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LAW WEEKLY

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BY MICHAEL NORDINE

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CONTENTS //



PHOTO BY DANIELLE BERNABE

18

NEWS...6

Exclusive video shows LAPD dragged the body of a Boyle Heights teen out of his car after they shot him. **BY JASON MCGAHAN.**

EAT & DRINK...17

Meet the cricket farmers and bug bloggers of L.A.'s edible-insect industry. **BY SARAH BENNETT.**

GO LA...23

Artists make miniature art for the Coaster Show, the San Gabriel Valley's *chingóna* culture is celebrated, sailors come to shore on Labor Day for L.A.'s first Fleet Week and more to do and see in L.A. this holiday week.

CULTURE...29

In **BOOKS**, someone has finally written down the unwritten rules to living like America's favorite purveyor of dry humor in *The Tao of Bill Murray*. In **ART PICKS**, a dominatrix and an artist face off in a debate in Chinatown. In **STAGE**, *Captain of the Bible Quiz Team* takes on a social schism in the Lutheran Church — from inside a Lutheran church.

FILM...35

ALAN SCHERSTUHL returns to *Howards End*, and **APRIL WOLFE** reviews Luke (son of Ridley) Scott's *Morgan*, plus Rachel Weisz in *Complete Unknown* and other movies **OPENING THIS WEEK**, and **YOUR WEEKLY MOVIE TO-DO LIST**.

MUSIC...43

JOEL BEVACQUA traces Lady Faith's journey from rebellious Iranian teen to America's leading hardstyle DJ, and **JEFF WEISS** talks movie sound-



MASKED MAYHEM ... 9

Can *Lucha Underground* make Mexican wrestling a crossover hit? **BY MICHAEL NORDINE.**

tracks with *House Party* director Reginald Hudlin. Plus: **HENRY ROLLINS: THE COLUMN!**, listings for **ROCK & POP, JAZZ & CLASSICAL** and more.

ADVERTISING

CLASSIFIED...61

EMPLOYMENT...62

REAL ESTATE/RENTALS...62

BULLETIN BOARD...63

ON THE COVER:
 PHOTOGRAPHY BY MICHAEL MULLER

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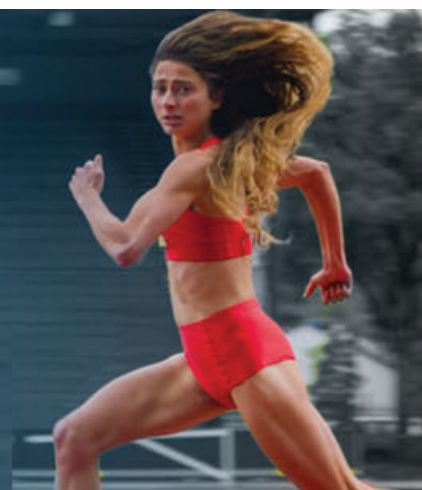
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News //

BOYLE HEIGHTS VIOLENCE

Video shows teen shot by LAPD officers was dragged from scene

BY JASON MCGAHAN

Newly discovered video shows Los Angeles police officers dragging the lifeless body of Jose Mendez moments after the 16-year-old was shot by police in Boyle Heights on Feb. 6. This, and the timestamp on the video, is at odds with the police's earlier report of what happened that night.

Attorney Arnoldo Casillas, who will represent Mendez's family in a civil action against the city, agreed to share the video with *L.A. Weekly*, on the condition that it not be disseminated on the internet. He did, however, consent to allow us to publish screen shots taken from the video.

The video in question — which Mendez's parents, Juan and Josefina Mendez, discovered the day after the shooting while visiting the scene with Casillas — was filmed by a security camera from a nearby apartment complex. Looking north to an area on the downhill slope of East Sixth Street, the video captures the black Honda Mendez was driving coming to a stop in a residential driveway. Immediately, a patrol car pulls in behind it. The glare from the cruiser's headlights obstructs the camera's view of the shooting, but in the last clear sequence prior to the shooting, at 10:42 p.m. on the video timestamp, two officers can be seen rapidly exiting the patrol car, their guns drawn and pointed.

The officers quickly climb out of the patrol car and appear to point their weapons toward the vehicle with Mendez still at the wheel. One officer circles around to the right of the parked Honda, and the other to the left. The police car's lights obscure the rest of the incident from view.

Four and a half minutes later, at 10:46 p.m. according to the video timestamp, two police officers are shown dragging Mendez's body by the shoulders down East Sixth Street and laying him face-down on the sidewalk, about 30 feet away from the driveway where the traffic stop was conducted and the shooting had taken place moments before.

LAPD officers are shown in a Feb. 6 video dragging the body of Jose Mendez, 16, some 30 feet down a sidewalk and away from the scene of the officer-involved shooting (the glaring white light to the right) in which Mendez lost his life less than 5 minutes before.

In February, when LAPD Chief Charlie Beck addressed the initial findings of the

department's investigation into the shooting, he made no mention of officers moving the body at the scene. LAPD public information officer Rosario Herrera told *L.A. Weekly* last week that she had not seen the video in question and had no information about it. "This is the first time I'm hearing of this. That's news to me that they moved the body," Herrera said.

Speaking in general terms, Herrera said, "Usually there's no movement of the body, unless for special circumstances, whatever that is."

L.A. Weekly consulted with several experts, including city and county officials, for examples of suitable reasons for moving a body from a crime scene. If it were obstructing traffic, for example, or there were a public danger, such as the presence of an additional suspect who is armed, the police might call to request permission from the medical examiner's office or paramedics to move the body from a scene. But in this instance, there was not another passenger in the car, so public danger seems an unlikely reason. Also, the body does not appear to have been obstructing traffic in the roadway — until it was moved, it was in a residential driveway.

We also showed the video to Ambrosio Rodriguez, a 13-year deputy district attorney for Riverside County who is now in private defense. Rodriguez called the police actions in the video "extreme." "I was in many officer-involved shootings, when [the victim or victims] were dead, and they're treated like a homicide scene," he said. "There's lots of little differences, but you cannot move a body. That's tampering with evidence. You can't do that. And to be quite honest, it shows consciousness of guilt."

The timestamp on the video is also at odds with the LAPD's timeline of events that night.

PIO Herrera reiterated to *L.A. Weekly* the details of Beck's February report: At about 10:45 p.m. on Saturday, Feb. 6, officers spotted a stolen Honda traveling down Lorena Street in the Hollenbeck area. The officers followed the vehicle briefly until it came to a stop.

"When the officers began approaching the vehicle," Herrera said, "that's when the driver's door opened, and that's when the officers saw the suspect point a sawed-off shotgun at one of the approaching officers. And then that's when the officer-involved shooting occurred." Mendez was pronounced dead at the scene at 10:56 p.m., according to coroner's records.



This still from surveillance video shows officers, on the left, dragging the body of Jose Mendez.

COURTESY OF ARNOLDO CASILLAS

But the video's timestamp indicates that by 10:45 p.m., Mendez had very likely already been killed. The fatal confrontation is unlikely to have occurred any later than 10:43 p.m. By the 10:46 p.m. mark in the video, the two officers are seen dragging Mendez's body down the sidewalk on East Sixth Street.

In the video, one of the officers who sets the body down on the sidewalk proceeds to remove an object, possibly a cellphone, from the pocket of Mendez's shorts. Then this officer and another officer appear to handcuff Mendez's wrists behind his back, as more and more police officers — eventually, eight in all — surround the body, looking on. Mendez makes no visible movement at any time as he lies on the sidewalk. The names of the two officers involved in the shooting have not been released.



PHOTO BY TED SOQUI

Casillas said he is baffled as to why the officers moved the body in the first place. "It literally makes no sense. I thought, well, maybe they're giving him CPR," he says. "But they don't. They go through his pockets. They handcuff him." City and county law-enforcement officials consulted for this story say it is not unusual for the victim of an officer-involved shooting to be handcuffed despite being wounded, even in cases where the victim is unresponsive. Casillas does not dispute that Mendez was driving a stolen vehicle at the time of the traffic stop. But he questions Beck's claim that Mendez "armed himself with a sawed-off shotgun."

"They claim that there was a sawed-off shotgun in the car," Casillas says, "I can't corroborate that. No one's seen it."

LAPD Captain Andrew Neiman provided *L.A. Weekly* with the department's Feb. 11 news release on the shooting, which states that a loaded, sawed-off shotgun was recovered at the scene.

The Los Angeles County Coroner's Office has yet to release the findings of its autopsy in the Mendez shooting. But Casillas has hired a local forensic pathologist to perform a private autopsy, and he provided a copy of the results to *L.A. Weekly*. "There were numerous shots to the head with a direction from left to right," the report's conclusion reads. "There were three shots to the back with a direction of back to front."

According to the report, there was a total of 13 gunshot wounds on Mendez's body, but that figure includes what are likely re-entry wounds, or multiple wounds caused by the same bullet; the exact number of shots fired by the officers remains undetermined in the report.

Juan Mendez, the victim's father, says that under such scrutiny, the police version does not hold up. "This version where my son gets out of the car and points a gun at them and they fire — how then do the police explain so many bullets in his back?" Mendez says.

A homemade altar graces the patio at the front of the Mendez home in Boyle Heights. On a covered table, amid flowers and photographs, the family keeps Jose's ashes in a reliquary of Mexico's most venerated religious figure, the Virgin of Guadalupe. Juan suggested taking the ashes back to the family plot in Mexico City, but his wife, Josefina, demurred; she prefers that the ashes stay where they are for now.

Juan and Josefina have lived in L.A. for 16 years; they moved into their current house on South Indiana Street when Jose was 7. Juan is a short, husky man with broad shoulders and a deep, resonant voice. To provide for his family, he volunteers to supervise for weekend banquets at the hotel, and afterward, he gathers up the discarded bottles and cans to extra money.

"I work honorably. I provide for my family," he adds, pausing to gather his emotions, then continuing. "And I'm mad. I'm very angry. To me, it isn't right. I want to know the truth of what happened to my son."

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Drago

It's 90 degrees in Huntington Park and Hulk Hogan is on the radio. Here in my air-conditioned car parked outside the Wrestling Guy Store, the Hulkster is cutting a promo for something called Loan Mart, the ad presumably recorded before he was awarded \$115 million in his headline-grabbing lawsuit against Gawker. A speaker near the door of the modest shop lures in potential customers with the siren song of wrestlers' themes — the Undertaker's gong resonates throughout the parking lot, followed by a looping guitar riff signaling the ascen-

BY MICHAEL NORDINE

dant Irish fighter Finn Bálor. This Southeast L.A. store seems the ideal arena to meet two professional wrestlers, neither of whom was recently the recipients of a Hulkmania-sized cash settlement.

Johnny Mundo and Taya both perform on the TV show *Lucha Underground*, whose third season begins Sept. 7 on Robert Rodriguez's El Rey Network. The scrappy upstart is filmed at a warehouse in nearby Boyle Heights.

Lucha Underground's executive producer and showrunner, Eric Van Wagenen, (10 »



PHOTO BY LOUIS TRINH

Fenix



PHOTO BY MICHAEL MULLER

Sexy Star



PHOTO BY MICHAEL MULLER

Johnny Mundo

» 9) shows up to the Wrestling Guy Store before Mundo (real name John Hennigan) and Taya (Kira Forster) to offer behind-the-scenes insights on the show's philosophy — and, as it turns out, a Boyle Heights history lesson. Van Wagenen tells me that the L.A. County coroner is in the same neighborhood as their warehouse. “If you die in the city of Los Angeles,” he explains, “there’s a good chance your earthly remains will pass through Boyle Heights on your way to parts unknown.”

East L.A. seemed like a natural fit for the show, and the Temple, as the warehouse is known in the show, melds mythology and pulp. *Lucha Underground*'s connection runs deep with its host city, Van Wagenen says, reminding us that L.A.'s Spanish and Mexican roots still burgeon here today. “L.A. has become a character in the story,” he says, “especially in the mythology that the show is rooted in, in that this particular piece of America was once part of the Aztec empire.” Of course, L.A. wasn't ever Aztec, but *Lucha Underground* just runs with it, conjuring up the mythos that was popular during the early Chicano movement.

But reality has never mattered much in pro wrestling — it's all part of kayfabe, the narrative plotlines, rivalries and tensions that make *lucha libre* (masked Mexican wrestling) akin to an over-the-top telenovela. *Lucha Underground*'s storyline falls right in line with any plot of Robert Rodriguez's outlandish films. The show purports to be the brainchild of Dario Cueto (Luis Fernandez-Gil), a wealthy, violence-obsessed entrepreneur who runs an off-the-books fighting ring to satisfy his own bloodlust; performers compete over medallions of Aztec gold in order to secure championship bouts.

Gritty and even working-class in its aesthetic, the Temple resembles the kind of

LUCHA UNDERGROUND IS FREQUENTLY OVER THE TOP, BUT, AS VAN WAGENEN PUTS IT, “DOESN'T HAVE TO MAKE SENSE IF IT'S SUPER COOL.” THAT MAY BE THE HIGHEST TRUTH IN PRO WRESTLING.

place where Jean-Claude Van Damme would end up having a climactic showdown with an '80s baddie. Much of the action takes place not in the ring but in backstage vignettes overseen by Skip Chaisson, a revered figure in the world of movie trailers. These sequences run the gamut from typical scheming to unlucky underlings literally having their hearts ripped out of their chest.

Lucha libre's origins extend as far back as 1863, though it didn't gain national prominence until the Empresa Mexicana de Lucha Libre (Mexican Wrestling Enterprise) was founded in the 1930s. El Santo, a folk hero who transcended the squared circle and became a movie star in the '50s, is *lucha libre*'s Muhammad Ali, its Michael Jordan — except his adoring fans saw his face only once, when he unmasked a week before his death from a heart attack. (He was even buried in his famous all-silver mask.) Many of today's *luchadores*, including several in *Lucha Underground*, follow in his footsteps by never revealing their faces or true identities; in general, the rules of kayfabe are honored and revered beyond what most American viewers might be familiar with.

Vampiro (Ian Hodgkinson), one half of *Lu-*

cha Underground's commentary team and an accomplished grappler in his own right, explained to KPCC's *Take Two* last year that *lucha libre* first made its way to L.A. via the films of El Santo and other wrestlers-turned-actors. “Latinos who lived in Los Angeles in that era wanted something from their homeland that was from their youth,” he said.

Then there's Pentagón Jr, the wrestler with the slightly samurai-meets-black metal attire, who says the show is *lucha libre*'s gateway drug for American audiences. Reached via email and speaking through a translator, the masked competitor — who's so compelling a character that his penchant for fake-breaking foes' arms made him a fan favorite — says, “I'm truly grateful to *Lucha Underground*, because it has taken me to a new level, and through that I now have fans all over the U.S.” Pentagón (whose real name is not publicly known) unsuccessfully challenged for the *Lucha Underground* Championship on the show's Ultima Lucha Dos season-two finale; he also looks to factor prominently in the upcoming season.

Van Wagenen is a lifelong Angeleno, and he was approached three years ago by famed TV producer Mark Burnett (*Survivor*,

The Voice) about guiding the production. It was envisioned as an American version of *lucha libre* — the second-most popular “sport” in Mexico after soccer, Van Wagenen is quick to point out — that could potentially serve as the crown jewel of El Rey. A group of Mexican investors who helped formulate the idea figured that they could carve out a niche, especially among Latino viewers, if they “took the product, updated it, made it a little more current and gave it a [Robert] Rodriguez edge,” Van Wagenen says.

That touches on a key aspect of what differentiates *Lucha Underground* from the likes of WWE, TNA Wrestling and New Japan Pro-Wrestling: It isn't a wrestling promotion that happens to air a weekly TV show but a TV show that happens to be about wrestling — or, in Van Wagenen's words, “an alternate universe where these Latino superheroes exist.”

That concept, outlandish though it often is, manages to reverse the institution of which it's a part without being self-serious. “If you look at our scenes,” Van Wagenen says, “they're comic books. The characters feel like comic book characters.” Among those characters are a time traveler, an undead dragon and the swaggering heel Mundo.

This is frequently over the top, but, as Van Wagenen puts it, “doesn't have to make sense if it's super cool.” That may be the highest truth in pro wrestling.

Mundo and Taya have just arrived at the Wrestling Guy Store, which is wall to wall with *Lucha Underground* T-shirts, WWE-branded toothbrushes and signed murals. The appeal to the super cool is apparent. “The world is very intact,” Mundo says of *Lucha Underground*'s heightened reality. “It's crazy, but its rules are held up.” This is true: The series is the most compel- (12 »

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» **10** ling thing to hit the wrestling world in years, which may sound like faint praise to nonfans but has been a welcome change of pace for marks everywhere.

Mundo, whose grappling experience dates back to his days as captain of the wrestling team at Palos Verdes Peninsula High School, is what you'd call a specimen. Billed at 6 foot 1 inch and 220 pounds, he was known by the nickname Prince of Parkour during his nine-year tenure in WWE. "I believe in such a thing as a physical intelligence, like aerial coordination and balance stability — just an awareness of where your body is in space," he says. "The better you get at that, the more you minimize your impact and your risk."

Wrestlers don't always have long shelf lives, and those working for WWE especially endure a taxing routine. The company has no offseason, its touring act literally never-ending. Mundo, long a part of that act, appreciates the way his reduced schedule with *Lucha Underground* allows him to take care of himself.

"After you learn how to spread the impact throughout your body, then you can start playing and having fun with the idea that it's always gonna hurt a little bit, but if you do it perfectly, it's not gonna kill you and you'll be able to get up from it," he says. "If you keep your risk minimized, you'll be able to have

more longevity."

Still, Mundo adds, "There are times where you up your level of risk for a show like *Lucha Underground*, where the bar is so high, and also the people are so loud that you stand up and you're like, 'Should I do something really stupid now?'"

Taya, the "Canadian Queen of *lucha libre*" and the "guera loca of the Temple," is likewise imposing. She trained under Lance Storm — widely regarded as one of the most technically sound performers of his generation, and another multiple-title holder in WWE — and was plucked, like many on *Lucha Underground*'s roster, from Mexico's Asistencia Asesoría y Administración (AAA). I make a joke about one of them body-slammng me through the table we're sitting around, and she seems even more excited by the prospect than Mundo. "I'm a table expert," she assures me.

The two are onscreen partners as part of the Worldwide Underground faction — "She's the sizzle, I'm the steak," Mundo says — though it wasn't always so. The first round of talent brought to *Lucha Underground* from AAA was all Mexican, Van Wagenen says. But the first time he saw Taya, her nose was broken so badly during her match that it looked as if it had been "removed from her face. She (**15**)»



Taya

PHOTO BY MICHAEL MULLER



Joey Ryan

PHOTO BY MICHAEL MULLER

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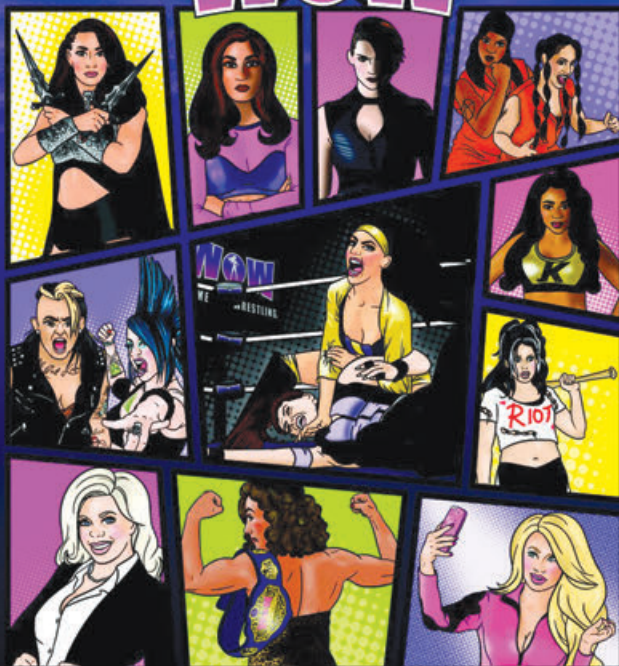
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>> 12) finished the match, stuck some stuff up her nose to control the bleeding, said, 'Hi, nice to meet you,' and started chatting away." He immediately knew he had to sign her.

For those not under the WWE umbrella, pro wrestling is the gig economy taken to its physical extreme. *Lucha Underground* is "not quite full-time," Mundo says — filming for the upcoming 40-episode season took place roughly every other weekend between January and June — but, for those with his or Taya's drawing power, it's a solid foundation to build upon. It has allowed Taya to move from Mexico City to L.A., and she describes it as her "home base."

Now that production on season three has wrapped, most of the Mexican talent is back home. Mundo and Taya are on their way to an indie show in San Diego after our interview, and Mundo mentions that he recently landed the lead in a low-budget movie about Sinbad (the pirate, not the comic) being made by the same production company for which he starred in 2014's *Hercules Reborn*.

All of which seems to suit Van Wagenen fine. He says he's glad Mundo and others can "work for us on the weekend, then go and audition and be in movies during the week. For a lot of people, especially guys who don't want the grind and the tour of WWE, coming to L.A. every other weekend is a good way to have a nice life outside of wrestling."

Mundo adds that "TV is powerful" as a means of gaining exposure and extra-curricular opportunities. "The autonomy that we have working for *Lucha Underground* is so much more valuable than being on that [WWE] 200-, 250-show schedule. You only have a certain amount of bumps on your bump card, so to speak, and it's important to use them where they count."

That term, "bump card," is a staple among veteran grapplers, referring to serious slams they take to the mat. Every wrestler has a finite number of physical traumas, aka "bumps," they can take in their career, before their body gives out. Performing in a way that allows them to choose their "bumps" is crucial not only to Mundo's and Taya's careers but to their long-term health, too.

"A lot of people think it's easy," Taya says of the physical toll this lifestyle takes on those who choose it. Her early training regimen was five days a week, four hours a day. She



Kobra Moon

PHOTO BY MICHAEL MULLER

spent four and a half years in Mexico, working in "stiff rings, boxing rings, dirt floors — all level of training facilities," before getting her break on *Lucha Underground*.

***Lucha Underground* isn't the only** under-the-radar show in town with street cred. Pro Wrestling Guerrilla's Battle of Los Angeles 2016 has been running the round-robin tournament out of a veteran's hall in Reseda every

Labor Day weekend since 2005, and this year a half-dozen denizens of the Temple will be pulling double duty, Mundo included.

Together, *Lucha Underground* and PWG are helping to make Los Angeles something it's never been: an indie-wrestling hotbed. While PWG's under-the-radar bona fides are indisputable, El Rey's *reconquis-*



ta is especially impressive for how quickly it's come about and the visible influence its cinematic style has already had on WWE and others.

As we end our conversation at the Wrestling Guy Store, the theme song for former PWG standout-turned-WWE star Kevin Owens blares from the speaker. Then Mundo and Taya pack up and prepare to brave the 405 on their way to San Diego, where a Saturday night crowd and paycheck await.

Whether it's moonlighting as a Loan Mart spokesman or a straight-to-video Sinbad, wrestlers in our gig economy all need a side hustle to survive the bumps of the business.



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Tomato hornworms with tomato was an appetizer.



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ENTOMOPHAGICALLY AWESOME EATS

MEET THE CRICKET FARMERS AND BUG BLOGGERS OF L.A.'S EDIBLE INSECT INDUSTRY

BY SARAH BENNETT

As soon as I entered this sprawling suburban home, I was handed a glass of red wine and a sautéed tomato hornworm. “Want one?” urged Kevin Bachhuber, the co-host for tonight’s dinner, with a view of twinkling Simi Valley below. The owner of the country’s first farm to raise crickets exclusively for human consumption, he was visiting from Ohio. The light green grub, which spent its life gorging on leaves of the tomato plant, looked exactly like the plump caterpillar from a children’s book. But tonight, the typically wiggly grub is quite literally grub, unmoving and shiny with olive oil.

I grabbed one, still sizzling, out of the pan, dropped it in my mouth and chewed. “Not bad,” I thought as the worm’s chlorophyll-saturated body burst with a bite. If not for the texture, I could have been eating a bean sprout. Or maybe a fried green tomato. Some people even tasted a hint of soft-shell crab or shrimp.

By the time the pot luck-style dinner was served — mealworm Massaman curry, smoked cricket avocado toast, cricket powder-infused lentils and dessert-ish cricket-cajeta cookies — the dozen or so people gathered at the house of local edible-bug blogger Aly Moore had already feasted. They munched on handfuls of the

sweet Rice Krispy-like dried bug secretion known as lerp (foraged from the mountains around L.A.), downed shots of mezcal sprinkled with salted dried termites (You-Tuber Ari Fitz, who was also there, said it tasted like Fritos) and toasted more mezcal “to transgressive behavior,” since eating insects is taboo in the cultures of nearly everyone who was in attendance.

But this was not extreme eating for extreme eating’s sake. The private dinner held last week was the first unofficial gathering of L.A.’s contribution to a small but growing international movement of scientists, chefs, farmers, sustainability advocates and food fanatics who see edible insects as a future food, one that Western culture must quickly embrace in order to accommodate the needs of a growing world population.

“Crickets are literally a superfood,” says Moore, who started her blog, Bugible, six years ago as a way to educate herself and others about the planet’s more than 1,900 identified edible insects. “It has more protein than beef. It’s a more complete amino acid, has more iron, more calcium, more Vitamin A, more micronutrients and requires less land, less feed and less water to produce than livestock. There’s not one thing that’s going to save the world, but this is a good step in the right direction.”

According to a seminal report released in 2013 by the Food and Agriculture Organization of the United Nations, the world

population will hit 9 billion people by 2050; in order to sustain all that life, our current food production will need to double. Their solution, mapped out in painstaking detail over 200 pages? Entomophagy.

Entomophagy, or the practice of eating insects, is already a part of the traditional diet for more than 2 billion people on this planet, and through the use of cricket powder (the pulverized bodies of dried crickets), there is potential to feed many more. Protein bars made with cricket powder could save lives in famine-stricken areas. And in less dire environments, the same powder can replace whey protein in smoothies, be infused into cookies or brownies and even sprinkled atop salads or soups for an added nutritional boost.

In Los Angeles alone, bugs can already be found on the menus at more than a dozen restaurants, according to Entomophagy.com, which maintains listings of places that serve edible bugs. About half of those are Oaxacan, where grasshoppers can be found dried as a citrus-and-chile-covered bar snack or a taco stuffer. The rest of the restaurants serve edible bug dishes native to Korea, China, Thailand or Cambodia. Typhoon is the only restaurant in L.A. with its own separate bug menu; it serves Singapore-style scorpions on shrimp toast, stir-fried Taiwanese crickets and silkworm pupae with nine dipping sauces.

“There’s really no reason why bugs aren’t being eaten except for the ‘ick’ factor,”

Moore says, noting that the taste of bugs can vary from nutty and earthy to grassy and delicate. “Chefs at top-rated restaurants like Noma have used insects for a long time in their dishes. Insects have these crazy flavor profiles and you can do so many things with them. There’s an entire culinary world out there that isn’t even being touched.”

The lack of edible insects found in the standard Western diet might change if the owners of Coalo Valley Farms have anything to do with it. Coalo is one of only a handful of cricket farms in the United States currently producing the high-yield bug exclusively for human consumption. And with an in-house aquaponics system and proprietary growing methodology, it’s one of the most innovative operations yet.

“We were raised to believe that there are no implications of our actions today,” says Coalo co-founder Elliot Mermel, who has a background in biology and pharmaceuticals. “I felt a responsibility as a millennial to do something better than just be a part of the problem. There’s a lot of big talent in our age group, but they’re focused on things that have no legacy. If I died tomorrow, I didn’t want to be selling ad space.”

After reading the FAO’s report on entomophagy, Mermel and his fellow 20-something, co-founder Peter Markoe, decided to dive into micro-livestock, the academic term for farm-raised bugs. Knowing that L.A. is a trendsetting city with rich connections to Asia and Latin America (two places where edible bugs are already the norm), the two wrote a business plan and moved from New England to launch their plan in native cricket country.

Coalo opened last year in a nondescript industrial space in the heart of the San Fernando Valley. The flavor of the crickets produced there was described by one attendee of last week’s edible bug dinner as “divine.” Markoe and Mermel say their crickets — which are fed not pig feed, like so many others, but a variety of greens grown on the in-house aquaponics system — taste like “gamey nuts.”

“If you like deer or other game, you’ll love our crickets,” Markoe says during a recent tour of the small operation, which has expanded to include a mealworm farm.

“I like to think of it as a nut you’d pick off a tree in a jungle,” Mermel adds.

After taking a tour of the heat-and-humidity-controlled incubator rooms where Coalo’s crickets are born, mate and live to be their full 12-week-old grandpa selves (before they are humanely killed by putting them in a cold room), you can purchase the final products in their edible form: as a protein-packed powder, as whole dried bodies that crunch like an In-N-Out french fry left out for too long or, seasonally, as sweet, chocolate-coated bites.

They hope to find local stores willing to stock more edible bugs and more chefs willing to experiment with crickets and mealworms as a gourmet ingredient, adding another aspect to the forward-thinking menus for which L.A. is known.

“In lots of cultures crickets are good luck, but really, they’re good luck for everybody,” Markoe says. “Right now, crickets are good luck for humans and they’re good luck for the future of our planet.”



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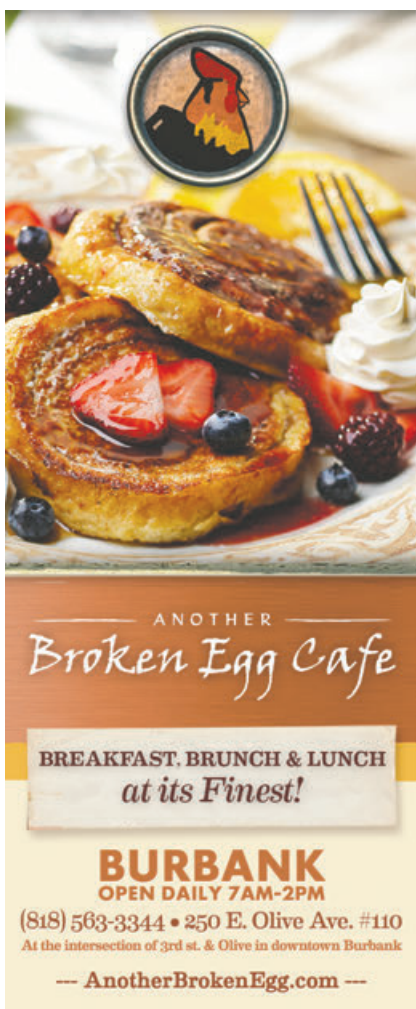
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PINS AND PIZZA

IS L.A.'S BEST PIE AT HIGHLAND PARK BOWL?

Sometimes the greatest meals are had in the most unexpected places, and one of those places is Northeast L.A.'s Highland Park Bowl. The recently opened bowling alley has received a great deal of coverage for its gorgeous restoration of the bowling and live music bar first established in 1927. While patrons and the press ooh and ahh over the refurbished lanes and original pin-setters repurposed as chandeliers, top-shelf Southern Italian pizza is being crafted in the kitchen by Italian-born master *pizzaiolo* Marco Aromatario.

Two years ago, Aromatario owned a pizzeria in the medieval city of Bergamo, Italy, about 35 miles northeast of Milan. Today he makes his Neapolitan-style pizzas at an American sporting house in one of L.A.'s rapidly gentrifying neighborhoods. How does one get from there to here?

Love. While on vacation in Los Angeles, Aromatario met the love of his life; he quickly sold his pizzeria and moved to California. That love is now his wife, and they've made a home in San Pedro. Every day, Aromatario commutes to Highland Park to make the pizza he's been mastering nearly his entire life.

"It feels strange, this city is so big, but pizza makes me feel at home," Aromatario says. "I spend a lot of time in my kitchen when I'm making pizza, foccacia — I feel like I'm in Italy at that moment."

Aromatario has a heavy Italian accent, which he apologizes for immediately. He has a short ponytail and tattoos, and can talk for an hour about how the yeast percentage in a batch of foccacia dough can make all the difference. We chat over pizzas, *panuozzos* and Nutella pancakes with coffee butter on the new brunch menu, and hit a few pins while we're at it. It's 10 a.m. and with every passing moment I'm convinced that brunch and bowling should be a thing. Especially with breakfast pizza. Maybe only with breakfast pizza.

I'm generously presented with the most breakfast-y sounding pizzas on the menu: Pizza n' Lox, a pie topped with smoked salmon, crème fraiche, arugula, red onion and capers, and the Uovo, with poached eggs, bacon and mozzarella. Both are hearty and morning-appropriate, especially the Uovo, with the eggs in the middle ripe for the old crack-and-spread. The crusts of these pies are crisp on the outside, light and airy on the inside. The burn freckles are in all the right places, rife with brick oven flavor. This isn't your average bowling alley pizza; those are often frozen, thrown in a commercial oven (as in



Marco Aromatario at Highland Park Bowl

PHOTO BY DANIELLE BERNABE

... microwave oven) and warmed beneath heat lamps. Aromatario's Neapolitan-style pizzas are prepared with utmost precision, a value ingrained in him since his career began at 13 years old, at a bakery in his hometown of Bari in Southern Italy's Puglia region.

Food-making runs in Aromatario's blood, with his mother a baker and his father a cheese maker. After paying his dues slicing loaves and stretching dough at the bakery, Aromatario's pizza-making career began during his high school years, when his interest in the Neapolitan technique started to take shape.

What constitutes a Neapolitan pizza? In its simplest form, fresh tomatoes, mozzarella and, perhaps the most important detail, precisely proofed dough. Creating authentic Neapolitan dough requires a 15- to 24-hour rising process at 71.6 degrees F. According to Aromatario, this temperature is meant to mimic the climate of caves in the Naples region.

"I try to imitate the caves in Napoli in the proofer at Highland Park Bowl. The humidity and temperatures inside the caves are perfect for the dough," he explains.

"We use a mother yeast here that I've carried with me for years. With Napoli pizza, the flour and proofing process is very important to make sure the pizza is done right. We picked a very specific type of flour to emulate the texture of dough in Napoli. Then we proof it precisely to fit in the specific standards of Napolitana-style pizza."

We all know the difference between a Domino's pizza crust and a crust at a good Italian bistro. Highland Park Bowl's pizza rivals the pies at rightfully glorified sit-downs like Sotto and Gjelina. Like many modern kitchens, a great deal of attention is paid to the staples. Aromatario imports his olive oil, dried oregano and cured meats from Puglia. The fresh produce is sourced locally, including the cheese from an Italian-owned company in Pomona. But the glaring difference between the traditional sit-downs and Highland Park Bowl is, the pizza is eaten among friends sporting bowling shoes.

"The casualness of the way we eat pizza

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in Italy is how I see people eating here at Highland Park Bowl," Aromataro says. "Pizza is a sharing and very social situation, so it makes sense to me that people are eating pizza and bowling at the same time."

Between L.A.'s influx of Southern Italian bistros and the gradual extinction of old-school American-Italian red-sauce joints, "going out for Italian" is taking on a whole new meaning. Especially in this case, where a pizza Napoletana is best enjoyed between strikes. —Rebecca Pardess

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Santa Monica Seafood: The fresh and expected one-stop shop

This Westside staple comes complete with all your basic seafood needs. Beautiful fresh local and imported fish include salmon in its various varieties, swordfish, monkfish, all the tunas, varieties of sole, live lobster and crab, as well as a selection of oysters, clams, mussels and whole fish ranging from snapper to sea bass. While the most exotic fresh seafood you'll likely find at Santa Monica Seafood are Santa Barbara spot prawns, soft shell crab or eel, when in season, they do have a bit more of a frozen selection, where you can find things like frozen octopus or langoustines. The beauty of Santa Monica Seafood isn't that it's providing anything overly exotic, but it always has all the basics covered and then some — and you can be sure the quality of the fish will be good. On your way out, you can pick up wine, cheese and basically anything else you need to complete dinner from the produce section. And if you're too hungry to cook, there's even a pretty solid little cafe inside where you can feast on cioppino, ahi tuna sliders, crabcakes, fish and chips and local oysters. Hit up the bar on weekday afternoons for the delicious, freshly shucked oyster happy hour. 1000 Wilshire Blvd., Santa Monica; (310) 393-5244, santamonica-seafood.com.

Wild Local Seafood Co.: The sustainable, local catch

You'll find this local seafood purveyor at different farmers markets around Los Angeles depending on the day of the week. With a strict focus on seafood caught using sustainable practices, captain Ben Hyman of the aptly named vessel Always Grinding brings L.A. some of

the freshest, sustainable local catch there is. Offerings include California-caught halibut, seabass caught in Santa Barbara, hook-and-line vermillion (aka local snapper) and unwanted and delicious bycatch like dogfish. You can be sure that the distance from the ocean to your plate has been kept at an absolute minimum. *Various locations; wildlocalseafood.com*.

Dory Fleet: The hard-to-find local catch

This early-morning fish market, located just north of Newport Pier on the beach, is the perfect place to go if you're looking for local seafood that's a bit harder to find. Local fishermen sell their catch: rock crabs, spiny lobster, whelks (sea snails), spot prawns, spider crab, live sea urchin and endless amounts of locally caught fish, depending on the season. The only catch is, you'll have to get there early. The market opens at 6:30 a.m. Wednesday through Friday and closes by noon, or more likely when they sell out. The best time to visit, however, is Saturday morning, when there is the most selection by far and you can start your day with some Santa Barbara uni from urchin diver Stephanie Mutz, cracked right in front of you and slurped from its spiny shell. That beats brunch any day, if you ask us. 2111 W. Oceanfront, Newport Beach; (949) 632-5939, doryfleet.com.

Cape Seafood & Provisions: The special and exotic, chef-curated catch

Chef and seafood whisperer Michael Cimarusti's latest venture takes the form of Cape Seafood & Provisions, the beautifully curated fish shop of your dreams. With fish such as fresh Japanese mackerel and sardines, live spot prawns, geoduck, Dover sole, yellowtail snapper, oysters, clams, uni and a rotating seasonally driven selection of wild, fresh fish, you'll be hard-pressed to find a place with better quality and selection all under one roof. 801 N. Fairfax Ave., Fairfax; (323) 556-2525, cape-seafood.com.

Guidi Marcello: European-style cured, salted and otherwise preserved fish

It's pretty easy to drive unawares past this Italian importer, housed in an industrial section off Santa Monica's Olympic Boulevard, but it just so happens that the nondescript shop is home to some of the best products straight from Italy. And that includes some pretty hard-to-find cured, salted and otherwise preserved seafood items that you may require to make the perfect dish. Head to the coolers at the back wall and you'll find them stockpiled with such delicious seafood offerings as European white anchovies packed in tins of olive oil, beautiful slices of tuna belly marinated inside glass jars, salted sardines, the whole (feet-long) salted cod, or bacalao, such as you'll find in Europe, and a selection of some of the best bottarga, a cured fish roe, ranging from (the cheaper) tuna to (the super pricey) mullet. It's a heavenly place for those who like their fish preserved. 1649 10th St., Santa Monica; (310) 452-6277, guidimarcello.com.

Mitsuwa Market: The sashimi-grade and Japanese fish product stop

This Japanese chain market has locations throughout Southern California and is the perfect stop if you're looking for sushi-grade seafood and beyond. Whether you're looking to get your hands on

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some *chu-toro* Japanese *sanma* or *saba* mackerel or need to find some really good *katsuo-bushi* or *kombu*, Mitsuwa has all the Japanese varieties and cuts of fish to complete any recipe, at pretty affordable prices. *Various locations; mitsuwa.com.*

99 Ranch Market: The wild card

This Chinese chain market has a pretty thorough selection of fish and seafood, both live and on ice, but you don't always know what it's going to have. You can almost always rely on a pretty solid selection of perch and cod, and an ample sampling of fish you've possibly never heard of, so if you're looking for something exotic, like scorpion fish, and you've tried everywhere else, you'll probably hit the jackpot here. But that said, the selection can be hit-and-miss in terms of what you're getting (and occasionally quality), but what's missing in uncertainty is made up for in prices: Everything's pretty damn affordable. *Various locations; 99ranch.com.* -Hillary Eaton

POTATO CHIPS

The New Kettle Chip Flavors Must Be Inspired by L.A.

Kettle Brand Potato Chips has announced its latest flavors, and here's the thing: They're absolutely inspired by Los Angeles.

The company says the new varieties are an homage to "bar menus in foodie hotspots like our home near Portland, Oregon." But, since the two flavors in question are Moscow Mule and Korean Barbeque [sic], clearly what they mean is "Los Angeles, California."

The Moscow Mule was invented by a couple of liquor-industry colleagues in 1941. One of them was Jack Morgan, a producer of ginger beer and the owner of the Cock 'n Bull restaurant in Hollywood, a popular nighttime hang for celebrities. The popularity of the drink comes from that restaurant, where regulars had copper mugs engraved with their names. (That was a midcentury Hollywood bar power move. It may have first appeared at Don the Beachcomber.)

The cocktail had a moment in L.A. again a few years ago. It's not quite as sought after right now, but it's a standby in SoCal bars. Korean barbecue, though, that's always popular. The grill-your-own restaurants come, of course, from Korea, but L.A. may have perfected the art. Many of the side dishes (*banchan*) that come with the meat were invented in L.A., a city that some Korean visitors will admit does KBBQ better than back in the old country.

Unveiling these two new flavors together is a cool idea — the chips are a representation of a food-and-drink pairing. Ginger and garlic? Makes sense.

As for the actual taste of the chips, the Korean Barbeque is about what you'd expect — heavy on the garlic, with a lot of smokiness. The Moscow Mule is less standard: When you open the bag, the aroma of ginger ale wafts up.

"Sweet" isn't normally a flavor associated with potato chips, but we can see these becoming addictive. They'd go really well with a cocktail. -Katherine Spiers

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P. 27 **THU**
WHAT DOES FALL TV HAVE
TO OFFER THIS YEAR?

fri 9/2

VARIETY SHOWS

Radio, Radio

You know how faces in old photographs look different from the faces you see around you today? **Radio Phonic Audio** is your doorway into the minds behind those faces, filtered through the minds of newer faces. Performed in the style of an old-time radio program, complete with commercials, terrible jokes and musical segments, it features Radio Phonic writer and prime mover Zak White, fromage fanatic Becca Flinn and Paul “Stop Asking Me About Bernie” Goetz, along with guests including *The Eric Andre Show* writer Heather Anne Campbell, Skull Orchard musician Tawny Newsome, *Metalocalypse* creator Brendon Small and the constitutionally right-on DeMorge Brown. *Nerd-ist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Fri., Sept. 2, 7-8:30 p.m.; \$10, \$8 in advance. (323) 851-7223, holdmyticket.com/event/255224.* —David Cotner

FOOD & DRINK

Taste the Town

The Taste may well be one of the most important food events in Los Angeles, and it certainly brings together the shiniest and brightest collection of renowned local chefs on the illustrious Paramount Studios backlot. Friday's opening-night festivities, titled “An Evening Among the Culinary Stars,” is hosted by the *L.A. Times'* food staff, including critic Jonathan Gold. On Saturday, “Field to Fork” challenges local chefs to work with locally sourced ingredients, and then attendees sip the night away at “Dinner With a Twist,” a boozy stroll through the backlot. The festivities wrap up Sunday with a block party and the Gold-hosted “Flavors of L.A.” program. It's a great chance to try bites from expensive restaurants and, most likely, run into famous chefs, either at the booths or just wandering around. *Paramount Studios, 5555 Melrose Ave., Hollywood; Fri., Sept. 2, 7:30-10 p.m.; Sat.-Sun., Sept. 3-4, 11 a.m.-2 p.m. & 7:30-10 p.m.; \$100-\$300. events.latimes.com/taste.* —Katherine Spiers

Bodytraffic:
See Thursday.



PHOTO BY RORY DOYLE

ART SHOWS

Do You Respect Wood?

You may use them only as condensation catchers in bars or at home, but the 1,000 four-inch coasters at the fourth annual **Coaster Show** are miniature masterpieces. Among the hundreds of artists who've participated in the gallery's popular group exhibit are Elizabeth McGrath, Ron English, Simone Gad and horror-movie actor Sid Haig. This year's painters, animators, sculptors and tattoo artists have been inspired by everything from animals and religious iconography to the 2016 election and the deaths of Bowie and Prince to create their tiny works of art, which sell for \$10 to \$250. The show runs in conjunction with “Covered,” comics-themed paintings by Mark Todd. *La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Feliz; opening reception Fri., Sept. 2, 8-11 p.m. (runs through Oct. 2); free. (323) 666-7667, laluzdejesus.com.* —Siran Babayan

sat 9/3

COMEDY

Midnight Special

If you frequent UCB's long-running

sketch show *The Midnight Show*, you're probably familiar with cast member and instructor Hal Rudnick (*Key & Peele, Community*) and his alter ego, Eric Jennifer, a dopey man-child whom Rudnick describes as the darker version of Pee-wee Herman. For summer's last hurrah, Jennifer hosts **The Midnight Show Presents: Eric Jennifer's Labor Day BBQ**, a variety show with other UCB actors, featuring sketches, character bits and audience participation, as well as food and possibly live music. But instead of saluting workers across America, Jennifer has something else in mind when he thinks of Labor Day. *UCB Franklin, 5919 Franklin Ave., Hollywood; Sat., Sept. 3, 11:59 p.m.; \$5. (323) 908-8702, franklin.ucbtheatre.com.* —Siran Babayan

HERITAGE

Eastside Girls

Chingón is a bit of Mexican-Spanish slang that defines something or someone as “cool” or “badass.” A *chingón*, then, would be a badass woman. Organized by Muy Monte — a DIY crew of musicians, writers and artists based in the San Gabriel Valley — the **Chingóna Festival** is an all-ages women's music and arts festival that continues the legacy of Eastside Chicana punk

legends such as Alice Bag and The Brat. The event features a range of female-fronted bands — from the Riot Grrrl-influenced indie sound of Pardon Me Sir to Myriad Slits, who layer soulful vocals atop stripped-down synthy beats — alongside visual artists, DJs, food vendors, even palm readings. *Green's Center for Plant-Based Nutrition and Gluten-Free Education, 4906 E. Olympic Blvd., East L.A.; Sat., Sept. 3, 4-11 p.m.; \$5, \$3 before 6 p.m. facebook.com/events/1715836342005389.* —Matthew Stromberg

sun 9/4

COUNTY FAIRS

My Fair Lady

If you've been to a state fair in the past decade or so, fried Oreos and Twinkies are pretty been-there-done-that fair food items. But leave it to the **L.A. County Fair** to yet again take fried food on a stick to the next level with “chicken in a waffle” on a stick, deep-fried bacon-wrapped chicken legs and, most astounding, deep-fried hot sauce (yeah, I don't get it either). Whatever you do, gorge wisely, and save some pocket

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money for the 70 rides and 40 carnival games, plus the Igloo (which features an ice-skating rink and sledding hill), acrobatics by Esmeralda's Traveling Circus, folksy things like pig races, and that sort-of-gross "Bodies" exhibit of corpses with their skin peeled off. Maybe hold off on the chicken legs till after you've seen that. 1101 W. McKinley Ave., Pomona; Fri., Sept. 2-Sun., Sept. 25 (closed Mon. & Tue., except Labor Day); \$8-\$20, free for kids 5 and younger. lacountyfair.com. —Gwynedd Stuart

MOVIES & MUSIC

Space Spiders

Cinefamily launches its new partnership with Barnsdall Art Park Foundation with a **Bowie Tribute Night** in the Hollywood park. An outdoor screening of the 1973 documentary/concert film *Ziggy Stardust and the Spiders From Mars* will be accompanied by a live performance of classically arranged Bowie favorites by the Stardust String Quartet, plus the Cinefamily crew's own Bowie Mixtape of rarities. Bowie Night kicks off the first of four Sunday-night, wine-and-movie fundraisers to take place on scenic Olive Hill. Each night begins with a curated selection of wines by San Antonio Winery and tasty food-truck options, as well as DJs and other preshow entertainment. 4800 Hollywood Blvd., East Hollywood; Sun., Sept. 4, 5:30 p.m.; \$25. (323) 655-2510, cinefamily.org. —Neha Talreja

mon 9/5

HOLIDAYS

On Fleet

If your perception of Fleet Week has been informed by film and television, you no doubt picture handsome young sailors in their bell-bottomed dress whites walking the streets of New York City looking for a little excitement. It's about time they — and the lady soldiers, too — get a change of scenery. Over Labor Day weekend (Sept. 2-5), San Pedro hosts the first-ever **L.A. Fleet Week**. The long weekend of festivities includes aerial demonstrations, live music, food trucks and, from 7-11 a.m. on Monday, a 5.3-mile fun run, but the centerpiece is a variety of public tours of Navy and Coast Guard ships docked at the Port of Los Angeles. Can't make it? The event website is live-streaming the ships arriving at port. *Port of Los Angeles, San Pedro*; Fri., Sept. 2-Mon., Sept. 5; free. lafleetweek.com. —Gwynedd Stuart

tue 9/6

SPORTS

Can't Hardly Weight

As part of the WNBA's Breast Health Awareness Week, the L.A. Sparks are hosting **Barbells for Boobs Night**. Barbells for Boobs is a Santa Ana-based nonprofit

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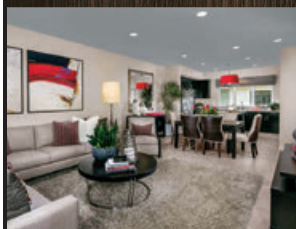


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that hosts fitness campaigns for workout buffs to raise money for breast cancer screenings in the hope that more women can detect the disease early. Before tipoff in the Sparks' game against the Minnesota Lynx, BFB invites ticket holders to show up early (1:15-2:15 p.m.) for a Cross-fit workout on the court. Sweat it out and then watch some amazing athletes do the same. *Staples Center, 1111 S. Figueroa St., downtown; Tue., Sept. 6, 1:15-9 p.m. (game starts at 6:30 p.m.); \$16-\$32. facebook.com/events/1795777980650637.*

—Gwynedd Stuart

STORYTELLING

Like a Moth to the Flame

The Moth plunges headlong into its second decade as it presents tonight's StorySLAM meditation on the topic of money. Founded in 1997 by writer George Dawes Green to bring together like-minded loudmouths to tell stories both glorious and gory, this latest StorySLAM covers anything that money corrupts or encompasses. Whether it's a story about a marathon session of sperm donation, getting a callback for a snuff video or just finding \$20 between the couch cushions, a welcoming and reliably enthusiastic audience awaits. *Los Globos, 3040 Sunset Blvd., Silver Lake; Tue., Sept. 6, 7 p.m.; \$10. (323) 666-6669, themoth.org/events/money-los-angeles.* —David Cotner

wed 9/7

BOOKS

Looking the Part

"What we wear is dangerous gear," The Clash's Joe Strummer once sang. "It'll get you picked on anywhere." Punk fashion might be commonplace these days, but in the late 1970s punk rockers were routinely harassed and beaten up by cops just because of the way they looked. In his new book, *Punk London 1977*, photographer Derek Ridgers shares more than 130 startling images from England's punk scene. Although the veteran author (*The Dark Carnival, Skinheads: 1979-1984*) starkly captures such charismatic musicians as The Slits' Ari Up, Adam Ant and Blondie's Deborah Harry early in their careers, he's most interested in documenting the young fans who ripped up their old clothes and repurposed them into garishly shocking new statements. *Book Soup, 8818 Sunset Blvd., West Hollywood; Wed., Sept. 7, 7 p.m.; free, book is \$19.95. (310) 659-3110, booksoup.com.*

—Falling James

thu 9/8

DANCE

Dance in the City

The Hollywood Bowl periodically adds dance, often local dance ensembles, to its concerts but generally as a side dish or a bit of seasoning. With **L.A. Dances**, three

local troupes with national reputations — Ate9 Dance Company, Bodytraffic and L.A. Dance Project — are the main course, dancing to music by L.A. composers. Ate9's artistic director, Danielle Agami, is known as a proponent of Israeli choreographer and Batsheva director Ohad Naharin's gaga technique, while Bodytraffic gained attention for attracting internationally known choreographers to set new works on its sterling dancers. L.A. Dance Project also has splendid dancers but is best known for its director-choreographer Benjamin Millepied (yes, the one married to Natalie Portman), who recently returned to running LADP after abruptly resigning as director of the Paris Opera Ballet. This may be a first look at

what Millepied's plans are now that he's refocused on L.A. *Hollywood Bowl, 2301 Highland Ave., Hollywood Hills; Thu., Sept. 8, 8 p.m.; \$8-\$98. (323) 850-2000, hollywoodbowl.com.* —Ann Haskins

TELEVISION

I Want My Fall TV

The 10th annual **PaleyFest Fall TV Previews** give you a sneak peek at the newest, most buzzed-about sitcoms and dramas on NBC, CBS, Fox, The CW, Starz and, this year, the Robert Rodriguez-launched, English-language El Rey network. The Paley Center for Media hosts screenings and panel discussions with the cast and crew of *Pitch, Lethal Weapon, Son of Zorn*

and *The Exorcist* (Sept. 8); *From Dusk Till Dawn* and *Lucha Underground* (Sept. 9); *American Housewife, Notorious* and *Designated Survivor* (Sept. 10); *Frequency* and *No Tomorrow* (Sept. 10); *Pure Genius, Kevin Can Wait, MacGyver* and *Bull* (Sept. 12); *This Is Us, The Good Place* and *Timeless* (Sept. 13); and *Ash vs. Evil Dead* (Sept. 14). The festival ends with *The Mindy Project*: Inside the Writers Room, featuring star Mindy Kaling and members of the creative team behind the Hulu comedy (Sept. 15). *The Paley Center for Media, 465 N. Beverly Drive, Beverly Hills; Thu., Sept. 8, 6 p.m. (runs through Sept. 15); \$20 per event. (310) 786-1000, media.paleycenter.org/paleyfest-fall-tv-previews-2016.* —Siran Babayan

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THIRD-PARTY ANIMALS

DOMINATRIX TARA INDIANA
AND ARTIST JEFFREY VALLANCE
HOST THEIR OWN
PRESIDENTIAL DEBATE

BY CATHERINE WAGLEY

This week, a dominatrix and an artist face off in a third-party presidential debate in Chinatown, and another artist literally turns life insurance ads into puzzles.

Astronauts on the beach

The welcome sign that Olga Koumoundouros made out of sheepskin and chunky yellow paint is certainly a bit kitschy, but it's also aggressive and tactile enough to win over the kind of people who wouldn't be caught dead with a welcome mat on their stoop. Her sign hangs in the side gallery at Commonwealth and Council, feet away from a midcentury modern lamp that's been turned into a parasol with the help of painted burlap and a crisp white dress shirt. In the main gallery, she has built an off-kilter, gritty spoof on a home entertainment center. Two-by-fours, boxes and a sculptural contraption hold up two flatscreens on which a video called *Salting Fruits* plays. Koumoundouros and a collaborator are on a beach, marking chalkboards and wearing silver suits that make them look like astronauts, until the suits suddenly come off and the two are burying themselves in wet sand like mad scientists who don't give a damn. 3006 W. Seventh St., #220, Koreatown; through Sept. 10. (213) 703-9077, commonwealthandcouncil.com.

Small blobs

Julia Haft-Candell's *Blob with glaze pool* and *Hand-sized blob* are quite small ceramic shapes, so small they could easily be tripped on. They look like little creatures and currently sit on the floor near the back desk at Fellows of Contemporary Art, as part of a show called "Uncommon Ground." They're a few feet away from another sculpture by Haft-Candell, a bumpy, blue-and-reddish waist-high arch, and linen-wrapped steel shapes by Molly Larkey that protrude from the walls. The show, which also includes Anna Breininger's blurred painted pattern on cloth and plastic, nudges formal abstraction gently out of its comfort zone, veering carefully toward the weird. 970 N. Broadway, Ste. 208, Chinatown; through Oct. 20. (213) 808-1008, focala.org.

Consider the alternatives

Dominatrix Tara Indiana and artist Jeffrey Vallance have both thrown their hats into the presidential ring, and they will be debating their liberal (but different) plat-



Dominatrix
Tara Indiana

COURTESY TARA INDIANA

forms in Chinatown this weekend. Indiana's slogan is "Whipping America back into shape one middle-aged white guy at a time." At her height, she recently told *GQ*, she employed 80 dominatrices. "I feel like if I can be a leader and a manager of dominant women, being president will be a piece of cake," she said (she's also dominated 10,000 men). Vallance's slogan is "Vallance Now. More than Ever." According to his campaign manager, who may or may not exist, the answer to "Why should I vote for Vallance?" is a "simple and honest" "Consider the alternatives." The debate will take place in a motel bedroom but will be live-streamed at Coagula Curatorial. 974 Chung King Road, Chinatown; Sat., Sept. 3, 9 p.m. (323) 480-7852, coagulacuratorial.com.

Death in the lobby

Artist Klaus Weber's death masks hang in the lobby of the Equitable Life Building on Wilshire right now. All are off-white, some yellowed. Some look classical, like the faces of ancient kings. Others look familiar — apparently Weber modeled some on celebrities, while others are fictional people. Not all of his models are actually dead, and a few of the faces, including that of a bearded, scholarly-seeming man, repeat a few times. The building's lobby is opened 24/7, which means the masks are always accessible. 3435 Wilshire Blvd., Koreatown; through Sept. 30. equitablevittrines.com.

Deadhead penny pincher

Tape racks holding only live recordings of the Grateful Dead currently cover the easternmost wall at Park View. The recordings were made between 1965 and Jerry Garcia's 1994 death. Mark A. Rodriguez, in his continuing exploration of mortality and money, assembled the collection of tapes. He also built smiling, human-sized flowers, cut out of wood and held up by metal poles, which occupy the gallery like roadblocks. Puzzles made out of life insurance ads ("Buy \$50,000," "as low as \$3.49 per month") hang framed on walls or lean beneath half-slick, half-chintzy furniture Rodriguez built himself. Lamps made out of melted pennies sit on a table. Tarps with photos of financial district skyscrapers hang from the ceiling. The small gallery feels full of big aspirations and distracting, all-consuming obsessions. 836 S. Park View St., #8, Westlake; through Sept. 10. (213) 509-3518, parkviewparkview.com.

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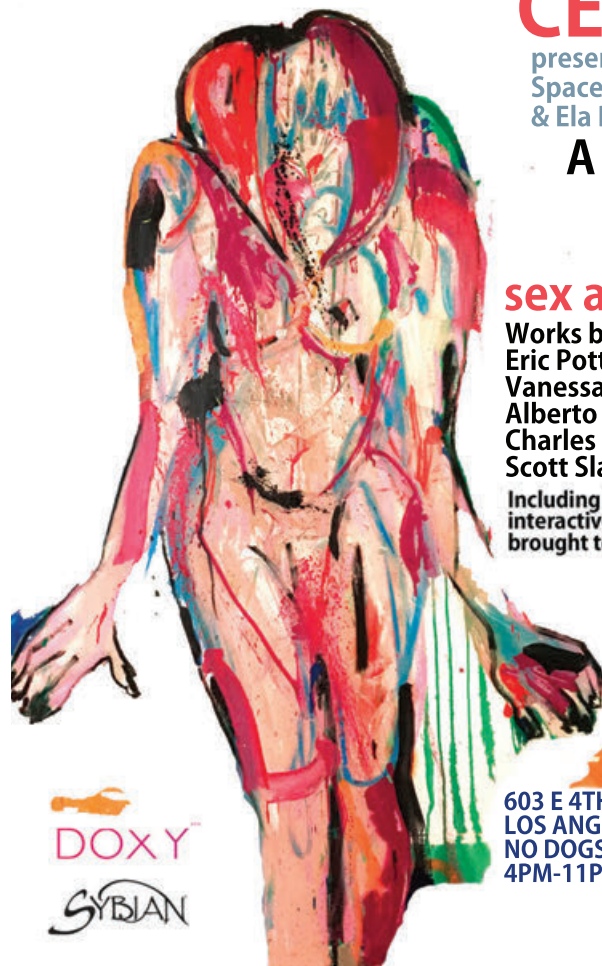
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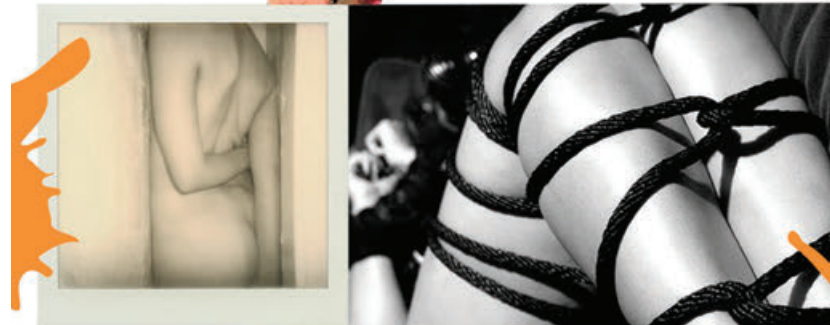
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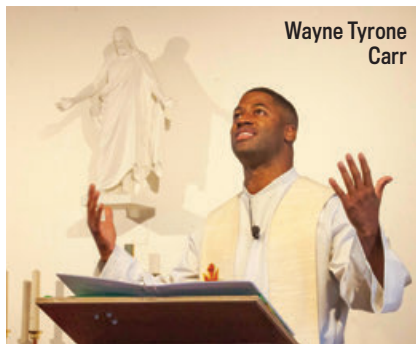
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Wayne Tyrone Carr

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Stage // LOSING THEIR RELIGION

Captain of the Bible Quiz Team takes on a social schism in the Lutheran Church — from inside a Lutheran church

BY BILL RADEN

There has always been a compelling correspondence between religious ceremony and theatrical performance. Whether it's the "ritual theory" advanced by Victorian classical scholars that ancient Greek theater developed from Athenian religious drama, or the affinities between lavish Broadway musical spectacle and the pomp and circumstance of, say, a Roman Catholic midnight mass, it can hardly be denied that stage shows and formal Christian worship both revolve around the theatrically purposed performance of a text in front of an audience.

Part of what's so exciting about *Captain of the Bible Quiz Team*, the soberly engaging new play by Tom Jacobson that opened at Westwood's Lutheran Church of the Master over the weekend (and now moves to Lutheran churches in Hollywood and NoHo) is what happens when a playwright of Jacobson's caliber acknowledges this relationship. The immersive drama uses both the logic and the liturgy of a Lutheran church service to create a hyper-naturalistic, audience-interactive, single-performer story dramatizing recent headlines.

The narrative plays out in seven scenes over the liturgical calendar of 2009-10, each comprising a condensed service consisting of pulpit announcements, a sermon and a sung hymn (accompanied by organist Barbara Browning). The show runs about an hour. Anybody familiar with the release that year of the social statement by the Evangelical Lutheran Church in America (ELCA) called "Human Sexuality: Gift and Trust" — which embraced same-gender partnerships

and gay ministers in the church — will certainly anticipate what comes next as pastor Landry Sorenson (Wayne Tyrone Carr) takes the pulpit.

The time is Christmas, and the young, charismatic — and unmarried — Landry reveals that he has been called back to Little Sauk, Minnesota's Kandota Lutheran Church to take over from his adoptive father, Rev. Ernst Sorensen, the church's longtime pastor, who is dying of cancer. In his autobiographical homily, Landry quickly reveals himself to be a Peace Corps do-gooder type with a highly developed social conscience that ultimately led him to accept the calling that his father had explicitly intended for him.

But as the seasons change and Ernst's prognosis grows bleaker, discordant notes begin to appear in the sermons, such as the desperate plights of the rural, Swedish-descended parishioners, hit hard by the Great Recession, or the questionable use of a loan intended to build a Christian education center for church operations. Most troubling of all, however, is the polarization of the congregation over the ECLA social statement, which comes to light when a protest petition is handed to Landry midservice, signed by his father.

As the schism within Kandota Lutheran reaches a boiling point along with a church vote on whether to break away from ECLA, it is probably no spoiler to reveal that Landry's attempts to hold the congregation together are all but doomed when he reveals how he is personally implicated in the same-sex controversy.

Carr gives a sensitive and convincing

ANYBODY FAMILIAR WITH THE RELEASE THAT YEAR OF THE SOCIAL STATEMENT, WHICH EMBRACED SAME-GENDER PARTNERSHIPS AND GAY MINISTERS IN THE CHURCH, WILL CERTAINLY ANTICIPATE WHAT COMES NEXT.

performance as a man struggling to reconcile his faith and pastoral duties with his deeply conflicted personal beliefs and the Oedipal undertow of his filial guilt (the role rotates among Amielynn Abellera, Mark Jacobson and Deborah Puette), and director Michael Michetti delivers his usual standards of polish and precision. But the real achievement here is Jacobson's text, whose critique of religious hypocrisy drills into the same subterranean American fault lines responsible for the xenophobic demagoguery of Donald Trump.

CAPTAIN OF THE BIBLE QUIZ TEAM

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LIVE LIKE BILL MURRAY

The secrets to a life quirkily lived

BY PAUL TEETOR

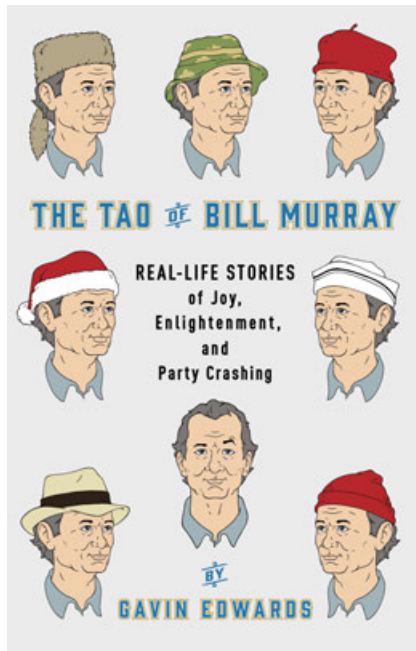
When Bill Murray went to Japan to film the indie classic *Lost in Translation* back in 2002, he brought along

a little novelty book called *Making Out in Japanese*. It included colloquial phrases for lovers such as “You have a beautiful body” and “I don’t want to get married yet.”

For a guy with such a mischievous mind and sly wit, the comic possibilities were endless. Soon after he arrived in Tokyo, he told a startled Japanese crew member, “I really don’t love you anymore, so I’m going to change my phone number.”

When he went out for sushi, he would ask the chefs — scowling men wielding big knives — questions such as “Do your parents know about me?” or “Do you have a curfew?” On special occasions, he would ask “Do you mind if I use protection?”

It could have been perceived as yet another ugly American abusing the native



language for his own twisted entertainment. But because it was Murray delivering these intimate lines with his typical wacky charm and offbeat sense of humor, there were no international incidents, just laughs all around.

It was just part of the Tao of Bill.

If that sounds a bit mysterious, it’s all explained in Gavin Edwards’ new book, *The Tao of Bill Murray: Real-Life Stories of Joy, Enlightenment and Party Crashing* (Random House, \$26). Even by the crazy-is-

normal standards of Hollywood characters, Murray is a quirky guy. He has no agent and no manager, just a voice mailbox, which he rarely checks, where writers, producers and directors can pitch projects. Sometimes months later they get a 30-second phone call: I’ll do it. And there’s no telling when he’ll show up on the set.

Fittingly, then, Edwards has written an equally quirky book. At first glance it looks like a standard biography, and it does include a 33-page introduction that outlines Murray’s life. It starts with his Sept. 21, 1950, birth in a Chicago suburb, details his showbiz start in Chicago’s Second City and his breakthrough performance on *Saturday Night Live*, and includes most of his film roles all the way through to September 2014, when Edwards interviewed him at the Toronto Film Festival.

The bio-introduction is bookended by a 106-page filmography, in which Edwards analyzes Murray’s role in every one of his 59 films, including classics *Caddyshack*, *Stripes*, *Ghostbusters*, *Tootsie*, *Groundhog Day*, *Rushmore* and the aforementioned *Lost in Translation*.

But the heart of the book is the middle 150 pages, in which Edwards breaks down the 10 Principles of Bill. Tao is Chinese for “the way,” and the 10 principles make the case that Murray has a unique way with people that has made him one of the most beloved — and enduring — actors in a business where sell-by dates come and go fast.

In an interview, Edwards admits that even he isn’t sure exactly what category his book fits into. “A friend said, ‘I think you’ve

invented a new form of biography,’ and it certainly is a different approach to biography,” he says. “But I think it also works as a guide to how to live your life. I think people would benefit from following the Tao of Bill. And as a simple bathroom reader, it has a whole lot of funny stories.”

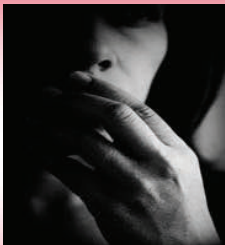
For the record, here are the 10 Principles of Bill that Edwards came up with after interviewing more than 50 people who know Murray and reviewing hundreds of Murray anecdotes recounted in newspapers, magazines and books. (Keep in mind that these are something Edwards came up with.) “When I was interviewing him in Toronto, I realized that my suspicions were right, that all Bill’s crazy behavior wasn’t just random wackiness,” Edwards says. “He had put a lot of thought into things like why he crashes parties and why he is so generous with his money.”

The 10 Principles:

1. Objects are opportunities.
2. Surprise is golden. Randomness is lobster.
3. Invite yourself to the party.
4. Make sure everybody else is invited to the party.
5. Music makes the people come together.
6. Drop coin on the world.
7. Be persistent, be persistent, be persistent.
8. Know your pleasures and their parameters.
9. Your spirit will follow your body.
10. While the earth spins, make yourself useful.

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APPRECIATING IN VALUE

Don't miss a visit to Merchant Ivory's *Howards End*, a film that remains the best of its kind

BY ALAN SCHERSTUHL

Like the rambling fixer-upper at its heart, Merchant Ivory's *Howards End* has aged quite well, and not just because of the brightened-up 4K restoration from Cohen Media Group. It's brisk and funny, prim but open-minded, testy about pomposity even as it exemplifies what once was the most pompous of all movie genres. (Who would have thought that superhero films, now so groaningly self-important, would in this regard surpass Brit-lit adaptations?) This unabashedly middlebrow costume drama might stand now as a more impressive achievement than when it first racked up raves and awards in 1992. That's partly due to the way the studios have decayed in the years since. When is the last time Hollywood assembled a cast this strong to act out a story this adult and this thoughtful, then staged and shot it with such urgent confidence?

For all its class-studies seriousness and third-act melodramatics, this third E.M. Forster adaptation from director James Ivory and producer Ismail Merchant is a charmer. Its heroines' sublime epigrammatic chatter ("One wouldn't want to keep bumping into Wilcoxes!") is an unpoisoned precedent for *Love & Friendship's* Lady Susan, and somehow, back at the dawn of the first Clinton era, the idea of progressive sisters being the center of an awards-season prestige picture didn't seem a brave step forward, as it might today.

Neither did the moment when Helena Bonham Carter's Helen, a brilliantly unreasonable woman who comes to take each of the world's injustices personally, shuts down Anthony Hopkins' stuffed-shirt patriarch just as his mansplaining starts. "Word of advice," his Henry Wilcox says, more toward her than to her, but Helen is already snapping back: "I need no word of advice!" The way her extravagant brows knit, you'd hush, too, even if she weren't already hauling herself out of earshot.

Ivory only occasionally indulges in the production-value pageantry that's characteristic of the genre. An early scene has Bonham Carter and Joseph Bennett calling off their characters' love affair while posing about a gleaming antique roadster, as if some exec vowed, "If we're not giving American men nudity, we must at least give them cars." But there's little leaden or parade-like, here.

The superior first half is given over to

lively incident rather than plot, with Ruth Praver Jhabvala's script — adapted from Forster's 1910 novel — reeling through gently comic episodes and not quite making clear just who its protagonist is until the second act. First, in the country, a middle-class woman (Bonham Carter) falls for the scion of the Wilcoxes, a haughty, constipated land-owning family, the sort of swells who always look as if they smell a stink people poorer than they can't. Then, a little embarrassed, Bonham Carter's Helen just calls the whole thing off. Months later, in London, she accidentally makes off with a broke clerk's umbrella, which results in much amusing to-do, and the clerk — Leonard Bast (Samuel West) — demurs an invitation to tea after being "swamped by screaming women."

These are the Schlegels, played by Emma Thompson — the elder sister, and the one who wryly speaks that swamped line — and Bonham Carter. Thompson's Margaret stars in the next vignette, a tender idyll: When the Wilcoxes move into London for the season, occupying a flat just across the way, Margaret strikes up a surprising friendship with Ruth (Vanessa Redgrave), the family's ailing grand dame and the wife of Hopkins' Henry, representing in Forster's scheme an idea of how women used to be before the minor liberations of the Edwardian age. Margaret slows her talk down when alone with Ruth, but she never tempers herself.

Redgrave's performance is a slow heartbreaker — Ruth yearns for simpler times but only finds true kinship with someone unrelated to and unlike her. Thompson beams at Redgrave, her Margaret touched and troubled but also stirred. All



COURTESY OF COHEN MEDIA GROUP

Ruth's talk of domesticity — of the empty, unfashionable family home *Howards End* — awakens a longing in Margaret, a subtly revealed certainty that Helen's life of London lectures and discussion societies isn't all that she wants. (Thompson won an Oscar for her performance.)

If you've not seen the film or read the novel, you might be jolted, several scenes after Ruth's death, at widower Henry Wilcox's awkward, out-of-nowhere marriage proposal to Margaret — and at her stunned acceptance. Rather than say yes, she tells him to write to her and backs slowly down the staircase away from him. Then, when he's gotten the wrong idea, she lets him approach and mashes her face to his for one of cinema's most strained smooches.

Thompson is brilliant in some third-act confrontations with Hopkins, showing us how Margaret struggles to be the Schlegel she was and the Wilcox she's becoming — and how she has learned to anticipate and manage his moods and upper-class prejudices. She reveals, with the faintest hint of desperation, what Margaret has lost, but also that she hasn't sacrificed her strength, conviction or even her independence.

Helen, meanwhile, evolves offscreen, mostly, and we're not privy to her moment-to-moment thinking the way we are to Margaret's. Helen is stuck with the mother of all do-gooding naïf storylines, first advising that poor clerk to quit his job based on a tip from Henry, and then, when that advice proves bad, dragging the clerk

(and the older woman he charitably passes off as his wife) around England with her as she demands that Henry make amends.

An early scene between Bast and his lady friend, Jacky (Nicola Duffett), is straight-up terrible: She's the kind of fallen woman who, 30 years before Forster was writing, Victorian novelists would have packed off to Australia. In her first appearance, she tries to entice Leonard to bed with her, but the romantic young man — smitten with Helen, whom he's just met — insists on reading instead, as he's committed to improving himself. Eventually Jacky prevails, but Ivory plays this capitulation as somehow tragic.

One of the story's most moving aspects is Margaret's ahead-of-her-time understanding that a sexual history doesn't damn a person. The most dated — and disappointing — failing of this *Howards End* is that every coupling it depicts or alludes to seems to strike the filmmakers as evidence of weakness rather than passion.

Still: The film remains an enticing, elegant pleasure, alive with light and talk. A recurring image throughout it is that of a lonely person gazing through a window, inside or out, at people on the other side enjoying fellowship and warmth. That's what watching this film often feels like, especially in those rich, loose early episodes.

HOWARDS END | Directed by James Ivory
Written by Ruth Praver Jhabvala | Cohen Media Group | Theaters TK

RACHEL WEISZ PORTRAYS A COMPLETE UNKNOWN

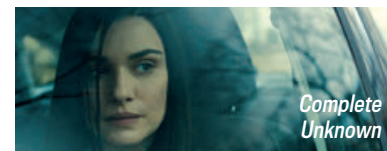
The mysterious, beautiful woman has always been a cinematic fixture. Rachel Weisz takes on the role in *Complete Unknown*, and while she is a compelling performer, this Hitchcock-inspired thriller doesn't actually have too many thrills.

We first see her character, Alice, in a number of different guises: as a hippie, a doctor and, most intriguingly, a magician's assistant. She later shows up at a dinner party as the date of one of the co-workers of Michael Shannon's Tom. Tom just *knows* that he knows her, somehow, but Alice denies any connection. The plot

then thickens as she reveals her multifaceted identities to him — but never quite enough. "I could be anyone I wanted, and I could do it again and again," she says, in one of many bits of intriguing but overly expository dialogue.

Complete Unknown would benefit from more exploration of Alice's past personas: We see promising bits and pieces that allow Weisz to channel a few different versions of femininity. The interplay between the two is prickly: Alice goads Tom into pretending he is a doctor as the two help an injured woman (Kathy Bates). Tom never goes quite as far as Alice — she represents a strange life that seems in complete opposition to his unfulfilling job.

At one point Alice offers this bit of philosophizing: "When everyone thinks they know who



COURTESY OF IFC FILMS

you are, you're trapped." It's true, and while her enigmatic quality is appealing, the movie she's in, which never truly grabs us with eroticism or fear, might not be unknowable enough. It has potential for weirdness but stays far too tame. —Abbey Bender

COMPLETE UNKNOWN | Directed by Joshua Marston | Written by Marston and Julian Sheppard | IFC Films | Nuart

MUNICH '72 AND BEYOND

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A searing account of the kidnapping and murder of 11 Israeli athletes by Palestinian terrorists at the Munich Summer Olympics, **Munich '72 and Beyond** exposes shocking new information about the tragic events, their devastating aftermath and the heroic efforts to seek recognition and remembrance for the victims.



Friday, Sept. 2
3:15 pm
Regal Cinemas LA Live

Produced by David Ulich
and Dr. Steven Ungerleider

Directed by Stephen Crisman

Executive Produced by Michael Cascio

MunichMemorial.org



Morgan

COURTESY OF 20TH CENTURY FOX

Film //

GMO GIRL GONE WILD

DIRECTOR LUKE SCOTT — AND A KILLER ENSEMBLE —
MAKE MORGAN A TOP-TIER STUDIO SCI-FI THRILLER

BY APRIL WOLFE

Nepotism is occasionally a positive, and not just for the direct beneficiary. Ridley Scott gave us *Alien*, with heroine Ripley and a memorable cast of ne'er-do-wells and villains with defined personalities. And now Scott's son, Luke, who's been shadowing his dad on his last few big-budget films, has delivered unto us a sci-fi thriller that would make any father proud. *Morgan* isn't perfect. I called the ending 20 minutes in, but even if his film's plot is predictable, the younger Scott is returning the ensemble thriller to its roots with something far more important than an airtight story: compelling, well-drawn characters and the talented actors to play them.

Looking at this cast list gives me life. Toby Jones, an elastic, perennial entertainer who was a knockout in this year's indie fantasia masterpiece *Tale of Tales*, is Dr. Ziegler, the gentle, misguided scientist/father figure to a genetically modified child, Morgan. Michelle Yeoh (*Crouching Tiger, Hidden Dragon*) is Dr. Cheng, the cautious and concerned "mother" to said creature. Rose Leslie, who was eerie and terrifying in 2014's psychologically haunting *Honeymoon*, is Dr. Amy Menser, a highly emotional behaviorist who has grown far too attached to Morgan. The GMO killer teen is played by Anya Taylor-Joy, the breakout lead in horror hit *The Witch*. All Morgan wants is to be human and free, but she can't shake her inclination to maim her scientist friends.

Also, Jennifer Jason Flocking Leigh is in this movie as Dr. Kathy Grieff, who loses an eye pretty quickly to Morgan's stabbing prowess. And then there are Vinette Robinson (*Sherlock*) and Chris Sullivan (*The Knick*) as Drs. Finch, the odd-couple pairing of the straitlaced wife and big-friendly-bear husband. Top this all off with Kate Mara (who's clearly taken some action-star tips from her sister Rooney's turn in *The Girl With the Dragon Tattoo*) playing Lee Weathers, the corporate "risk-assessment" contractor/assassin, and I doubt any movie this year will even come near the greatness of this ensemble. Thanks should be given to casting director Carmen Cuba, whose people-finding faculties also graced Netflix's nostalgia megahit *Stranger Things* (plus *The Martian* and *Magic Mike*, among others).

This signals a welcome move away, for a studio film, from putting onscreen the simply beautiful. Scott instead showcases those talented actors with interesting faces who can make any flat line ring. (FYI, we're talking about a lot of women and multiple nonwhite actors here, too.) Leigh has only a few spare minutes in the film, but she's gruff and difficult and takes a punch with charisma. And even though the script doesn't give him much to work with, Jones reveals the character of his troubled scientist through nervous mannerisms and protective glances at his humanoid creation through the bulletproof glass of her cold, Ikea-like prison. The scientists all needle in their own ways at Lee, stressing that Morgan is "special," that she's more human than she'll ever

understand, but they all know the hard truth: Lee's there to kill her.

Yes, this is a well-worn premise. Off the top of my head, the *Species* franchise and *Hanna* (2011) also feature a GMO girl assassin no one can control. And though somewhat unsung at its release, *Hanna* probably tackles the thriller elements better than Scott does with *Morgan* — that film doesn't bother with relaying backstory by having a character watch home movies that clearly don't look like home movies. But Scott's challenge here is to create tension in a single location, a country house in mossy-green remote Northern Ireland. He does so by smartly saving his big set pieces for the last half of the movie.

A comparison could be made to Alex Garland's *Ex Machina*, whose O.O.C. girl robot spends most of the movie simply threatening menace with an occasional dead-eyed stare into a security camera. Scott makes this film's premise float on its drama (you can do that with good actors), only spicing the narrative with hints of Morgan's true deadliness. Paul Goddamn Giamatti, as a psychologist who has come to assess her viability as a controlled "product," gets subjected to a particularly gruesome bout of violence, all as Scott ramps up this tension to its breaking point (with a dash of humor!).

Something has to be said for the costume designer of this film, Stefano De Nardis, who dresses each character to a T, pun intended. Lee sports both formal and casual ninja-wear that still looks like something a real-world non-ninja might wear. Placing the murderous teen girl in a baggy, gray-scale sweatsuit is a stroke of genius, especially for close-up shots, where her icy makeup job contrasts with the fuzzy, textured wool of her hoodie.

Morgan, in many ways, is a copy of a copy. But what Scott is copying is his father's early films, highly worthy originals. Will the film be considered an instant classic, like the elder Scott's? Probably not. But it will be enjoyed, because the biggest lesson Scott seems to have picked up from his dad is the old Hollywood way of doing things, where the team that a director assembles is just as important as a director's own individual vision. I, for one, am greatly looking forward to this ambitious young filmmaker's next sci-fi feature (rumored to be a zombie version of the Donner Party story!).

MORGAN | Directed by Luke Scott
Written by Seth W. Owen | 20th Century
Fox | Citywide



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OPENING THIS WEEK

BLACK WOMEN IN MEDICINE When you can conjure up only two or three prominent examples of black female physicians in our popular culture, it's a safe bet that something's wrong with the reality that fiction often reflects. Beyond ShondaLand and *Doc McStuffins*, a mere 2 percent of all doctors in the United States are black women — a troubling statistic that director Crystal Emery seeks to draw attention to, and even rectify, in her hopeful but mild documentary *Black Women in Medicine*. As straightforward as its title (and even more earnest), the film provides historical context but mainly focuses on the testimonies of both newer and more seasoned black female doctors, including the trailblazers who endured overt, insidious racism and sexism meant to keep them out of their fields. The older clinicians tell absorbing tales: One woman shares how childhood sewing and carpentry skills inspired her to become a surgeon; another discusses raising five children alone before even attempting to obtain her bachelor's degree. These intimate accounts drive the narrative until about halfway through, when the film suddenly becomes a recruitment promo. Personal interviews give way to informational panels and repetitive lessons on the importance of affirmative-action policies and mentorship. The message is vital — patients of color are more likely to respond to medical providers who look like them and understand their communities — but the execution soon dulls the senses. *Black Women in Medicine* is a document of voices that need to be heard: the pioneers and the young medical students who sacrificed their youth to obtain their credentials. "You can't be what you can't see," one doctor contends. It's just too bad the film couldn't leave some of the advertising to subtext. (Robyn Bahr)

KLOWN FOREVER (KLOWN FOREVER) Five years ago, the Danish comedy *Klown* upped the ante on the middle-aged dudebro comedy in a way that suggested genuine danger, pushing boundaries that Todd Phillips or Judd Apatow would never dare. It had real stakes: Reckless womanizer Casper (Casper Christensen) and easily peer-pressured family-man-to-be Frank (Frank Hvam) had a 12-year-old boy in tow, and their sexual and illegal misdeeds easily could have had serious consequences for him at any moment. The sequel tries to go bigger, setting its second act in Los Angeles, which allows for cameos by Isla Fisher and Adam Levine but also feels a lot less novel to an American viewer's eyes. Gone, also, is the jeopardy, at least for the first two-thirds of the movie — Frank travels to L.A. to lure Casper back to Denmark so they can jointly release a book based on their previous escapades, but it never seems like a big deal if that doesn't happen. So long as they're only stupidly endangering themselves along the way, it's easy to watch this with a sort of libertarian detachment. It's also annoyingly predictable this time around, though the leads at first maintain their strong chemistry

and essential likability That changes toward the climax, in which they essentially plot a rape — there's awkward uncomfortable, and then there's the wrong kind of uncomfortable. Christensen and Hvam, who co-wrote the script and play versions of themselves (they're comedians in real life), try to walk things back from that empathy-killing abyss, but combined with the way this movie treats women generally (shrieking annoyances and/or sex objects) it leaves a bad taste — and isn't novel enough to recommend sampling. (Luke Y. Thompson)

THE LIGHT BETWEEN OCEANS Tension and release is the driving principle of a tearjerker, where every good fortune is countered by something worse. As dismissive as critics often are of the genre, it's actually quite difficult for a director to make people cry en masse and genuinely feel things. Derek Cianfrance's foreboding melodrama *The Light Between Oceans* follows a quiet lighthouse keeper (Michael Fassbender) whose family crest seems emblazoned with misery after the end of the first World War, until he meets a woman (Alicia Vikander) who will marry him and join him on his own private island. Then, of course, the results of this isolationism are also catastrophically sad. But for all the tragedy descending upon the characters of this film, it's difficult to muster adequate tears — not because the acting is lackluster (it's incredible, actually), but because the onslaught of melancholia is so relentless that it's near impossible to refill the tear reserves. Cianfrance may be the best actors' director working in the business today. His heartbreaking relationship drama *Blue Valentine* (2010) is unrivaled in its realism, complexity and compassion. In this film, the trifecta of Fassbender, Vikander and Rachel Weisz could themselves sweep the acting categories at the Oscars. The context and substance of this story are heart-wrenching, but Cianfrance sometimes relies too heavily on our "mirror" neurons — watching people cry continually for two hours becomes more numbing (or grating) than moving. And the characters become frustrating, despite the performances. Toward the end, I found myself begging for a break, for just one lengthy scene where no women had wet eyes to round it all out. (April Wolfe)

SKIPTRACE Action hero Jackie Chan rises above uninspired sex jokes and a weak co-star in martial arts/road movie hybrid *Skiptrace*, a *Midnight Run*-style buddy comedy that shackles Chan to *Jackass* star Johnny Knoxville. As no-nonsense Hong Kong police officer Bennie, Chan drags bawdy con man Connor (Knoxville) across Mongolia to testify against elusive crime boss Victor (Winston Chao). Chan also carries an uncharacteristically stiff Knoxville, who seems to be playing a high school class clown, particularly when Bennie, while cuddling with Connor to stay warm, tells his reluctant partner to stop whining about being the little spoon. Better still: Director Renny Harlin (*Cliffhanger*, *The Legend of Hercules*) brings out the best in Chan during modestly scaled action set pieces. Chan may

YOUR WEEKLY MOVIE TO-DO LIST

A Star Trek Retrospective and Voice of the Beehive

Friday, Sept. 9

The Egyptian opens its doors to Trekkies all weekend long, commencing the festivities with 1979's *Star Trek: The Motion Picture*. If you're not on the same wavelength as the J.J. Abrams-produced series of films currently in theaters, now's your chance to reconnect with the old-school version — followed by parts *II*, *III*, *IV* and *VI* (sorry not sorry, *The Final Frontier*) and Adam Nimoy's new documentary about his father, *For the Love of Spock*. To make the experience fully retro, most of the movies are being screened on actual film. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Sept. 9, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Said to be the first film to be rated X due to violence rather than nudity, *I Drink Your Blood* is the concept of a midnight movie made flesh. The Nuart presents David Durston's newly restored cult classic in its uncut form, all the better to take in its bizarre plot mixing Manson-inspired hippie murderers and a rabies outbreak. If you really want to burn the midnight oil, seek out *I Eat Your Skin* for an impromptu double feature. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Sept. 9, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.*

Saturday, Sept. 10

If you're a 20-something struggling to adapt to adulthood, it may come as cold comfort to learn that *Reality Bites* tackled that exact issue back in the '90s — especially since that's probably the era you're longing for. *Electric Dusk* adds to the feeling of a bygone era by allowing you to take in this Gen X document from the comfort of your car, preferably with a Lisa Loeb cassette loaded in the tape deck. *Electric Dusk Drive-In, 2930 Fletcher Drive, Glassell Park; Sat., Sept. 10, 8 p.m. (doors at 6:30); \$10 lawn, \$14 car, \$60 VIP. (818) 653-8591, electricduskdrivein.com.*

Sunday, Sept. 11

Breathless is très bien, but *Jules et Jim* is a French New Wave benchmark par excellence. Cinefamily presents François Truffaut's classic outdoors, accompanied by John Herndon and Jeff Parker of Tortoise along with Decadance Soirée. Preceded by a picnic, the screening



COURTESY OF PARAMOUNT PICTURES

is part of the newly launched **Cinefamily Everywhere** series; as such, it's 21 and over. *Barnsdall Art Park, 4800 Hollywood Blvd., East Hollywood; Sun., Sept. 11, 5:30 p.m.; \$25. (323) 655-2510, cinefamily.org.*

Eddie Murphy is set to make his return to the silver screen next week with *Mr. Church*, an occasion the Aero is marking with a double feature of *Trading Places* and *Bowfinger*. The former has long been considered a comedy classic, but only recently has *Bowfinger* started getting its due — another example of Murphy playing multiple roles, it's both weirder and more subtle than some of his better-known works. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Sept. 11, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Tuesday, Sept. 13

LACMA's Guillermo del Toro-curated Fuel for Nightmares series continues with *The Spirit of the Beehive*, and it's easy to see why: Victor Erice's masterwork concerns a little girl who becomes obsessed with *Frankenstein* after a mobile cinema brings it to her small town in 1940. Set in the wake of the Spanish Civil War and Franco's rise to power, it makes her simple questions somehow haunting: "Why did he kill the girl," she asks, "and why did they kill him after?" *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Sept. 13, 1 p.m.; \$5. (323) 857-6000, lacma.org.*

Wednesday, Sept. 14

School's no longer out for summer, but you still gotta keep L-I-V-I-N. This summer's *Everybody Wants Some!!* was a worthy spiritual successor to *Dazed and Confused*, but there's still nothing like the original. Richard Linklater's last-day-of-school saga may be the definitive "hangout movie," an overused term of late but one that perfectly describes this banter-heavy ode to youth. *ArcLight Culver City, 9500 Culver Blvd., Culver City; Wed., Sept. 14, 7:30 p.m.; \$15. (310) 559-2416, arclightcinemas.com. —Michael Nordine*

not be as limber as he was in the '80s, when he actually broke his back and suffered brain damage while performing his breathtaking stunts. But he still has his signature sense of humor, as in the Buster Keaton-worthy chase scene that calls upon him to jump across a group of collapsing stilt houses as they topple like dominoes. Chan is so charming that he even lands a couple of misguided jokes (three words: drunken Adele cover). Who else could earn a chuckle by pervily exclaiming "size D" after buxom villainess Dasha (Eve Torres) trips and falls bust-first between two warehouse pillars? *Skiptrace* proves that nothing can stop Jackie Chan, not even poor judgment. (Simon Abrams)

SUMMER OF 8 Anybody who underestimates the humor and intelligence of John Hughes' high school comedies should watch teen sex drama *Summer of 8*, a lame coming-of-age story about eight college-bound 18-year-olds who spend their last day together drinking beer and daydreaming about fucking one another. The characters — created by neophyte writer-director Ryan Schwartz — might have the same abandonment issues

and sexual cravings as the adolescent protagonists of Hughes' *Sixteen Candles* and *The Breakfast Club*. But Schwartz's callow teens are as inarticulate as potheads as they chatter on about topics like tight vaginas and systemic sexism. Pseudo-souful introvert Aiden (Michael Grant) makes no sense when his evidence for why he and his BFFs will inevitably reunite has something to do with the idea that typewriter-wielding monkeys would eventually reproduce *Hamlet*. And don't expect major insights from broody group leader Jesse (Carter Jenkins), an aspiring poet who confesses his greatest fear in a journal entry to his dead dad: "Once you've fallen in love, the falling-in-love part is over." Schwartz's teens often express their innermost feelings through unrevealing clichés. Flirty extrovert Serena (Bailey Noble) mounts Aiden and gasps, "How did I not see it before? How did I not see you?" Extreme close-ups of Noble's broad smile only make Serena look as inebriated as she sounds. *Summer of 8* may be as sincere as a Hughes movie, but it's as shallow as a kiddie pool. (Simon Abrams)

YOGA HOSERS *Yoga Hosers* stands as

the second in Kevin Smith's promised (threatened?) "True North" trilogy of movies set in Canada for no apparent reason other than that he appears to find the accents hilarious. (The first was the walrus-themed horror film *Tusk*.) Lily-Rose Depp and Smith's daughter, Harley Quinn, play the hosers, both named Colleen. The pair works at the "Eh-2-Zed" convenience store when not holding band practice or peering obsessively into their smartphones. What might sound like fairly typical teen-movie fare eventually morphs into something more sinister involving Canadian Nazis, mutant sodomizing bratwursts and the return of *Tusk*'s Quebecois man-hunter, Guy Lapointe (Johnny Depp). Depp, nearly unrecognizable under bushy eyebrows and a beret (of course), and almost unintelligible thanks to a Monty Python-esque French accent, serves to move along what there is of the plot. The film meanders for nearly half its scant running time before getting to something resembling conflict. Along the way, there's an entirely unnecessary subplot involving high school Satanists and interludes with Justin Long playing a yoga guru named "Yogi Bayer"

Neighborhood Movie Guide

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

HOLLYWOOD & VICINITY

ARENA CINEMA 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676

Happy Birthday

Yoga Hosers Fri-Sat, 8:30, 10 p.m.; Sun, 3:30, 6:30 p.m.; Mon, 8, 9:30 p.m.; Tues-Wed, 7, 8:30, 10 p.m.; Thurs, 7 p.m.

Weiner Fri, 5:30, 7 p.m.; Sat, 7 p.m.; Sun, 5, 8 p.m.; Mon, 6:30 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Florence Foster Jenkins Fri-Mon, 11:20 a.m., 1:50, 4:40, 7:05, 9:35 p.m.; Tues, 11:05 a.m., 1:20, 4:40, 7:35, 9:35 p.m.; Wed, 11:20 a.m., 1:50, 4:40, 7:05, 9:35 p.m.

Sully Thurs, 8:30, 10:30, 11:15 p.m., 12 mid; Thurs, 7, 9:30 p.m.

The Light Between Oceans Fri-Sun, 11 a.m., 12:45, 2:30, 4:45, 6, 7:30, 8:30, 9:15, 10:30, 11:15 p.m.; Sun, 11 a.m., 12:45, 2:30, 4:45, 6, 7:30, 8:30, 10, 11:15 p.m.; Wed, 11 a.m., 12:45, 2:30, 4:45, 6, 7:30, 8:30, 10, 11:15 p.m.

Morgan Fri-Sun, 10:45 a.m., 12:30, 2:45, 4:15, 5:45, 7, 9, 11:15 p.m.; Mon, 10:45 a.m., 12:30, 2:45, 4:15, 5:45, 7, 9, 11:15 p.m.; Tues, 11 a.m., 2, 4, 5:45, 7, 9, 11 p.m.; Wed, 11 a.m., 1:15, 4:15, 5:45, 7, 9, 11:15 p.m.; Fri-Wed, 8, 10:15 p.m.

Yoga Hosers Fri-Sun, 11:05 a.m., 1:40, 3:45, 5:50, 8:10, 10:25 p.m.; Mon, 11:05 a.m., 1:40, 3:45, 5:50, 8:10, 10:25 p.m.; Tues, 11:05 a.m., 1:40, 3:45, 5:50, 8:10, 10:25 p.m.; Wed, 11:05 a.m., 1:40, 3:45, 5:50, 8:10, 10:25 p.m.

Don't Breathe Fri-Sun, 11:45 a.m., 1, 3, 5, 6:15, 7:45, 8:45, 9:45, 11 p.m., 12:15 a.m.; Mon, 11:45 a.m., 1, 3, 5, 6:15, 7:45, 8:45, 9:45, 11 p.m.; Tues, 12:45, 2:30, 4, 5:30, 8, 10, 11:30 p.m.; Wed, 11:45 a.m., 1, 3, 5, 6:15, 7:45, 8:45, 10:15, 11 p.m.

Hands of Stone Fri-Mon, 12:55, 5:20, 10:15 p.m.; Tues, 12:10, 2:40, 5:35 p.m.; Wed, 12:55, 5:20, 10:15 p.m.

The Hollars Fri-Mon, 12:05, 3:20, 5:35 p.m.; Tues, 11:25 a.m., 3:05, 5:10 p.m.; Wed, 12:05, 3:20, 5:35 p.m.

Southside With You Fri-Mon, 11:10 a.m., 1:10, 4:05, 7:25, 9:20 p.m.; Tues, 11:10 a.m., 1:05, 4:05, 7:05, 10:10 p.m.; Wed, 11:10 a.m., 1:10, 4:05, 7:25, 9:20 p.m.

Kubo and the Two Strings Fri-Mon, 10:40 a.m., 2:25, 4:45, 7:15, 10:05 p.m.; Tues, 2:25, 5, 7, 9:25 p.m.; Wed, 2:25, 4:45, 7:15, 10:05 p.m.; Fri-Wed, 12:15 p.m.

War Dogs Fri-Mon, 12 noon, 2:20, 4:50, 7:50, 10:20 p.m.; Tues, 11:55 a.m., 1:25, 4:35, 7:55, 10:10 p.m.; Wed, 12 noon, 2:20, 4:50, 7:50, 10:20 p.m.

Hell or High Water Fri-Mon, 11:30 a.m., 1:45, 3:25, 7, 8:25, 10:35 p.m.; Tues, 11:30 a.m., 1:15, 3:30, 7:25, 10:05 p.m.; Wed, 11:40 a.m., 1:45, 3:25, 7, 8:25, 10:35 p.m.; Fri-Wed, 5:30 p.m.

Sausage Party Fri-Sun, 10:35 a.m., 12:30, 2:05, 4, 6, 8:15, 10:45, 11:45 p.m.; Mon, 10:35 a.m., 12:30, 2:05, 4, 6, 8:15, 10:45 p.m.; Tues, 12:15, 2:45, 5:40, 8:45, 10:45 p.m.; Wed, 12:30, 2:05, 4, 6, 8:15, 10:45 p.m.

Suicide Squad Fri-Mon, 2:10, 7:40 p.m.; Tues, 2:55, 9:05 p.m.; Wed, 2:10, 7:40 p.m.

Star Trek Beyond Fri-Mon, 12:50, 4:55 p.m.; Tues, 1:35, 4:35, 7:40 p.m.; Wed, 11:25 a.m., 4:55 p.m.

Ghostbusters Fri-Mon, 11:25 a.m., 3:10, 9:25 p.m.; Tues, 12:25, 2:55 p.m.; Wed, 3:10, 9:25 p.m.

Finding Dory Fri-Mon, 10:30 a.m., 6:15 p.m.; Tues, 11:15 a.m., 6, 9:15 p.m.; Wed, 6:15, 9:15 p.m.; Fri-Wed, 2:45 p.m.

Bring It On Tues, 7:15 p.m.

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

Uncle Kent 2 1:45, 4:30, 7, 9:45 p.m.

Hell or High Water Fri-Mon, 1:30, 4:15, 7, 9:45 p.m.

Don't Think Twice 1:45, 4:30, 7:10, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

Sully Thurs, 7:30, 10:15 p.m.

The NeverEnding Story (1984) Sun-Wed, 2, 7 p.m.

Mechanic: Resurrection Fri-Sat, 12:30, 2:55, 5:20, 7:45, 10:20 p.m.; Sun, 12:50, 3:50, 6:50, 9:50 p.m.; Tues, 12:30, 2:55, 5:20, 7:45, 10:20 p.m.; Sun, 12:50, 3:50, 6:50, 9:50 p.m.; Mon-Tues, 12:30, 2:55, 5:20, 7:45, 10:20 p.m.

Ben-Hur Fri-Sat, 1, 4, 7, 10 p.m.; Sun, 12:30, 3:30, 6:30, 9:30 p.m.; Mon, 1, 4, 7, 10 p.m.; Tues-Wed, 1, 4 p.m.; Thurs, 9 p.m.

War Dogs Fri-Sat, 1:20, 4:20, 7:20, 10:20 p.m.; Sun, 12:50, 3:50, 6:50, 9:50 p.m.; Mon-Wed, 1:20, 4:20, 7:20, 10:20 p.m.; Thurs, 1:20, 4:20 p.m.

Suicide Squad Fri-Sat, 1:15, 4:15, 7:15, 10:15 p.m.; Sun, 12:45, 3:45, 6:45, 9:45 p.m.; Mon-Thurs, 1:15, 4:15, 7:15, 10:15 p.m.

Jason Bourne Fri-Sat, 1:10, 4:10, 7:10, 10:10 p.m.; Sun, 12:40, 3:40, 6:40, 9:40 p.m.; Mon-Tues, 1:10, 4:10, 7:10, 10:10 p.m.; Wed, 11:15 a.m.; Thurs, 1:10, 4:10, 7:10, 10:10 p.m.

Star Trek Beyond Fri-Tues, 7:10, 10:10 p.m.; Wed, 10:15 p.m.; Thurs, 7:10, 10:10 p.m.

Finding Dory 1:30, 4:15 p.m.

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

Sully: The IMAX 2D Experience Thurs, 7, 10 p.m.

Suicide Squad: An IMAX 3D Experience Fri-Wed, 1, 4, 7, 10 p.m.; Thurs, 1, 4 p.m.

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

Beauty and the Beast (1991) Fri, 10 a.m., 1, 4 p.m.; Sat-Thurs, 10 a.m., 1, 4, 7 p.m.

PACIFIC'S THE GROVE STADIUM 1489 The Grove Dr., Third & Fairfax (323) 692-0829

Sully Thurs, 7, 9:25, 11:50 p.m.

The Light Between Oceans Fri-Wed, 10:40 a.m., 1:40, 4:40, 7:45, 10:50 p.m.

Morgan Fri-Sun, 10:30 a.m., 12:45, 2:25, 4:50, 7, 9:20, 10, 11:40 p.m.; Mon-Wed, 10:30 a.m., 12:45, 2:25, 4:50, 7, 9:20, 10 p.m.

No Manches Frida Fri-Wed, 10:30 a.m., 12:50, 3:15, 5:40, 8:05, 10:40 p.m.

Don't Breathe Fri-Wed, 10:45 a.m., 1, 3:15, 5:40, 8, 8:45, 10:15, 11:05 p.m.

Hands of Stone Fri-Wed, 11:35 a.m., 4:55 p.m.

Mechanic: Resurrection Fri-Wed, 10:30 a.m., 12:55, 3:20, 5:45, 7:30, 10:05 p.m.

Southside With You Fri-Wed, 11:20 a.m., 5:45, 7:40 p.m.

Kubo and the Two Strings Fri-Wed, 11:30 a.m., 1:05, 2, 3:30, 4:30, 7:15, 9:45 p.m.

War Dogs Fri-Wed, 11:45 a.m., 2:15, 3, 5:50, 8:30, 11:10 p.m.

Hell or High Water Fri-Wed, 10:35 a.m., 2:30, 5, 7:20, 9:55 p.m.

Pete's Dragon Fri-Wed, 11:15 a.m., 1:45, 4:15, 6:45, 9:15, 10:45 p.m.

Sausage Party Fri-Sun, 11 a.m., 1:20, 3:35, 5:50, 8:10, 10:30, 11:45 p.m.; Mon-Wed, 11 a.m., 1:20, 3:35, 5:50, 8:10, 10:30 p.m.

Suicide Squad Fri-Sun, 1:30, 4:25, 5:55, 8:10, 11:10 p.m.; Mon-Wed, 1:30, 4:25, 5:55, 8:10, 11 p.m.

Jason Bourne Fri-Wed, 3, 7:55 p.m.

The Secret Life of Pets Fri-Wed, 10:30 a.m., 12:40 p.m.

Finding Dory Fri-Wed, 11:55 a.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Don't Breathe Fri-Wed, 2, 4:30, 7:10, 9:45 p.m.; Thurs, 2 p.m.

Southside With You Fri-Sat, 3:50, 9 p.m.; Sun, 3:50 p.m.; Mon-Tues, 3:50, 9 p.m.; Wed, 3:50 p.m.

Ben-Hur Fri-Sat, 4:10, 10 p.m.; Sun, 3:05 p.m.; Mon-Tues, 4:10, 10 p.m.; Wed, 10 p.m.

Kubo and the Two Strings Fri-Wed, 12:40, 6:40 p.m.

Kubo and the Two Strings 3D Fri-Wed, 3:40, 9:20 p.m.

War Dogs Fri, 1:50, 4:55, 8, 10:50 p.m.; Sat, 4:55, 8, 10:50 p.m.; Sun, 1:50, 4:55, 8, 10:50 p.m.; Mon-Tues, 12:50, 3:55, 7, 9:50 p.m.

Pete's Dragon Fri-Sat, 1:10, 6:20 p.m.; Sun, 1:10 p.m.; Mon-Tues, 1:10, 6:20 p.m.; Wed, 1:10 p.m.

Sausage Party Fri-Wed, 11:55 a.m., 2:20, 4:50, 7:20, 9:50 p.m.

Suicide Squad Fri-Sat, 1, 4:40, 7:50, 11:10 p.m.; Sun, 1, 4:15, 7:25, 10:35 p.m.; Mon-Wed, 1:25, 3:55, 7:15, 10:15 p.m.

Suicide Squad 3D Fri-Sun, 3:20, 8:50 p.m.; Mon-Wed, 1:05, 6:35 p.m.

Jason Bourne Fri, 12:30, 4, 7, 10:10 p.m.; Sat, 12:30, 4, 10:10 p.m.; Sun, 7, 10:10 p.m.; Mon-Wed, 12:30, 4, 7, 10:10 p.m.

Nerve Fri-Wed, 1:20, 4:20, 6:50, 9:40 p.m.

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One More Time With Feeling Thurs, 9 p.m.

Sister Cities Fri-Sun, 5, 7:20 p.m.; Mon, 5 p.m.; Tues-Wed, 5, 7:20 p.m.; Thurs, 5 p.m.

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Spa Night Fri-Wed, 6:45, 9:15 p.m.; Thurs, 10:15 p.m.; Fri, 2, 4:15 p.m.; Sat-Mon, 11:45 a.m., 2, 4:15 p.m.; Tues-Thurs, 2, 4:15 p.m.

Hell or High Water Fri-Wed, 7, 9:30 p.m.; Thurs, 8, 10 p.m.; Fri, 2:15, 4:30 p.m.; Sat-Mon, 12 noon, 2:15, 4:30 p.m.; Tues-Thurs, 2:15, 4:30 p.m.

Don't Think Twice Fri-Wed, 7:45, 10 p.m.; Thurs, 10:30 p.m.; Fri, 3, 5:30 p.m.; Sat-Mon, 12:45, 3, 5:30 p.m.; Tues-Thurs, 3, 5:30 p.m.

Café Society Fri-Wed, 7:30, 9:45 p.m.; Thurs, 7:45, 9:45 p.m.; Fri, 2:45, 5 p.m.; Sat-Mon, 12:30, 2:45, 5 p.m.; Tues-Thurs, 2:45, 5 p.m.

Captain Fantastic Fri-Wed, 7:25 p.m.; 2:30 p.m.

One More Time With Feeling Thurs, 7:30 p.m.; Thurs, 7:15 p.m.

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The Tenth Man (El rey del once) 12:50, 3, 5:10 p.m.

Equity 2:30, 10 p.m.

Barcode 7:30, 9:55 p.m.

Black Women in Medicine 12 noon, 4, 7, 9:15 p.m.

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Sully Thurs, 7, 9:30 p.m.; Thurs, 8:30, 11 p.m.

Sully: The IMAX 2D Experience Thurs, 7:45, 10:20 p.m.

The Light Between Oceans Fri-Mon, 10 a.m., 1, 4, 7:15, 10:35 p.m.; Tues-Wed, 11 a.m., 2, 4:30, 7:30, 10 p.m.

Morgan Fri-Mon, 10 a.m., 12:30, 3, 5:35, 8:15, 10:55 p.m.; Tues-Wed, 11:55 a.m., 2:40, 5:20, 8, 10:30 p.m.

Don't Breathe Fri-Mon, 9:45 p.m.; Tues-Wed, 9:30 p.m.; Fri-Mon, 11:45 a.m., 2:30, 5:15, 8, 10:40 p.m.; Tues-Wed, 11:50 a.m., 2:30, 5:15, 8, 10:15 p.m.

Hands of Stone Fri, 10:10 a.m., 1:10, 4:10, 7:10 p.m.; Sat, 1:10, 4:10, 7:10 p.m.; Sun-Mon, 10:10 a.m., 1:10, 4:10, 7:10 p.m.; Tues-Wed, 1:35, 4:20, 7 p.m.

Mechanic: Resurrection Fri-Mon, 11:20 a.m., 2:05, 4:55, 7:40, 10:20 p.m.; Tues-Wed, 11 a.m., 2:20, 4:50, 7:20, 10:20 p.m.

Southside With You Fri-Mon, 7:55, 10:15 p.m.; Tues-Wed, 7:40, 9:50 p.m.

Kubo and the Two Strings Fri-Mon, 10:45 a.m., 1:25, 4:15, 10:05 p.m.; Tues-Wed, 11:15 a.m., 1:45, 4:15, 9:40 p.m.

Kubo and the Two Strings 3D Fri-Mon, 7 p.m.; Tues-Wed, 6:45 p.m.

War Dogs Fri-Mon, 10:30 a.m., 1:35, 4:30, 7:30, 10:30 p.m.; Tues-Wed, 11:10 a.m., 1:55, 4:40, 7:25, 10:10 p.m.

Hell or High Water Fri-Mon, 11:40 a.m., 2:20, 5:05, 7:50, 10:50 p.m.; Tues-Wed, 11:45 a.m., 2:25, 5:05, 7:50, 10:25 p.m.

Pete's Dragon Fri-Mon, 10:15 a.m., 12:45, 3:20, 6 p.m.; Tues-Wed, 11:20 a.m., 1:50, 4:10 p.m.

Sausage Party Fri, 11:55 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Sat, 10:30 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Sun-Mon, 11:35 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Tues-Wed, 11:40 a.m., 2:15, 4:45, 7:10, 9:35 p.m.

Suicide Squad Fri-Mon, 10:20 a.m., 1:15, 4:20, 7:25, 10:25 p.m.; Tues-Wed, 11:30 a.m., 1:30, 4:25, 7:20, 9:55 p.m.

Bad Moms Fri-Mon, 5:10, 8:30, 11 p.m.; Tues-Wed, 5, 7:30, 10:30 p.m.

Jason Bourne Fri-Mon, 10:05 a.m., 1:05, 4:05, 7:05, 10:10 p.m.; Tues-Wed, 11:20 a.m., 1, 4:35, 6:50, 9:45 p.m.

Star Trek Beyond: An IMAX 3D Experience Fri-Mon, 7:45, 10:45 p.m.; Tues, 7:15, 10:05 p.m.; Wed, 10:05 p.m.

The Secret Life of Pets Fri-Mon, 10:10 a.m., 12:30, 2:50 p.m.; Tues-Wed, 11:10 a.m., 2:10 p.m.

Finding Dory An IMAX 3D Experience Fri-Mon, 11:30 a.m., 2:15, 5 p.m.; Tues, 11:05 a.m., 1:40, 4:30 p.m.; Wed, 12:45, 3:30 p.m.

and Jack (Keegan-Michael Key), who play lovers within the group. Cocksure Jack and uncertain Sam get invited to audition for a venerable *SNL*-like TV show, and Birbiglia's plot from there smartly charts the fallout: Is Jack wrong to violate the group's egalitarian ethos to win his own shot at stardom? Are the other Commune members wrong to hold a grudge? Sam, meanwhile, faces down anxiety of the sort that's usually played for sad laughs in indie comedies. In the end, when Sam's started to piece herself together, and to make peace with being broke but creative, Jacobs is giving the richest, grittiest performance of her career, laying bare the character's heart through her stage work. (Alan Scherstahl)

GO HELL OR HIGH WATER *Hell or High Water* sees a Scottish director making a down-home movie about cars, guns, brothers, banks and twist-off beers. As he has in previous films, David Mackenzie applies his serene outsider's perspective to new territory, namely the open ranges, empty streets and deserted diners of small-town Texas. The screenplay, by Taylor Sheridan (*Sicario*), examines two sets of determined men: Toby and Tanner Howard (Chris Pine and Ben Foster), dirt-poor brothers driven to a desperate spree of bank robberies by the impending threat of foreclosure; and Texas Rangers Marcus Hamilton and Alberto Parker (Jeff Bridges and Gil Birmingham), the veteran law enforcers assigned to the case. But Mackenzie and Sheridan (who grew up in West Texas and has an ex-U.S. marshal for an uncle) are far more interested in exploring the men's off-the-clock behavior, suffusing the plight of both pairs with a faded melancholy. *Hell or High Water's* deliberate pacing gives it the feel of a heist story with its feet stuck in mud — and that's a good thing. When the movie just sits with the characters on front porches or in backyards, Mackenzie's generous, hands-off approach with his actors — most of the conversation scenes play out in long takes with minimal camera movement — yields poignant rewards. But even the spurts of levity can't negate the sorrow motivating most of the characters' behavior. Early in the movie, Toby worries about the prospect of their getting caught, only to have Tanner cut him down, as if the thought were meaningless. "I never met nobody got away with anything, ever," he says. (Danny King)

KUBO AND THE TWO STRINGS The stop-motion studio Laika has perfected, over the past decade or so, its own style of aesthetically acute storytelling: I don't remember much about the plot of *Coraline* (2009), but I'll never forget its terrifying half-human, half-spider villain, the Other Mother. *Kubo and the Two Strings* isn't as nightmare-inducing as that, but it's made by people who understand that the border between classic children's stories and horror lies deeper in the neighborhood of horror than we might always assume. Young Kubo (voiced by Art Parkinson) lives with his haunted mother on a jagged cliff overlooking a Japanese fishing village. Every day, he goes into town and animates origami

soldiers and monsters with the power of his *shamisen* — a three-stringed, lutelike instrument. The boy's father, Hanzo, we learn, was a legendary warrior who fell in love with Kubo's mother, the daughter of the ruthless Moon King. Mom fled to protect her newborn child from her vindictive family, and as long as the boy doesn't venture out at night they're safe. Well, guess what the kid goes and does. Most of *Kubo* follows the boy on a quest to retrieve Hanzo's mythical armor. He's accompanied by the stern Monkey (voiced by Charlize Theron), a wood carving come to life, and Beetle (Matthew McConaughey), a former samurai who's been turned into a giant man-insect. Despite the funny animals, there's a unity of style and scale to everything Laika does — far more so than with the films of Pixar, which for all their elegance slip into extended, indulgent comic bits or wild, slapstick climaxes. Laika is the great formalist of the mainstream animation world. (Bilge Ebiri)

GO LO AND BEHOLD, REVERIES OF THE CONNECTED WORLD Late in *Lo and Behold, Reveries of the Connected World*, his unsurprisingly wry, quizzical documentary survey on life inside and beside the virtual world, Werner Herzog stumps two brain researchers with a lyrical question in that instantly recognizable (and often parodied) German accent: "Does the internet dream of itself?" An ever-adventurous and acutely observational storyteller who has cinematically explored live volcanoes, Antarctica and the menacing company of Klaus Kinski, Herzog is a highly self-aware creature. He seems to intend this question to be grandiose, absurd and sobering all at once. It might seem that 98 minutes would barely scratch the surface of how the digital world has affected our lives, which is partly true, but in this 10-chapter, thesis-less tale — from "The Early Days" to the "Future," with many morally, philosophically and emotionally confrontational stops in between — Herzog smartly takes a broad, bird's-eye perspective of our early techno-evolution. The film is largely built on talking-head interviews with scientific experts, but Herzog's typically expressive cinematography and eye for quietly eccentric moments aren't absent. He shows no interest in social media, instead aiming his curiosities toward more illuminating topics that we likely take for granted: how a multiplayer game about biomolecules was able to crowdsource scientific discoveries or how an autonomous-car engineer must deal with the ramifications of A.I. not understanding the values of human society. The final chapters concern the nature of being human and the idea that, just as the science fiction writers of yesteryear couldn't predict this modern world, we don't know whether people, sentient robots and unforeseeable next-gen tech will play nicely together. (Aaron Hillis)

SOUTHSIDE WITH YOU Liberals get a romance for the ages in Michelle and Barack with Richard Tanne's directorial debut, *Southside With You*, which recounts the First Couple's first date in the manner

of a *Before Sunset* that's been cleaned up and sent to Sunday school for some manners. Writer/director Tanne has done his research. The first-date divulgence rolling off of Michelle (Tika Sumpter) and Barack's (Parker Sawyers) tongues seem unusually detailed — do people really reveal all their secrets within 30 minutes? — but this isn't any normal couple. Barack takes Michelle to a community-organizing event so she can hear a speech wherein he tells the crowd they need to get past thinking that "no" is the end of the line. It's an interesting, canny rhetorical gambit, and not just political, because Barack spends many minutes leading up to that scene crossing Michelle's boundaries with some no-means-yes skeezing. As uncomfortable as those scenes are, they're also setting up a central tension — Michelle can teach Barry about rules and respect, and Barry can give Michelle a taste of life without limits. Sawyers seems to have absconded with one of the real Obama's discarded cigarette butts and sucked in his Marlboro Red essence, while Sumpter gives a solid but overshadowed performance as the more rigid Michelle — she at first offers a one-dimensional reading of the dutiful, rule-abiding lawyer. But as Michelle breaks out of being strait-laced and pushes back against his more arrogant tendencies, Sumpter embodies her character with greater ease. Still, both actors occasionally hit stumbling blocks with the wordy script and Tanne's direction, neither of which allows quite enough room for the characters to think and feel on screen. (April Wolfe)

GO SPA NIGHT There have been upbeat coming-out films (*But I'm a Cheerleader*) and tragic, infuriating ones (*Boys Don't Cry*, *Brokeback Mountain*). Andrew Ahn's *Spa Night* is executed on a significantly smaller scale, a deliberately anticlimactic one, which makes it all the more doleful. It's quiet to an almost eerie degree — there's no original score — and it isn't out to make a grand if-only-the-world-were-more-tolerant statement. There are no haters here, no bullies, and the only real enemy is the self-repression that plagues the shy, closeted Korean Angeleno teenager at its center. David (Joe Seo) has such eternal gratitude to his struggling, somewhat nagging but ultimately loving parents that he covers at the very thought of transgressing from their rather traditional ways. They may prove not to be bigots, but he's terrified that they might, given their (and his) solemnly religious upbringing. He's already racked with guilt from watching the costs of his education tear their marriage apart — in the film's most wrenching scene, we discover that David's father has become a near-catatonic drunk. David doesn't much like the idea of college, anyway. His only solace is in the night cleaner job he voluntarily, secretly takes at an all-men's spa, where, he discovers, the after-hours sauna is a clandestine, sexual free-for-all. These sweaty scenes — mostly composed of tight facial close-ups — are both erotic and rueful. The dread that will ultimately follow David's

giving in to lust is evoked in every frame. And the shots of him literally rubbing himself raw, in self-flagellation, will break your heart. (Sam Weisberg)

SUICIDE SQUAD Supervillains as superheroes is, admittedly, a pretty fantastic hook. David Ayer's gleefully nihilistic *Suicide Squad* only contains a few sops to shared-universe franchise-building, and it doesn't always work — but when it does, it's a perverse delight. Tough-talking intelligence officer Amanda Waller (Viola Davis) has decided that the emergence of meta-humans — "flying men and monsters" — calls for a new kind of weapon. What if, she asks, the next Superman isn't a do-gooding All-American space alien, but a terrorist? So she assembles the Suicide Squad, a top-secret collection of psychos, assassins and beasts housed in a kill-you-if-I-tell-you secret prison in Louisiana, and coerces the group into fighting for the good guys. The dutiful little vignette introducing each character shows that

levels of villainy can vary. Deadshot (Will Smith) is a cold-blooded assassin for hire, but he still loves his daughter and won't kill women or children; Harley Quinn (Margot Robbie) is a shrink who got seduced by the Joker (Jared Leto), lost her mind and became a soulless murderer in hot pants. After the bravura intros, the story leaps into a quick, montage-like action sequence in which the demonic brother of Cara Delevingne's Enchantress — she's on the Squad — takes over a sizable chunk of a nearby metropolis. Then he liberates Enchantress, who promptly announces that she will build a machine to destroy humanity. Who the hell are these demons? Why do they even hate humanity so much? Bah, details! There are so many gaps and dodgy edits that the movie sometimes plays like a trailer for itself. Still, Ayer has a feel for high-pressure situations in which flawed men and women are forced to live up to their responsibilities. (Bilge Ebiri)



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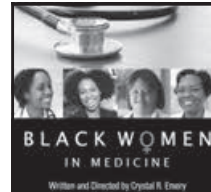
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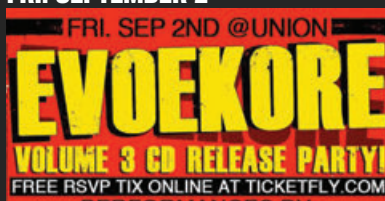
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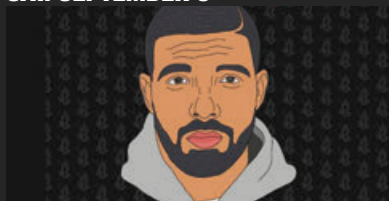
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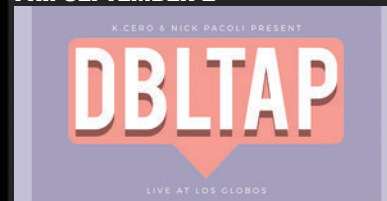
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PHOTO BY MIGUEL LIZARRAGA

| Music //

THE HARD STUFF

Iranian-American DJ Lady Faith brings the furious sounds of hardstyle to the EDM masses

BY JOEL “DJ DEADLY BUDA”

BEVACQUA

The lights on the DJ mixer glow a warm red and green, a visual representation of the nearly 100,000 watts of sonic power erupting out the other end of the signal chain. The speaker stacks tower higher than many city’s building codes allow at Electric Daisy Carnival’s Wasteland stage, and a rave rages in their blast radius.

Polished nails press a cue button and adjust the gain level. Slowly, Lady Faith raises the volume on the incoming track, blending it seamlessly with the one currently rocking the crowd. At just the right moment, she abruptly rips the previous channel to zero and jams the new channel to level 10. A monstrous, devastating kick drum awash in fury and distortion crushes the audible frequency spectrum, and the crowd erupts.

The track has melody and harmony. But it’s that kick drum that this crowd has dedicated their lives to with cultlike obedience.

Lady Faith is their priestess here, and the gospel she preaches is hardstyle, one of dance music’s fastest and heaviest sub-genres. In hardstyle, the kick drum is king (or queen, as the case may be).

“A lot of people think creating a hardstyle kick drum is simple, but that could

not be further from the truth,” Lady Faith explains. “Hardstyle acts are known for their kicks and, as such, it is not acceptable to copy or utilize a generic kick drum in your tracks.”

The DJ/producer, sometimes known as the “Queen Bitch of Hardstyle” after her track “Queen Bitch of the Universe,” explains how a good hardstyle producer uses a Roland 909 drum machine to develop her or his signature kick. “You filter and EQ the hell out of it, throwing in a good dose of distortion. It is a very

“THE HARDER STYLES SPOKE TO ME IN WAYS OTHER GENRES NEVER COULD.” —LADY FAITH

complicated process, and requires many hours of tweaking just the kick drum over and over again. When [I’m] creating one, my neighbors hate me.

“Deadmau5 said that creating a hardstyle kick was easy and then he went out to prove it,” she adds slyly. “The kick he created was so terrible, even he had to admit it was really difficult.”

Lady Faith’s uplifting, heart-pumping, euphoric spin on the hardstyle genre, which she will present this weekend as

part of the annual Nocturnal Wonderland festival in San Bernardino, has gained her fans worldwide. Whether measured by Facebook likes, SoundCloud plays or YouTube views, she is hands-down America’s most successful hardstyle DJ.

Her journey into dance music began in her early teens when her family, after much deliberation, moved to Los Angeles from Tehran, Iran. Faith prefers not to talk much in the press about this chapter in her life, to avoid complications for her family, saying simply that there were “many reasons” for the relocation. “Some related to me and my inability to follow the cultural norms, and others related to my other family members and their dreams and aspirations.” (For similar reasons, she prefers not to divulge her real name.)

To celebrate her new ability to party without running afoul of Tehran’s infamous “morality police” — undercover agents who patrol the city looking for dress and behavior inconsistent with conservative Islam, particularly women out in public without their hijab — Faith ventured to a downtown L.A. warehouse party not long after the move and found herself dancing to two influential female DJs who played that night, Lisa Lashes and Anne Savage. For her, the night was a revelation.

“The music spoke to me in ways I could never have imagined,” she remembers. “Beyond the music, I really envied Lisa and Anne for their ability to express themselves onstage and basically control the

flow of the sounds that so many fans were enjoying.”

Inspired by what she had seen, Faith soon took to the decks herself. “Being a DJ was not something I thought could ever happen to me. But, because of the hard work of all of the female DJs that preceded me, it gave me the confidence to believe in myself enough to take the plunge.”

At first she spun trance, “but it just never seemed to be aggressive and rebellious enough for me.” Instead, she found herself drawn increasingly to the precursors of hardstyle, hard house and hard trance. “The harder styles were less developed back then, but they were still very powerful and they spoke to me in ways other genres never could,” Faith says. “It allowed me to get my rage out in a more controlled setting.”

The need to “get my rage out” might be why the Los Angeles dance-music scene so warmly embraced Lady Faith. Like many in L.A., she is a transplant who has reinvented herself, an escapee from a place where she never quite fit in. Though her life now has its glamour and shine, especially as her international profile has risen, underneath there’s that hardness anyone develops who feels like an outsider in their place of birth. Even though she’s proud of her Iranian heritage, she hasn’t forgotten that feeling.

So it probably didn’t surprise many of her fans last March at Insomniac’s Basscon: Wasteland hard dance festival when Lady Faith was revealed to be one-half of Notorious Two, a mysterious act that had found its way onto the lineup with a much heavier, darker sound than Faith’s previous take on hardstyle. She and her N2 partner, Dutch DJ The Pitcher, performed a set of all-original, pummeling music woven into a storyline loosely inspired by Bonnie and Clyde.

A Notorious Two show, Faith says, “requires so much work, because it is a flowing set where each song interacts with the others, kind of like Pink Floyd’s *The Wall*. It’s always nice when you can fit a few songs from your talented colleagues into a DJ set, but for the N2 live act, it’s all on us. I cannot tell you how proud I am of this achievement, and this is just the beginning.”

That night at Basscon, the floor of the Hollywood Palladium buckled as the hardstyle faithful (pun intended) stomped with reckless abandon, as Lady Faith communed with her fans. After the set, she stuck around to accept hugs and the colorful bracelets called “kandi” from the crowd, as she always does; she has a massive collection of kandi at home from years of such fan interactions.

“My fans, they taught me that I am not alone,” she says. “They have shown me that it is possible to have a higher purpose in this world. I have dedicated almost a decade of my life to making fans happy, and I would not give it up for the world. I feel like I belong, and that is the greatest gift of all.”

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PARTY BOSS

REGINALD HUDLIN, DIRECTOR OF THE CULT CLASSIC *HOUSE PARTY*, IS STILL A CHAMPION OF BLACK MUSIC IN ALL ITS FORMS

BY JEFF WEISS

For a pre-adolescent at the dawn of the '90s, *House Party* doubled as a beginner's guide to hip-hop. Before its release, most cinematic depictions of the genre were cash-ins, eager to capitalize on its swiftly rising stature in urban youth culture. It's slightly reductive to say that *House Party* changed everything — that honor goes to the early work of Spike Lee — but the film's genius lay in its accessibility, the charismatic performances of its young stars (Kid 'n Play, Martin Lawrence, Tisha Campbell), a highly quotable script and the center stage it offered to the music.

If Lee demonstrated the incendiary power of hip-hop, his longtime friend, *House Party* director Reginald Hudlin, captured how much fun it could be. The dances, the freestyles, the high-top fades. Made for just \$2.5 million, *House Party* grossed more than \$26 million in theaters and remains one of the best hip-hop films in history.

"Most prior hip-hop movies had been made to exploit it — like, this is 'the thing' right now," Hudlin says at his office in North Hollywood, where he's in postproduction on *Marshall*, a film about a pivotal early case in the career of Supreme Court Justice Thurgood Marshall.

"Hip-hop movies weren't being made from the inside by people who were fans, and I was a fan who kind of knew nothing," Hudlin continues with a laugh. "It felt like there was something really happening and we got to capture it."

The roots of *House Party* stretch to

the Illinois native's days at Harvard. It originally was made as a short for his senior thesis, but the success of Lee's *She's Gotta Have It* opened up opportunities for other black directors, which ultimately led to then-fledgling New Line Cinema agreeing to finance a feature-length version.

Thanks to New Line's successful lawsuit against the Fresh Prince and DJ Jazzy Jeff for sampling the theme from *A Nightmare on Elm Street* without permission, there's an alternate reality where Kid 'n Play were replaced by Will Smith and his DJ sidekick.

"As part of the settlement, they were obligated to be in a movie for New Line," Hudlin recalls, leaning back in his office chair, casually clad in a plaid button-up and jeans. After a quarter-century in the industry, he's seemingly lost none of his enthusiasm for both music and film.

"I met with their manager, who at the time was Russell Simmons, and he was like, 'We're not going to be in your little movie; we got a big movie planned for them.' I was like, 'OK, they don't want to be in the movie and I didn't want you to force them to be in it.'"

The film's success launched Hudlin's career. He went on to direct 1992's *Boomerang*, presiding over one of the

HOUSE PARTY ORIGINALLY WAS MADE AS A SHORT FOR HUDLIN'S SENIOR THESIS.

greatest soundtracks of the era, and the unfairly maligned *Great White Hype*, whose soundtrack is a quietly unsung classic. Hudlin directed *The Ladies Man* and produced *Django Unchained*. He's run BET and co-produced last year's Academy Awards ceremony.

For his latest production, he spearheaded "The Academy Celebrates the Black Movie Soundtrack II" on Aug. 30 at the Hollywood Bowl. The show's stacked bill features Kenneth "Babyface" Edmonds, Lalah Hathaway, Gladys Knight, Charlie Wilson, Common, the surviving members of Earth, Wind & Fire and Hudlin's longtime musical collaborator, Marcus Miller. And, of course, you can't overlook Full Force, the Brooklyn R&B group who played *House Party*'s villains.

"This is my dream," Hudlin says. "I wanted all these great black scores ... a chronological survey from the great jazz of the '40s to the '70s black exploitation scores, the rock and soul of the '80s, up through today's hip-hop. To do that in one night was the best show I could imagine."

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at passionweiss.com.

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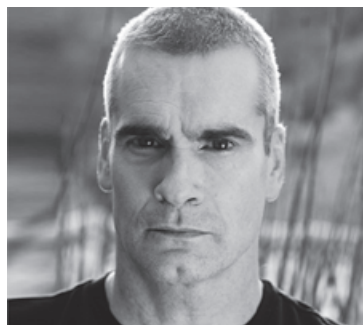
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The Column!



VINYL IS MY ESCAPE

I am in Los Angeles for a pit stop, approximately 53 hours in duration. I will be heading back to the airport and wheels up for New Zealand in about 25 hours.

I am one of those people who makes lists. I am often in situations where I have to get a lot done in a small amount of time, often on a less-than-desirable amount of sleep. So I make lists: what to do and what order to do it in. European and U.K. adapters out of my cable bag, Australia/New Zealand and South Africa adapters in, etc. The pack is only a few folded garments away from being good to go.

When I am here for only several hours at a time, my priority is analog listening time. On the road, my primary sound source is digital, so when I am home I do my best to push as much vinyl and cassette tape through my brain before I return to the cold, music-free environment of digital information.

Yesterday, upon staggering into my office to transfer computer files, I saw several LP mailers leaning crookedly against the wall. Hopefully, the records on my L.A. hello-goodbye must-hear list were contained therein. I set about carefully opening one after another. I had been looking forward to this.

I confess to my powerlessness to resist any vinyl color variation of a record released by Thee Oh Sees, Boris or Dinosaur Jr. There are several other bands that this also applies to; those are but three examples. I don't feel at all bad about this but it does get to be a bit much. In a weak defense of my compulsion, I do listen to all of them.

2016 has been a great year for music, and it's not anywhere near over. Thee Oh Sees' new album, *A Weird Exits*, is a fantastic piece of work. This is a band that, in my opinion, has not released a record that isn't worth repeated listening. To make it even better, Thee Oh Sees always have a few different color vinyl variations to keep us trainpotter types happy.

So far for this great, three-sided double-LP set, cut at 45 rpm for extraordinarily present sound, there are, besides the mass-produced black vinyl edition, the bloodshot eyeball version in a pressing of a mere 300, the murky web pressing of 1,700 and a transparent green version coming out of the U.K. in an edition of 975. I wouldn't be surprised if there will be another variation released at some point. As soon as I find out, I will be there. It's just another excuse to listen to the record again.

So far, I have been through the black and bloodshot versions. For the others, I will have

to wait for my next 48-hour home layover, which I will be afforded after I climb out of South Africa early next month.

This year, Boris celebrate 10 years since they put out their monster album, *Pink*. The band have seen fit to rerelease the album. In classic Boris style, not only are there a few cool-looking color variations but, in order to make the record a mandatory acquisition for Boris fans, they have included nine previously unreleased tracks from the *Pink* sessions called the "Forbidden Songs." Also, for this release, in a trademark Boris move, the vinyl version of a *Pink* track called "My Machine" clocks in at 11:15, different from the original length of 2 minutes, and the track "Pseudo-Bread," originally at 4:30, now comes in at 10:08. Both longer versions totally scorch but neither is available on the download that comes with the album or the new CD version.

Why they did this, I have no idea, but at this point Boris fans are used to these mysteries. I will be making a needle-drop transfer of these tracks because there is no way I can't play them on my radio show.

There are, to my knowledge, three color variations of this three-LP set: 1,000 in light pink/dark pink, 1,000 in pink with purple splatter, and clear and pink color-in-color, which I can't find press run information on.

Usually, when a band leaves songs unreleased, there is a reason. When occasionally you are allowed access to these tracks, you understand why the band left them off. But in the case of these nine extra tracks, Boris continue to confuse as much as amaze. They

I CONFESS TO MY POWERLESSNESS TO RESIST ANY VINYL COLOR VARIATION.

are fantastic. It's the best reissue in a long time by any band anywhere, and as with any record on the Sargent House label, it's excellently packaged.

Dinosaur Jr. have just released a new album called *Give a Glimpse of What Yer Not*. I've played it well over a dozen times and twice in the last 12 hours. If you like this band, run, do not walk to this one. Great from start to finish, with excellent playing from Jay, Lou and Murph. The album has a few color variations: pre-order purple of 9,000, the Newbury Comics clear run of 500 and Amoeba Records' blue of 596.

To answer the question that isn't burning a hole in your brain pan — yes, I got every single one of these versions. It's a long way to go to listen to a few hours of music, but like I said, I'm unable to stop.

In the omnipresent dimness in which humanity currently toils, music sounds better than ever. I am not an escapist, but when your kung fu sucks, I leave the dojo, the village and the valley, to paraphrase a badly overdubbed martial arts film I saw years ago.

I was just at the airport in Brussels for the second time in the last several weeks. There are so many security personnel and guns to pass by before you even check in, you forget you're at an airport in the first place. An all-time low.

I don't have a bottle of vodka in the freezer. I've got vinyl.

Nocturnal Wonderland

@ SAN MANUEL AMPHITHEATER

Nocturnal Wonderland is Insomniac's fairy tale-themed, end-of-summer celebration of dance music in all its forms. Friday sees the trance vibes of Above & Beyond, the organic electronics of Big Gigantic and the sly house machinations of Oliver Heldens, as well as flavorful bass bumps from JSTJR and future breaks from Wuki. Saturday hosts everything from the uplifting movements of Odesza to George FitzGerald's smooth beats and Prolix's welcome eardrum blasts. Sunday runs the gamut from the pop stylings of Chromeo to the hypnotic builds of Cristoph alongside the pleasing deep sounds of Hot Since 82. Plus the artist who should feel the most at home at this festival, both in name and in presence, Alison Wonderland. Also Saturday and Sunday, Sept. 3-4. **-Lily Moayeri**

The Kills, Autolux

@ FOX THEATRE POMONA

The past few years have been physically rough for The Kills. In 2013, guitarist Jamie Hince's hand was seriously injured when a car door was slammed on it. He endured several operations and had to reinvent his playing style to adapt to the injury. In August, the duo canceled appearances in Europe after singer Alison Mosshart came down with pneumonia. She's apparently recovered enough to start a new U.S. tour tonight in Pomona. When The Kills were last in town, at the Mayan in April, Hince's chord patterns were as savagely aggressive as ever. Mosshart jerked like a puppet to Hince's jagged rhythms, howling wraithlike on shadowy tunes from their new album, *Ash & Ice*, and only briefly coming up for air on the starkly pretty old ballad "Black Balloon." Hazy L.A. dream-spinners Autolux open. Also at the Wiltern, Saturday, Sept. 3. **-Falling James**

Wyatt Blair

@ THE ECHO

The new record from Echo Park's Wyatt Blair — the modest mastermind of Lolipop Records — is an extremely specific homage to '80s montage-rock. If there's a scene in a movie where someone straps on a headband, flexes their fingerless gloves and *overcomes*, then Blair's *Point of No Return* has a song that will fit. (*Stranger Things* season two, please take note.) Like any good montage, *Point of No Return* is a hero's journey, an album for the downcast underdog who finds the guts to stand up for what he believes in. There are some Thin Lizzy moments in the guitars here, and a lot of that Thin Lizzy sentiment: "Do anything you wanna do!" It's colossally different from Blair's prior local classic, *Banana Cream Dream*, but for all the arena-rock



Sex Stains: See Sunday.

PHOTO BY CASEY LEWIS

dress-up, *No Return* somehow feels a lot more real. **-Chris Ziegler**

sat

9/3

South L.A. PowerFest

@ MARTIN LUTHER KING JR. PARK

Now in its fifth year, PowerFest is a free "celebration of community empowerment" hosted by South L.A. improvement nonprofit Community Coalition. This year's headliner is neo-soul maverick Bilal, whose latest album, 2015's *In Another Life*, was his most adventurous excursion into jazzy, spaced-out grooves yet. The stellar lineup also includes a DJ set by Top Dawg Entertainment engineer MixedByAli, a solo performance by The Internet's bassist Patrick Paige II, Beat Junkies turntablist Mr. Choc, Latin-funk maestros Jungle Fire and beat-scene luminary Ras G. The family-friendly daytime event also features food trucks, art installations, health resources and voter education and registration services. Leimert Park mainstay Jimetta Rose, who just released an excellent album of her own, *The Light Bearer*, hosts the festivities. **-Andy Hermann**

Flamin' Groovies, The Pandoras, The Loons

@ THE BOOTLEG

Flamin' Groovies' coolly driving new Burger Records single, "Crazy Macy," is the latest release in a 50-year career of reviving the spirit of early, straight-ahead rock & roll. The San Francisco band were a power-pop force before the genre even had a name, and they were prescient enough to invite the then-unknown Ramones along on landmark tours of England and California in the mid-'70s. While the current lineup doesn't include founding guitarist Roy Loney, it does feature longtime members Cyril Jordan, George Alexander and Chris Wilson. Although the late spitfire Paula Pierce was the heart and soul of The Pandoras, this new reunion of surviving members nonetheless works because replacement singer Kim Shattuck (The Muffs) has a similarly feral vocal attack. San Diego's

Loons also are retro-minded yet energetic garage-rock true believers. **-Falling James**

Kobosil, Etapp Kyle

@ LOT 613

The 40th edition of Prototype at Lot 613 features the Los Angeles debuts of two of the hottest names on the international techno circuit, courtesy of local purveyors Droid Behavior. Germany's Kobosil made his first of many appearances at storied Berlin nightclub Berghain in 2013 and has since released brooding, bass-heavy tracks on Ostgut Ton and MDR (Marcel Dettmann Records). Ukrainian Etapp Kyle, also a Berghain regular, came up in the Russian techno scene with his own bass-driven if more melodic output coming out on Ben Klock's Klockworks and the noted Munich imprint Prologue. Warming the night up are Template and Kglndo of L.A. label Invert Music Group. **-Matt Miner**

sun

9/4

Backyard Bash with Buckcherry, Iron Butterfly

@ RAINBOW BAR & GRILL

Kudos to the Rainbow for assembling a bill spanning so many eras and interpretations of SoCal hard rock for its second annual Backyard Bash. Anaheim's Buckcherry have deftly parlayed studied rock & roll swagger and a world-class frontman into a 20-year career, including one of the genre's great comebacks in 2005. Recently reactivated San Diegan psych-rockers Iron Butterfly claim to have sold more than 30 million copies of their 1968 album *In-A-Gadda-Da-Vida*. Better known abroad, veteran Cypress thrashers Hirax's punk-fueled, pointy-guitar metal will be a welcome adrenaline shot, while self-described "rock star training academy" London — famed mostly for its alumni, including members of Mötley Crüe and Guns N' Roses — ably personify Hollywood's hair-metal heyday. Also from Hollywood, relative upstarts All Hail the Yeti pull it all together, with metalcore, stoner and '80s rawk influences. **-Paul Rogers**

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COURTESY OF OHIO PLAYERS

Sex Stains

@ THE ECHO

Allison Wolfe has had a long career in musical subversion and political activism. She's published her own influential feminist zine (*Girl Germs*), helped organize the original Ladyfest concerts and fronted several riot-grrl bands (Bratmobile, Cold Cold Hearts, Partyline). Now based in L.A., Wolfe leads the group Cool Moms, but she's just one of several strong creative personalities in Sex Stains. On the quintet's self-titled debut album, Wolfe exchanges lead vocals with choreographer Mecca Vazie Andrews. "Don't Hate Me 'Cuz I'm Beautiful" is a sarcastic, minutelong punk blast, but "Land of La LA" sounds more like The Slits, as bassist Pachy Garcia (Prettiest Eyes) and drummer David Orlando (ex-Warpaint) lay down a rubbery dub groove that's chopped up by former Cody Chesnutt guitarist Sharif Dumani's funky accents.

-Falling James

mon 9/5**Jurassic Shark**

@ THE BOOTLEG

Daniel Fowler isn't the first singer to stitch his heart on his sleeve and find himself in yearning wonderment about the mysteries of a new romance. He describes Jurassic Shark's music as "lovesick plank-punk" and "post-casual bedroom rock," but the Monrovia quartet aren't a generic punk or indie band. On the *Blue School* EP, "Carver" and "Stepped Out" start with watery tendrils of Fowler's and Skip's guitars set against Maximo Huete's buoyantly rolling bass lines. Fowler initially tries to survey his life with muted reserve, but inevitably the guitars get faster and louder, the bass becomes tangled in the exhilarating rush of Jonathan Hastings' drums, and the singer can't resist getting caught up in the excitement and pouring his heart out all over again.

tue 9/6**Nery Kim Group**

@ BLUEWHALE

Nery Kim is an alumnus of both the Cal-Arts and Berklee music schools, so you'd assume the Korean-born keyboardist-composer has an ace set of playing chops. That she does, but she's also an example of the recent batch of music-school grads who've not only learned how to be great technicians but also approach their art with a fresh set of ears unhindered by the jazz and "serious music" rulebooks.

A fine soloist who's amply capable of speedy flash up and down the 88s, Kim keenly probes her own excellent original compositions, as well as an intriguingly curated set of jazz and pop standards with a miraculous sparseness that serves a seemingly bottomless harmonic sensibility, such as her tasty food for thought on a Mingus-ified solo piano version of "Body and Soul." -John Payne

wed 9/7**Drake, Future**

@ STAPLES CENTER

Staying true to his word, all summer '16, Drizzy really has been "playin' dirty, not clean." The Toronto rapper and Future have brought out the big guns on their joint Summer Sixteen tour, breaking out such career-spanning, chart-topping bangers as Drake's "The Motto" and "One Dance" and Future's "Move That Dope" and "Low Life." In fact, the duo, named Best Group at the 2016 BET Awards, probably could just play tracks off their collaborative mixtape, *What a Time to Be Alive*, and still guarantee a good time. Instead they've rolled out about every A-lister imaginable to join them onstage, from Kanye West and Rihanna to Diddy and Young Thug. There's no telling who will make an appearance at their stop in L.A., the most star-studded place on Earth. Also Friday-Saturday, Sept. 9-10.

-Artemis Thomas-Hansard

thu 9/8**Ohio Players**

@ SANTA MONICA PIER

Ohio Players were one of the most distinctive funk bands of the 1970s. Their kinky album covers featuring models Pat Evans and Ester Cordet were provocative and sensual. More important, the band was tight, especially on the epochal 1974 single "Fire," which layered the ecstatic grunting and groaning of multiple vocalists within a weave of snappy horns and an insidiously wicked riff. (Search YouTube for an insanely psychedelic, nine-minute live extrapolation on *The Midnight Special* in 1975.) The ever-evolving group, which began in 1959 in Dayton, Ohio, stirred up more notoriety when an unfounded rumor spread that a scream heard in the background of the 1975 single "Love Rollercoaster" was the sound of somebody being murdered in the recording studio. It should be a meta-thrill ride when "Love Rollercoaster" unwinds by the pier's roller coaster.

-Falling James

CLUBS**ROCK**

THE AIRLINER: 2419 N. Broadway, L.A. Medusa, VerBS, Fri., Sept. 2, 8 p.m., \$10.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Zero Class, The Crazy Squeeze, Sat., Sept. 3, 9 p.m., free. Drago, The Tudors, Crooked Captain, Low Culture, The Fur Coats, Sun., Sept. 4, 8 p.m., \$5. Chemical X, Unit F, Broken Patron Saints, Sorry State, Thu., Sept. 8, 8 p.m., \$5.

AMOEBIA MUSIC: 6400 Sunset Blvd., L.A. Brutha Gimel, Fri., Sept. 2, 8 p.m., free. Clipping, Thu., Sept. 8, 6 p.m., free.

AMPLIFY: 5617 Melrose Ave., L.A. The Forgotten 45's, Probably Normal, Street Play, Sat., Sept. 3, 7:30 p.m., \$12. Brooke Aulani, Ben Jaimen, Sabrina Claudio, Thu., Sept. 8, 7:30 p.m., \$10.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. The Tracy G Group, Mammoth, Gürschach, Lord Marshall, Mon., Sept. 5, 8 p.m., \$5.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Papa, Marc Baker, Butch Bastard, Fri., Sept. 2, 8:30 p.m., free. Flamin' Groovies, The Pandoras, The Loons, Sat., Sept. 3, 8:30 p.m., \$25 (See Music Pick). Jurassic Shark, Mon., Sept. 5, 8:30 p.m., free (See Music Pick); Windy, Mon., Sept. 5, 8:30 p.m., free. Lukas Frank, Harrison Whitford, Raener, Moaning, Wed., Sept. 7, 8:30 p.m., \$5. The Music of Merle Haggard, with Austin McCutchen & the Western Stars, Pearl Charles, Dear Lemon Trees, Gethen Jenkins, Leslie Stevens, Jaime Wyatt, Paul Bergmann, Mapache, Elijah Ocean, Geronimo Getty, Ben Redell, Joe Bourdet and others, Thu., Sept. 8, 8:30 p.m., \$10.

CAFE NELA: 1906 Cypress Ave., L.A. The Botz, Cheap Tissue, Pedal Strike, Psychotic Reaction, Fri., Sept. 2, 8:30 p.m., \$5. Aztlan Underground, La Tuya, Social Conflict, Rott Bite, Cerebro Muerto, Sat., Sept. 3, 8:30 p.m., \$5. Duchess De Sade Memorial & Fundraiser, with Beatmistress, Haunted Garage, Tequila Mockingbird, The Torchbearers, Rocket to Uranus, Ron Athey, Sun., Sept. 4, 5 p.m. Small Wigs, Mind Meld, Rearranged Face, Thu., Sept. 8, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. The Spazmatics, Fri., Sept. 2, 10 p.m., \$19.50. Pretzel Logic, Sat., Sept. 3, 9 p.m., \$19.50. The Marshall Tucker Band, Sun., Sept. 4, 9 p.m., \$28-\$48. Beth Hart, Wed., Sept. 7, 9 p.m., \$34-\$48.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. The Marshall Tucker Band, Fri., Sept. 2, 8 p.m. The Zombies, Sat., Sept. 3, 8 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Gary Myrick's Blues Trash, Fri., Sept. 2, 7:30 p.m., free. The Cody Bryant Experience, Sat., Sept. 3, 8:30 p.m., free. Murphy's Law, Steve Lewis, Sun., Sept. 4, 11 a.m., free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Guenever, Thu., Sept. 8, 5:30 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Manufactured in L.A., with Basek, Intimatchine, Costume, Mortal Boy, Tree Skeleton, Fri., Sept. 2, 7:30 p.m., \$10. Metal Mother, Gentleman Junkie, Girl Pusher, Sleep Clinic, Viktor Fiction, Walk Onto Sun, Endinsight, Sat., Sept. 3, 7:30 p.m., \$10. L.A. Drones, Bustié, Avalon, Clearside, Wrong Bag, Sarian, AF Cicho, Sun., Sept. 4, 7:30 p.m., \$10.

THE ECHO: 1822 W. Sunset Blvd., L.A. Wyatt Blair, Beach Bums, Belly Belt, Popheart, Fri., Sept. 2, 8:30 p.m., \$9.50 (See Music Pick). Melissa Brooks & the Aquadolls, Sizzy Rocket, Caroline Corn, Be All End All, Sat., Sept. 3, 4:30 p.m., \$13.50. Sex Stains, The Side Eyes, Egrets on Ergot, DJ Mukta Mohan, Sun., Sept. 4, 8:30 p.m., \$9.50 (See Music Pick). The Buttertones, Prettiest Eyes, Pity Party, Dumb Fucks, Mon., Sept. 5, 8:30 p.m., free. Somos, Free Throw, High Waisted, Wed., Sept. 7, 8:30 p.m., \$11.50. Private Island, Party Nails, Sure Sure, DJ Groupchat, Thu., Sept. 8, 8:30 p.m., \$9.50.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Crywolf, LAUV, Featherdude, V?x, Thu., Sept. 8, 8 p.m., \$18.50.

EL CID: 4212 W. Sunset Blvd., L.A. Swain, Famous Friend, The Running Mates, Michah T. Woods, Fri., Sept. 2, 9:30 p.m., \$10. Beca, Oyls, Disco Shrine,

Sat., Sept. 3, 10 p.m., \$5. The Tikiyaki Orchestra, Sun., Sept. 4, 8:30 p.m., \$10. Reggie Watts & Karen, Organ Freeman, Tue., Sept. 6, 9 p.m., \$10. Short Film Night, Wed., Sept. 7, 9 p.m., \$10. Purple Mountain Majesties, The Tulips, American Tomahawk, Breezers, Thu., Sept. 8, 8 p.m., \$8.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Tonya Kay's Pinup Pole Show, Sat., Sept. 3, 6:30 p.m., \$15-\$40.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Orphan Goggles, Hepa-Titus, Sterile Jets, Sat., Sept. 3, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. DIY Music & Fashion Fest, with O.K.I.M., Trizz & Chuwee, Sahtyre, VerBS and others, Sat., Sept. 3, 4 p.m., \$15.

THE HI HAT: 5043 York Blvd., Highland Park. Bodies of Water, Ferraby Lionheart, Aaron Beckum, Don Heffington, Fri., Sept. 2, 8 p.m., \$7. The Warlocks, Magic Wands, Von Haze, Sat., Sept. 3, 8 p.m., \$10. Goldensuns, Quiet Oaks, Nona, Ice Cream, Sun., Sept. 4, 8 p.m., \$5. Harlan Hodges & Translation, Mon., Sept. 5, 8 p.m., free. Cesar Saez, Fellow Bohemian, The Golden Tongues, Tue., Sept. 6, 8 p.m., \$5. Night Talks, Bird Concerns, Tone in Georgia, Wed., Sept. 7, 8 p.m., \$5. Stars at Night, Miss Jupiter, Rosechild, The Bomb, Thu., Sept. 8, 8 p.m., \$5.

HM157: 3110 N. Broadway, L.A. Drones, Loto Ball, Sextile, Malditos, Rachel Mason, L.A. Fog, Sat., Sept. 3, 8 p.m., \$10.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., L.A. Molly Hanmer & the Midnight Tokers, Avi Vinocur, The Bones of Jr. Jones, Tue., Sept. 6, 10 p.m., \$10.

JOSHUA TREE RETREAT CENTER: 59700 Twentynine Palms Highway, Joshua Tree. Pharos, Childish Gambino, Fri., Sept. 2, 11 p.m., TBA.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. The Watkins Family Hour, Wed., Sept. 7, 8:30 p.m., \$30.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. K. Cero, Jamieboy, Nick Paoli, Nieman, Zacdee, Fri., Sept. 2, 9 p.m. Lafayette Bless, Flashniper, Shacia Payne, Sun., Sept. 4, 9 p.m. Reddy, Killagramz, Sikboy, Young West, Sean Rhee, Kero One, Los Moonwalker, Absint, Luxe, Yun J, Mon., Sept. 5, 9 p.m., \$10. Britton, Tyler Roscoe, Mike Wikr, Pete Board, 3rd Project, Sir Roscoe, Wed., Sept. 7, 9 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. RF7, Anti-Social, Repeat Offenders, Horror Clinic, Sat., Sept. 3, 9 p.m., free. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

THE MINT: 6010 W. Pico Blvd., L.A. Kelley Mickwee, Willard Overstreet, Eminence Ensemble, Madison Taylor, Beach Twin, Fri., Sept. 2, 8 p.m., \$15. Tobias Owl, Jess Lamb & the Factory, Mootheband, Panning View, Sat., Sept. 3, 8:30 p.m., \$13. The Monsoon, Yip Yops, The Crash Recovery, Apache Wilds, Golden Fang, Alchemy CV, Sun., Sept. 4, 8 p.m., \$15. Hunnypot, Every other Monday, 7 p.m., free. Beatie Wolf, David Stipo, Night Talks, Lindsay Ruth, Tue., Sept. 6, 7:30 p.m., \$13. Bullyheart, The Cowboy Movement, Brombones, Fuzz Aldrin, Wed., Sept. 7, 8 p.m., \$15. Taylor John Williams, Peach, Between Dreams, Roxy Roca, Thu., Sept. 8, 8 p.m., \$12.

THE OFFBEAT: 6316 York Blvd., Highland Park. Bad Future, Post Boredom, Fri., Sept. 2, 7 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. The Sunday Band, Sundays, 7:30 p.m., free.

RAINBOW BAR & GRILL: 9015 W. Sunset Blvd., West Hollywood. Buckcherry, Iron Butterfly, Hirax, London, All Hail the Yeti, Sun., Sept. 4, noon, free (See Music Pick).

RESIDENT: 428 S. Hewitt St., L.A. Fuk Ur Kowch, Lil House Phone, Tiko Texas, Cam Girl, Tuff, Sat., Sept. 3, 8 p.m., free. Y La Bamba, Brainstory, Tue., Sept. 6, 8 p.m., \$13.

ROCK CITY STUDIOS: 2258 Pickwick Drive, Camarillo. Melissa Brooks & the Aquadolls, Nucklehead, The Rays, Fri., Sept. 2, 8 p.m., \$12.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Slow Hollow, Earl Swavey, Rocket Da Goon, Sat., Sept. 3, 9 p.m., \$22. Skye, Ross, Earth Moon Earth, Sun., Sept. 4, 8 p.m., \$25. Work Drugs, Satchmode, Wed., Sept. 7, 8 p.m., \$15. Gemini Syndrome, Stitched Up Heart, 9Electric, Thu., Sept. 8, 8:30 p.m., \$18.

RUSTY'S SURF RANCH: 256 Santa Monica Pier, Santa Monica. The Strands, Sat., Sept. 3, 10:30 p.m., free.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Tribal Theory, Sun., Sept. 4, 8:30 p.m., \$18. The Marshall Tucker Band, Danny Hamilton, Wed., Sept. 7, 8 p.m., \$50. The Dustbowl Revival, Thu., Sept. 8, 8 p.m., \$15.

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THURSDAY - SEPT. 8
 THE TULIPS, AMERICAN TOMAHAWK,
 PURPLE MOUNTAINS MAJESTIES,
 BREEZERS

FRIDAY - SEPT. 9
 THE TENS, TROUSDALE, STAGE 11,
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SATURDAY - SEPT. 10
 MEREKI'S CLUBHOUSE

SATURDAY - SEPT. 17
 KATIE BURDEN (RECORD RELEASE SHOW)

Psychic Love, Marla, Fri., Sept. 2, 9 p.m., free. Main Man, Harps, Arkivist, Thu., Sept. 8, 9 p.m., \$8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Ghost Parade, Culprit, AM Exchange, Lusty Limonez, Stone Revel, Fri., Sept. 2, 8 p.m., \$10. Mike Scully, Haig Gevorgian, Royal Young, Sat., Sept. 3, 5 p.m., free. Lara FM, Mon., Sept. 5, 8 p.m., free. Kevin Matthew Hunt, Christie Huff, Almost July, Kiovi, Horace Gold, Tue., Sept. 6, 8 p.m., TBA. Candy's River House, The Deltaz, Roses & Cigarettes, Wed., Sept. 7, 8 p.m., \$10. Old Blood, Thu., Sept. 8, 8 p.m., \$8.

THE SMELL: 247 S. Main St., L.A. Upsilon Acrux, Bobb Bruno, Peter Kolovos, Wed., Sept. 7, 9 p.m., \$5. Telecaves, Bobb Bruno, Parallax Scroll, Bür Gür, Thu., Sept. 8, 9 p.m., \$5.

STATE SOCIAL HOUSE: 8782 W. Sunset Blvd., L.A. The Strands, Tue., Sept. 6, 10 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., L.A. Ben Vaughn, Craig Elkins, Fri., Sept. 2, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Russian Circles, Cloakroom, Sat., Sept. 3, 8 p.m., \$20.

TIMEWARP RECORDS: 12204 Venice Blvd., L.A. Dave Armon, School of Rock, Fri., Sept. 2, 6 p.m., free.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Strands, Thu., Sept. 8, 8 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Ken Sharp, Daisy, Them Guns, National Anthem, Magni5, Fri., Sept. 2, 7:30 p.m., \$15. Blackmore, KillaKiah, All Taken, The Shaunt Avakian Trio, The Feal, Sat., Sept. 3, 7:30 p.m., \$15. Barns Courtney, Donna Missal, Foxtrax, Thu., Sept. 8, 8 p.m., \$15.

THE UNDERGROUND DTSA: 220 E. Third St., Santa Ana. Salvajes, Waraperos, Esencia Verde, Ras United, Sat., Sept. 3, 9 p.m., TBA.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Los Chiles Verdes, Dskarados, Isolated Victims, 23 Skunks, Fuerza, Mente Corrupta, Fri., Sept. 2, 7 p.m., \$10. Belize Day, Sun., Sept. 4, noon, \$15; Mykki Blanco, Cam & China, Kate Mo\$\$, 999 Deathkult, Sun., Sept. 4, 9 p.m., \$16.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Cobalt, Mantar, Sun., Sept. 4, 8 p.m., TBA. Vandoliers, The Monsoon, The See Ya Laters, Tue., Sept. 6, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Molly Ringwald, Fri., Sept. 2, 8 p.m., TBA. Glenn Hughes, Sat., Sept. 3, 8 p.m., TBA.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Scott Henderson Trio, Sat., Sept. 3, 8 p.m., \$25.

AU LAC: 710 W. First St., L.A. Marv Robinson, Sat., Sept. 3, 7:30 p.m., \$10-\$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Scott Henderson, Fri., Sept. 2, 9:30 p.m., \$25. The John Daversa Contemporary Big Band, Sept. 3-4, 9:30 p.m., \$25. Groove Legacy, Tue., Sept. 6, 9:30 p.m., \$20. Hadrien Feraud, Wed., Sept. 7, 9:30 p.m., \$15. Wundergroup, Thu., Sept. 8, 9:30 p.m., \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Joshua White & Codes, Fri., Sept. 2, 9 p.m., \$15. Gilbert Castellanos, Graham Dechter, Joe Bagg & Ryan Shaw, in a tribute to Lee Morgan, Sat., Sept. 3, 9 p.m., \$15. The Nery Kim Group, Tue., Sept. 6, 9 p.m., \$10 (See Music Pick). The Oz Noy Boogaloo Experience Band, Wed., Sept. 7, 9 p.m., \$15. The Ai Kuwabara Trio, Thu., Sept. 8, 9 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Gary Taylor, Fri., Sept. 2, 8:30 p.m., TBA; Gary Taylor, Fri., Sept. 2, 10:30 p.m., TBA. Gary Taylor, Sat., Sept. 3, 8:30 & 10:30 p.m., TBA. Perri Sister, Sun., Sept. 4, 7:30 p.m., TBA. Lina, Thu., Sept. 8, 8:30 p.m., TBA.

LEVITT PAVILION PASADENA: 85 E. Holly St., Pasadena. Pete Escovedo, Sun., Sept. 4, 7 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dan Schnelle Quintet, Wed., Sept. 7, 6-9 p.m., free. Ellen Ven, Thu., Sept. 8, 8 p.m., free.

PEOPLE'S PALACE: 365 W. Sixth St., San Pedro. Swing Peedro, with The Fabulous Esquires Big Band, Sat., Sept. 3, 8 p.m., \$20.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Steve Huffsteter Quartet, Fri., Sept. 2, 9 & 10:30 p.m., free. The Rob Lockhart Quartet, Sat., Sept. 3, 9 p.m., free. Kevin Ahart, Sun., Sept. 4, 7:30 & 9 p.m., free. Scott Martin's Latin Soul Band, Tue., Sept. 6, 6:30 p.m., free. Brenna Whitaker, Wed., Sept. 7, 8 p.m., \$25. Dominick Farinacci, Thu., Sept. 8, 7:30 & 9 p.m., \$20.

-Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Bruce Ray White, Fri., Sept. 2, 9 p.m., free. The Mutineers, Patrolled by Radar, Sat., Sept. 3, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Moon Fuzz, Tue., Sept. 6, 9 p.m., free. John Meadows, Solar Eyes, Wed., Sept. 7, 9 p.m., free. Rachel & Julia Fairlight, Thu., Sept. 8, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Jill Freeman, Ellie Baer, Sept. 2-3, 7 p.m., \$25. Stephanie Bettman & Luke Halpin, Sun., Sept. 4, 2 & 7 p.m., \$20 & \$25. The Salty Suites, Thu., Sept. 8, 8 p.m., \$18.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Caught Red Handed, Fri., Sept. 2, 8 p.m., free. Dawson, Sat., Sept. 3, 9 p.m.; Sun., Sept. 4, 6 p.m., free. Chad Watson, Mondays, 8 p.m., free. Jack Brand, Wed., Sept. 7, 8 p.m., free. Eli Locke, Thu., Sept. 8, 8 p.m., free.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., L.A. Mick Rhodes & the Hard Eight, Anthony Purdy, Sat., Sept. 3, 7:30 p.m., free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Sept. 2, 9 p.m., free. Decadent Decades, Sat., Sept. 3, 9 p.m., free. Hot Roux, Sun., Sept. 4, 8 p.m., free. The Atomic Roots Orchestra, Anthony Purdy, Tue., Sept. 6, 8:30 p.m., free. The Ploughboys, Wed., Sept. 7, 9 p.m., free. The BBB, Thu., Sept. 8, 8:30 p.m., free.

TINHORN FLATS SALOON & GRILL: 1724 N. Highland Ave., L.A. Tina Michelle & the Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

-Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, L.A. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Crankdat, Nightwolves, Riot Ten, Thugli, Fri., Sept. 2, 9:30 p.m., TBA; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Fleming & Lawrence, Sat., Sept. 3, 10 p.m. Mayhem, Sun., Sept. 4, 9 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., L.A. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, 18 & over, Wednesdays, 8 p.m., \$10.

CANA RUM BAR: 714 W. Olympic Blvd., L.A. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., L.A. Noize Fridays, Fridays, 10 p.m.; Disciples, LDW, Fri., Sept. 2, 10 p.m., \$12-\$21. Arcade Saturdays, Saturdays, 10 p.m.; TJR, Sat., Sept. 3, 10 p.m., \$12-\$21. T-Pain, Aarab Muzik, Sun., Sept. 4, 10 p.m., \$12-\$30.

DRAGONFLY: 6510 Santa Monica Blvd., L.A. Respect Drum & Bass, Thursdays, 10 p.m., \$10.

DRAI'S HOLLYWOOD AT THE W HOTEL: 6250 Hollywood Blvd., L.A. Night Splash Fridays, Fridays, 9 p.m.-2 a.m. Thru Sept. 9, \$20.

THE ECHO: 1822 W. Sunset Blvd., L.A. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Baby Girl: The Ladies of Hip-Hop & R&B, Fri., Sept. 2, 9 p.m., \$10. Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., \$10. DJ Jose Maldonado, at Smiths/Morrissey Night, Sun., Sept. 4, 10 p.m., \$10. Emo Nite L.A., Tue., Sept. 6, 9 p.m., \$10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21 & over, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., L.A. Bjorn Akesson, Ferry Tayle, Gai Barone, Solarstone, at Pure Trance, Fri., Sept. 2, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Felix Jaehn, Moguai, Sat., Sept. 3, 10 p.m., TBA;



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8
4

LATIN
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8
11

DANCE
RUFUS DU SOL
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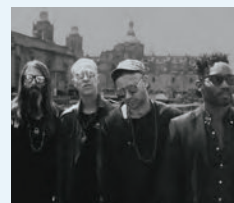
8
18

CLASSIC
MAVIS STAPLES
The Suffers



8
25

90'S
SAVE FERRIS
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9
1

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9
8

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GENERAL LEE'S BAR: 475 Gin Ling Way, L.A. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8. Boombbox, first Saturday of every month, 9 p.m. Night Shift, second Thursday of every month, 9 p.m.-1 a.m. Thru Nov. 10, free.

HONEYCUT: 819 S. Flower St., L.A. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

LA CITA: 336 S. Hill St., L.A. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteño bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9 p.m., TBA.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Ana Sia, Dehousy, Barow XL, Farsight, Tentwentyseven, Leemz, Fri., Sept. 2, 9 p.m. Afro Lituacion, with DJ Pages, Karim, Reyna Reynolds, The Wav, Sun., Sept. 4, 8 p.m. Club '90s, Sun., Sept. 4, 10 p.m. The Playground, Thu., Sept. 8, 8:30 p.m.

LOT 613: 613 Imperial St., L.A. Kobosil, Etapp Kyle, Sat., Sept. 3, 10 p.m., \$15-\$25 (See Music Pick).

THE MAYAN: 1038 S. Hill St., L.A. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Sangria Sundays, Sundays, 4 p.m. Thru Sept. 25, free.

RADISSON HOTEL WHITTIER: 7320 Greenleaf Ave., Whittier. EDM Thursdays, Thursdays, 8 p.m.-1:30 a.m. Thru Oct. 27, \$10.

THE REGENT THEATER: 448 S. Main St., L.A. DJ Printz, Jabari, at Colors' '90s party, Fri., Sept. 2, 8 p.m., \$15-\$30. Bootie L.A., 21 & over, Every other Saturday, 9 p.m., \$15.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., L.A. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Hector, The Interns, Fri., Sept. 2, 10 p.m., \$15 & \$20. Maxxi Soundsystem, Malio, Sat., Sept. 3, 10 p.m. Doc Martin, Marques Wyatt, Patricia, Big Cee, Sun., Sept. 4, 9 p.m., \$20 & \$25. Omid 16B, Wally Callerio, Ben Annand, Mon., Sept. 5, 10 p.m.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., L.A. Club Gender, Thursdays, 10 p.m.

THAT '80S BAR: 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.

THE THEATRE AT ACE HOTEL: 929 S. Broadway, L.A. Dublab Viving Time, with Dublab DJs, Sundays, 1 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Crystal Waters, Fri., Sept. 2, 9 p.m., \$20. Labor Drake Weekend, Sat., Sept. 3, 9 p.m.; Klub L.A., Sat., Sept. 3, 10 p.m., \$10. Mandatory Underverse, Sat., Sept. 3, midnight, \$15.

THE VIRGIL: 4519 Santa Monica Blvd., L.A. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free. Be Kind & Rewind L.A., first Tuesday of every month, 9 p.m., free.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, SEPT. 2

THE GAME: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

GO THE KILLS: With Autolux, 8 p.m., \$25. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976. See Music Pick.

KILLSWITCH ENGAGE: With Exodus, Uneath, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.,

213-765-7000.

GO NOCTURNAL WONDERLAND: 4 p.m., \$114-\$284. San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

OLD-SCHOOL FUNK & SOUL FESTIVAL: With The Brothers Johnson, Rose Royce, Lakeside, Heatwave, Evelyn "Champagne" King, Jimmie Walker, 7:30 p.m., TBA. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

SAMBA SOCIETY: 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena, 626-683-3230.

SWANS: With Baby Dee, 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., L.A., 323-464-0808.

SATURDAY, SEPT. 3

ALVIN RISK, TAURUS SCOTT: 10 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573.

BAD COMPANY: 7:30 p.m., \$44-\$64. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

DANNY DEAN: 6 p.m., free. Redondo Beach Pier, 100 W. Torrance Blvd., Redondo Beach, 310-318-0631.

DRACO ROSA: 8 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside, 951-779-9800.

E HULA MAU: 10 a.m., \$25. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach, 562-436-3661.

GUY: With Dru Hill, Ginuwine, K-Ci & JoJo, Guy, Tank, 7:30 p.m., \$45-\$95. The Greek Theatre, 2700 N. Vermont Ave., L.A., 323-665-5857.

GO THE KILLS: With Autolux, 8 p.m., \$30 & \$35. The Wiltern, 3790 Wilshire Blvd., L.A., 213-388-1400. See Music Pick.

KRIS ORLOWSKI: 8 p.m., free. Grand Central Market, 317 S. Broadway, L.A., 213-624-2378.

LOSTBOYCROW: With Spencer Ludwig, Bryce Fox, Davis, DJ Val Fleury, 6 p.m., free. Union Station, 800 N. Alameda St. Ste 203, L.A., 213-683-6897.

MARIACHI DIVAS: 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena, 626-683-3230.

GO NOCTURNAL WONDERLAND: 4 p.m., \$114-\$284. San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

ORISHAS: With Los Rakas, Ranyon Cody, DJ Julicio, 8 p.m., \$35-\$65. The Regent Theater, 448 S. Main St., L.A., 323-934-2944.

SKA FESTIVAL: With La Resistencia, Red Stone Bums, The Paranoias, Chris Murray, Dub 8, Steady Eye, 8 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., L.A., 213-384-5701.

SOULLECTION: With Joe Kay, Andre Power & the Whoolligan, DJ Dahi, Ravyn Lanae, Dave B, Mars Today, 8 p.m., \$20-\$30. The Novo by Microsoft, 800 W. Olympic Blvd., L.A., 213-765-7000.

GO SOUTH L.A. POWERFEST: With Bilal, MixedbyAli, Patrick Paige II, Jungle Fire, Mr. Choc, El-Haru Kuroi, Ras G, Rae Khalil, DJ Wordamough, host Jimetta Rose, 12 p.m., free. Martin Luther King Jr. Park, 1950 Lemon Ave., Long Beach, 562-570-3130. See Music Pick.

THE VIRUS: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

THE WAILERS: 6:30 p.m., \$45-\$125. Descanso Beach Club, 1 Descanso Ave., Avalon, 310-510-7410.

ZAKK WYLDE: With Otherwise, Jared James Nichols, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., L.A., 323-464-0808.

SUNDAY, SEPT. 4

5 SECONDS OF SUMMER: With Hey Violet, Roy English, 7:30 p.m., TBA. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine, 949-855-8095.

E HULA MAU: 10 a.m., \$25. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach, 562-436-3661.

JA RULE, ASHANTI: 8 p.m., \$45. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

MAKE AMERICA ROCK AGAIN: With Puddle of Mudd, Trapt, Alien Ant Farm, Crazy Town, Tantric, Vast, 5 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573.

GO NOCTURNAL WONDERLAND: 4 p.m., \$114-\$284. San Manuel Amphitheater, 2575 Glen Helen Pkwy., San Bernardino, 909-880-6500. See Music Pick.

SHOW ME THE MONEY, SEASON 5: With Zion T, Simon Dominic, Kush Gill, Mad Clown, Gray, Dok2, The Quiett, 7 p.m., \$60-\$200. The Novo by Microsoft, 800 W. Olympic Blvd., L.A., 213-765-7000.

SKYE, ROSS: With Earth Moon Earth, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., L.A., 323-464-0808.

TRES SOULS: 7:30-9:30 p.m., free. Grand Central Market, 317 S. Broadway, L.A., 213-624-2378.

THE ZOMBIES: 6 p.m., \$20-\$78. Libbey Bowl, 210 S. Signal St., Ojai, 805-646-3117.

MONDAY, SEPT. 5

THE ISLEY BROTHERS, THE O'JAYS: 7:30 p.m. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

TUESDAY, SEPT. 6

BAYSIDE: With The Menzingers, Sorority Noise, 7:30 p.m., \$23. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

WEDNESDAY, SEPT. 7

5 SECONDS OF SUMMER: 7:30 p.m., \$29.95-\$79.95. The Forum, 3900 W. Manchester Blvd., Inglewood, 213-480-3232.

BAYSIDE: With The Menzingers, Sorority Noise, 8 p.m., \$25.50. The Regent Theater, 448 S. Main St., L.A., 323-934-2944.

CARLOS VIVES: 8 p.m., \$1-\$151. Hollywood Bowl, 2301 N. Highland Ave., L.A., 323-850-2000.

DJ ESCO: 10 p.m., \$5. The Novo by Microsoft, 800 W. Olympic Blvd., L.A., 213-765-7000.

GO DRAKE, FUTURE: 6:30 p.m., \$49.50-\$179.50. Staples Center, 1111 S. Figueroa St., L.A., 213-742-7340. See Music Pick.

THURSDAY, SEPT. 8

COUNTING CROWS, ROB THOMAS: With K. Phillips, 6:45 p.m., \$40.50-\$99.50. The Greek Theatre, 2700 N. Vermont Ave., L.A., 323-665-5857.

DRACO ROSA: 7 p.m., \$45. The Belasco Theater, 1050 S. Hill St., L.A., 213-747-0196.

THE FOURTH PHASE: With Kishi Bashi, 8 p.m., \$25-\$34.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A., 213-748-5116.

GO OHIO PLAYERS: With Holy Ghost, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica, 310-458-8900. See Music Pick.

TYGA: 9:30 p.m., TBA. The Yost Theater, 307 N.

Spurgeon St., Santa Ana, 888-862-9573.

WAR, TIERRA, MALO: 7:30 p.m., TBA. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

WORK DRUGS: With Satchmode, 9 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

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ANAIS: A DANCE OPERA: Mixed Emotion Theatrx presents composer-librettist Cindy Shapiro and choreographer Janet Roston's dance-infused production, based on the life of writer Anais Nin, Aug. 27-Sept. 18, Fridays-Sundays, 8 p.m., \$15-\$30. Greenway Court Theatre, 544 N. Fairfax Ave., L.A., 323-655-7679.

L.A. PHILHARMONIC: Conductor-composer John Williams pumps up the bombast for a performance of his score to *Star Wars: The Force Awakens*, Fri., Sept. 2, 8 p.m.; Sat., Sept. 3, 8 p.m.; Sun., Sept. 4, 7:30 p.m., \$14-\$182. Violinist Martin Chalifour is featured as Miguel Harth-Bedoya conducts selections by Johann Strauss Jr. and Richard Strauss, Tue., Sept. 6, 8 p.m., \$1-\$149. Dance troupes Bodytraffic, Ate9 Dance Company and L.A. Dance Project alight onstage as Ludovic Morlot conducts Stravinsky's *The Rite of Spring*, works by Adam Schoenberg and Esa-Pekka Salonen, and the world premiere of Daniel Wohl's *Replicate*, Part 2, Thu., Sept. 8, 8 p.m., \$1-\$149. See GoLA. Hollywood Bowl, 2301 N. Highland Ave., L.A., 323-850-2000.

PACIFIC SYMPHONY: Carl St. Clair conducts popular favorites by Tchaikovsky, Sat., Sept. 3, 8 p.m., \$25-\$108. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine, 949-855-8095.

THE PALOS VERDES SYMPHONIC BAND: Conductor David Stanton leads a mariachi-style program that includes Mariachi Tesoro, Mon., Sept. 5, 4:30 p.m., \$10. South Coast Botanic Garden, 26300 Crenshaw Blvd., Palos Verdes Peninsula, 310-544-1948.

TODD LEREW, THE FORMALIST QUARTET: Lerew debuts new work alongside Erik Ulman's String Quartet No. 3. The Formalist Quartet features Andrew Tholl and other string musicians, Fri., Sept. 2, 8 p.m., \$10. Art Share L.A., 801 E. Fourth Place, L.A., 213-687-4278.

—Falling James

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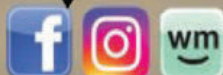
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Notices

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AT&T Mobility LLC is proposing to install a telecommunications tower at 6300 Country Club Drive, La Verne, CA 91750, N 34° 08' 20.21" / W 117° 46' 03.49". The height of the tower will be 18.28 meters above ground level (419.23 meters above mean sea level). The tower is anticipated to have no lights. Interested persons may review the application for this project at www.fcc.gov/asr/applications by entering Antenna Structure Registration (Form 854) file no. A1048289 and may raise environmental concerns about the project under the National Environmental Policy Act rules of the Federal Communications Commission, 47 CFR §1.1307, by notifying the FCC of the specific reasons that the action may have a significant impact on the quality of the human environment. Requests for Environmental Review must be filed within 30 days of the date that notice of the project is published on the FCC's website and may only raise environmental concerns. The FCC strongly encourages interested parties to file Requests for Environmental Review online at www.fcc.gov/asr/environmentalrequest, but they may be filed with a paper copy by mailing the Request to FCC Requests for Environmental Review, Attn: Ramon Williams, 445 12th Street SW, Washington, DC 20554. A copy of the Request should be provided to Victoria Rojo of ATC at 25 Cupania Circle, Monterey Park, CA 91755.

656 Legal Notices

above mean sea level). The tower is anticipated to have no lights. Interested persons may review the application for this project at www.fcc.gov/asr/applications by entering Antenna Structure Registration (Form 854) file no. A1048289 and may raise environmental concerns about the project under the National Environmental Policy Act rules of the Federal Communications Commission, 47 CFR §1.1307, by notifying the FCC of the specific reasons that the action may have a significant impact on the quality of the human environment. Requests for Environmental Review must be filed within 30 days of the date that notice of the project is published on the FCC's website and may only raise environmental concerns. The FCC strongly encourages interested parties to file Requests for Environmental Review online at www.fcc.gov/asr/environmentalrequest, but they may be filed with a paper copy by mailing the Request to FCC Requests for Environmental Review, Attn: Ramon Williams, 445 12th Street SW, Washington, DC 20554. A copy of the Request should be provided to Victoria Rojo of ATC at 25 Cupania Circle, Monterey Park, CA 91755.

LEGAL NOTICE

If you made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant with your credit card or debit card at any time during the period January 18, 2012 to March 15, 2013, a proposed class action settlement may affect your rights and you may be entitled to benefits.

What's This About and Who's Included?
A class action lawsuit has been filed against JS Dreams, Inc. and Cristcat Calabasas, Inc., which are both referred to as the Defendants. The lawsuit alleges that the Defendants willfully violated a federal law by printing credit card and debit card expiration dates on receipts provided to customers at the Johnny Rockets Calabasas Restaurant. The law the Defendants are alleged to have violated is the Fair and Accurate Credit Transactions Act ("FACTA").

United States District Court Magistrate Judge John E. McDermott, who is presiding over this lawsuit (entitled Potikyan v. JS Dreams, Inc., C.D. Cal. Case No. CV13-6237 JEM), approved a proposed class settlement with Cristcat Calabasas, Inc.. If you are part of the Class, your legal rights will be affected by this settlement unless you decide to exclude yourself. The Court authorized this Notice to inform Class Members about this settlement and their options.

What is a Class Action?
In a class action, one or more people called Class Representatives sue on behalf of a group of people (referred to as the Class) who have similar claims. One court resolves the issues for all of the people who are a part of the Class (referred to as Class Members), except for those people who exclude themselves from the Class.

Do I Have a Lawyer in the Case?
The Court appointed Chant Yedalian of Chant & Company A Professional Law Corporation to represent you and other Class Members, as Class Counsel. You will not be charged for this lawyer. If you want to be represented by your own lawyer, you may hire one at your own expense.

Am I a Class Member?
You are a Class Member if you are an individual who made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant (located at 4799 Commons Way, Suite J, Calabasas, California 91302) with your personal credit card or debit card at any time during January 18, 2012 to March 15, 2013.

What Are My Options?
If you are a Class Member, you have the following options:
(1) remain in the class and submit a claim for up to a \$50 payment; (2) do nothing and do not receive any payment from this settlement but remain in the class; (3) exclude yourself from the Class and settlement; (4) remain in the Class and object to the settlement; (5) remain in the Class and ask the Court for permission to speak at the fairness hearing. If you remain in the Class, you will be bound by all of the Court's orders and judgment. Staying in the Class also means that you can't sue or be part of any other lawsuit against any of the Defendants and certain other persons or entities about the issues involved in this lawsuit and settlement. You will not be responsible for any out-of-pocket costs or attorneys' fees concerning this lawsuit if you stay in the Class. If, however, you would like to exclude yourself from this lawsuit and settlement, you must send a Request For Exclusion postmarked no later than October 11, 2016. For further information about this lawsuit and settlement and your options, you may visit the website or call the toll-free number listed below.

What Is Being Sought By This Lawsuit?
The lawsuit seeks to recover statutory damages in the range of \$100-\$1,000 for each electronically printed customer receipt provided to Class Members on which receipt their credit card or debit card expiration date was printed. The lawsuit also seeks other remedies such as attorneys' fees and costs. The Court has not yet decided in favor of either the Class or Defendants, although default has been entered against Cristcat Calabasas, Inc. and the Defendants have both filed for bankruptcy.

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Notices

656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. BS163768

Superior Court of California County of Los Angeles Central Branch located at: 111 North Hill Street, Department 44, Room 418, Los Angeles, CA 90012. Filed On August 1st, 2016 in the matter of petitioner **LIANA STAVITSKY** by her mother **KARINA ALEKSANDROVNA FRENKEL**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 10/18/2016, at 10:00 am, Located at Central Court-house 111 North Hill Street, Department 44, Room 418, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: **LIANA STAVITSKY** to **LIANA FRENKEL**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive

656 Legal Notices

weeks prior to the date set for hearing of said petition. Set to publish 08/18/16, 08/25/16, 9/1/16, 9/8/16. Dated: August 16, 2016.

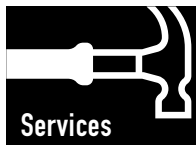
ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. SS026390

Superior Court of California Santa Monica Courthouse located in 1725 Main Street Santa Monica, CA 90401. On 8/09/16 - in the matter of petitioner: **Albert Bugoff**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 1725 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Albert Bugoff** to **Albert Bugoff and Ramona Molayem to Ramona Molayem-Bugoff**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 08/11/16, 08/18/16, 08/25/16, 09/01/16. Dated: Aug 9th, 2016-

660 Public Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. VS029066

Superior Court of California County of Norwalk Superior Court Southeast District located at: 12720 Norwalk Blvd. Norwalk, CA. 90650. Filed On 7/12/16 - In the matter of petitioner: Elizabeth De Horta. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 9/27/16 Located at Norwalk Superior Court Southeast District 12720 Norwalk Blvd, Norwalk, CA. 90650. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his/her name changed from: **Michael Khai De Horta** to **Jordan Khai Tyler Cash**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 9/1/16, 9/8/16, 9/15/16, 9/22/16. Dated: August 29th, 2016.



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Acupuncturist, email resume to drmichele-kang@gmail.com, Piedmont University, Los Angeles, CA 90044

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Resume to:

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