blvd., Silver Lake
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A mockup of Full Service Coffee Co., set to open this fall after remodeling

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FUELING UP

A VINTAGE KOREATOWN
GAS STATION IS REINCARNATING
AS A COFFEE SHOP

Koreatown, not necessarily known for its destination indie coffee shops — although Alchemist and Bia Coffee are pretty great — is getting a new one, this time in an abandoned gas station from the 1940s. It's called Full Service Coffee Co., and it's set to open this fall.

Because one of the most beloved aspects of L.A. is its midcentury architecture, it's nice that the bones of the building will remain in the new design. The former Whittier's Texaco Station is at the northern end of Koreatown, at Beverly and Hobart boulevards. Built in 1941, it fueled drivers in L.A. until 1965, when it was turned into a used-car dealership. Although its complete history in recent decades is not filled in, it had been abandoned for a while.

"My partners commute through that street, so they've seen the building for years," says Edoardo Chavarin, one of three co-owners of Full Service Coffee Co. "It was fenced off and not in use, and a lot of people have said that it would be an ideal place for a food or coffee concept. So when my business partner saw the sign going up, we decided to call immediately and put together a pitch."

Chavarin is a brand consultant who's on the creative side of things, and his partners, John Juniper and Jeff Solorio, co-own an eyewear company together. This is their first food and beverage project.

"I don't think we would have been interested in opening a coffee shop — it's the iconic location that really inspired us,"

Chavarin says.

While the menu, coffee sourcing and barista team are still being determined, the building change of use was one of the most complicated parts of the process so far, Chavarin says. Although the gas pumps were removed when the gas station was converted to a used-car dealership, serving food at the location meant making sure that all residual chemicals were cleared from the site.

That process was completed in the '80s, according to Chavarin, but finding proof was almost impossible. "We spent months literally looking for these documents and this paperwork, making visits to the fire department and police station," he says. Accessibility was another issue — buildings in the 1940s didn't have the same ADA standards as they do today. "Now you need ramps, now you need big enough restrooms and things like that," Chavarin explains. "But we're trying to do as less as possible to keep [the building] in the most original form. Our partners come from a design world and the aesthetics are gorgeous."

There are a few other repurposed gas stations in the city: Afters Ice Cream in Pasadena and Hollywood's gleaming white Starbucks on Highland and Wiloughby, which is actually a Los Angeles Historic Cultural Monument. Though the Koreatown gas station applied for this same designation, it was turned down in 2011 — probably making for an easier construction process for its new owners.

Despite the compelling aesthetics of Full Service Coffee Co., Chavarin acknowledges that a beautiful building and historic site do not a successful business make.

"Los Angeles attracts a lot of really good people in [any] category, so it's definitely a challenge if you want to do a good job," he says. "We're 60 or 90 days out, and we're already sparking a conversation, which is great. But it's also a push because that means you have to deliver."

Full Service Coffee Co. is set to open in October or November. —Gowri Chandra

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One of the great things about living in L.A. is how internationally we can eat, within a reasonable driving distance. This extends to morning fare, as one can start the day with any kind of breakfast — for example, a traditional Japanese breakfast, made up of several small dishes.

Despite the wealth of Japanese options in Sawtelle and Little Tokyo, you won't find a traditional Japanese breakfast in either of those two communities. For that, you'll have to head to Fukagawa, in the South Bay city of Gardena.

First, a little history. Gardena has a strong Japanese-American presence, dating back to the 1900s, when Japanese immigrants began farming on marginal land muddied by tidal wetlands that stretched to the harbor. After internment during World War II, many Japanese-Americans returned to Gardena. Until 2014, the city had the highest percentage of Japanese-Americans in the county.

Which brings us back to Fukagawa. The restaurant is hidden from view, tucked into a space beyond a corner of the Pacific Square Shopping Center. The breakfasts are served in four different combinations. Combo A is pescetarian (not vegan): a bowl of rice, miso soup, cold tofu with scallions and bonito flakes, pickled vegetables, a sheet of nori (seaweed) and an egg. You have one of four options for your egg: sunny-side up, raw, scrambled or *dashimaki tamago*, a style of egg that should be familiar to those whose sushi bar experience extends beyond ordering only California rolls.

Combo B adds the notorious fermented soybeans, *natto*. Considered by many to be a truly acquired taste, *natto* does appeal to those able to get past the gooey texture and strong aroma to discover a nutty flavor. It's served in a small bowl, topped with scallions and a raw quail egg, with a smear of wasabi along the edge. Stir it together, adding as much wasabi as you wish. Combo C subtracts the *natto* and adds your choice of steak or fish (mackerel, salmon or Spanish mackerel). There's nothing fancy about the fish, which is simply salted and then grilled. The fourth and final combo, D, includes both *natto* and the choice of steak or fish to provide the largest breakfast option.

Breakfast is served all day, though the restaurant is closed between 2 p.m. and 6 p.m.

At night, Fukagawa serves a wide range of Japanese items, including *shabu shabu* (Japanese hot pot), but it's the traditional breakfasts that are the attraction here. With the restaurant being part of the community for more than 30 years, it's the kind of place that attracts regulars. Japanese is the language most commonly heard, and a TV in the corner plays Japanese programming. Fukagawa might not be shiny and new, and would never make any hip or trendy list, but it's yet another reason to love the options we have available. —Jim Thurman

NEW RESTAURANTS

Papadakis Space Becomes Pappy's Seafood

The legendary San Pedro gathering place Papadakis Taverna closed in 2010 after a 37-year run that saw the scrappy little restaurant (it used to be a brothel!) turn into a go-to party spot for USC glitterati and showbiz folks alike. Since then, two restaurants have attempted to fill the space — physical and nostalgic — but both closed in about a year. But the building has a new owner now, and a simple concept in a pretty, remodeled space.

Pappy's Seafood (yes, named in homage) is a new project by the owners of the Albright (formerly SM Pier Seafood, opened by the parents of one of the current owners) on the Santa Monica Pier. They're staying in their comfort zone with a menu of fishy crowd-pleasers like fish and chips, calamari, stuffed clams and the seafood stew of various nations. And a fish grill, and, of course, poké.

Between the name of this new restaurant and nods to the area's history, like a bar reclaimed from the old Fisherman's Market at Ports o' Call, the owners are being respectful and aware of their surroundings. This means they may not even get accused of gentrification. This iteration could work. —Katherine Spiers

301 W. Sixth St., San Pedro; (424) 224-5444, facebook.com/pappysseafood.

NEW RESTAURANTS

SteelCraft Expands to Bellflower, Garden Grove

SteelCraft, a development in Long Beach made from repurposed and repainted shipping containers and filled mostly with food and drink vendors, is getting two siblings. One will be in Garden Grove, and a third site in Bellflower was recently approved.

The Long Beach SteelCraft opened in February 2017 and has a mix of culinary options, including Smog City Brewing and Desano Pizza. The tenants at the new locations have not been picked yet, according to a publicist for the project: "Our team is actively searching for tenants for both Garden Grove and Bellflower. We plan to place them strategically based on their current operations and what makes the most sense for each unique community."

The developers say the Bellflower building will have "around 10" tenants, including coffee, beer, wine and dessert options, plus a couple small retail shops.

The 15,000-square-foot city-owned lot, at Bellflower Boulevard and Oak Street, will be designed much like the Long Beach location: a group of 20- and 40-foot shipping containers and a communal dining area.

The development is estimated to generate \$50,000 in annual sales tax. Here's hoping the restaurant choices are excellent. —Katherine Spiers



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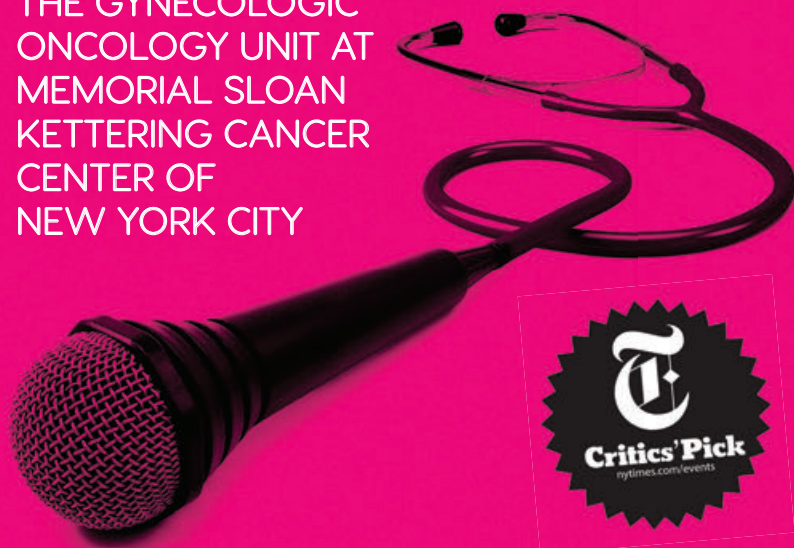
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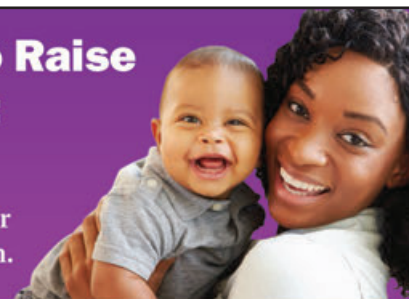
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THIS WOMAN'S WORK

Five short plays illuminate the feminine experience in the age of Trump in "Nevertheless, She Persisted"

BY BILL RADEN

It takes a long memory to recall a time when Los Angeles gave the short play its due respect. Decades of skyrocketing rents, plunging government arts support and the recent loss of Actors' Equity's fabled 99-Seat Plan, which made large-cast shows affordable for L.A.'s intimate stages, have transformed a once ubiquitous and vibrant playwriting showcase into an endangered species.

Fortunately, the thoughtfully produced evening of one-act plays lives on in "Nevertheless, She Persisted," Echo Theater Company's latest collection of commissioned short works. This time, Echo targets the political dimensions of gender in the age of Donald Trump in an unusually strong, all-woman program of emerging playwrights backed by a rock-solid, 16-member ensemble drawn from Echo's younger associate troupe of actors.

At Dawn is Chicago playwright Calamity West's speculative look at a

dystopian America 30 years after Trump's election. Joey Stromberg and Landon Mirisciotti are Arizona bordertown cops cut from the bigoted cloth of Joe Arpaio; Kaiti O'Connor is a hapless prostitute suspected of resistance activities. Her

THE THOUGHTFULLY PRODUCED EVENING OF ONE-ACT PLAYS LIVES ON IN ECHO THEATER COMPANY'S LATEST COLLECTION.

ensuing interrogation connects the dots between Trump's "locker-room" misogyny and the racist economic nationalism of his build-the-wall immigration policies. Director Ahmed Best ups the ante with the blood-spattered hyperbole of Hollywood action-movie violence.

Writer-director Mary Laws upends gender stereotypes along with mother-daughter power dynamics in the wickedly funny *Yaju*. Maya Bowman plays an emotionally vacant adolescent daughter to Julie Dretzin's increasingly horrified mother in a parent-child negotiation, whose grisly revelations underscore the pitch-black irony of Law's moral that "there are some things worse than not knowing."

The near-apocalyptic repercussions of an unnamed act of sexual violence is the subject of *Sherry and Vince*, Charlotte Miller's effectively torqued drama about a prison visiting-room confrontation between convicted family friend Jose Corea and his teen victim, played by Jacqueline Besson. Driven by the quiet ferocity of Besson's laserlike rage, director Tara Karsian's skillfully restrained staging shrewdly invites the audience to complete the ellipses of Miller's neorealist canvas.

Act 2 shifts gears into a more poetically imagined world with writer-director Sharon Yablon's whimsical dark comedy, *Do You See*. In 1980s San Francisco, young office temps Dana (Ellen Neary), Wendy (Erin Scerbak) and Angela (Amanda Wagner) throw a party hoping to meet attractive guys. Instead, they get Dave (Alex Waxler), a man scarred by personal tragedy, and Violet (Susan Louise O'Connor), a mother searching for her missing daughter, who's the girls' age. Throughout it all, Yablon's signature cocktail of period



Julie Dretzin, left, and Maya Bowman have a fraught mother-daughter relationship in Mary Laws' "Yaju."

kitsch, imminent sexual violence and unfulfilled desire persuasively implicates the women's alienated and rootless existence in the inchoate threat lurking just outside.

That sheer horror behind that threat is succinctly driven home by *Violet*, playwright Jacqueline Wright's climactic and surprisingly poignant study in trauma. Lindsay Graves-Fisher is the titular college student, who sits paralyzed in the dark just after being raped; Rachael Olsem is her roommate, at a loss as to how to support her in her moment of crisis. Teagan Rose capably directs, but it is the quiet truth articulated by Wright's persuasively imagined scene that delivers the evening's haunting emotional punch even as it persuasively punctuates its political imperatives.

NEVERTHELESS, SHE PERSISTED | Echo Theater Company, 3269 Casitas Ave., Atwater Village Through Sept. 10 | (310) 307-3753 echotheatercompany.com

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KEEPING IT REAL

Despite breakout role, Noomi Rapace is a star hiding in plain sight

BY APRIL WOLFE

In one of two new action films Noomi Rapace leads this summer, she plays seven different women — sisters — in a dystopian future in which single-child policies are stringently and violently enforced because of food and resource shortages (let's be honest: global warming). This is Netflix's *What Happened to Monday*. In her other film, *Unlocked*, Rapace is Alice Racine, a CIA interrogator who becomes London's greatest hope as she defends the city from a massive terrorist attack. The former is dumb-fun sci-fi that is as inane as it is novel; the latter is staid and formulaic, though well-executed — as though director Michael Apte got a spec script for a *Taken* sequel and dropped in a female lead. What's clear from both: Hollywood is grappling with what to do with Rapace.

But Rapace hasn't always known what to do with herself. When the Swedish actor was cast in her breakout role, as Lisbeth Salander in Niels Arden Oplev's gritty *The Girl With the Dragon Tattoo* trilogy, she'd been working onstage, doing Shakespeare. "I was an awkward theater actress," she tells me over the phone. "I wanted my performance to be very real and authentic. I didn't like the drama of speaking in a weird voice."

She had trained in martial arts since she was a child and possessed a natural aggressiveness that didn't always jibe with the homogenous culture of her dual homelands, Sweden and Iceland. "Everyone is obsessed with fitting in and being normal, and I tried," she says. "But it didn't work. There were a couple of years when I was really trying to blend in and make myself invisible. I wanted to be like the other girls, but it didn't work, and I just became unhappy and nonexistent."

By any objective standard, Rapace has reason not to feel normal. For two formative years of her childhood, she lived on a farm in Iceland, where her mother taught children with Down syndrome and Rapace learned deep and enduring empathy lessons. But she also learned how to be the outsider — she was one of the only children there who did not have Down, and she didn't know her father until he was dying. Acting was her escape — as was, she says, whiskey — and even though she did not know what "New York City" was, she was just 7 when she told her mother that was where she was going someday.

"We didn't have a TV. We lived on a farm. But I had this dream that I would take off," Rapace says. And now, as she sits in a fancy hotel in Los Angeles,

meeting press to promote her films, she says she's "shocked" that this is what she's doing with her life. She tells me her 14-year-old son is in a room adjacent to hers. She keeps him close to keep herself grounded, but it also means he must watch his mother go through painful transformations.

"When I did *Monday*, I told him, 'I'm going to do this, and I don't know how this will affect me. I will be gone for a

"I LOVE TO CHALLENGE MYSELF AND PUT MYSELF IN EXTREME SITUATIONS. SOMETIMES I FEEL LIKE I'M A SCIENTIST AND A GUINEA PIG AT THE SAME TIME."

—NOOMI RAPACE

couple of months.' When I was done, I came home and was just holding him, unable to function," she says. Rapace has been known to sink deeply into her roles. At the end of filming the *Dragon Tattoo* trilogy, for instance, she's said to have literally "vomited out" her character. For *Unlocked*, she tells me that her character would have been very by-the-book, so she devised a rigid health plan she stuck to for months. "I was very, very structured, very

FOLLOW-UP TO GOON LANDS A LOT OF JOKES — AND THIS TIME, THEY STING

Here's a shocker: What might have seemed an ill-advised sequel to a surprisingly not-bad little hockey comedy is ... surprisingly not bad! In fact, in some ways *Goon: Last of the Enforcers* actually manages to improve upon its forebear, connecting on jabs at a rate roughly equal to that of the earlier film but this time mixing in some gut punches, too. It does all this, first, by recognizing the strengths of the original *Goon*, chief among them a kind of provincial humility.

If you'd worried that *Last of the Enforcers* would succumb to the temptation, so typical of sequels, to go bigger, grander, glossier — say, to strain believability by thrusting lovable-dimwit hero Doug Glatt (Seann William Scott) onto the NHL stage — fear not. The movie does exactly the inverse, beginning with news of a big-league lockout that has forced some of the top talent down, onto teams in the sticks. Thus does rising star/loose cannon/villain Anders Cain (Wyatt Russell) wind up with the hot shots from Reading, Pennsylvania, which becomes fodder for the kind of punchline *Goon* excels at: The Keystone State burgh, one player on our Halifax Highlanders claims, is populated solely by "translucent Rust Belt weirdos."

That's about right for hockey, whose fans take a certain perverse pride

COURTESY LIONSGATE PREMIERE



As Alice Racine, a CIA agent who defends London from a massive terrorist attack in *Unlocked*, Noomi Rapace, right, faces off with Orlando Bloom.

disciplined, on green juices and raw food," she says. "I love to challenge myself and put myself in extreme situations, so I said, 'What happens if I detox and fast for seven months?' Sometimes I feel like I'm a scientist and a guinea pig at the same time."

This willingness to manipulate the self serves her well in action roles; filming *Unlocked*, she broke a bone in her foot and a bone in her nose. "I had lumps and scars, and my nose will never look the same," she says with a laugh. And this lackadaisical attitude toward vanity is not something you normally hear coming from an actor's mouth — especially a woman's. But Rapace is, well, different.

Some directors have picked up on her imperfect-diamond quality and seen that she could be the female action star of the future. Ridley Scott even delivered unto us an evergreen feminist GIF with Rapace's role in *Prometheus*: her muscled character racing against the clock to perform her own alien-baby abortion. And director Tommy Wirkola had the foresight to change the seven male

siblings of *Monday* to female. ("He said, 'Read this, and if you like it, I can only imagine one actress in the world doing it, so if you want to do it, we'll change it to seven sisters,'" Rapace says.) Still, the majority of Rapace's directors so far don't seem to have understood her, and she has yet to become a household name.

But talking with Rapace and watching her in action sequences, it's difficult not to think it's just a matter of time before the actor (metaphorically) blows up. Like a parasitic alien baby, Rapace simply grows on you.

"I realized last night, when I was with both Ridley Scott and Michael Mann, that they [directors] all kind of want me to be ... me. I say, 'You don't want me to change? You don't want me to be someone else?' No. But that is a blessing. My entire life has been something I've been struggling with, to adjust and be normal. And I said, 'You know what? I can't. I'm 100 percent me now, and it works.' And it's still a bit shocking that works." Rapace laughs again. "Me being me."



Seann William Scott stars in *Goon: Last of the Enforcers*.

COURTESY MOMENTUM PICTURES

in the sport's fringe appeal — and who are, as this follow-up never forgets, pretty much the only people who will ever care to see it. But there's also some pointed satire this time around. Any follower of hockey would have to be denser than Dougie not to apprehend how this sequel comments on the troubling state of affairs in the sport. —Mike Laws

GOON: LAST OF THE ENFORCERS | Directed by Jay Baruchel | Written by Baruchel and Jesse Chabot | Momentum Pictures | Los Feliz 3

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- SHORTLIST

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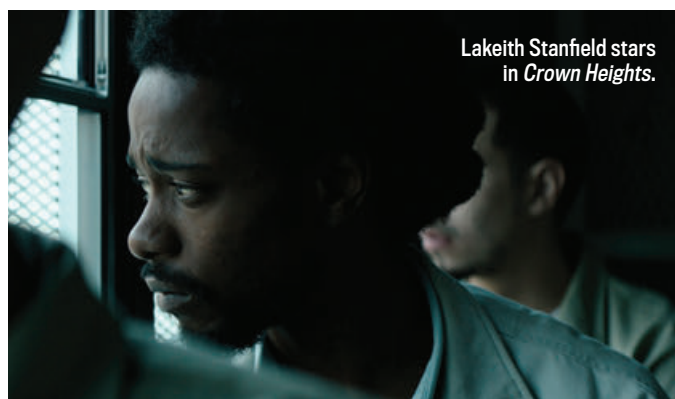


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Lakeith Stanfield stars
in *Crown Heights*.

Film

CONVICTION LACKING

CROWN HEIGHTS TELLS A COMPELLING TRUE STORY
WITH JARRING IMPATIENCE

BY DANNY KING

In adapting for the screen the long, hard story of Colin Warner — a Trinidadian native who, as a Brooklyn teenager in 1980, was wrongfully convicted of murder and sent to prison for more than 20 years — Matt Ruskin's *Crown Heights* moves along in a counterproductive hurry. Scenes rich with potential minutiae, ones that beg to be settled into, hustle past with a mere glance. The transition, for instance, from a prisoner who expresses his rage physically (the goading of a guard leads to an encounter and a bout of solitary confinement) to one who finds his center in books and classrooms is presented strictly at the montage level. We never get insight into the texts Warner (Lakeith Stanfield) is reading, the words exchanged in the classrooms or what plans he might have for putting his GED to use on the outside.

As a result, Stanfield is left with the tall task of maintaining a hold on his character, even as the movie becomes preoccupied with unhelpfully vague flashbacks or jarringly casual skips in chronology. (Periodic on-screen text tracks Warner's prison time.) With

SCENES THAT
BEG TO BE
SETTLED INTO
HUSTLE PAST
WITH A MERE
GLANCE.

his wiry frame and penetrating focus, Stanfield is often successful: Early on, Warner overhears nearby prisoners discussing the murder of which he's been accused; when the scene cuts to the cafeteria, Stanfield performs a gesture so precise — dangling his spoon in the air like a string

— that the character's suddenly galvanized prospects for freedom are made palpable.

Much later in the movie, as Warner loses all expectation of exoneration, Stanfield convincingly plays the young man's pained exhortations to be left alone — by his best friend, Carl "KC" King (ex-NFL cornerback Nnamdi Asomugha), and even by his wife, Antoinette (Natalie Paul) — not out of momentary desperation but as the thought-out rationale of a wronged man striving for basic psychological survival.

These are vivid highlights, but most of *Crown Heights*, which is based on an episode of public radio's *This American Life*, suffers from structural confusion. There's a whole section of the movie in which secondary characters essentially tell William Robedee — a lawyer (played by Bill Camp) who's joined forces with King to strategize an effective appeal on Warner's behalf — stories in his living room. Over and over, witnesses to the original crime revisit their experiences for the two men, their impassioned words chopped up by half-realized flashbacks. Ruskin's scattershot approach feels like a hedge, as though he's worried that a simple conversation won't be enough to solidify his narrative's urgency without a hazy glimpse of a shooting or the quick slap of a gunshot.

It comes as little surprise, in consulting the press notes, to discover that one of the movie's most dramatically coherent scenes — a failed parole hearing — comes entirely from transcripts. No doubt thorough and important research informed the rest of *Crown Heights*, but the parole debate is maybe the only juncture at which Ruskin displays the poise and the clarity to be content with people talking, at length and uninterrupted.

CROWN HEIGHTS | Written and directed by Matt Ruskin | Amazon Studios and IFC Films | Playhouse

OPENING THIS WEEK

AFTER LOVE (L'ECONOMIE DU COUPLE)

Great loves often are reduced to a prosaic division of property, a fate the French couple in the fine new film *After Love* face with a whirling-dervish mix of fury and grief. After 15 years together, Marie (Bérénice Bejo) and Boris (Cédric Kahn) are clearly miserable, but they have twin daughters to raise, and an immediate practical problem: They can't agree on how to split the proceeds from the sale of their apartment. Boris, who refuses to move out, wants half, since his improvements increased the home's value, while

an exasperated Marie, who paid for it, thinks he deserves a third (at best). With two gifted actors leading the way, Belgian director Joachim Lafosse (*Our Children, Private Property*), a near master at age 42, finds revelation in the rituals of daily life, which so often involve the shuttling of active children either to bed or out the door for the day's activities. A long dinner party, which finds Marie and Boris' friends taking sides in the couple's intensifying war, is a virtuoso set piece. Nearly every beat of this film feels spontaneous and true, so it's jarring when Lafosse and co-writers Fanny Burdino and Mazarine Pingot fall back on medical-crisis clichés

in the home stretch. The forced ending is regrettable but, when a movie is this good, all is forgiven. (Chuck Wilson)

CALIFORNIA TYPEWRITER Swiftly evolving technology has made mincemeat of plenty of economic models and machines, but few have been displaced so thoroughly as the typewriter. In *California Typewriter* (also the name of a retail and repair shop in Oakland that is ostensibly this film's focus), documentary maker Doug Nichol makes a strong if meandering case that the American invention, in its day a paradigm-smasher in its own right, facilitates a connection to the subconscious that no other device can. Pulitzer Prize winners

YOUR WEEKLY MOVIE TO-DO LIST

Drop by Le Trou
Friday, Sept. 1

Jacques Becker's intense masterpiece *Le Trou* opens tonight at Laemmle's Ahrya Fine Arts for a weeklong run. One of the purest of prison-escape films, it seethes with the energy of a director never content to settle for mere realism. Much more than a taut exercise in suspense, it's a close study of men under pressure and of the primal need for freedom. Its suffocating atmosphere and laserlike focus make *The Shawshank Redemption* look like a cake walk. This rerelease is the result of a new 4K transfer by Rialto Pictures. Some advice: Don't wait for the Blu-ray. *Laemmle Ahrya Fine Arts Theatre, 8556 Wilshire Blvd., Beverly Hills; Fri., Sept. 1; \$11. (310) 478-3836, laemmle.com.*

The cult status of *Plan 9 From Outer Space* has evolved over time. No longer considered the Worst Film of All Time (thanks largely to *Mystery Science Theater 3000* reruns), it now looks more like what it truly is — a labor of love made by a visionary director bereft of talent. Edward D. Wood Jr.'s legendary 1959 whatsit will screen at Cinefamily as part of its **Friday Night Frights** series. Larry Karaszewski (co-writer of Tim Burton's sublime *Ed Wood*) and Dana Gould (stand-up comedian extraordinaire) will be there to offer their insight. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., Sept. 1, mid.; \$12. (323) 655-2510, cinefamily.org.*

Saturday, Sept. 2

Cinefamily hosts a three-day retrospective in honor of Jerry Schatzberg, a sophisticated talent who rose to prominence in the 1970s for his gritty studies of drifters and drug addicts. The best of these, **Scarecrow**, concerns itself with two vagrants (Gene Hackman and Al Pacino), their growing bond, and their pipe dream of starting a car wash business in Pittsburgh. Scene by scene and moment by moment, it's one of the most accurate depictions of bum life ever to appear on American screens. Schatzberg will be in attendance to share

his reflections. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sat., Sept. 2, 7:30 p.m.; \$14. (323) 655-2510, cinefamily.org.*

Tuesday, Sept. 5

Vincente Minnelli's all-black musical **Cabin in the Sky** transcends racial politics by virtue of sheer exuberance and talent. No-where else will you see Lena Horne (in her sole moment in the MGM spotlight) sing "Honey in the Honeycomb" or Ethel Waters croon "Happiness Is Just a Thing Called Joe." Louis Armstrong even shows up as a Satanist emissary. LACMA screens this anomalous Hollywood classic in its **Tuesday Matinees** series. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Sept. 5, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Sept. 7

Sometimes you're in the mood for *Last Year at Marienbad*, and sometimes you're in the mood for *Predator*. There's a moment in the latter when Arnold Schwarzenegger locks fists with Carl Weathers and the camera lingers on their bulging biceps, their bulk filling the entirety of the widescreen frame. The basic scenario involves a high-tech extraterrestrial stalking a team of commandos in the Central American jungle, but the film also is notable for featuring two U.S. governors in key roles (Schwarzenegger and Jesse Ventura). Laemmle shows this quintessence of 1980s male bravado as part of its **Throwback Thursdays** series. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Sept. 7, 7:30 p.m.; \$12. (310) 478-3836, laemmle.com.*

—Nathaniel Bell



Predator:
See Thursday.

COURTESY 20TH CENTURY FOX

David McCullough and Sam Shepard, along with Grammy-winning musician John Mayer, testify. "I realized the reason that I was able to come alive on a typewriter, where I wasn't using a computer or even a pen, was that you're at sort of a safe distance, where you can express yourself openly without having to edit yourself at the same time," Mayer says. Tom Hanks, a collector, weighs in, as does sculptor Jeremy Mayer, who takes apart defunct typewriters from all eras to create steampunk sculptures of animals, people, mandalas and lotus flowers. The artist enjoys a symbiotic relationship with California Typewriter, the shop opened in 1981 by former IBM Selectric serviceman Herbert L. Permillion, which trades its excess machines for his rare parts. Nichol covers a lot of ground — the machine's history is seen mostly through collectors' obsessive travels — and the film rambles a bit. But it's a compelling look at a valuable contraption that's slipping through our grasp, and will send many viewers to flea markets and eBay for one of their own. (Daphne Howland)

GO CLOSE ENCOUNTERS OF THE THIRD KIND 40TH-ANNIVERSARY

RELEASE In one sense, Steven Spielberg's 1977 UFO bliss-out, *Close Encounters of the Third Kind*, is reprehensible. It is, after all, the story of a daydreamer dad (Richard Dreyfuss) who

leaves his family for worlds unknown as he continually trades in one slender, luminous life companion for another: Teri Garr for Melinda Dillon for the glowing sprites disgorged from the grandest spaceship in cinema history. In another sense, that narrative proves deeply revealing of the film's creator and its era. The leave-it-all-behind ethos of *Close Encounters* extends beyond the go-nowhere clutter and clamor of the downwardly mobile suburban life of Dreyfuss' Roy Neary. Here was Spielberg the wunderkind, at the tail end of the decade of personal Hollywood filmmaking, dramatizing the desire to vault from American malaise and right into fantasy. He wished upon a star, and the movies followed. But don't let the dreck that arrived in *Close Encounters*' wake blind you to its wonder and honesty. Part of the fantasy in most adventure stories is a liberation from a family unit; adventure stories often disguise this by centering their quests on the restoration of that family unit. *Close Encounters* doesn't bother. The extended finale posits that the aliens have come to Earth to jam on some prog. It's arranged according to the logic of Broadway showstoppers rather than science fiction. Radiant heralds dance before the arrival of the star, that glittering mothership, which blats out oboe solos. Then comes the curtain call: Out skitter the silvery aliens. This last reel,

all peaceful pageantry, remains singular among blockbusters. Nobody dies, and nothing gets blown up, except the Neary family. (Alan Scherstuhl)

ENGLAND IS MINE "Are you going to sulk all day?" our hero gets asked just minutes into Mark Gill's *England Is Mine*. The remaining 80-plus minutes of this muted, sometimes arresting drama concern a young man trying to find it in himself to do sulk better. Since it's 1978, and that young man is Steven Morrissey (played by Jack Lowden), soon to be known by just his surname as the frontman of England's most singularly literate band of the 1980s, you can't worry too much about the lad. Still, he doesn't have an easy go of it as he fails to connect with potential bandmates, fails to find possible friends at pubs and gigs, and fails to reach common ground with his fellow sallow Mancunians in the offices and hospitals where he works the miserable jobs that will inspire his transcendently miserable songs. No matter how bleak things look, Keats and Yeats are on his side — plus Oscar Wilde, The Shangri-Las and a guitar-slinging flash named Johnny who keeps not quite fully making the Mozz-to-be's acquaintance. It's a wallow in a star's pre-history, his eventual eminence suggested by the way we often see him emerging from the mists of Manchester, not to mention his

fascination with reflections of himself. Somehow, though, he doesn't seem to notice, even as he grows into his looks, other young people's growing fascination with him. We don't hear him sing into a microphone until 50 minutes in; we never hear a Smiths song or glimpse the talents of that band's other inimitable great, Johnny Marr. Years pass, Morrissey haunts his town, broods over a typewriter and gets told by bosses and parents either to accept his lot or actually try to be somebody. Just when he's at last about to, the movie ends. Acting's good, though. (Alan Scherstuhl)

GO HEAT AND DUST In some ways, 1983's *Heat and Dust* marks the moment at which Merchant-Ivory "became" Merchant-Ivory. Written by their regular screenwriter, Ruth Prawer Jhabvala, based on her own acclaimed novel, the picture tackles a subject that had become quite fashionable in the early 1980s: the period of British colonial rule in India, a time rife with elegance, exoticism and sociopolitical intrigue. And the movie does have a certain old-fashioned charm, a confident grace that lulls you into its world. It's the story of two women, living in two different eras: Olivia Rivers (Greta Scacchi) is the unhappy wife of a neglectful British civil servant in Satipur, a town that supposedly becomes uninhabitable during the hotter months, while Anne (Julie Christie), Olivia's great-niece, is an intrepid traveler in the present day, determined to investigate her ancestor's life — to discover what exactly happened to Olivia after she left her husband and seemingly vanished. Intercut with Olivia's tale are Anne's own explorations of the past and of bustling, modern-day Satipur. She spends time with the warm, middle-class Indian family that now lives in what was once Olivia's home, and strikes up a casual flirtation with her landlord (Zakir Hussain). The appearance of Chid (Charles McCaughan), an American hipster who's come to India seeking some prefab notion of spiritual truth, seems a sly comment on a different kind of colonialism, one we find in the modern era — that of the Westerners who see other

cultures as mere exotic foils for their own self-growth. The final act finds Anne and Olivia both isolated and alone in a snowy corner of India — each still in her own timeline but united in a desire to shake free of the world. (Bilge Ebiri)

THE LAYOVER Early in his career, William H. Macy co-founded the St. Nicholas Theater Company with David Mamet and gave acclaimed performances in such plays as *American Buffalo* and *The Water Engine*. It's probably thanks to this finely honed theatrical sensibility that the Macy-directed *The Layover* lacks an outfit-swapping shopping montage. But there's no getting around the zany hot-air balloon ride. Lifelong friends Meg (Kate Upton) and Kate (Alexandra Daddario) book a spontaneous tropical holiday flight that gets diverted to St. Louis because of a hurricane. So instead, they decide to trash their whole friendship in a degrading war over hot seatmate Ryan (Matt Barr). To accept these characters, you have to suspend your disbelief and any knowledge about real-life women and the things they say and think and do. Meg is a slobby free spirit and Kate is a fussy square, so early on, you might think, "Oh, this is just a gender-swapped *Odd Couple*." But by the time the film smears Daddario around the floor of a filthy gas station men's room and then drops her in a pile of garbage, you're like, "Fuck *The Layover* and fuck movies in general. From now on, I'm listening to radio dramas." It's completely unfair to compare these characters to (say) Abbi and Ilana on *Broad City*, funny women who derive dignity from their friendship. But that's a show written, created and performed by women, while this film's creative trust is a clueless, retrograde sausage festivity. For writers David Hornsby and Lance Krall, these characters are less like women and more like beta fish they can drop into the same tank to watch them rip each other apart. (Chris Packham)

GO LE TROU "Our cell is a bit special. ... We've got a lot to lose." That's what inmate Claude Gaspard (Marc Michel) hears when he arrives in crowded Cell 6, Block 11, in Paris' La Santé prison.

MIKE BOY
Sept. 1-7, 2017 ♦ Daily at 12:10, 2:30, 4:50, 7:20 & 10
Laemmle's Music Hall Theatre
9036 Wilshire Blvd. ♦ Beverly Hills, CA 90211
310-478-3836 ♦ laemmle.com

**REAL ARTISTS**

Sept. 1-7, 2017 ♦ Friday and Tuesday-Thursday at 6:30
Saturday at 5:00 • Sunday at 7:30 • Monday at 6:45
Arena Cinelounge
6464 Sunset Bl. ♦ Hollywood, CA 90028
arenascreen.com

**NIGHT DANCING**

Sept. 1-7, 2017 ♦ Daily at 1:20 pm
Laemmle's Royal Theatre
11523 Santa Monica Blvd. ♦ West L.A., CA 90025
310-478-3836 ♦ laemmle.com

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

A Boy Called Po Fri, 4:45, 7 p.m.; Sat, 3:15, 9:45 p.m.; Sun, 5:45, 7:45 p.m.; Mon, 5, 7 p.m.; Tues-Thurs, 4:45, 7 p.m.

Endless Poetry (Poesia Sin Fin) Sat, 7:15 p.m.; Sun, 9:30 p.m.; Tues, 2:30 p.m.; Thurs, 8:55 p.m.

Dawson City: Frozen Time Fri, 2:30, 8:55 p.m.; Sat, 1:51, 5:15 p.m.; Sun, 3:30 p.m.; Mon, 2:45, 8:45 p.m.; Tues, 8:55 p.m.; Wed, 2:30, 8:55 p.m.; Thurs, 2:30 p.m.

Real Artists Fri, 6:30 p.m.; Sat, 5 p.m.; Sun, 7:30 p.m.; Mon, 6:45 p.m.; Tues-Thurs, 6:30 p.m.

ARENA CINEMA 1625 North Las

Palmas Avenue (323)924-1644

A Boy Called Po Fri, 4:45, 7 p.m.; Sat, 3:15, 9:45 p.m.; Sun, 5:45, 7:45 p.m.; Mon, 5, 7 p.m.; Tues-Thurs, 4:45, 7 p.m.

Endless Poetry (Poesia Sin Fin) Sat, 7:15 p.m.; Sun, 9:30 p.m.; Tues, 2:30 p.m.; Thurs, 8:55 p.m.

Real Artists Fri, 6:30 p.m.; Sat, 5 p.m.; Sun, 7:30 p.m.; Tues-Thurs, 6:30 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd.

at Vine (323) 464-4226

It Thurs, 7, 8, 9, 9:45, 11:15 p.m. 12 mid.

Close Encounters of the Third Kind 40th

Anniversary Release Fri-Sun, 11:30 a.m., 2:30, 9:45 p.m.; Mon-Tues, 9:45 p.m.; Fri-Sun, 1, 4:30, 8, 11:30 p.m.; Mon-Tues, 1, 4:15, 7:45, 11:15 p.m.; Mon-Tues, 11:30 a.m., 2:30 p.m.

Do It Like An Hombre (Hazlo como hombre) Fri-Sun, 11:25 a.m., 1:05, 4, 7:50, 10:15 p.m.; Mon, 11:25 a.m., 1:05, 4:10, 7:50, 10:15 p.m.; Tues, 11:25 a.m., 1:05, 4, 7:50, 10:15 p.m.

I Do... Until I Don't Fri-Sat, 11:50 a.m., 2:15, 5:15, 8, 10:40 p.m.; Sun, 11:50 a.m., 2:15, 5:15, 8:45, 10:55 p.m.; Mon-Tues, 11:50 a.m., 2:15, 5:25, 8, 10:40 p.m.

Tulip Fever Fri-Sat, 11:30 a.m., 1:45, 4:35, 7:30, 9:15, 11:30 p.m.; Sun, 11:30 a.m., 1:45, 4:35, 7:30, 9:15, 11:40 p.m.; Mon-Tues, 11:30 a.m., 1:15, 4:35, 7:30, 9:15, 11:25 p.m.

Beach Rats Fri-Sun, 11 a.m., 2, 4:45, 7:30, 9:30, 11:45 p.m.; Mon-Tues, 11 a.m., 2, 4:50, 7:35, 9:25, 11:30 p.m.

California Typewriter Fri, 11:05 a.m., 1:25, 4:05, 7, 10:05 p.m.; Sat-Tues, 11:05 a.m., 1:25, 4:05, 7, 9:40 p.m.

Crown Heights Fri, 1:15, 3:20, 6:20 p.m.; Sat, 1:15, 3:15, 6:20 p.m.; Sun, 1:15, 3:15 p.m.; Mon, 3:25, 6:30 p.m.; Tues, 1:45, 3:25, 6:20 p.m.

Logan Lucky Fri, 11:45 a.m., 2:45, 5:30, 8:15, 10:30 p.m.; Sat-Sun, 11:45 a.m., 2:45, 5:30, 8:15, 9:45 p.m., 12 mid.; Mon-Tues, 11:45 a.m., 2:45, 5:30, 8:15, 10:45 p.m.

Patti Cake\$ Fri-Sat, 11:35 a.m., 1:55, 4:30, 7:05, 10:45 p.m.; Sun, 11:35 a.m., 1:55, 4:30, 7:05, 9:50 p.m.; Mon, 11:35 a.m., 1:55, 4:30, 7:05, 10:05 p.m.; Tues, 11:35 a.m., 1:55, 4:30, 7:05, 9:50 p.m.

Good Time Fri-Sat, 11:20 a.m., 2:55, 5:40, 8:30, 11:05 p.m.; Sun, 11:20 a.m., 2:55, 5:40, 8, 10:15 p.m.; Mon-Tues, 11:20 a.m., 2:55, 5:40, 8:30, 10:45 p.m.

Ingrid Goes West Fri, 11:40 a.m., 12:05, 5:20, 8:35, 11:15 p.m.; Sat, 11:40 a.m., 2:05, 5:15, 8:35, 11:15 p.m.; Sun, 11:40 a.m., 2:05, 5:15, 8:35, 10:50 p.m.; Mon-Tues, 11:40 a.m., 2:05, 5:15, 8:35, 11:20 p.m.

Wind River Fri-Sat, 11:55 a.m., 2:20, 5:30, 8:20, 10:50 p.m.; Sun, 11:55 a.m., 2:20, 5:35, 7:20, 10:45 p.m.; Mon, 11:55 a.m., 2:25, 5:30, 8:35, 10:55 p.m.; Tues, 11:55 a.m., 2:20, 5:30, 8:20, 10:20 p.m.

Atomic Blonde Fri-Sat, 12:10, 3:35, 8:45 p.m.; Sun, 12 noon, 3:35, 9:10 p.m.; Mon-Tues, 12:10, 3:35, 8:45 p.m.

Girls Trip Fri-Sat, 6:15, 10:40 p.m.; Sun, 6:15, 11:25 p.m.; Mon, 6:15, 10:10 p.m.; Tues, 6:15, 10:40 p.m.

Baby Driver Fri-Tues, 4:45, 7:45 p.m.

The Big Sick Fri, 2:50, 7, 9:45 p.m.; Sat, 2:50, 7, 10:10 p.m.; Sun, 2:30, 7, 10:10 p.m.; Mon, 2:50, 7:10, 9:50 p.m.; Tues, 2:50, 7:10, 10:10 p.m.

Cars 3 Fri-Tues, 3:20, 6:15 p.m.

Wonder Woman Fri-Sat, 12 noon, 5:35 p.m.; Sun, 12 noon, 6:20 p.m.; Mon-Tues, 12 noon, 5:35 p.m.

The Nutty Professor Sun, 5 p.m.

The King of Comedy Mon, 2 p.m.

Dunkirk 70mm Fri-Tues, 11:45 a.m., 2:40, 5:30, 8:15, 11 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Goon: Last of the Enforcers 1:30, 4:15, 7, 9:45 p.m.

Good Time Fri-Wed, 1:30, 4:15, 7, 9:45 p.m.; Thurs, 1:30, 4:15, 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

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

Marvel's Inhumans Fri, 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sat, 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun, 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Mon-Thurs, 12 noon, 2:30, 5, 7:30, 10 p.m.

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

A Goofy Movie Fri-Mon, 10 a.m., 1, 4, 7 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

It Thurs, 7, 8, 9, 10, 11 p.m.

Close Encounters of the Third Kind 40th Anniversary Release Fri-Mon, 11:30 a.m., 2:25, 4:20, 7:45, 10:45 p.m.

Do It Like An Hombre (Hazlo como hombre) Sat-Mon, 11:15 a.m., 1:45, 4:45, 7:20, 9:55 p.m.; Fri, 11:55 a.m., 1:45, 4:45, 7:20, 9:55 p.m.

The Layover Sat-Mon, 7 p.m.; Fri, 5:20, 8, 10:15 p.m.; Sat-Mon, 4:40, 10:15 p.m.

Tulip Fever Fri-Mon, 10:25 a.m., 12:55, 3:20, 5:40, 8:10, 10:35, 11:10 p.m.

Birth of the Dragon Fri-Mon, 11:55 a.m., 2:45, 5:40, 7:50, 11:05 p.m.

Leap! (Ballerina) Fri, 11:15 a.m., 1:10, 2:15, 4:35, 7, 9:10 p.m.; Sat-Mon, 11:15 a.m., 1:10, 2:15, 4:35, 7:05, 9:10 p.m.

The Hitman's Bodyguard Fri-Mon, 11:40 a.m., 2, 5:05, 8:05, 10:05 p.m.

Logan Lucky Fri-Mon, 11:20 a.m., 2:10, 4:50, 7:30, 10:10 p.m.

Annabelle: Creation Fri, 11:25 a.m., 2:30, 5:10, 8:35, 10:40 p.m.; Sat-Mon, 11:25 a.m., 2:05, 5:10, 8:35, 9:45 p.m.

Good Time Fri-Mon, 11:10 a.m., 2:45, 5:25, 8:30, 10:45 p.m.

Ingrid Goes West Fri-Mon, 11:35 a.m., 2:35, 5:30, 8:15, 11:15 p.m.

Wind River Fri-Mon, 11:50 a.m., 1:45, 4:30, 7:40, 10:50 p.m.

Atomic Blonde Fri-Mon, 11:45 a.m., 3:25, 7:10 p.m.

Dunkirk Fri-Mon, 10:35 a.m., 3:20 p.m.

Girls Trip Mon, 2:40, 5:45, 8:20, 10:25 p.m.

Spider-Man: Homecoming Fri-Mon, 12:35 p.m.

Despicable Me 3 Fri-Mon, 10:30 a.m.

Baby Driver Fri-Mon, 6, 10:55 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

It Thurs, 10:15 p.m.

Logan Lucky Fri-Wed, 2:45, 5:45, 8:45 p.m.

WEST HOLLYWOOD, BEVERLY HILLS

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Dave Made a Maze Fri, 7 p.m.; Sat, 4:30 p.m.; Sun-Mon, 7 p.m.; Tues, 4:30 p.m.; Wed, 5 p.m.; Thurs, 7 p.m.

World of Tomorrow Episode 2: The Burden of Other People's Thoughts Fri-Tues, 6 p.m.; Wed, 6:30 p.m.; Thurs, 6 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000

Midnight Runners (cheong-nyeong-gyeong-chal) Fri-Wed, 10:15 a.m., 12:30, 2:45, 5:05, 7:30, 10:15 p.m.

A Taxi Driver Fri-Wed, 10 a.m., 12:45, 3:45, 6:35, 9:30 p.m.

The Battleship Island Fri-Wed, 10:45 a.m., 1:30, 4:15, 7, 10 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

It Thurs, 7:30, 11 p.m.

EuroOpera HD: Nabucco - Opéra Royale de Wallonie Sat, 12 noon; Tues, 7 p.m.

Close Encounters of the Third Kind 40th Anniversary Release Fri-Sat, 12:30, 4, 7:30, 11 p.m.; Sun, 4, 7:30, 11 p.m.; Mon-Wed, 12:30, 4, 7:30, 11 p.m.

Do It Like An Hombre (Hazlo como hombre) Fri-Wed, 1:30, 4:15, 7, 9:45 p.m.

Birth of the Dragon Fri, 1:20, 4:05, 7, 9:45 p.m.; Sat, 1, 4:05, 7, 9:45 p.m.; Sun-Wed, 1:20, 4:05, 7, 9:45 p.m.

Leap! (Ballerina) Fri-Wed, 12:30, 3, 5:30, 8 p.m.

Tales of an Immoral Couple (La vida inmoral de la pareja ideal) Fri, 12:45, 3:15, 5:45, 10:45 p.m.; Sat-Mon, 12:45, 3:15, 5:45, 8:15, 10:45 p.m.; Tues, 12:45, 3:15, 5:45, 10:45 p.m.; Wed, 12:45, 3:15, 5:45, 8:15, 10:45 p.m.

Crown Heights Fri-Wed, 1:15, 4, 6:45, 9:30 p.m.

Gook Fri, 12:45, 3:10, 6:45, 9:30 p.m.; Sat-Mon, 12:45, 3:30, 6, 8:10, 11 p.m.; Tues, 12:45, 3:30, 6:45, 8:15, 9:30 p.m.; Wed, 12:45, 3:30, 6, 8:30, 11 p.m.

The Hitman's Bodyguard Fri-Wed, 12 noon, 6:15 p.m.; Fri-Wed, 1:45, 4:45, 7:45, 10:45 p.m.

Logan Lucky Fri, 1:15, 4:15, 6:45, 7:15, 10:15 p.m.; Sat-Wed, 1:15, 4:15, 7:15, 10:15 p.m.

Annabelle: Creation Fri-Wed, 1:45, 4:30, 7:15, 10 p.m.; Sun-Mon, 1, 3:45, 6:45, 9:30 p.m.; Tues, 1, 3:45 p.m.; Wed, 1, 3:45, 6:45, 9:30 p.m.

Ingrid Goes West Fri-Wed, 10:30 p.m.

Wind River Fri-Wed, 1:30, 4:30, 7:30, 10:30 p.m.

Dunkirk Fri-Wed, 1, 3:45, 6:30, 9:15 p.m.

Wonder Woman 3D Fri-Wed, 3, 9:15 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

p.m.; Sun-Mon, 12:15, 2:45, 5:15, 8 p.m.; Tues-Wed, 2, 5, 7:45 p.m.

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard (310)478-3836

Slipknot: Day of the Gusano Wed, 7:30 p.m.

Temple Fri, 9:55 p.m.; Sat-Mon, 1:50, 9:55 p.m.; Tues, 9:55 p.m.; Wed, 1:50 p.m.; Thurs, 9:55 p.m.

Le Trou Fri, 7 p.m.; Sat-Mon, 4, 7 p.m.; Tues, 7 p.m.; Wed, 4 p.m.; Thurs, 7 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

The Good Catholic Thurs, 7:30 p.m.

Beside Bowie: The Mick Ronson Story 9:55 p.m.

Mike Joy 12:10, 2:30, 4:50, 7:20, 10 p.m.

The Teacher (Cuitelca) Fri-Wed, 2:40, 7:30 p.m.; Thurs, 2:40 p.m.

The Only Living Boy in New York 12:20, 5:10 p.m.

Menasha 12 noon, 5 p.m.

A Very Sordid Wedding 2:10, 7:10, 9:50 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN

Home Again Thurs, 7, 9:20 p.m.

It Thurs, 8, 11 p.m.; Thurs, 7, 10 p.m.; Thurs, 9:15 p.m.

EXTRAORDINARY Thurs, 7 p.m.

Close Encounters of the Third Kind 40th Anniversary Release Fri-Wed, 12:30, 3:45, 7, 10:30 p.m.

Marvel's Inhumans Fri-Wed, 11:10 a.m., 1:20, 3:30, 5:40, 7:50, 10 p.m.; Thurs, 11 a.m., 1, 3, 5 p.m.

Birth of the Dragon Fri-Wed, 12 noon, 2:45, 5:30, 8, 10:25 p.m.

Leap! (Ballerina) Fri-Wed, 11:10 a.m., 1:30, 3:50, 6:30, 9 p.m.

Terminator 2: Judgment Day in 3D Fri-Wed, 4, 7:05, 10:20 p.m.

Crown Heights Fri-Wed, 11:15 a.m., 4:50 p.m.

The Hitman's Bodyguard Fri-Wed, 12:40, 3:45, 6:45, 9:30 p.m.

Logan Lucky Fri-Wed, 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.

Annabelle: Creation Fri-Wed, 11:05 a.m., 1:40, 4:20, 7:15, 10:15 p.m.

Ingrid Goes West Fri-Wed, 11:40 a.m., 2:05, 4:45, 7:10, 9:45 p.m.

The Nut Job 2: Nutty By Nature Fri-Wed, 11:15 a.m., 1:35 p.m.

The Dark Tower Fri-Wed, 10:10 p.m.

Atomic Blonde Fri-Wed, 7:35, 10:25 p.m.

Dunkirk Fri-Wed, 11:30 a.m., 2, 3:45, 7:25, 10:05 p.m.

Girls Trip Fri-Wed, 11:05 a.m., 1:50, 4:40, 7:40, 10:35 p.m.

Spider-Man: Homecoming Fri-Wed, 4:05, 7:10, 10:10 p.m.

Despicable Me 3 Fri-Wed, 11:25 a.m., 1:45 p.m.

Baby Driver Fri-Wed, 1:40, 7:45 p.m.

The Big Sick Fri-Wed, 11 a.m., 1:45, 4:30, 7:20 p.m.

47 Meters Down Fri-Wed, 10:35 p.m.

Cars 3 Fri-Wed, 11:35 a.m., 2:15, 5 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

Vicery's House Fri, 1:40, 4:20, 7, 9:40 p.m.; Sat-Sun, 10 a.m., 1:40, 4:20, 7, 9:40 p.m.; Mon, 10 a.m., 1:40, 4:20 p.m.; Tues-Thurs, 1:40, 4:20, 7, 9:40 p.m.

Heat and Dust Fri, 12:30, 3:25, 8 p.m.; Sat-Mon, 10:40 a.m., 12:30, 3:25, 8 p.m.; Tues-Thurs, 12:30, 3:25, 8 p.m.

The Nile Hilton Incident Fri, 1:50, 4:30, 7:10, 9:50 p.m.; Sat-Mon, 10:30 a.m., 1:50, 4:30, 7:10, 9:50 p.m.; Tues,



VOTE NOW to Determine the BEST OF L.A.!



Do you have a line on a new bar that the masses haven't yet discovered? An Instagrammer whose images you want to inhabit? A salon whose stylists deserve heaps of praise? Then make your voice heard in our annual **Best of L.A. issue!**

Voting is open now in nearly **70 categories**, from Best Record Store to Best Podcast, Best Food Truck to Best Street Artist. And we're adding something new to the mix this year — a celebration of L.A. neighborhoods. So if you have a favorite 'hood for cheap eats, for nightlife or for vintage shopping, we want to hear about that, too.

Polls will be open through Tuesday, Sept. 5.

Cast your votes at
readerschoice.laweekly.com

— and look for the winners to be revealed in early October.

His new cellmates — four of them, all crammed into a tiny room that they also share with stacks of cardboard — are tough, stern men, each doing hard time. And, as they reveal to Gaspard after making sure he can be trusted, they've decided to dig their way out via the sewer system. Jacques Becker's 1960 masterpiece, *Le Trou*, one of the most gripping of all French films, catalogs the methodical way this group of terse, no-nonsense prisoners goes about its daring, nearly impossible escape. Becker captures and keeps our attention by focusing on the tactile. The men fashion tools out of the metal frame of a folding bed. A tiny, periscope-like spyglass is made of a shard of broken mirror and a toothbrush. We see how prisoners are forced to become resourceful just to survive on a daily basis, and how this in turn helps them devise solutions to their problems. If you ever wind up in a French prison, don't smuggle in a file — just bring a DVD of this movie. It's practically a guide to breaking out. Becker doesn't elide any detail, and he lets his scenes go on, so we understand just how much effort it all takes. It's agonizing to watch but never tedious or boring. As we witness these men work, we also watch them bond, and we see what they're made of — despite the relative lack of dialogue. Amid their silences, loyalties are built, sacrifices made. (Bilge Ebiri)

THE NILE HILTON INCIDENT Borrowing David Fincher's viridian hues, director Tarik Saleh (Swedish, but of Egyptian descent) has created a smoky film noir based on true and recent events. The happenings of *The Nile Hilton Incident* lead up to the Egyptian revolution on Jan. 25, 2011. In real life, as briefly depicted in the film, Egyptian demonstrators protested the corrupt government, calling for an end to the Mubarak regime. In Saleh's film, corruption is found compacted into a single fictional incident — yes, at the Nile Hilton — of a murdered singer-prostitute, the Sudanese maid who witnessed the crime and the officials in the business of cover-ups. The film navigates this world of crooked law enforcement, with lead Fares Fares playing Police Commander Noredin Mostafa, the investigator on the case who is met with shadiness that runs deep in the force. Though Fares is charismatic — with slicked hair and a habit of chain-smoking — he struggles to hold viewers' interest past the murder scene. As sometimes happens in noirs, the audience is told whodunit at the beginning, but the best examples of this specialized subgenre maintain high intensity even as they work backward. *The Nile Hilton Incident*, despite a stylish, seedy coating, fails to even come close to the canon of greats that have influenced it. Saleh attempts a smart parallel between his story and the larger, real one that serves as his backdrop, but the revolution here seems a tired afterthought. Sadly, the movie ends up playing out like an unmemorable *Law & Order* episode. (Kristen Yoonsoo Kim)

POLINA, DANSER SA VIE A lot of star power, and the resources of three countries, went into the making of this subtitled dance-world weepie. Shot in French and

Russian, it takes us from Moscow to Paris and ultimately to Antwerp, Belgium, showing us a young woman's emergence from tongue-tied-ballerina chrysalis into the body of a contemporary dancer, ready to advance her own creativity. In its quiet way *Polina* is a gender-reversed, fictional version of last year's *Dancer*, the doc about Ukrainian Sergei Polunin, whose parents similarly sacrifice to help him reach the stratosphere, only to see him quit London's Royal Ballet and nearly abandon his art entirely. Married directors Valérie Müller and Angelin Preljocaj (she a director, he a distinguished French-Albanian choreographer, both transitioning here from docs to narrative film) base *Polina* on a graphic novel by Bastien Vivès, a young French artist. Actual Russian dancer Anastasia Shevtsova takes the title role, growing from a restless bunhead into a brave young modernist, hopping across international borders to seize opportunities (joining a French ensemble led by Juliette Binoche, surviving adversity, finding love and delivering herself from depression by choreographing her own work. Images planted early in the film betray the path Polina will take; when we watch her move freely in the woods and commune with a moose, we guess that ballet may not be the last stop on her professional train. (Elizabeth Zimmer)

UNLOCKED The goofy but efficient action movie *Unlocked* has an ace director in Michael Apted (*Coal Miner's Daughter*) and a star-filled cast, yet the only thing anyone's likely to remember is the bit with the Rottweilers. While tracking terrorists with a plan to detonate a chemical bomb in London, CIA agent Alice Racine (Noomi Rapace) moves from one showdown to another, including an elevator stalemate that she tips in her favor via the clever use of two pissed-off dogs. Narrow escapes and cool kills are Alice's specialty, which Rapace manages to suggest is a gig fueled by both sorrow and adrenaline. In a novel twist, there's a powerful woman in Alice's life — an MI5 boss (Toni Collette) who may be up to no good, which is surely true of the men on this mission, who include Michael

Douglas (CIA handler), John Malkovich (CIA boss) and Orlando Bloom (sexy thief who may really be a mercenary). As written by first-time screenwriter Peter O'Brien, *Unlocked* feels like a 1970s-style conspiracy thriller, which makes it a perfect fit for the 76-year-old Apted, whose wonderfully varied career includes the James Bond flick *The World Is Not Enough*. Apted surely knows the digital countdown clock on the big bomb will prompt laughter, but he also understands that real heroes save the day with only seconds to spare. (Chuck Wilson)

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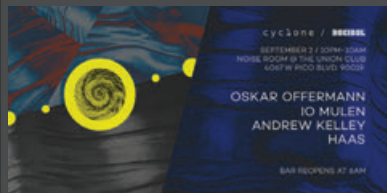
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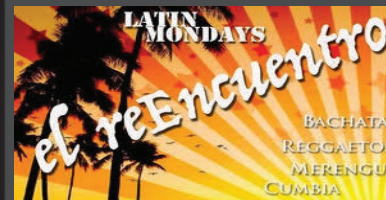
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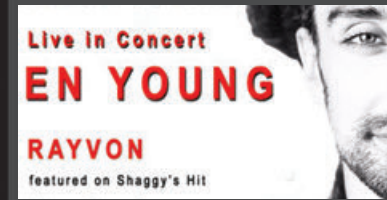
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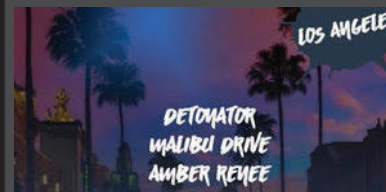
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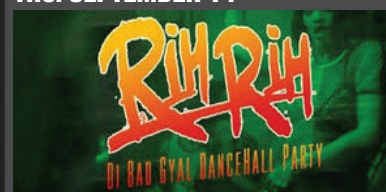
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AGENT OF BASS

Circle Talent Agency's Ben Hogan has an uncanny knack for launching the careers of dance music's most talked-about talent

BY MARK ORTEGA

On a Saturday night in late July, 10,000 people are packed into an outdoor tent at the NOS Events Center in San Bernardino. L.A. bass music favorites NGHTMRE and Slander take the stage for their headlining back-to-back set at Gud Vibrations SoCal, an event NGHTMRE and Slander curated and sold out.

During the first song, a curtain falls to reveal their sprawling stage production. As the crowd erupts in cheers, 27-year-old booking agent Ben Hogan pounds his fist into his palm in celebration. As big a night as this is for his clients, it's just as big for Hogan, who has helped guide their careers since the beginning.

Ten years ago, Ben Hogan was a high school student in Baltimore when he began working in the dance music scene, throwing all-ages events. A few years later he began working for Steve Gordon's concert promotion company, Steez Promo, expanding its events in the Baltimore area and other markets as Gordon taught him all aspects of the music industry.

"He was throwing some college events early on and approached me to work with me and had a lot of energy," Gordon says. "He looked me in the eye and told me he wanted to do this, so I gave him a shot. Ben has been one of my longest-running employees and has truly scripted his own career path within our agency."

Hogan was making minimum wage as he learned the ropes, but he knew he was paying his dues and it was all going to pay off. It did — Hogan moved to Los Angeles to become an agent at the Gordon co-owned, EDM-focused Circle Talent Agency, where he now holds the title of senior booking agent.

The affable but assertive Hogan has built up an impressive roster of talent that have each made their mark in the dance music scene. His clients include Bro Safari, Ookay, Snails, NGHTMRE, Slander, Goldfish and Elohim.

The careers of NGHTMRE and Slander have been co-guided by their manager, Will Runzel of Prodigy Artists.

"I think the reason Ben is so successful is because he's not too aggressive," Runzel says. "I'm a talent buyer and a manager. As a talent buyer, I get deals done with people who aren't aggressive and don't ask for too much money, who work with you, are reasonable and are honest. Those are the agents you look out for. When I became a manager, I wanted to make sure the agents I



PHOTO BY AMANDA LOPEZ

worked with had that same ethos. When it comes to things like billing and set times, I like to think that because Ben is a nice person to work with, we win every tiebreaker."

Hogan has emphasized the festival circuit, and building relationships with all the top festival promoters. This year, I saw NGHTMRE and Snails deliver two of the best sets at the inaugural Middlelands near Houston. NGHTMRE played a set later that month at Hangout in Gulf Shores, Alabama, that was so packed, I couldn't even make it into the tent.

"Hangout is in a non-market — there is no major touring market [near] Gulf

Shores," Hogan explains. "That's a perfect festival for us ... we get to play for all these kids whose average drive is five or six hours. When we tour through the Southeast after, we see a reciprocal effect of Hangout being so huge. When you play and have that awesome set everyone's talking about, they come back to future shows."

Bro Safari, a bass and trap producer based in Texas, became Hogan's first major client when the two sat down and connected at SXSW in 2012. They laid out a general five-year plan, and a half decade later they've crossed everything off that list, playing major festivals all over the

world. Canadian DJ/producer Snails will be embarking on the biggest tour of his career this fall across 40 cities, including a sellout Red Rocks date in October. Among Hogan's new clients, L.A.-based artist Elohim is breaking new ground as a female producer who sings live. She's currently on tour with Alison Wonderland.

Top DJs on the EDM circuit now can make between \$20 million and \$50 million a year, per *Forbes'* annual list of the highest-paid DJs, published in early August. While none of Hogan's clients made the list, his most successful acts, including Snails, Bro Safari, NGHTMRE and Slander, are heading in the right direction. A prominent placement at a major dance music festival for an artist like NGHTMRE, with his 1.5 million monthly Spotify listeners, can mean a six-figure payday.

Hogan's success can be partially attributed to his wife's devotion to his career. Kerry Hogan, who met her husband in the Baltimore music scene, has even acted as A&R for him; she set him on the path to sign one of his artists, Goldfish, after she noticed the South African duo had no agent listed on their website.

HIS CLIENTS INCLUDE BRO SAFARI, OOKAY, SNAILS AND ELOHIM.

"His artists and his managers are his world, and their relationships go beyond a business level. They are like family to him, so they're genuinely like family to me," says Kerry Hogan, who works in real estate. At Hogan's clients' shows, she notes, "It's not uncommon you'll find [us] in the crowd crying together like proud parents."

Gud Vibrations at the NOS Events Center was one such show, which ended with Scott Land of Slander asking the crowd to open the pit for a "wall of death" — where the crowd makes a mosh pit and runs into one another full speed. Kerry sprinted into the crowd and her husband chased after her.

"Doing a show of this magnitude was something we would have never thought possible even just a year ago," Slander's Derek Andersen said. "Ben Hogan has taken us from being local DJs to international headliners. His passion for bass music is a real thing and that's why we love working with him so much."

Land adds, "I really do feel that Ben absolutely and genuinely cares about the acts he represents. To him, we're family and not just a fee for the agency that turns into a paycheck for him."

Hogan is well removed from those days earning minimum wage, but he's never forgotten the lessons he learned as a teen in Baltimore. "I said, if I keep working, I'm gonna get there eventually. You can't ever be entitled; there are no shortcuts. I knew I couldn't do this on my own, but I thought I understood dance music and I knew how much I absolutely loved it."

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Music // Bizarre Ride //

WHERE THE HEART IS

SINGER NATASHA AGRAMA WAS UNCERTAIN ABOUT PURSUING MUSIC — BUT AFTER A FRIEND'S SUDDEN DEATH, SHE'S FULLY COMMITTED TO JAZZ

BY JEFF WEISS

My grandma won't stop talking about Natasha Agrama. A month ago, she acquired an advance copy of the jazz chanteuse's *The Heart of Infinite Change*, and now we can't have a conversation without her raving about Agrama's exquisite voice and magnificent arrangements.

So if you don't believe my assessment that Agrama's World Galaxy/Alpha Pup debut is one of the most beautiful jazz albums of the year, take the word of an octogenarian who used to watch her cousin Benny Goodman play at the Cocomat Grove nightclub and once parried an amorous advance from Harry Belafonte during a Catskills soft shoe.

Or scan the credits to understand its singularity. Released next week, it features the final collaboration between iconic keyboardist George Duke and Agrama's stepfather, legendary bassist Stanley Clarke. It also captures the final session of piano prodigy Austin Peralta, who died in 2012, and his only recorded collaboration with the Bruner Brothers (drummer Ronald and bassist Stephen, better known as Thundercat).

"It's not my album; it's something that I facilitated," Agrama says when we meet at Elderberries, a cafe affiliated with the social justice and conscious communities, where she used to sing at jazz brunch, down the street from where she grew up. She's wearing ripped blue jeans and a flowing white handmade smock.

"Austin was so generous, brave and innovative; he meant the world to me," Agrama continues. "It's a mindfuck that the universe saw me fit to be his last collaborator, and it changed my entire perspective about music."

In person, Agrama's temperament matches the tone of her music: ebullient and organic, dreamy but intelligent. Her story reflects a triumph of both professional and personal adversity. Born to an Egyptian father and a Chilean mother, she weathered feelings of alienation as one of the few brown people at a San Fernando Valley private school.

She'd sung in school plays since first taking vocal lessons in the sixth grade. But by college, she'd become insecure in her musical abilities and opted for art school instead, matriculating at CalArts



Natasha Agrama

PHOTO BY MANNY CANSECOS

and then the San Francisco Art Institute, where she studied performance art.

A random trip to Paris to collaborate with an electronic artist sparked her reimmersion in music. Not long after, she began crooning around L.A., occasionally accompanied by her longtime friends in The West Coast Get Down, who had just begun their now-immortalized residency at the Piano Bar.

"It wasn't until I found a home in jazz music that I felt embraced for who I am," Agrama says. "Jazz accepts anyone who wants to participate in it, innovate with it, let it grow and live through them to perpetuate into new horizons. Jazz is constantly adopting people and stories from all over the world, and I'm honored to have been adopted by the art form."

HER ALBUM CAPTURES THE FINAL SESSION OF PIANIST AUSTIN PERALTA.

Her voice is a rich, clarion instrument influenced by the harmonies and phrasings of Clarke's bass playing, Nina Simone, Billie Holiday's proto-hip-hop pockets and Ella Fitzgerald's elegance. It's traditional enough for my grandma but updates that tradition for the modern era. Agrama even wrote her own lyrics to Charles Mingus' original "Goodbye Porkpie Hat," reshaping Joni Mitchell's cover version to reflect the current social climate.

"Not everyone grows up feeling like a superhero," Agrama says. "I had to get over my insecurity to share my music. I felt like I could've hidden in the shadows a little while longer, but Austin's death was a swift kick in the pants — like, nope, you can't fuck around anymore. You're actually holding something that's extremely powerful and you have to share it with the world."

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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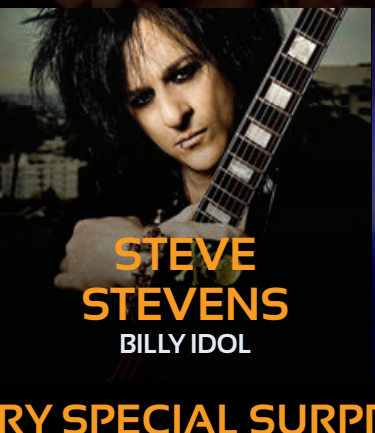
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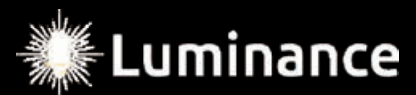


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9/1

Honey Child

@ THE ECHO

Honey Child are led by Claire McKeown, an operatically trained vocalist with an unabashed love for soaring melodies. In the past, the local singer and native of Northern Ireland has reveled in her indie-pop side with Dirt Bird, Afternoons and Shadow Shadow Shade, but with Honey Child she really lets her voice unfurl while backed by a small choir of female singers. Tonight, the group celebrate the release of their new video for "Gotta Wait Another Night," a winsome slice of glittery chamber pop that's pumped up by cabaret piano, strings and lavish harmonies. Bewigged and sporting gravity-defying eyelashes in the video, McKeown resembles Mozart's glamorous, time-traveling sister as she orders tacos in mundane Silver Lake before pouring out her broken heart into the ocean. Sharp Ease singer Paloma Parfrey's new band, Scrolls, opens, followed by Crook. —Falling James

The Fresh & Onlys, Earth Girl Helen Brown, Lars Finberg

@ RESIDENT

The Fresh & Onlys are one of those quietly astonishing bands that actually aren't that quiet — especially on new album *Wolf Lie Down* and singles that match the slash-your-face distortion and manic riff-writing of The Pagans to the calculated pop of post-*Pink Flag* Wire. Earth Girl Helen Brown is the sci-fi alter ego of The Sandwiches' Heidi Alexander, newly relocated to L.A. and seizing the opportunity to explore the solar system with a series of planet-themed EPs that are as transportive as every good spaceship should be. Lars Finberg has a piece of the wildest West Coast weirdo bands of the last decade or so, from his own The Intelligence to A Frames, Wounded Lion, These Oh Sees and more. Now he's got a solo album on deck for In the Red, which is sure to further refine his particular kind of genius. —Chris Ziegler

Whispertown

@ THE BOOTLEG

Morgan Nagler is a talented songwriter who has co-written tunes with Rilo Kiley, Haim, Dave Rawlings and The Breeders' Kim Deal. In 2005, she formed a band called The Whispertown 2000 and recorded for Rawlings and Gillian Welch's label, Acony Records, but since then Nagler has stripped down both her sound and the group's name and now performs under the name Whispertown. Tonight, she's marking the release of her third full-length album, *I'm a Man*, produced by her longtime collaborator Jake Bellows. The title track starts out as a seemingly straightforward acoustic ballad that's lit up by Nagler's folkie vo-



The Regrettes:
See Thursday.

PHOTO BY CHAD KAMENSHINE

calls, but it soon shifts subtly into a more strangely psychedelic interlude that's sparked by surreal slivers of violins, faraway guitar and ghostly harmonies. —Falling James

but he's at his full strength when fronting Throw Rag. —Falling James

sat

9/2

Made Music & Arts Festival

@ GOLDEN ROAD BREWING

A two-day fest to satisfy the most insanely eclectic Labor Day Weekend party-downers, Made Music & Arts Festival tips a hat to L.A.-based creators and the excellently diverse communities of L.A. through music, art, local charity support and, of course, lots and lots of high-quality beer. The music lineup includes iconic West Coast rapper Warren G, conceptual pop group/performance artists YACHT and the almighty Buyepongo, a fusion of Latin cumbia, merengue and punta rhythms laced up tight with funk and jazz. Singer-songwriters Korey Dane, Viala and Maxim Ludwig, disco group Iconique and DJs from KDAY round out the bill. There also will be local vendors and food trucks, along with limited-release specialty beers courtesy of Golden Road. A portion of the proceeds will be donated to local charities Heal the Bay, Wags & Walks and Light Bringer Project. —John Payne

Throw Rag

@ ALEX'S BAR

These seedy ersatz sailors from Salton Sea started out in the mid-'90s as a relatively stripped-down and rootsy, rockabilly-style band infused with sodden hints of Tom Waits' bohemian affections. Even then, though, they weren't strictly revivalists so much as they were junkyard scavengers digging through yesterday's trash to find new thrills. Over time, Throw Rag have gotten louder and faster, with a fulsome and powerful punk-rock attack that culminated on 2005's *13 Feet and Rising*, which featured guest stars Jello Biafra and Keith Morris, as well as lead howler Sean Wheeler's surly duet with Lemmy Kilmister on a hard-rock pummeling of Merle Haggard's "Tonight the Bottle Let Me Down." Wheeler often tours with Mark Lanegan and collaborates with Zander Schloss,

sun

9/3

Backyard Bash with Dokken, Bang Tango, Enuff Z'Nuff

@ RAINBOW BAR & GRILL

Back in April, the Rainbow hosted its first Backyard Bash of 2017, as '80s favorites Quiet Riot, Black 'N' Blue and Jetboy all rolled back the years on the Sunset Strip, with Lemmy's statue observing approvingly. As summer draws to an end, the Rainbow has assembled an even better bill. This time, Dokken headlines (which is interesting, because Lynch Mob, led by former Dokken guitarist George Lynch, plays the Whisky that night — can we whisper "reunion"?). The top end of the bill also features local sleaze-sters Bang Tango and Chicago power-pop vets Enuff Z'Nuff. It's fascinating that English new wave band Bow Wow Wow is on the bill for a little bit of something different, while Highland Park metalheads Huntress will amp up the heavy. Whether you go for the music or the people-watching, the Rainbow parties are always a blast. —Brett Callwood

DIY Music Festival

@ THE GLASS HOUSE, ACEROGAMI

When most people think of DIY music, they probably think of bands with guitars. But you don't need to be a garage rocker to bring a do-it-yourself mentality to music-making in 2017, as this all-ages festival in Pomona amply illustrates. Low End Theory resident DJ Nobody headlines one of the festival's two stages, but beyond that, you're unlikely to recognize any of the 40-plus artists performing — and that's by design, as the festival's promoter, BrickToYaFace, specifically seeks out truly DIY artists, most from the Inland Empire, with no label or management. Bellflower rapper Stevie Crooks, La Puente space funksters Chola Orange and Corona producer-rapper O.K.I.M., who skillfully hits the sweet spot between trap, pop and hip-hop, are among the festival's many promising up-and-comers who likely won't be DIY much longer. —Andy Hermann

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mon 9/4

The Entire Universe, Reggie Watts, Fatal Jamz @ ZEBULON

The Entire Universe are the new band from Jeff Ramuno, aka Jeffertitti Moon, who moonlights (pun intended) as bassist for Father John Misty and whose previous project, Jeffertitti's Nile, was a blissfully zonked-out exploration of lo-fi psych-rock. The Entire Universe haven't released any music yet but, judging from Ramuno's bandmates — Evan Snyder of Seattle psych-rockers Night Beats and Eric Lodwick of fuzzy New York power-pop trio Shining Mirrors — we probably can expect a trippy, riff-heavy extension of his previous work. They begin a Monday-night September residency at Zebulon with comedian and vocal-loop maestro Reggie Watts, local glam-rockers Fatal Jamz and the spacey bedroom pop of Oxnard native Cola Boyy. It all begins with a DJ set by some of Zebulon's coolest Frogtown neighbors, psychedellic synth-rock duo Gardens and Villa.

—Andy Hermann

tue 9/5

John Chin Trio @ BLUEWHALE

A treasured longtime figure on the New York jazz scene, pianist John Chin is a prolific composer and heavy-duty improviser who pulls real magic out of his eclectic bag of jazz, pop and Western classical traditions. With a deft, light touch, Chin goes from speedy, Tatumesque runs up and down the keyboard (amazing independence of both hands) on a variety of boppy standards to bruisingly intimate reflections that poke at the harmonic, melodic and contrapuntal possibilities of his chosen repertoire. Working within the confines of a trad jazz trio (acoustic piano, stand-up bass and drums) seems to open wide vistas for the Juilliard-trained, Kenny Barron-mentored Chin. He's full of surprises in his seemingly organic ability to veer from the bluesy roots of the jazz-canon playbook to full-on hypermodern abstraction, transcending the dusty clichés of both.

—John Payne

wed 9/6

Quincy Jones: The A&M Years @ HOLLYWOOD BOWL

Composer-arranger Quincy Jones recorded three iconic big band albums between 1969 and 1971 that remain as fresh today as they were four decades ago. Tonight bassists Christian McBride and John Clayton lead an all-star big band in music from this trilogy — *Walking in Space*, *Gula Matari* and *Smackwater Jack* — at the Hollywood Bowl. Two of the sessions' most prominent contributors, flutist Hubert Laws and vocalist Valerie Simpson



PHOTO BY EDGAR ROBLES

(later of Ashford & Simpson) will be on hand to reprise their roles, along with guests including trumpeter Sean Jones, pianists Dave Grusin and Alfredo Rodriguez, guitarist Lee Ritenour, and drummer Lewis Nash. Opening the evening will be bass wizard Richard Bona's Mandekan Cubano and Dirty Loops vocalist Jonah Nilsson. —Tom Meek

Buyepongo at Made Music & Arts Festival: See Saturday.

thu 9/7

Stiff Little Fingers @ EL REY THEATRE

Formed in Northern Ireland during the late-'70s height of the community-dividing "Troubles," Stiff Little Fingers were overtly channeling that conflict's grim day-to-day reality long before U2, who are from the neighboring, much less affected Republic of Ireland, were making more aloof references. Among the most eloquent of punk rock's knee-jerk reactions, the Fingers have always displayed a raw musicality rare in their genre, with instinctively insistent choruses, bobbin' 'n' weavin' bass lines and grittily romantic lyrics written amid masked gunmen and frequent bombings (SLF's 1979 debut, *Inflammable Material*, opens with "Suspect Device" and "State of Emergency"). With constant frontman Jake Burns and original bassist Ali McMordie still aboard, the 40th-anniversary edition of SLF is a little tamer and more wistful than the classic incarnation, but the taut tunefulness endures. —Paul Rogers

The Regrettes, The Paranoys @ DR. MARTENS STUDIO CITY STORE

"You're talking to me like a child/Hey, I got news/I'm not a little girl," Lydia Night warns on "Seashore," from The Regrettes' debut full-length album, *Feel Your Feelings Fool!* It's wise not to underestimate the teenage Night and her similarly youthful bandmates Genessa Gariano (guitar), Sage Chavis (bass) and Maxx Morando (drums). Although The Regrettes' punk-pop songs are often structured with the harmonies and hooks of '60s girl-group anthems, they're also underlined with smart, defiant lyrics. Night confronts critics on such tracks as "Ladylike/Whatta Bitch," in which she inverts sexist expectations with full punk fury. She also reveals a more personal side on such poppy, romantic tunes as "Hey Now." The Paranoys are another local punk-pop quartet who occasionally venture into harder and more psychedelic territory on hazy asides like "Sleep Paralysis." —Falling James

THE SABAN

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Do you have a line on a new bar that the masses haven't yet discovered? An Instagrammer whose images you want to inhabit? A salon whose stylists deserve heaps of praise? Then make your voice heard in our annual Best of L.A. issue!

Voting is open now in nearly 70 categories, from Best Record Store to Best Podcast, Best Food Truck to Best Street Artist. And we're adding something new to the mix this year — a celebration of L.A. neighborhoods. So if you have a favorite 'hood for cheap eats, for nightlife or for vintage shopping, we want to hear about that, too.



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MDOU MOCTAR

In the somewhat crowded scene of Tuareg guitarists, Mdou Moctar stands apart from his peers. His unconventional styles have won him accolades both in Niger and abroad.

Thursday • September 14 • 6 PM
ROSTAM

Grammy Award-winning songwriter and producer, Rostam, celebrates his new album, *Half-Light*, with an in-store performance and signing at Amoeba. Purchase *Half-Light* in-store only at Amoeba Hollywood beginning 9/8 to get it signed after the performance.

Thursday • September 21 • 6 PM
PROPHETS OF RAGE
MEET/PHOTO EVENT!

Purchase your copy of their new album at Amoeba starting 9/15 to meet and get your photo taken with Tom Morello, Tim Commerford, Brad Wilk, Chuck D, B-Real and DJ Lord. \$2 from EVERY CD/LP sold will be donated to Covenant House Hollywood!

Friday • September 22 • 6 PM
DAVID LYNCH SIGNING

Twin Peaks soundtrack and score will be released 9/8! Purchase the CD or pre-order LP (out 9/22) in-store at Amoeba starting 9/8 to attend this signing event. Only soundtracks purchased at Amoeba will be signed. Full info on amoeba.com.

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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach.

Spindrift, Highlands, Leaf, Fri., Sept. 1, 8 p.m., \$8. Throw Rag, Santos y Sinners, The Pushers, Sat., Sept. 2, 8 p.m., \$15 (see Music Pick). The Koochie Monsters, Drugs in the Alley, Laced in Blue, Red Eye Redemption, Mickey Taelor, Hersh Lucci, Sun., Sept. 3, 2 p.m., \$10.

AMOEB! MUSIC: 6400 Sunset Blvd. DJ Agnt-K, Fri., Sept. 1, 8 p.m., free. Mdou Moctar, Thu., Sept. 7, 6 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd. Whispertown, Jake Bellows, Nik Freitas, Jason Boesel, Fri., Sept. 1, 8:30 p.m., \$12 (see Music Pick). Kurumi, Hot Brothers, Super Lunch, Alice, Sat., Sept. 2, 8:30 p.m., \$8. Tickle Torture, Dez Fink, Congo Montana, Sun., Sept. 3, 8:30 p.m., \$8. Luke Rathborne, No Win, Eli & the Itches, Tue., Sept. 5, 8:30 p.m., \$10. Kirin J. Callinan, Fatal Jamz, Spike Fuck, Wed., Sept. 6, 8:30 p.m., \$14. Tim Kasher, Thu., Sept. 7, 8:30 p.m., \$17.

CANYON CLUB: 28912 Roadside Dr., Agoura Hills. The Babys, Fri., Sept. 1, 9 p.m., \$24-\$34. The Fixx, Sun., Sept. 3, 9 p.m., TBA.

THE DR. MARTENS STORE: 12196 Ventura Blvd., Studio City. The Regrettes, The Paranoyds, Thu., Sept. 7, 6 p.m., free with RSVP. See Music Pick.

THE ECHO: 1822 W. Sunset Blvd. Honey Child, Crook, Scrolls, Fri., Sept. 1, 8:30 p.m., \$10 (see Music Pick). Witch Taint, The Drama, Fact Pattern, Wed., Sept. 6, 8:30 p.m., \$12. New Mystics, HOTT MT, Thu., Sept. 7, 8:30 p.m., \$10.

THE ECHOPEX: 1154 Glendale Blvd. Blu & Exile, Fri., Sept. 1, 8 p.m., \$25. Frankie Cosmos, Sun., Sept. 3, 7 p.m., \$15.50. Anthony B, Wed., Sept. 6, 9 p.m., \$20. Taylor Bennett, Melo Makes Music, Bianca Shaw, Thu., Sept. 7, 8:30 p.m., \$20.

THE GLASS HOUSE: 200 W. Second St., Pomona. Hanni El Khatib, Clean Spill, The High Curbs, Musty Boyz, Fri., Sept. 1, 8 p.m., \$17. Thundercat, Sat., Sept. 2, 8:30 p.m., \$25. DIY Music Festival with DJ Nobody, K. Cero, O.K.I.M., Noa James, Stevie Crooks, Nick Pacoli, Chola Orange, Cali Stackz, Waju, Mickey Taelor, Sun., Sept. 3, 3 p.m., \$20 (see Music Pick).

GOLDEN ROAD BREWING: 5410 W. San Fernando Rd. Made in L.A. Music & Arts Festival with Iconique, Hanni El Khatib, Yacht, Maxim Ludwig, Corey Dane, Sat., Sept. 2, 5:30 p.m., \$30 (see Music Pick). Warren G, Buyepongo, Val Fleury, Vias, Sun., Sept. 3, 5:30 p.m., \$30.

HARVARD & STONE: 5221 Hollywood Blvd. Wyatt Blair, The Planters, Tue., Sept. 5, 8 p.m., free; Name the Band, Tuesdays, 8 p.m. Thru Sept. 27, free.

THE HI HAT: 5043 York Blvd., Highland Park. Whale Fall, Batwings Catwings, Gregory Uhlmann, Fri., Sept. 1, 8 p.m., \$10. Choreography, Club Night, Rumblepak, Man & the Smells, Sat., Sept. 2, 8 p.m., free. Kosha Dilz, Thu., Sept. 7, 8 p.m., \$10.

LOS GLOBOS: 3040 W. Sunset Blvd. Malibu Drive, Detonator, Amber Renee, Fri., Sept. 1, 7 p.m. Stevie Ray & the Soul Union, Jevon McGlory, Eva B. Ross, Stephen Harris, Myra Washington, Wed., Sept. 6, 9:30 p.m. A Chester Bennington Tribute Charity Show, with musicians TBA, Thu., Sept. 7, 9 p.m.

THE MINT: 6010 W. Pico Blvd. Something With Soul, Soul Natural Remedy, SoundMasons, Lynn Andrews, Fri., Sept. 1, 8 p.m., \$10. Kelly Hafner, Rosy Nolan, Endiana, Rivers, Sat., Sept. 2, 8 p.m., \$12. Squanky Kong, Michael Monagan & the Blue Kind, Sun., Sept. 3, 8:15 p.m., \$10. Hunnypot, every other Monday, 7 p.m., free. Olivia Grace, Complicated Animals, Madison Taylor, PJ Nadir, Wed., Sept. 6, 7:30 p.m., \$6. San Miguel Perez, Maria Maria & Tango Passion, Nancy Sanchez, Thu., Sept. 7, 8 p.m., \$10.

MOLLY MALONE'S: 575 S. Fairfax Ave. The L.A. XTC Appreciation Society Concert, with Zak Schaffer, Jordan Summers, Jon Button, Dan Rothchild, Mike Viola, Blair Sinta, Thu., Sept. 7, 8:30 p.m., \$10.

OHM NIGHTCLUB: 6801 Hollywood Blvd. Roy Woods, Partynextdoor, Thu., Sept. 7, 9 p.m.

RAINBOW BAR & GRILL: 9015 W. Sunset Blvd., West Hollywood. Dokken, Bang Tango, Enuff Z'Nuff, Huntress, Sun., Sept. 3, 2 p.m. See Music Pick.

RESIDENT: 428 S. Hewitt St. The Fresh & Onlys, Earth Girl Helen Brown, Lars Finberg, Fri., Sept. 1, 8 p.m., free (see Music Pick). Container, Awesome Tapes From Africa, Sat., Sept. 2, 8 p.m., \$15. MRK, Paper Chains, Wasi, Lara FM, Wed., Sept. 6, 9 p.m., free. Fruit Bats, Jed Maheu, Thu., Sept. 7, 8 p.m., \$17.

THE ROSE: 245 E. Green St., Pasadena. Ottmar Liebert

& Luna Negra, Fri., Sept. 1, 9 p.m., \$28-\$38. The Babys, Sat., Sept. 2, 9 p.m., \$24-\$44.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Carbon Leaf, Kat Myers & the Buzzards, Wed., Sept. 6, 8 p.m., \$20. Decapitated, Thy Art Is Murder, Fallujah, Ghost Bath, Thu., Sept. 7, 7 p.m., \$25.

THE SATELLITE: 1717 Silver Lake Blvd. Young Creatures, Summer Twins, Half Stack, Sur, Fri., Sept. 1, 9 p.m., \$10. New Language, Cuesta Loeb, Convey, The New Pacific, Mon., Sept. 4, 9 p.m., free. Beachwood Coyotes, Hate Drugs, Blushh, Wed., Sept. 6, 9 p.m., \$8. See Through Dresses, Minnow, Draag, Children, Thu., Sept. 7, 9 p.m., \$8.

THE SAVOY ENTERTAINMENT CENTER: 218 S. La Brea Blvd., Inglewood. Sizzla, Sat., Sept. 2, 9 p.m., \$40.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Starving Darlings, The Doo Drops, House of Mary, Native Names, Sam Valdez, Fri., Sept. 1, 8 p.m., \$15. Christy Hays, Isaak Opatz, Jamie Bourdet, Sat., Sept. 2, 5 p.m., \$10. Event Horizon, Chocoulo, Goliath, The Great Sadness, Mon., Sept. 4, 8 p.m., \$5. Mo Dotti, Dr. Fadeaway, Bearcats, Pizza Stains, Tue., Sept. 5, 8 p.m., free. George Sarah, James Rose, Jacob Cole, L.A. River Bend, Wed., Sept. 6, 8 p.m., \$10. Broken Field Runner, Human Behavior, Foxx Bodies, Kali Kazoo, Thu., Sept. 7, 8 p.m., \$10.

THE SMELL: 247 S. Main St. Clit Kat, Slay Squad, Sketch Orchestra, Crimewave 5150, Fri., Sept. 1, 8 p.m., \$5. The Red Pears, Nick Normal, The High Curbs, The Goobs, Sat., Sept. 2, 9 p.m., \$5. Derek Ted, Field Medic, Goth Babe, Freckle Face, Sun., Sept. 3, 9 p.m., \$5. Iji, Post-Life, The Lentils, Mon., Sept. 4, 9 p.m., \$5. The Velotron, Earth Is A Death Star, Desert Tundra, Others Before Us, Thu., Sept. 7, 9 p.m., \$5.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd. SpaceCream, Fri., Sept. 1, 8 p.m., \$10.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Double Naught Spy Car, Sat., Sept. 2, 8 p.m., TBA.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Hunny, Fri., Sept. 1, 9 p.m., \$16. Kina Grannis, Imaginary Future, Sun., Sept. 3, 8 p.m., \$20. Doyle Bramhall II, Thu., Sept. 7, 9 p.m., \$20.

TRIP: 2101 Lincoln Blvd., Santa Monica. Midnight Ball, Info Maniacs, Sat., Sept. 2, 8 p.m., \$10.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Sleeping With Sirens, The White Noise, Palaye Royale, Chase Atlantic, Fri., Sept. 1, 6 p.m., \$25. Grieves, Dem Atlas, Mink, Sat., Sept. 2, 8 p.m., \$20. Dermot Kennedy, Wed., Sept. 6, 8 p.m., \$15. Verité, Tigertown, Thu., Sept. 7, 8 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Inquisition, Uada, Volahn, Our Place of Worship Is Silence, Vomit Ritual, Fri., Sept. 1, 7 p.m., \$25. States & Capitals, Rafael & Renaissance, Convey, The Habits, Wed., Sept. 6, 7:30 p.m., \$5.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Wang Chung, Cutting Crew, Fri., Sept. 1, 8 p.m., El Mariachi Manchester, Sun., Sept. 3, 8 p.m., The Slants, The Withers, Lost in Atlantis, Thu., Sept. 7.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Lies, Deceit & Treachery, Fri., Sept. 1, 7 p.m., TBA. Rhino Bucket, Sat., Sept. 2, 8 p.m., TBA. Lynch Mob, Sun., Sept. 3, 8 p.m., TBA. Blaze Bayley, Mon., Sept. 4, 7 p.m., TBA.

ZEBULON: 2478 Fletcher Dr. John Maus, Geneva Jacuzzi, Fri., Sept. 1, 8 p.m., \$20. Judah Eskender Tafari, Ras Benji, Sat., Sept. 2, 8 p.m., \$10. The Entire Universe, Reggie Watts, Fatal Jamz, Cola Boyy, Mon., Sept. 4, 8 p.m., free (see Music Pick). Adamas, Kara Mack, Alex Painter, Tue., Sept. 5, 8 p.m., \$10. The Chris Cohen Band, Scott Gilmore, Acid, Thu., Sept. 7, 8 p.m., \$10.

—Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. Rebecca Jade & Peter Sprague, Sat., Sept. 2, 7:30 & 9:30 p.m., \$10-\$30.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Don Randi & Quest, Fri., Sept. 1, 9:30 p.m., \$20. The John Daversa Contemporary Big Band, Sat., Sept. 2, 9:30 p.m., \$25. Groove Legacy, Wed., Sept. 6, 9:30 p.m., \$20. Mark Lettieri, Josh Smith, Thu., Sept. 7, 9:30 p.m., \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Bennie Maupin, Sept. 1-2, 9 p.m. Pat Senatore, Josh Nelson & Mark Ferber, Sun., Sept. 3, 9 p.m., \$15. The John Chin Trio, Tue., Sept. 5, 9 p.m. (see Music Pick). Adam Levy, Jonathan Richards & Kevin Yokota, Wed., Sept. 6, 9 p.m., \$15. Jon Hatamiya, Thu., Sept. 7, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Bobby Caldwell, Fri., Sept. 1, 8:30 p.m., TBA. The Eric Essix Move Trio, Wed., Sept. 6, 8:30 p.m., TBA. The Billy Vera

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Big Band, Tamela D'amico, Thu., Sept. 7, 8 p.m., TBA.
DESERT ROSE: 1700 Hillhurst Ave. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.
HARVILLE'S LONG BEACH: 201 E. Broadway, Long Beach. Heavenly Trip to Hell, The Focke Wolves, Transers, Sun., Sept. 3, 9 p.m.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sabine Trio, Wed., Sept. 6, 6 p.m., free.
PEOPLE'S PLACE & PALACE: 365 W. Sixth St., San Pedro. The Fabulous Esquires Big Band, Sat., Sept. 2, 6:30 p.m., \$25.
VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Nutty, Wed., Sept. 6, 8 p.m., free. The Reverend Shawn Amos, Thu., Sept. 7, 8 p.m., \$20.
VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Debbie Joyce, Sun., Sept. 3, 8 p.m., \$15 & \$35. Elijah Rock, Thu., Sept. 7, 8 p.m., \$20 & \$40.
THE WORLD STAGE: 4321 Degnan Blvd. The Charles Owens Quartet, Fri., Sept. 1, 9 p.m., \$20. Liz Whitted Dawson, Sat., Sept. 2, 9 p.m., \$20.

-Falling James

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Jay Asher, Sat., Sept. 2, 7 p.m., \$15. L.A. Transfer, Sun., Sept. 3, 7 p.m., \$20. Ikes Creek, Thu., Sept. 7, 8 p.m., \$18.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Sept. 1, 9 p.m., free. Mama Spanx, Sun., Sept. 3, 4:30 p.m., free; Kara Grainger & Work in Progress, Sun., Sept. 3, 8 p.m., free. The Ploughboys, Wed., Sept. 6, 9 p.m., free.

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DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. ILoveMakonnen, Lil Texas, Jon Mon, Cyran, Fri., Sept. 1, 9:30 p.m. Markus Schulz, Sat., Sept. 2, 10 p.m., TBA. LaborDrake: A Drake Tribute Party, Sun., Sept. 3, 9 p.m., \$10 & \$20. TigerHeat, Thursdays, 10 p.m.
CREATE NIGHTCLUB: 6021 Hollywood Blvd. Loud Luxury, Fri., Sept. 1, 10 p.m., \$15. 4B, Sat., Sept. 2, 10 p.m., \$30.
EXCHANGE L.A.: 618 S. Spring St. Showtek, Fri., Sept. 1, 10 p.m., \$35 & \$90. Shiba San, Sat., Sept. 2, 10 p.m., \$20 & \$90. Lil Jon, Jaykode, Sun., Sept. 3, 10 p.m., \$20 & \$90.
LOS GLOBOS: 3040 W. Sunset Blvd. Supernova, Major League, Fri., Sept. 1, 10 p.m.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Dosem, Freddy Be, Fri., Sept. 1, 10 p.m., \$10-\$20. Sébastien Léger, KiddKitt, Sat., Sept. 2, 10 p.m., \$15 & \$20.
UNION NIGHTCLUB: 4067 W. Pico Blvd. The Akatsuki Takeover, Fri., Sept. 1, 9 p.m., \$15. Oskar Offermann, Io, Hass, Andrew Kelley, Sat., Sept. 2, 10 p.m., \$25. Joeyspazum, Awegus, Big Panda, DJ Phat, Thu., Sept. 7, 9 p.m., \$10.
THE VIRGIL: 4519 Santa Monica Blvd. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

-Falling James

CONCERTS

FRIDAY, SEPT. 1

BARRINGTON LEVY: 8 p.m., \$5. The Observatory.
E HULA MAU: 3:30 p.m. Long Beach Terrace Theater.
GO PEANUT BUTTER WOLF: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.
THE PHARCYDE: 8 p.m., \$5. The Novo.
RICKEY WOODARD: 6 p.m. LACMA, 5905 Wilshire Blvd.
GO SALT N PEPA: With Spinderella, Biz Markie, All 4 One, Color Me Badd, Coolio, Rob Base, 7:30 p.m., \$44-\$125. Pomona Fairplex, 1101 W. McKinley Ave.
STEPHEN STILLS, JUDY COLLINS: 8 p.m., \$59-\$110. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

SATURDAY, SEPT. 2

GO BURGERCON: Part of Long Beach Comic Con, with music from Nobunny, The Dwarves, The Zeros, White Fang, DJ Don Bolles, 5 p.m., \$25 & up. Long Beach Convention Center, 300 E. Ocean Blvd.
GO CHINATOWN SUMMER NIGHTS: With KCRW DJs, 5 p.m., free. Chinatown Central Plaza.
DAIS RECORDS' 10-YEAR ANNIVERSARY: With Drew McDowall, Drab Majesty, Rebellion Is Over, High-Functioning Flesh, Body of Light, Cold Showers, 8 p.m., \$25. The Regent Theater, 448 S. Main St.

FABIAN OTERO & THE WEST COAST SALSA ORCHESTRA: 5 p.m. LACMA, 5905 Wilshire Blvd.
HUNTER HAYES: 7:30 p.m. Pomona Fairplex.
MARY J. BLIGE: 6:30 p.m. The Greek Theatre.
GO PEANUT BUTTER WOLF: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

SUNDAY, SEPT. 3

BARBARA MORRISON: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.
BATTLE OF SANTIAGO: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.
GO BROAD FEST: With The Reverend Shawn Amos, Val Vigoda, Tres Souls, Sadugas, Aaron Nigel Smith, 2-7 p.m., free. The Broad Stage, 1310 11th St., Santa Monica. See GoLA.
GO HOMMEGA: With Astrix, Eyal Yankovich, Freedom Fighters, Infected Mushroom, Pixel, Space Cat, 9 p.m. Hollywood Palladium, 6215 Sunset Blvd.
JUANES: 7:30 p.m., \$44-\$125. Pomona Fairplex.
LARRY CARLTON: 8 p.m., \$38-\$68. Saban Theatre.
GO WEST ADAMS BLOCK PARTY: 2-10 p.m., free. Delicious Pizza, 5419 W. Adams Blvd. See GoLA.

MONDAY, SEPT. 4

BOYZ II MEN, KENNY "BABYFACE" EDMONDS: 7:30 p.m., \$44-\$125. Pomona Fairplex.
GRIEVES: 9 p.m., \$15. The Observatory.
GO LABOR DAY MUSIC FEST: With Grace Potter, The Revolution, Big Sam's Funky Nation, Ozomatli, Poncho Sanchez, The B-Side Players, 12 p.m., free-\$20. Grand Park, 200 N. Grand Ave.

WEDNESDAY, SEPT. 6

JAKE MILLER: With The Stolen, Pop Fiction, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd.
GO MINUS THE BEAR, DEEP VALLEY: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
SCREAM BACK 2 SCHOOL FEST: With Justine Skye, Richie Homie Quan, Chris Miles, Star Mic and others, 7 p.m., \$39.50-\$89.50. The Forum.
GO TRIBUTE TO QUINCY JONES: THE A&M YEARS: With Christian McBride, John Clayton, Dave Grusin, Sean Jones, Hubert Laws, Grégoire Maret, Valerie Simpson, Lee Ritenour, Lewis Nash, Alfredo Rodriguez and others, 8 p.m., \$26-\$104. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

THURSDAY, SEPT. 7

ACCEPT: 9 p.m., TBA. Saban Theatre.
CHARLIE WILSON: 7:30 p.m. Pomona Fairplex.
PREZIDENT BROWN: With Arise Roots, 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.
GO STIFF LITTLE FINGERS: With Death by Unga Bunga, 8:30 p.m. El Rey Theatre. See Music Pick.
WIZKID: 9 p.m. Fonda Theatre, 6126 Hollywood Blvd.

-Falling James

CLASSICAL & NEW MUSIC

ANDREW SHULMAN, ROBERT THIES, BRUCE BROUGHTON & DAMJAN KRAJACIC: Cellist Shulman, flutist Krajacic, and pianists Broughton and Thies whittle together selections by J.S. Bach, Michael Levine, Joel Goodman, Daniel Licht, Robert Schumann and Broughton, Fri., Sept. 1, 8 p.m., \$20. Theatricum Botanicum, 1419 Topanga Canyon Blvd.
THE CROSSROADS PROJECT: The Fry Street Quartet sets loose Laura Kaminsky's *Rising Tide* and considers the concept of "global sustainability" with climate physicist Robert Davies, Sun., Sept. 3, 7:30 p.m., \$35 & up. The Broad Stage, 1310 11th St., Santa Monica.
THE EMERSON TRIO: Pianist Donna Coleman, cellist Antony Cooke and violinist Endre Balogh sift through Charles Ives' Trio and Ludwig van Beethoven's Trio, Op. 70, No. 1 ("Ghost"), Sun., Sept. 3, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd.
GO L.A. PHILHARMONIC: Conductors John Williams and David Newman focus on music from films, Sept. 1-2, 8 p.m.; Sun., Sept. 3, 7:30 p.m. Pianist Inon Barnatan unveils Alan Fletcher's piano concerto, and Ken-David Masur conducts Lili Boulanger's *D'un matin de printemps* and Antonin Dvorák's "New World" symphony, Tue., Sept. 5, 8 p.m. David Newman conducts the orchestra during a screening of *Singin' in the Rain*, Thu., Sept. 7, 8 p.m. (see GoLA). Hollywood Bowl.

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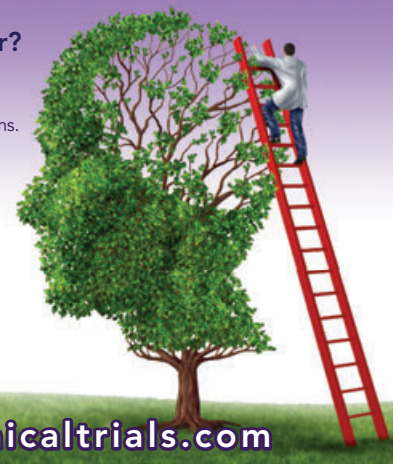
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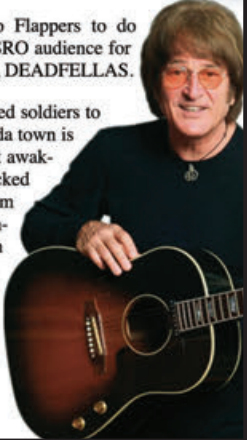



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