

The Santa Monica Confederate Flag? • Bonobo's New Album Transcends EDM

LAWEEKLY®

SEPTEMBER 29 - OCTOBER 5, 2017 / VOL. 39 / NO. 45 / LAWEEKLY.COM

Occupy Democrats co-founder
Omar Rivero takes us behind the
scenes of his media empire

HYPER PARTISANS

BY BRITTANY SHAMMAS



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LA WEEKLY (ISSN#0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY BY LA WEEKLY LP 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. DOMESTIC SUBSCRIPTIONS: \$55 FOR SIX MONTHS & \$90 PER YEAR. POSTMASTER: SEND ADDRESS CHANGES TO LA WEEKLY P.O. BOX 5052, CULVER CITY, CA 90231. LA WEEKLY IS AVAILABLE FREE OF CHARGE IN LOS ANGELES COUNTY, LIMITED TO ONE COPY PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF LA WEEKLY MAY BE PURCHASED FOR \$1, PAYABLE IN ADVANCE AT THE LA WEEKLY OFFICE. OUTSIDE LOS ANGELES COUNTY, THE SINGLE-COPY COST OF LA WEEKLY IS \$1. LA WEEKLY MAY BE DISTRIBUTED ONLY BY LA WEEKLY'S AUTHORIZED INDEPENDENT CONTRACTORS OR LA WEEKLY'S AUTHORIZED DISTRIBUTORS. NO PERSON MAY, WITHOUT PRIOR WRITTEN PERMISSION OF LA WEEKLY, TAKE MORE THAN ONE COPY OF EACH LA WEEKLY WEEKLY ISSUE. FOR BACK-ISSUE INFORMATION CALL 310-574-7100. THE ENTIRE CONTENTS OF LA WEEKLY ARE COPYRIGHT 2014 BY LA WEEKLY LP. NO PORTION MAY BE REPRODUCED IN WHOLE OR IN PART BY ANY MEANS, INCLUDING ELECTRONIC RETRIEVAL SYSTEMS, WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE PUBLISHER, LA WEEKLY, 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230.

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GO » LA

Week of
SEPT.
29-
OCT. 4

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BEYOND FEST BRINGS OUT-THERE FILMS TO THE EGYPTIAN

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PICK A SIDE IN THE BATTLE FOR MOLE DOMINANCE

P. 8 **TUE**

SING ALONG WITH *STRANGER THINGS*: THE MUSICAL TRIBUTE



P. 8 **WED**

ALICE WATERS AND JONATHAN GOLD TALK FOOD

fri

9/29

FILM

Infinity and Beyond

Horror! Action! Comedy! **Beyond Fest** brings together new and classic genre films for 12 days of programming at the Egyptian Theatre. The film fest, now in its fifth year, salutes cult favorites from *Suspiria* to *The Running Man* and *Napoleon Dynamite* to *The Room*, while also bringing audiences a smattering of new flicks from some old favorite filmmakers (such as the world premiere of Tommy Wiseau's long-awaited follow-up to *The Room*, *Best F(r)iends*). It all starts tonight with West Coast premieres of *Brawl in Cell Block 99*, from director S. Craig Zahler and starring Don Johnson and Vince Vaughn, and the director's cut of Takashi Miike's 2001 flick *Ichi the Killer*. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Sept. 29-Tue., Oct. 10, showtimes vary; free-\$15. (323) 461-2020, beyondfest.com.* —Liz Ohanesian

DANCE

Frisco Kids

An innovative touring exchange program pairs L.A. Contemporary Dance Company with the Bay Area's FACT/SF. The contemporary troupes shared the stage in San Francisco two weeks ago in **PORT: LA/SF**, receiving very strong reviews, and now reprise the show here. LACDC contributes a new work by company member Nathan Makolandra and excerpts from a new work from artistic director Genevieve Carson. FACT/SF provides two works by Charles Slender-White. While both SF and L.A. have vibrant dance scenes, there are few opportunities for Angelenos to see SF troupes, and vice versa. Now audiences in both cities can become more familiar with the other's dance companies without having to go through airport security. *L.A. Theater Center, 514 S. Spring St., downtown; Fri.-Sat., Sept. 29-30, 8:30 p.m.; \$25, \$20 students. lacontemporarydancecompany.org.* —Ann Haskins

ARTS & CULTURE

Nice Nuys

Music, art, classic cars and craft beer are just a few reasons to head out to Van Nuys tonight. The San Fernando Valley neigh-

borhood is holding its inaugural **Van Nuys Arts Festival** at the local civic center, and the folks of the 818 are getting involved. CSUN is bring in art, as is local muralist Kristy Sandoval. 818Arts is holding an art book fair, and Valley Relics Museum and Museum of the San Fernando Valley are hosting pop-ups. Plus, Los Angeles County Brewers Guild is bringing together a selection of Valley-made craft beers. Check out music from Mark de Clive-Lowe, Maria del Pilar, Cutty Flam and SFV Acid, plus a silent disco, zine workshops and more. *Van Nuys Civic Center, 14410 Sylvan St., Van Nuys; Fri., Sept. 29, 6-10 p.m.; free, RSVP suggested to vnaf2017.eventbrite.com. (818) 756-8121, facebook.com/vannuysarts.* —Liz Ohanesian

sat

9/30

ARTS & CRAFTS

Play With Clay

Professional ceramicists aside, lots of us don't get the chance to mess around with clay after grade school. **Clay L.A.** at the Craft & Folk Art Museum is a ceramics sale and showcase, but the two-day event also features air-dry clay activities, sponsored by Laguna Clay. Look for works by Alyson Iwamoto, Betsey Carter, Jen Kuroki and other talented artists, and pop-up shops from local brands A Question of Eagles, Beckon Shop and Miwak Junior. *Craft & Folk Art Museum, 5814 Wilshire Blvd., Mid-Wilshire; Sat.-Sun., Sept. 30-Oct. 1, 11 a.m.-6 p.m.; free with museum admission. (323) 937-4230, cafam.org.* —Gwynedd Stuart

MUSIC

Cool as a Uke

The third annual **Los Angeles International Ukulele Festival** celebrates the small, four-stringed instrument and the artists who make melodious music with it. You can watch performances by Lil Rev, Honoka & Azita, Kalei Gamiao, Victoria Vox, Ukulenny, Cynthia Lin, Jody Kamisato, Fred Sokolow, Mitch Chang and Fulure_Pad, or, better yet, take part in strum-alongs or in workshops that teach players of all skill levels various ukulele techniques and musical styles, including reggae, blues and pop. The day also features hula classes, plus ukulele and food vendors. *Torrance*



L.A. Contemporary Dance Company: See Friday.

PHOTO BY TASO PAPADAKIS

Cultural Arts Center, 3330 Civic Center Drive, Torrance; Sat., Sept. 30, 9:30 a.m.-6 p.m.; \$45, \$20 students, free for kids 12 and under. (800) 595-4849, kalakoa.com/ukulele/index.html. —Siran Babayan

sun

10/1

FOOD & DRINK

Mole Olé!

This year marks the 10th anniversary of **Feria de los Moles**, an all-day event celebrating one of Mexico's most important culinary contributions to the world: mole. Hosted for the first time at downtown's Grand Park, this year's edition will feature at least 13 different varieties of the sauce, from sweet to spicy. Food also will be available to purchase. It's not just an eating event, though — it's also meant to educate Angelenos about the pre-Columbian roots of the dish, and how it was affected by trade and immigration. You'll also learn about the battle for mole dominance between two Mexican states, Puebla and Oaxaca. *Grand Park, 200 S. Grand Ave., downtown; Sun., Oct. 1, 10 a.m.-6 p.m.; free. feriadelosmoles.com.* —Katherine Spiers

SHOPPING

Way Down in Kokoro

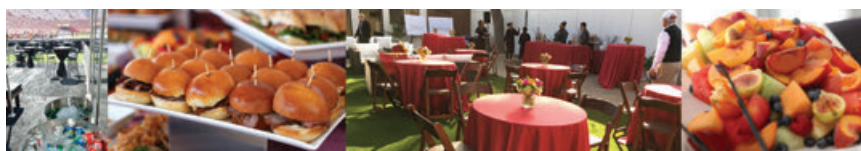
For eight years, the Japanese American National Museum has hosted the **Kokoro**

Craft Boutique, a volunteer-organized craft fair with Asian flair. There will be jewelry and other handmade items from more than 50 vendors, plus merch from Giant Robot, clothing made from kimono fabric, clothing made especially for dogs, origami, ceramics and more. Also, Yuujou Daiko performs taiko at 1 p.m. Bonus: Shoppers who spend more than 20 bucks get a coupon for 10 percent off at participating Little Tokyo restaurants. *Japanese American National Museum, 100 N. Central Ave., downtown; Sun., Oct. 1, 10 a.m.-4 p.m.; free. (213) 625-0414, janm.org.* —Gwynedd Stuart

MUSIC

All That Jazz

The brave new **Angel City Jazz Festival** is our burg's most prestigiously progressive music event, an always far-sighted series that showcases the cutting-edgiest of new jazz and related sounds. To kick off this year's adventures (which run Oct. 1-15 at various L.A. venues), Monk Centennial Celebration presents Monk's Afro-Cuban Dream, an all-star unit led by artistic director John Beasley and featuring vocalist Dee Dee Bridgewater and a piping hot horn and rhythm section. Monk DJ Style opens with the Beasley MONK'estra's dice-slice run through Mr. Monk's miraculous mind aided by DJ Logic, Mark de Clive-Lowe, Deantoni Parks and Steve Lehman. *Ford Theatres, 2580 Cahuenga Blvd. E., Hollywood Hills; Sun., Oct. 1, 6-9 p.m.; \$20-\$70. angelcityjazz.com.* —John Payne



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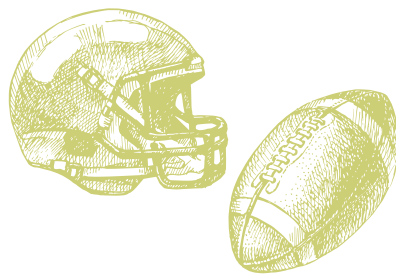
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mon 10/2

COMEDY

Well, Can You?

Millennials are the tech-savviest generation but many seem to lack basic life skills, like reading a printed map, changing a tire or cooking a meal without the help of Blue Apron. Jeffery Self and Josh Gondelman's comedy game show **Can You Even?** puts millennials in the hot seat and tests their "essential practical and cultural knowledge" with such games as "Grammy's Awards," "Name That Tool" and "Keep It Clean." Self appears on TBS' *Search Party*, while stand-up comic Gondelman just won an Emmy for outstanding writing for a variety talk series for *Last Week Tonight With John Oliver*. *Nerdist Showroom* at *Meltdown Comics*, 7522 Sunset Blvd., Hollywood; Mon., Oct. 2, 7:30-8:30 p.m.; \$8. (323) 851-7223, nerdmeltdla.com. —Siran Babayan

BOOKS

Precious Metal

Brian Slagel was 21 when he founded Metal Blade Records out of his mother's garage in the Valley. In 1982, the label released *Metal Massacre*, a compilation that featured the first recording by then-unknown Metallica, among other local heavy metal groups. In his foreword to Slagel's **For the Sake of Heaviness: The History of Metal Blade Records**, drummer Lars Ulrich credits Slagel for Metallica's first break. The author discusses his book with Joey Vera, John Bush and Betsy Bitch, in addition to *That Metal Show*'s Eddie Trunk and Don Jamieson. In the book, Slagel chronicles his life and career, which for 35 years has included signing and working with such bands as Slayer, Gwar, Corrosion of Conformity, Cannibal Corpse and King Diamond. *Book Soup*, 8818 Sunset Blvd., West Hollywood; Mon., Oct. 2, 7 p.m.; free, book is \$14.99. (310) 659-3110, booksoup.com. —Siran Babayan

tue 10/3

PODCASTS

This Woman's Werk

In a male-dominated medium such as podcasting, more women are getting behind the mic. WNYC Studios' **Werk It: A Women's Podcast Festival** hosts three days of workshops, talks, networking sessions and cocktail parties led by dozens of podcast hosts, producers and presenters, including *Master of None*'s Lena Waithe, who just became the first African-American woman to win an Emmy for outstanding writing for a comedy series. New this year is a Podcast Bootcamp for novice producers, plus live tapings of *2 Dope Queens*, with guest Naomi Ekperigin; *Death, Sex & Money*, with Niecy Nash; and *Another Round*, with Amber Rose. *The Theatre at Ace Hotel*, 929 S. Broadway, downtown; Tue.-Wed., Oct. 3-4, 8 a.m.-7:30 p.m.; Thu., Oct. 5, 8 a.m.-7 p.m.; \$200-\$500, \$25-\$100 for live tapings. werkitfestival.com. —Siran Babayan

POP CULTURE

People Are Strange

Can't wait for *Stranger Things* to return Oct. 27? **Stranger Things: The Musical Tribute** takes you back to 1983, the year when the small Indiana town in Netflix's sci-fi/horror drama is turned upside down thanks to supernatural creatures, disappearing kids and a bald, telekinetic little girl. Written by Conor Hanney, with music composed by Lee Huff, the musical comedy features cast members Dahlya Glick, Gabe Greenspan, Sylvia Kolb, Madison Lanese, Callie Ott and Dane Troy, who re-enact the series' first season and sing a dozen original songs inspired by the '80s — in just 75 minutes! *El Cid*, 4212 W. Sunset Blvd., Silver Lake; Tue., Oct. 3, 8 p.m. (Tuesdays through Oct. 31); \$30. (323) 668-0318, elcidsunset.com. —Siran Babayan

wed 10/4

BOOKS

Bridge Over Alice Waters

If you're wondering how a counterculture kook could somehow transform into a counterculture cook, watch Alice Waters in conversation with *L.A. Times* food critic Jonathan Gold about her upcoming memoir, **Coming to My Senses: The Making of a Counterculture Cook**. Waters — founder of Berkeley's Chez Panisse and a big fan of farmers markets — discusses staying true to a larger vision and what she learned from her experiences in the tumultuous '60s amidst all the war, protests and going to jail. The reception includes dishes prepared from Waters' recipes, making the night one to remember on multiple levels. *Ann and Jerry Moss Theater*, 3131 Olympic Blvd., Santa Monica; Wed., Oct. 4, 8 p.m.; \$20-\$95. (310) 855-0005, livetalksla.org/events/alice-waters. —David Cotner

thu 10/5

MUSIC

Rock Me, Amadeus

Many songwriters manage to cobble together one moderately catchy hit record while they're in their 20s and then spend the rest of their careers performing it on the oldies circuit. But Wolfgang Amadeus Mozart — as pop-minded as any of the classical composers of his era — was still creating some of his best work virtually up until the minute he died at age 35. As part of L.A. Phil's season-opening series **Mozart 1791**, conductor Gustavo Dudamel guides sopranos Julia Bullock, Jessica Pratt and Vanessa Becerra, tenor Paul Appleby and baritone Elliot Madore through enchanting selections from *The Magic Flute* after Swedish clarinetist Martin Fröst winds through the delightful byways of Mozart's Clarinet Quintet in A major. *Disney Concert Hall*, 111 S. Grand Ave., downtown; Thu., Oct. 5, 8 p.m.; \$20-\$205. (323) 850-2000, laphil.com/tickets/mozart-1791. —Falling James

Henry Rollins
The Column!



PHOTO BY DANVY LIU

TRUMP V. THE WORLD

Putin's favorite chew toy, comrade Trump, might have finally bitten off a chunk of prime Americana that even he is incapable of swallowing. In his recent live onstage intellectual crisis in Alabama, he appeared in support of U.S. Sen. Luther Strange, who faced off against former state Supreme Court Justice Roy Moore, whom you might remember as the man who installed the Ten Commandments statue in front of the state judicial building only to see it removed. Trump, in a tour de force of loyalty but not verbal multitasking, was able to support Strange and simultaneously toss him under the bus as he claimed that getting behind Strange was perhaps a mistake and that if Moore, Bannon's favorite, won, he would support him.

"If his opponent wins, I'm going to be here campaigning like hell for him. But, I have to say this ... Luther will definitely win."

The audience, dimly mulling over this act of poorly spoken duplicity, sounded like thousands of dogs chewing peanut butter.

Trump's "speeches" are getting worse. He lashes out like a drunken man in a field of piñatas, sans blindfold. Whichever one he swings at and bashes, his audience cheers. One thing he understands when he's talking to members of his "base," as he was in Alabama, is that, like him, they're not looking past the moment they're in. They're a perfect match. Trump, in an ever more desperate series of laterals — to distract from both the steady inroads by the relentless Mr. Mueller and the fact that he has absolutely no ability to lead the U.S. in a world he has almost single-handedly destabilized — aimed his crap cannon at the world of pro sports. Trump fucked up.

Not only did he take on an industry that's inextricably interwoven into the American fabric but he's putting in all his chips against more millionaires and gajillionaires than you can shake a stick at. On Sunday, more Americans watched athletes "take a knee" during the national anthem than maybe watched the last presidential inauguration, you know, the real big one. Congrats, comrade, you're trending!

This time, big boy has "meddled with the primal forces of nature," but of course he won't atone. Why should he? Trump's got real stand-up guys, like Treasury secretary Steven Mnuchin, who backed up his boss on ABC's *This Week*: "It's not about free speech. They can do free speech on their own time. This is about respect for the military, and the first responders, and the country." How about you

do air travel on your own dime?

Early Sept. 23, comrade Trump took to the only media that matches his attention span and tweeted twice, at 0344 and 0413 hrs:

"If NFL fans refuse to go to games until players stop disrespecting our Flag & Country, you will see change take place fast. Fire or suspend!"

"...NFL attendance and ratings are WAY DOWN. Boring games yes, but many stay away because they love our country. League should back U.S."

How many people skip games they would have watched because of their love of America? Apparently, "many." Where does Trump get his information? How does he get his hand up in there? Repetition? The comrade doth auto-fist too much, methinks.

Hours later, Sunday sporting events were protest central. The games got played, the ads ran and life went on. For example, Chancellor Angela Merkel, leader of the free world, won another term in Germany, and I doubt she has a lot of time for America's regressive antics. While we're dicking around, chanting lock-her-up and flipping off athletes from our couches, every other country is moving fast.

Our president loves coal. China has embraced solar power and is cranking out panels like there is a tomorrow — powered by the sun. The amazing Elon Musk is putting the finishing touches on the world's biggest battery factory, located in Nevada. Musk is not waiting for the

YOUR COUNTRY IS, AT THIS MOMENT, SITTING OUT THE 21ST CENTURY.

future, he's making it. His main competition? China. By 2021, it is projected that China may well be responsible for up to 65 percent of lithium ion battery production.

Why are Musk and China running at electric power to replace fossil fuel? Because it's a good idea and both see a profit through innovation and what the world's future will demand. Meanwhile, our president is making unfulfillable promises to a dying industry, which will leave a lot of good people high and dry as their employment opportunities fade.

In less than a year, the U.S. went from a world power to a bellicose, backward-looking example of senility and disconnect. Elections indeed have consequences, and no matter who you voted for — even if you were in the audience in Alabama cheering for bizarre lines like "Isn't a little weird when a guy who lives on Fifth Avenue, in the most beautiful apartments you've ever seen, comes to Alabama and Alabama loves that guy?" — your country is, at this moment, sitting out the 21st century.

When Trump lashes out, it reeks of small ball. Giving a nickname to Kim Jong-un, as he did Ted Cruz and Marco Rubio, weakens America's authority. A tweet from Trump is read by millions of people all over the world. From 1124 hrs. Sept. 24:

"Please to inform that the Champion Pittsburgh Penguins of the NHL will be joining me at the White House for Ceremony. Great team!"

What is it with this guy? What part of "you are the president of the United States" does he not get?

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THE SANTA MONICA CONFEDERATE FLAG?

Activists say this Santa Monica mural is as offensive as a confederate monument

BY JASON MCGAHAN

In 1941, artist Stanton Macdonald-Wright, a longtime resident of Santa Monica who headed FDR's Work Projects Administration in Southern California, completed a mural called *History of Santa Monica and the Bay District*. Painted through a process that liquefied and mixed materials such as crushed tile, marble and granite, the mural has adorned the walls of the foyer of Santa Monica City Hall for decades. Politically and artistically, it's less Diego Rivera and more Thomas Hart Benton.

Its supporters say the work depicts the legendary encounter of Spanish explorers and Native Americans from which Santa Monica derives its name. Opponents say it sanitizes a violent chapter of history and propagates a notion of white supremacy — and they want it removed.

The mural spreads across the west and north walls inside the entrance to City Hall. Against a background of surf and mountains, five men are gathered at a freshwater stream: a friar in Franciscan cowl and two Spanish conquistadors face two Native American men in loincloths, one seated and the other kneeling, both sipping water from the stream.

Community activists including students from Santa Monica College marched on City Hall on two occasions earlier this month. One of the chants was: "Racist mural, bring it down."

The call for city leaders to remove the mural began two years ago and has gained momentum in recent weeks, after the deadly white-supremacist demonstration in Charlottesville, Virginia, prompted the removal of Confederate statues and monuments throughout the country, including in Los Angeles.

"The parallels are very obvious to us," says Santa Monica activist Oscar de la Torre, a school board member, founder of the Pico Youth & Family Center and a prominent leader of the campaign to remove the mural. "The European conquistadors, they practiced slavery. There was rape. There was murder. There was genocide."

At a rally in 2015, De la Torre called the mural "the Santa Monica confederate flag."

City officials have said they welcome the renewed controversy as an opportunity to update the city's public art collection, making it more representative of the diversity of Santa Monica. But they also fear that removing the mural would be an act of censorship.

Roger Genser, a Santa Monica arts commissioner, stated his objection to the removal of the mural at a public meeting on Sept. 18: "My concern fundamentally is that this is an important artist's work, it's in the City Hall, it's a character-defining feature of a landmark, and I think that the interpretation of it is just wrong."

He added: "It's not about colonialism, it's not about racism — it's about water. Water is the central theme of the mural, and it's essential to the development of the city. We are a city because we have water."

Carol Lemlein, president of the Santa Monica Conservancy, who opposes removing the mural, told the *Weekly*: "I think that many of us recognize that our public art

"THE MURAL IS SYMBOLIC OF HOW PEOPLE OF COLOR HAVE BEEN TREATED HISTORICALLY AND ALSO IN THE PRESENT." —ACTIVIST OSCAR DE LA TORRE

collection does not necessarily reflect the diversity of the community at this point in time. But that is not a reason to tear [the mural] down but to encourage other representations of art to be established."

Lemlein and Genser have suggested as an alternative that a new city services building planned near City Hall include art with a more contemporary depiction of Santa Monica.

The imagery in the mural was inspired by an episode from the diary of Father Juan Crespi, a member of the Portola expedition of 1769 to present-day California. As the legend goes, the encounter with the natives occurred on the feast day of Saint Monica, Aug. 27; Father Crespi commented that the droplets of the spring reminded him of the tears of Saint Monica, the mother of Saint Augustine, whose early life as a wayward young man caused his mother some grief.

Lemlein says the Native Americans escorted the Spanish to the freshwater spring as a gesture of kindness. "Our understanding is they were greeted warmly," she says of the Spanish expeditionaries. "This was not a confrontation."

Will South, author of *Color, Myth &*



Activists have called for the removal of Stanton Macdonald-Wright's mural *History of Santa Monica and the Bay District*.

PHOTO BY JASON MCGAHAN

Music: Stanton Macdonald-Wright & Synchronism, published an opinion piece in the *Santa Monica Lookout* defending the depiction in the mural: "One Native American sits in a casual pose, neither fearful nor paying homage to the standing figures. The second Native American is kneeling as he drinks, not the activity of one who kneels subserviently."

South added: "Removing this mural, if it were to happen, could be declared an act of righteousness. Or, an act of censorship."

In response, art historian and Santa Monica activist Noah Arthur Bardach wrote that South missed the point of the protests: "No one is advocating taking a hammer to these works of art! There is no proposed censorship! Simply put, the murals, with their racially insensitive message, have no place greeting visitors to our City Hall."

Bardach added: "Macdonald-Wright's murals are a part of our history, and they belong with other precious artifacts from our past, in a museum."

De la Torre says the push to remove the mural is part of an effort to address what he says is a deep racial divide in Santa Monica. The Pico Neighborhood Association, of which De la Torre is co-chair, sued Santa Monica in 2016 alleging the city's at-large election system discriminates against black and Latino

candidates. A judge ruled against the city's attempt to have the case dismissed, and it is scheduled to go to trial Oct. 30.

The *Santa Monica Lookout* reported that De La Torre ran for a council seat in last November's election and came in sixth out of a 10-candidate field for four seats. His wife, Maria Loya, a plaintiff in the voting rights lawsuit, ran unsuccessfully for council in 2004.

"The mural is symbolic of how people of color have been treated historically and also in the present, specifically in Santa Monica," he says.

De la Torre says the group advocating for the mural's removal has sent a request to the city manager asking that the mural be replaced with "an image that respects the diversity of our city." But removing the Macdonald-Wright mural won't be easy.

Like the City Hall building itself, the mural is a city landmark — meaning the landmarks commission would have to approve its removal, with the City Council authorized to rule on any appeal, says Shannon Daut, the city's cultural affairs manager.

Daut says as a next step city leaders are planning to host additional public meetings to foster dialogue on the art controversy. "It's rely touched on something important nationally and locally," she says.

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*Wish you
were here!*

Omar Rivero, an ideology-driven Ivy League grad born in Mexico, runs a lucrative political news empire out of his L.A. pool house.

PHOTO BY DANNY LIAO

HYPER PARTISANS

How Mexican-American twins created the liberal Facebook powerhouse Occupy Democrats

BY BRITTANY SHAMMAS

Omar Rivero stands cross-armed in his light-filled Los Angeles pool house and urges one of his employees to finish a meme about the “Republican Hypocrites of the Year” when the news breaks: The president has just signed a memo banning transgender people from the military.

“Oh, I hate Donald Trump!” Rivero exclaims after his girlfriend reads the breaking story aloud from a Twitter feed. The trim, 30-year-old Rivero, dressed casually in a V-neck tee, shorts and Adidas sneakers, shakes his head while skimming the presidential memo over a staffer’s shoulder.

Rivero’s employees, four similarly dressed-down guys — including one in a Britney Spears T-shirt — seethe that Trump made the move just as Hurricane Harvey barrels toward Texas. Pacing the tidy, sky-blue room lined with slim IKEA desks, Rivero decides they need a story fast.

He already has a headline. “Trump just signed a deplorable executive order under the cover of Hurricane Harvey,” he tells one of the writers, who types those words on his MacBook but suggests they avoid ‘deplorable.’ “Use ‘disgusting’ or something,” Rivero replies. He moves on to the excerpt that will show up in their Facebook link.

“With America distracted,” he dictates, pausing a moment to think, “the president quietly took action. Boom. Hurry up.”

Almost an hour later, writer Brian Cohen still isn’t done, and Rivero jokes, “Get this man some chocolate! This man is useless without chocolate!” Cohen hits publish on the story — six paragraphs topped with a photo of the president smirking that he found by Googling “Trump sneaky” — to Rivero’s website, Occupy Democrats. Then he posts it to the site’s Facebook page, which boasts nearly 7 million followers, more than the *Wall Street Journal* or the *Washington Post*.

A mob of comments, shares and clicks quickly flows in. “Freaking DISGRACEFUL!!!” one woman writes. “That sneaky, backstabbing, yellow bellied coward,” another comments. Hundreds of readers hit the red angry-face icon.

Rivero tracks the page views on one of the computers in the room, which is dominated by French doors offering a bucolic view of an orange tree, a Ping-Pong table and a pool. An analytics site shows 3,600 people reading the new piece. “Damn, this thing is looking beautiful,” a grinning Rivero says, prompting an “Oh, baby!” from one of the staffers. “It’s on the stairway to Heaven.”

From this setting, the ideology-driven Ivy League grad, who was born in Mexico and grew up in Miami, runs a lucrative political news empire. With a keen sense of what resonates with his liberal audience and a knack for creating clickable content, he seems to have cracked the elusive Facebook code. Launched from his parents’ suburban Miami apartment and helmed with his twin brother, Occupy Democrats is now the leading political page on the left, according to a recent analysis by BuzzFeed. It wields more influence, at least on Facebook, than virtually any other news source in America.

The company is an undisputed (14)»

» **13**) leader in a new industry of “hyper-partisan” sites that churn out aggregated, unabashedly partisan news. The sites live and die on Facebook; free from the constraints of objectivity and, in some cases, facts, they’re able to play to their audiences’ emotions.

PolitiFact has repeatedly taken Occupy Democrats to task for distorting stories, and some political scientists argue partisan Facebook groups create echo chambers that sow division in an already dangerously split America.

“Now you have different facts and different impressions of what’s actually going on out there, and that often leads to a demonization of the other side,” says Alexander George Theodoridis, an assistant professor of political science at the University of California, Merced. “It’s very hard to imagine compromising with somebody you view as a demon.”

But Rivero argues that Occupy Democrats, which he runs with his twin, Rafael, simply arms progressives in the information war that conservatives started with the launch of Fox News. To the two brothers, who typically avoid the spotlight but gave *L.A. Weekly* a behind-the-scenes look at their operation, the outlet is a powerful way to advance the strongly held beliefs shaped by their own American-dream story.

“This isn’t your grandmother’s journalism,” Rafael Rivero says. “It is the Wild West of journalism — a new form of communication that’s reshaping the way Americans consume information and how they feel about it. And there are a few kingdoms, of which ours is just one.”

The beginning of the 1994 school year was only weeks away, and, as Nina Rivero puts it, the family couldn’t afford to buy even a pencil. Her 7-year-old twins, Omar and Rafael — identical more in appearance than personality, and consistently at the top of their class in Puebla, Mexico — had only their outgrown brown school shoes. Months of play had left them scuffed and worn through with holes.

The twins were the youngest in Javier and Nina Rivero’s brood of seven, and the couple had lately been struggling to keep the large family afloat. First the peso was devalued; then Javier’s safety-equipment business floundered. As the summer of ’94 wore on, the food in the refrigerator dwindled — until the day there was almost nothing left. Nina, a Jewish North Miami Beach native who had followed her love of travel to college in Mexico and stayed put after meeting the smart, serious-looking Javier, had spent weeks agonizing over what to do. Now she knew.

“I made the decision that day,” recalls Nina, a warm and gregarious woman with a big laugh. “I said to my husband: ‘We’ve gotta go.’”

She went to the local newspaper and took out an ad listing everything in their house for sale. After strangers poked through their cupboards and paid cash to carry away their belongings, she bought her boys new shoes. A few weeks later, the family was in Florida.

The abrupt move to America would shape the young brothers’ lives — and, eventually, the ideology they espouse through

Occupy Democrats. After arriving with nearly nothing and relying for a few years on government assistance, the Rivero family carved out working-class stability. The twins worked their way to degrees from two of the best universities in the nation. And they developed a fierce belief in keeping similar opportunities open wide for the next generation of dreamers.

“THIS ISN’T YOUR GRANDMOTHER’S JOURNALISM. IT IS THE WILD WEST OF JOURNALISM.”

—OCCUPY DEMOCRATS CO-FOUNDER **RAFAEL RIVERO**



Rafael Rivero was more of a libertarian in college, but canvassing for Ron Paul in 2007 changed his ideology.

“At some point, they recognized that they were given this opportunity to be in this country,” their mother says, “and I think that they set out to take advantage of it. They weren’t going to let it just go by the wayside.”

Though Nina is American and, by extension, her children were born U.S. citizens, the first couple of years after they returned to Florida were tough. Although Javier found work assembling furniture, money was tight. Nina had always been a devoted

stay-at-home mom, but she began working at her brother-in-law’s law firm, returning to an apartment she alternately describes as a three-ring circus and a madhouse.

“I mean, this was not seven beautiful kids lined up *Sound of Music*-style for Mom,” she quips.

Yet second-graders Omar and Rafael quickly adjusted. Despite arriving at el-

ing pro. Rafa was serious and studious; he kept a handwritten budget taped to the wall of the bedroom he and Omar shared with their two older brothers. “My brother and I, we’re the same person,” Omar says, “but we’re very different at the same time.”

In high school they traveled in different crowds. Rafa stood out in the rigorous International Baccalaureate program. “He thought about the long-term ramifications,” one of his teachers, Amy Scott, recalls. “That set him apart from a lot of bright kids.”

What Rafa was thinking a lot about, even back then, was policy and its consequences. In a 2005 essay published in the school’s literary journal, *Elysium*, he wrote of feeling complicit in the suffering of others, from “children forced into the sex trade in East Asia to displaced cotton growers in Chad.” He continued, “I only wish that all of our leaders and politicians would share the sense of responsibility that I feel.”

After high school, Rafael headed to Pennsylvania’s Swarthmore College. Omar landed a soccer scholarship at the University of Missouri–Kansas City. But a year in, for reasons no one could quite figure out, playing soccer became so painful Omar had to stop. After games, his knees felt as if they were being pulled apart.

His attention, finally, turned toward academics. In the fall of 2006, Omar entered Cornell University as a sophomore, majoring in industrial and labor relations, and developed an interest in politics that rivaled his twin’s.

At the time, Rafael’s beliefs had an Ayn Rand-inspired libertarian bent. He was a member of the College Republicans at Swarthmore and canvassed for Ron Paul in the winter of 2007. That experience drastically changed his ideology. “I met a lot of bigoted people along the way, and as a Mexican immigrant, I didn’t feel comfortable,” Rafael says. “That was part of my awakening, I would say, away from conservative politics.”

Both brothers drifted left. When Barack Obama ran for president in 2008, they joined his campaign. Omar even saw a little of his own story in Obama’s: the mixed-race identity, the initial lack of focus on academics, the early commitment to public service. He dreamed of getting into politics himself. As Rafael began to work for a nonprofit aimed at encouraging Latinos to vote, Omar started grad school at ESCP Europe, a top business school. His mom took out a loan to help pay for it.

Omar believed investment banking could help buoy his working-class family, so he studied business and, in 2011, took an internship at a Colombian bank. But he soon became disillusioned. The company was buying land from indigenous people and selling it to foreign mining companies. Omar believed they were “ripping off indigenous communities and polluting the planet for profit.” Offered a full-time job, he declined.

He returned to Miami and moved into his parents’ apartment, where he spent more and more time on Facebook. But he was hardly wallowing in self-doubt. “It’s not like you’re worried about him because he’s going into depression because he doesn’t know what he was doing,” Nina **(16)**

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>> 14) Rivero says. “No, no, no, no. His life went on.”

Still, this was not the future Omar’s family had imagined for him. When he first finished grad school, one of his sisters had taken him shopping for a crisp new suit. Now, with Nina struggling to pay the loan she’d taken out, relatives were growing dismayed. They printed out job applications and brought them to the apartment.

One of them, Omar was a little stung to see, was for McDonald’s.

Inside a sleek South Beach vacation rental, Omar took a break from scrubbing a grimy bathroom and turned to the laptop he’d opened on the counter. He clicked on Facebook and signed into Occupy Democrats, where he began typing an impassioned post.

It was the fall of 2012, and Omar was a couple of weeks into creating the page, which he updated between pocketing \$100 for each tourist-trashed unit he tidied up. His family thought he’d lost his mind: an Ivy League grad with a first-rate master’s degree and six figures in student loan debt, cleaning toilets and messing around on Facebook all day.

Yet Omar was convinced he was onto something. In October 2012, he listed the page’s first milestone: 1,000 likes. “INCREDIBLE!” his update read. “In less than a month, our MOVEMENT has grown this rapidly thanks to you guys. ... Who knows how big this can grow?”

At the time, Facebook was better known as a service for sharing photos and planning events than for providing political information. But the social media giant began a major drive to become a home for news just as Omar created Occupy Democrats. The page soon grew exponentially, even as Omar’s mysterious illness made typing as prohibitively painful as soccer and critics lined up to target the increasingly powerful page.

“They are just so well engineered for Facebook and in tune with it that they perform extremely well there,” says Craig Silverman, BuzzFeed’s media editor and the author of its analysis of hyper-partisan sites. “On Facebook alone, Occupy Democrats is an absolute monster.”

The idea for the page stemmed from a conversation Omar and Rafael had about the Occupy Wall Street movement. The brothers had joined the sprawling protest at New York City’s Zuccotti Park in September 2011 but agreed the movement could effect real political change only by taking over the Democratic Party. Omar had built a following in college by posting political diatribes on his personal Facebook page, and he decided the social media site could serve as a platform for a grassroots push to meld Occupy Wall Street and the Democratic Party — hence, Occupy Democrats.

“I knew that I could use Facebook well,” he says, “and I knew that I had a voice.” He registered the page later that same month and invited his 3,000 or so friends to like it. About 400 did. The first post, a YouTube video of Obama discussing the “deplor-

able” Citizens United decision, received a few likes, enough for Omar to feel “a real rush of power.”

Omar hadn’t initially pictured Occupy Democrats producing its own news; his plan was to link to articles from other sources and add commentary. But when he searched for stories about Obama and the Affordable Care Act, he couldn’t find any he thought were positive enough. The right got its message out through Fox News, but the left had nothing. Occupy Democrats would level the playing field, he decided, and “give Democrats and progressives the ammunition to fight back against conservative myths, mirrors and distortions.”

Many Occupy Democrats posts were authored by Omar, but as the site grew,

Sen. Ted Cruz was “bribed by the Kochs to introduce a bill that would gift or sell them and their allies America’s national forests, parks and other public lands and open them for mining, drilling, fracking and lodging.” That one earned a “Pants on Fire” rating from PolitiFact, which wrote, “Campaign contributions aren’t bribes, and suspicions aren’t facts,” calling the claim “unsupported and ridiculous.”

That kind of mainstream critique didn’t halt Occupy Democrats’ momentum. By 2015, both Riveros had turned the site into a full-time job. The brothers doubled and then tripled their following. Their timing, once again, couldn’t have been better.

“By the time the election rolled around in 2016,” Silverman says, “they were really well established to just take off.”

“ON FACEBOOK ALONE, OCCUPY DEMOCRATS IS AN ABSOLUTE MONSTER.”

—CRAIG SILVERMAN, BUZZFEED’S MEDIA EDITOR



Omar Rivero, an ideology-driven Ivy League grad born in Mexico, runs a lucrative political news empire out of his L.A. pool house.

his health declined. The more he posted, the more pain he felt. The same was true for Rafael. After the two hunted for a diagnosis, doctors discovered they have a rare mutation of an amino acid-processing gene referred to as MTHFR, which causes neuropathy. Omar says the condition is incurable, degenerative and aggravated by repetitive motion.

But he continued to work on the page and soon drew in his twin. Rafael had built websites, including a Shakira fan page, in high school, and he soon discovered another talent: producing simple but attention-grabbing memes, typically with a bright yellow font on a black background. With Omar’s knack for headlines and Rafael’s visuals, the two began turning a profit from third-party ads by the summer of 2014.

In August 2014, the national fact-checking site PolitiFact took Occupy Democrats to task for a meme that claimed Republican

It’s almost 5 p.m. in L.A. on a Friday, but in the nonstop carnival of chaos that is a Donald Trump presidency, it’s never too late for breaking news. Inside the Occupy Democrats pool house-turned-newsroom, managing editor Colin Taylor has just finished blaring a Super Deluxe song stitched together from memorable Alex Jones rants — “Obama and Hillary both smell like sulfur” — and spun with a Bon Iver-esque folk sound. Staffers are scrolling through a seemingly endless stream of Facebook and Twitter feeds. Omar is trying to figure out how to ban a comments-section troll.

And then: “Ho-ly shit,” says one of the writers, staring down at his laptop. “Trump just pardoned Arpaio.”

The pool house erupts. The energy feels like any newsroom on deadline with a breaking story, but here it’s tinged with a palpable indignation. “Ahhhhh!” Omar exclaims, shaking his fist at the ceiling and

declaring the former Maricopa County, Arizona, sheriff “America’s biggest racist.” A chorus of “wow” and “damn” fills the room. Taylor queues up an EDM remix of “Freedom’s Call,” the jingoistic ditty that a troupe of preteen girls famously performed at a Trump rally. Omar tells him to cut it, and he does, but he goes on whistling the “USA, USA” bit as he types madly at his keyboard.

A short eight minutes later, Taylor frantically waves the boss over to rattle off a title and Facebook excerpt for the story. “Omar, come on, let’s get it out. C’mon, c’mon, c’mon!” he says.

After Trump’s unexpected victory last fall, the Riveros were crushed — but Occupy Democrats had a new *raison d’être*. With outrage against the historically unpopular leader lighting the fuse, the already booming site rocketed to new heights. And as profits soared, fights erupted over the payouts.

Last year, the owners of another page sued the Riveros in federal court in Illinois, claiming they were responsible for helping expand the reach of Occupy Democrats but were cut out of a profit-sharing deal in late 2016. Matthew Hanson and Daniel Gouldman, the Illinois men who run the liberal Facebook page Addicting Info, alleged they were promised 40 percent of the site’s profits, which they said were more than \$40,000 a month by 2015. The Riveros have denied those allegations, and the parties reached a confidential settlement in January 2017.

The twins won’t talk money but they appear to be thriving. BuzzFeed’s Silverman estimates they could be making six figures in ad revenue every month. Omar was able to move into a million-dollar house in Los Angeles and hire five full-time writers, who he says are paid generously.

The move West wasn’t made solely for business reasons. In early 2016, the Occupy Democrats page received a message from Clancy McLain, who was campaigning for Bernie Sanders. Omar noticed they had friends in common, and the two began messaging back and forth on Facebook and then talking on the phone. “It was political love,” McLain

says. Looking at pictures of the L.A.-based writer and model with hazel eyes and waves of long red hair, Omar worried he was being catfished. The two have now been dating for a little more than a year and live together, but he still has her name saved in his phone as “Catfish Clancy.”

Even before Trump’s election, experts and journalists wrestled with what the success of outwardly biased sites like the Riveros’ means for American democracy. Last summer, *The New York Times Magazine* called hyper-partisan Facebook pages “2016’s most disruptive, and least understood, force in media.”

But some say that what the Riveros are doing is really a throwback to an earlier era of American journalism, before newspaper owners decided they could make more money by sticking to the middle ground.

“A hundred years ago, if you looked across the newspaper landscape, you would

have found newspapers named after political parties," says Al Tompkins, senior faculty for broadcast and online at the Poynter Institute. "The whole idea of being nonpartisan was kind of radical 100 years ago."

Since Trump was elected, the debate has reached a fever pitch. BuzzFeed and other outlets have chronicled how completely false sites — many based in Russia and other Eastern European countries — drew millions of views on Facebook and might have helped propel Trump to the White House.

Occupy Democrats, for its part, has been called "partisan and unreliable" by Snopes, and four of its posts were rated as "Pants on Fire" by PolitiFact — meaning fact-checkers determined the posts made "ridiculous" claims. BuzzFeed's analysis, meanwhile, concluded about 20 percent of the group's posts were false or misleading.

But the Riveros insist they would never set out to deceive their audience, adding they always cite sources. They're partisan,

too late for the concerns about aggressive partisan news and the collapse of the middle ground. They argue the left is just playing defense in a game started by the right.

"At some point in American politics, the Rubicon was crossed, and I think that was probably when Roger Ailes launched Fox News," Rafael says. "And to put that genie back in the bottle so we all go back to Walter Cronkite-style objective journalism where everyone watches the same news program, that era is over, and for the left to pretend that it's not would be ceding ground."

The brothers say their health is improving, which Omar attributes to his vegan diet and finally getting rid of his cellphone. They dream of interviewing political figures, making videos comparing Democratic candidates with their Republican counterparts and electing candidates who can take on Trump.

"I just believe that the government should be a strong watchdog to make sure that the excesses of capitalism don't erode



Rafael, left, and Omar Rivero in a pre-K Mexican traditional dance performance

they say, but they don't hide it.

"We put out over 30 pieces of content a day, and over 99 percent of our content is 100 percent factual," Omar says. "But like every other news organization, we make mistakes. All in all, I'd say that our 7 million followers and our engagement level can attest to the fact that we're the most trusted political Facebook page. The people have spoken."

Omar stands in the Pottery Barn-style kitchen of his Los Angeles home, which is packed with the vegan food McLain has gotten him hooked on lately. He's talking about the future of Occupy Democrats: the video studio he plans to build in what is now the master bedroom, the meetings he's scheduling with Democratic Party brass. Then he makes a bold pronouncement.

"If Hillary would have given me \$20 million, we wouldn't have President Trump," he declares. "That's a guarantee."

Now that Occupy Democrats has risen to the top of the Facebook political pages, Omar wants to use the network to wield more influence. As much as he likes coming up with headlines for quick-hitter stories, he wants to pivot to working directly with the party to put more Democrats in office. He says that's actually been his goal all along.

From Omar and Rafael's perspective, it's

the middle class, hurt consumers or destroy the environment for future generations," Omar says.

Away from the fervor of breaking news, he's confident but measured while talking politics, choosing his words thoughtfully. But he also believes that "sometimes with these Republicans, you can't be afraid to get dirty and wrestle with the pigs."

He tried to get hands-on last year. In the final weeks before the election, Omar says, he offered his assistance to the Clinton campaign. But he was ignored until the very end, when they gave him a small amount of funding to promote "Pantsuits for Hillary Clinton" videos. Meanwhile, according to a Bloomberg report, the Trump campaign was spending millions of dollars on Facebook "dark posts" — so named because they aren't public. One example was a cartoon of Clinton accompanied by text saying she "thinks African-Americans are super predators," which targeted certain African-American voters. The goal? To persuade them not to go to the polls.

"They're mind-warping people," Omar says, recounting the story. "And here comes Hillary, and they're like, 'OK, pantsuits.'"

The Democrats, in other words, were totally outmaneuvered on Facebook. If the Riveros can help it, that will never happen again.

"This is the future of politics," Omar says.

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PHOTOS BY DANNY LIAO



Good luck getting one of these tables in prime weather season.

Eats //

SHINY HAPPY PEOPLE HOLDING FRITTA

Rossoblu begs the question: How does it feel to be one of the beautiful eaters?

BY KATHERINE SPIERS

That old saw about Los Angeles having the most beautiful people is true, just not in the way outsiders think of it. A happy Angeleno is lit from within, confident about living in one of the world's more interesting cities, with an abundance of riches surrounding her, from art to nature. Sometimes, especially since L.A. is enjoying such a dynamic food moment, those two aforementioned resources come together. And no one who knows this city is surprised when it happens in an old warehouse downtown.

Rossoblu is the latest art project of Steve Samson, a chef who clearly loves Northern Italian food and knows how to use the bounty of California to make it shine even brighter. He and his staff are among the city's beautiful people, seemingly relaxed in the open kitchen and on the floor, where the servers casually make wine recommendations and share which dishes are

their favorites. The restaurant's physical space helps make everyone feel pretty glam, too: an exceedingly tall ceiling, a wall of windows and a huge mural that shouts contemporary Italy. Not to mention the patio, which by next spring likely will be the location of the hardest-to-get tables in town. Stylewise, Rossoblu has taken the best parts of Milan and Bologna, and even, believe it or not, Turin, and brought them to L.A.'s much better weather.

But even with all that, the food is the real point of interest here.

It's worth noting that Samson did spot me, and brought out a plate of his "Valbruna's eggplant," a dish I suspect I would've liked even if it weren't a gift. It's quite simple (you wonder if they'll serve it in winter, as it's so dependent on the vegetable quality): some paper-thin grilled eggplant slices, Parmesan and a few dollops of tomato sauce, the traditional Italian version that's quite sweet. It's a mess on the plate, a dish that's the equivalent of someone wearing a ballgown and purposefully neglecting to brush her hair. That confidence again.

Samson clearly excels at rather classical Northern Italian cooking — the closest he comes to fusion or even outside influence is serving Santa Barbara spot prawns. The salumi plate here is notably

L.A. IS MOVING OUT OF ITS MEAT PERIOD AND INTO THE PASTA ERA, WHICH GOES HAND IN HAND WITH OUR GREATER SOPHISTICATION ABOUT ITALIAN FOOD.

Old World, served with, among other things, head meat (*testa*) and a little ramekin of beef tallow. Spreading that fat onto a still-hot *crescentina fritta*, a little fried empty pillow of dough that's one of Emilia-Romagna's most indul-

gent creations, will make you feel like a conquering warrior enjoying the spoils of the good life.

The "secondi" section of the menu (more or less the main course) is full of whole fishes and big cuts of pork, from suckling pig sections to a grill plate with both sausage and a pork chop still attached to the belly.

These are thoughtfully crafted dishes. But L.A. is moving out of its meat period and into the pasta era (the pendulum is always swinging), which goes hand in hand with our greater sophistication about Italian food. And at Rossoblu, the pasta's where it's at. These pastas are sauced, of course, in the Italian style — you won't need bread, as there is no sopping up to be done. The Bolognese (with tagliatelle) is mostly meat, both beef and pork, with just enough tomato sauce to bind the dish together. The sausage ragu, broccoli and ricotta crema that surround the pappardelle is a bit saucier, and perhaps a bit more interesting to people quite familiar with Italian food. Broccoli is usually treated as a workaday vegetable but it's the star of this dish, both perfectly melted and highly flavorful.

Rossoblu's convivial spirit makes it emotionally easy to order a few plates at a time, if you wish, or go rogue and choose dishes "out of order." Maybe coal-roasted vegetables and dessert is all you want. Or just a drink at the bar. Whatever direction you go, it'll be fun.

ROSSOBLU | 1124 San Julian St., downtown
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Eats // Squid Ink //

GODDESS OF MOLE TRIES TACOS

IT'S ALL IN THE NAME OF ROCIO CAMACHO'S NEW BELL RESTAURANT: TACOS Y MEZCAL

Rocio Camacho, a native of Oaxaca, long ago established herself as La Diosa de Los Moles (Goddess of Mole) — a title earned while working in kitchens in a vast number of restaurants from La Casita Mexicana to Don Chente. Even after she moved on, she left a trail of dishes too popular for those restaurants to remove from their menus.

Camacho was able to open her own place in Bell Gardens two years ago, called Rocio's Mexican Kitchen, where her delightful moles shine in soulful dishes. There was also Rocio's Mole de los Dioses in Sun Valley before it became the victim of arson. Last week, however, Camacho turned the page on a new chapter in Bell, at a restaurant where she serves not mole but mezcal and tacos.

Tacos y Mezcal inhabits the former space of Corazon y Miel, and the bones of the late restaurant are mostly intact, with the addition of street murals painted on the long back wall adjacent to the bar.

Then there's the food. The menu is perfectly sized, just enough to satisfy cravings for *tacos de cazuela*. The appetizers are a great introduction to Camacho's cooking, from creamy, diced octopus to bacon-wrapped, mozzarella-stuffed jalapeños. Even the chipotle crema-topped street corn is better than most, presented on the cob for full visual effect.

The mezcal list is worth perusing — sip a flight poured into traditional *jicaras*, or cups made from hollowed-out gourds. The restaurant also offers *pulque*. The cloudy,

milky, tart drink indigenous to central Mexico dates back more than 1,000 years, has only a 24-hour shelf life and is made from the fermentation of fresh *maguey* (agave) sap — you will find it hardly anywhere else this side of the border. The cocktail list is on the simpler side, with tequila as the base in more than a few of them. But at Tacos y Mezcal, mezcal is the star.

The menu features Oaxacan *tacos de cazuela*, either served family-style, as Camacho does in a cast-iron pan with separate warm corn tortillas, or rolled into individual tacos. While Oaxacan corn tortillas are normally huge, Camacho uses a smaller version.

Of note: The casserole of *nopales* and *chapulines* employs a wonderfully complex broth over tender slices of cactus, with ground crickets in the stew and the whole, seasoned variety sprinkled on top. Crickets are seen by many Angelenos as a novelty, but this broth may lead you to appreciate all dimensions of their earthiness. For a taste of Camacho's hometown, order the *chileajo*, a stewed pork shoulder dish with a touch of sweetness. It's made with *chile guajillo* and potatoes and is indigenous to Huajuapán de León, a city in Oaxaca.

The *rajás*, sliced peppers, are given the taco treatment, too. Those tacos are made with chilaca peppers — rather than poblanos — sauteed and bundled with black bean paste and cabbage. Pork confit is preserved with house spices and tequila before being topped off with a *xni-pec*, an extremely hot salsa from Yucatán. And the traditional beef *barbacoa* is a standout, served with expertly handmade tortillas.

Tacos y Mezcal is open daily from 4 p.m. to 1 a.m. — perfect for the late-night set, too. —Esther Tseng

6626 Atlantic Ave., Bell; (323) 537-2789, facebook.com/tacosymezcalbell.

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The Propagator is the third location from Firestone Walker – which was created by brother-in-laws, David Walker (aka the Lion on the logo) and Adam Firestone (aka the Bear) – and it's a unique experience from start to finish. Unlike the two other locations (the main brewery in Paso Robles and the Barrelworks wild ales facility in Buellton), The Propagator is a state-of-the-art small scale Kaspar Schulz brewhouse that operates as a hub of experimentation, setting the pace for what is next from Firestone Walker. Most recently, it has been the driver behind the brewery's new Leo v. Ursus chronology of beers, as well as the Generation 1 IPA. In addition to Firestone Walker favorites, The Propagator offers one-off beers, and experimental beers that may or may not make it into the brand's official lineup. The adjoining restaurant and bar feature pizzas (we'd try the Rustica Carne complete with Italian sausage, brisnet, pepperoni and mozzarella), burgers,



tacos (like the Drunken Cauliflower) and of course desserts (like a seasonal berry cheesecake). Even better – at least in our opinion – is that The Propagator has a Beer Brunch that is to die for. It features two signature beers, as well as coffee and OJ, and lots of delicious brunch food options. Deep fired bacon PB&J anyone? Yes, it's a real thing, and you need it in your life. What are you waiting for? The Propagator is calling and you should listen... drink up!



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winter, after all.

In the wine trade, as in any business, there are certain rituals. The annual events surrounding the production and distribution of rosé wines is one. Sometime in spring, winery salespeople will arrive at your favorite restaurant or retail store, equipped with samples of their latest batch of rosé. Estimates will be made, orders will be taken, and there probably will be general enthusiasm for a successful rosé season — a period that is more or less equal to the summer months.

Rosé is red wine made like white wine. The color in red wines comes from the grape skins: If the juice from red wine grapes is extracted quickly, then you get rosé. Entrepreneurs like the economic possibilities of rosé; California has a long tradition of them, white zinfandel being the most pervasive. These types of wines have given rosé a reputation for poor quality, though. What do you do if you have some red grapes but are pressed for time? Make rosé. What if you have more fruit than you need but you don't want to waste it? Make rosé.

It's true that rosé often has been produced as an offshoot of red wine, maybe even as an afterthought, but there are more areas today making quality rosé wines than ever before. Provence in France has led the way for really interesting and complex rosés that stand up on their own as delicious beverages, but good stuff is emerging from all over, especially in Mediterranean-climate areas including California.

What does rosé pair with? Everything,

maybe. Avocado toast, hummus, poké, scallops, tempura and anything involving potatoes come to mind.

Here are a few to try:

2016 Dragonette Rosé, Happy Canyon of Santa Barbara: Classic crisp, refreshing rosé from California featuring the typical Rhone varietals: grenache, syrah and mourvedre. Light, dry red berry fruit, tart and zesty, chalky with minerality.

2016 Adegade Monção Vinho Verde Rosé Muralhas de Monção: Vinho Verde is a region in Portugal, not a style of wine, but the wines often do have a "green" freshness to them. This rosé is bright, floral and silky with a little bit of zesty spritz, with sweet and sour peachy berry flavors.

2016 Fontaine Corbières Gris de Gris Rosé: The first thing you'll think about with this wine from the South of France is minerality. Wine doesn't contain rocks, people don't usually eat rocks — how do these two elements converge? But this wine is all rocks up front, with light red berries, herbs and flowers peeking up from underneath.

2016 Della Staffa Brioso Rosato: *Pet nat* sangiovese from Umbria in Italy that's also super-minerally. Briny, flinty, raw and a bit herbal; it seems so dry that it is almost dusty.

2015 La Clarine Farm Rosé Alors!: Made from syrah, mourvedre and counoise grown in California's Sierra Foothills region. A bit more funk is going on here, with ciderlike, slurpy, fermenty-orange-blossom, smoky, spicy and salty watermelon flavors. —William Hallstrom

Photo: Purple sweet potato ice cream & bingsoo

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Stage //

ALL ABOUT YOU

Will Angelenos pay \$5,000 for a theater ticket?
A new immersive stage company is betting yes

BY BILL RADEN

Anyone who still insists the theater is an irrelevant heirloom art in the age of the digital handheld device hasn't been paying attention. Broadway just racked up its most profitable season ever, grossing \$1.44 billion. And as those who have ever surfed StubHub for *Hamilton* tickets can attest, success has its price. At \$849, the hit hip-hop musical's top ticket set a new Broadway list-price record that reached as high as \$10,000 on the online ticket exchanges.

If that kind of inflationary spiral is increasingly making Western civilization's most hallowed of narrative arts look like a 1 percenter's pastime, then fasten your seat belts. Last week, L.A. theater-ticket pricing took a giant leap into the stratosphere with the premiere of *You*, a \$5,000-per-ticket immersive production courtesy of producer-

creator Edward Tucker, director Daniel Student and their Hall & Mirrors production company.

Perhaps even more extraordinary for a show that comes complete with a per-

“EVERYTHING ABOUT THE EVENING IS DESIGNED TO GIVE THEM THAT ONE MOMENT: WHO DO YOU BECOME? THIS ISN'T ABOUT US. THIS IS ABOUT YOU.”

—EDWARD TUCKER

sonal concierge for each ticket holder and provides limousine service to the secret, 10,000-square-foot downtown warehouse that contains the produc-



PHOTO BY KENJI KANG

Jean Kinsella, left, Gerard Joseph and Seth Austin in Hall & Mirrors' \$5,000-per-ticket *You*

tion's designed environments, *You* performs each night before an audience of one.

In the argot of immersive theater, *You* is known as a “one-on-one,” because the subgenre often employs a 1-to-1 ratio between actor and audience to achieve the uncanny effects that become possible when a spectator is brought into intimate physical proximity with an actor. (*You* actually boasts an ensemble of seven.) But a better way to think of one-on-one performance might be as first-person theater, since it demands

that the audience member become the central participatory character in narratives that tend to be experienced as highly subjective and powerfully introspective self-encounters.

That, Tucker and Student explain, is what they are gambling on to deliver the kind of transformative experience that will persuade audiences to spend what is for many more than a month's salary — and to walk away feeling like it was worth every penny.

“We will deliver the show of a lifetime for them,” promises Tucker, **(26»**

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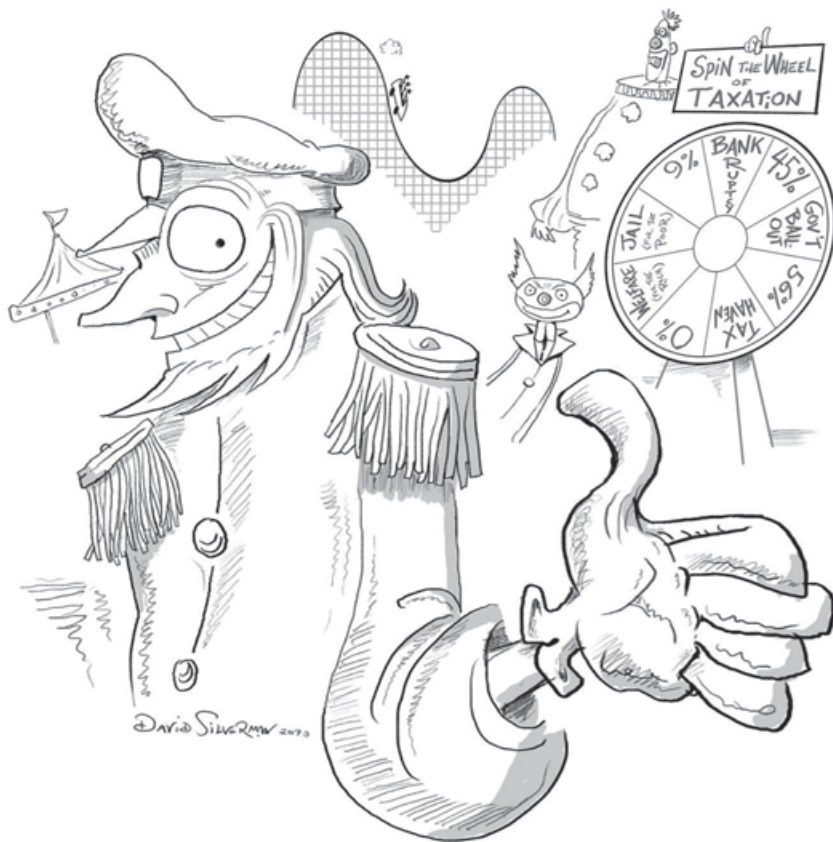
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>> 24) who is also the writer of the show. "One of the really interesting themes that runs through 20th-century literature is this notion [that], freed from all constraints, human beings turn into monsters or angels. What we're doing is giving people an environment, safe and respectful to our actors, to be freed from all constraints. And everything about the evening is designed to give them that one moment: Who do you become? This isn't about us. This is about you. That's the promise of [You]."

The structural conceit for *You*, which consists of a "menu" of short, rehearsed playlets that are performed throughout the space in the order of the audience member's choosing, came out of a documentary Tucker had seen on chef Grant Achatz of Chicago's molecular gastronomy restaurant Alinea, which specializes in theatrically presented, 22-course tasting dinners that cost \$400 to \$500 (with wine).

"I was like, 'What if we create theater and make it along the analogue of the finest of fine dining?'" Tucker recalls. "The audience can participate and design his or her experience throughout the evening."

"We're going to meet the audience in a public [place]," Student continues. "And one of our performers will welcome them, and that performer really kind of plays a host for the evening. ... And then the idea is once you arrive in the space, and the door closes behind you and you step out of that car and the lights come on, you have that awed moment of — excuse my French — 'Holy shit! This is what they meant when they said they would build something for me.'"

The anchor point of the evening will be a working full bar that also serves as a neutral place between the various "courses." That's where the audience member begins, ends and, in between, can take a breather, drink an actual cocktail or non-alcoholic drink, and mostly choose the next turn in the experience.

"It's up to you to literally decide when that play — or as we call them, 'plates' — will begin, and to make your way there yourself," Student adds. "There is no running time. The idea [is] if someone wants to spend this fee and feel that they are full after half an hour, then they're full. And the last element of acting, 'You've finished your menu, are you done or do you want more?' And they say if they're done or they want more, and then you go, 'Great! If you're done, you're done. Thank you so much.'"

Student brings a deep stage background as a veteran director of plays and company-devised works in Philadelphia's theater scene. Tucker, who holds a Ph.D. in rhetorical theory and was an adjunct professor before scrap-



PHOTO BY KENJI KANG

ping academia for a career as a conceptual sculptor in Seattle, is making his debut as a theater producer and writer. His touchstones tend to be drawn more from the world of conceptual performance art rather than the stage.

"We're not charging money to be bling-bling," Tucker explained about the steep price. "We're not Damien Hirst. We're not just like, 'Hey, our artistic significance is in how much we can charge,' and that's not to take away from Damien Hirst. I think [Andy] Warhol's comment about art and business ['Making money is art and working is art and good business is the best art.'] is right on point. But for us, that's not it. ... Each show costs us \$4,300 and change. So it's not like we're making a ton of money off [\$5,000]. It's just that what we want to accomplish artistically costs \$4,300 and change."

A week before opening, Tucker said that *You* had already sold out its first seven evenings to several recording and TV stars, with the balance made up of executives from the corporate and finance worlds. And while the pair hope the audience will become more inclusive as word of the show spreads, they do not expect to see too many of L.A.'s existing immersive-theater enthusiasts in the audience. If the gamble succeeds, however, Tucker and Student will have moved L.A.'s immersive scene a giant step closer to being the commercially viable jobs engine that its practitioners have been trying to develop in Los Angeles.

"If you can create a vibrant, alive economy for theater, anchored by both the high price point, the mid price point and the reasonable price point, that's good for the economy of theater in Los Angeles," Tucker reasoned. "That is as deep a commitment for what we're doing as anything. It is a part of the art to create that entrée point into what art and theater can be in Los Angeles."

You, by Hall & Mirrors, is currently playing at an undisclosed location downtown. For tickets and performance times, contact info@hallandmirrors.com.

Jean Kinsella in
Hall & Mirrors'
production of *You*

HUSTLE & CRUISE

American Made finds the top gun taking aim at patriotic profiteering

BY BILGE EBIRI

Just a little more than three months ago, Tom Cruise starred in a lifeless wannabe-blockbuster called *The Mummy*, which made little use of his innate charisma (shut up, he still has some) or his star persona, turning him into an anonymous action hero. Now comes *American Made*, a picture that seems unthinkable with anybody but Tom Cruise in the lead. The man who for much of the '80s and '90s was the biggest movie star in the world has done his share of good and bad work in the past decade or so, but *American Made* is his first effort in a long while that feels like an honest-to-God Tom Cruise movie; suddenly, his smile means something again. But there's one huge, beautiful catch: Doug Liman's electric film is clear-eyed about the cynicism and corruption beneath its hero's anxious grin. It voraciously breaks down both the star and the country he has symbolized for so much of his career.

Cruise plays Barry Seal, a workaday TWA pilot frustrated with the grind of hopping from city to city, flying planes on autopilot and coming home to crash asleep before his beautiful, devoted wife, Lucy (Sarah Wright), can even put on her welcome-home lingerie. It's the late '70s, the era of oil shocks and social malaise. Barry has been doing some minor smuggling on the side, transporting illegal Cuban cigars. Into his life pops "Schafer" (Domhnall Gleeson), a CIA operative eager to recruit our man's aerial talents to fly covert missions into Latin American countries and take spy photos of resistance movements. They outfit him with a sweet twin engine super-plane ("She looks like she's going 300 miles an hour just sitting there!"), his own front company and lots of money. Barry can't stop giggling in disbelief.

Thus begins an insane journey in which Barry (who was a real person, by the way, though parts of this story have been Hollywoodized) spends years hopscotching the international underworld, much of the time in service to his country. He makes buckets of cash and regains his virility to boot, finally having time and money. The CIA gig makes him an erstwhile bagman for Panamanian strongman Manuel Noriega, which then leads him into a lucrative and dangerous arrangement with the Medellín drug cartel, and then he finds himself running guns to the Nicaraguan Contras, only the Contras don't really want the guns (it appears they prefer porn and alcohol), so the guns go to Medellín, the drugs go to

the Contras and the Contras come to the United States for training.

At least, I think that's what happens. If this sounds convoluted, it's meant to be. The film even flashes forward to a series of videotaped confessions Barry taped in the mid-'80s in nondescript motel rooms; even this does relatively little to clear it all up. But Liman and screenwriter Gary Spinelli don't really want to explain; they prefer to drop us into the seething, sleazy

AMERICAN MADE IS HIS FIRST EFFORT IN A LONG WHILE THAT FEELS LIKE AN HONEST-TO-GOD TOM CRUISE MOVIE; SUDDENLY HIS SMILE MEANS SOMETHING AGAIN.

tangle of drug dealers and gunrunners and terrorists with whom the United States did business in the 1980s, all in the name of Brand Freedom. "If this ain't the greatest country in the world..." Barry exclaims on video — we don't hear the rest of the sentence, because neither he nor we want to entertain the notion that this country *isn't*. His patriotism is skin-deep



American Made stars Tom Cruise, right, as a TWA pilot recruited by a CIA operative (Domhnall Gleeson) to fly covert missions into Latin American countries.

yet unquestioned.

The film has momentum, hurtling forward with the kind of energy we might imagine courses through Barry's (and, frankly, Tom Cruise's) veins. (But the movie never loses its sense of kitsch, either.) The unmoored camera jigs and shuffles, and Cruise delivers an equally restless, frantic and wide-eyed performance, his mouth fixed between grin and grimace — at any given point, we don't know if Barry's marveling at his luck or misfortune. It is hard to tell: The guys pulling guns on him could just be looking for a deal, providing him with another revenue source.

In another era, this movie would mostly glorify American drive while only subtly exploding it. Today, its raw, proud cynicism is a mark of the times, and an appropriate one. But with Cruise in the role, the film dares to become something more, something self-aware. Because once

upon a time, the bright, shiny cinematic ode to American ambition that this would have been would also have starred Tom Cruise. We're reminded of that early on, when Schafer first approaches Barry and offers him his new destiny. Why does the CIA want this man? Because, as Schafer reminds him, Barry was once a hot-shot aviation superstar, the youngest pilot in TWA history. He "graduated top of his class," we're told, whatever that means. "We're building nations," Schafer says. "It's America at its fucking finest, and we could use someone like you." Think of *American Made* as the real, secret sequel to *Top Gun*: the one where Maverick enters the private sector and pursues the capitalist dream of selling drugs and guns to murderers and calling it Freedom™.

AMERICAN MADE | Directed by Doug Liman
Written by Gary Spinelli | Universal Pictures and Cross Creek Pictures | Citywide

SPETTACOLO REVEALS THE ITALIAN TOWN THAT DOCUMENTS ITSELF THROUGH THEATER

They call it "the town that plays itself." Monticchiello, population 118, is a tiny hamlet in Tuscany that, since the 1960s, has annually staged a new play written and performed by the local populace. We're told in Jeff Malmberg and Chris Shellen's documentary *Spettacolo* that this tradition "began, like many others, with costumes and fanfare," but quickly these theatrical pieces grew to touch on aspects of these people's lives. Early on, they tackled the fighting between the fascists and local partisans in the spring of 1944, when a group of Nazis rolled into town and nearly killed everyone.

Over the years, the plays have focused in quite striking ways on social changes, political phenomena and economic turmoil. One year, the townspeople turned the whole village into a supermarket and allowed audience members to enter only if they had a shopping cart. Only one product was available on the shelves, however — a mysterious container that eventually turned out to be filled with earth from Monticchiello itself. For a drama written and performed by rural amateurs, that's edging into the avant-garde.

In *Spettacolo*, we're told that the tradition is dying. The men and women who founded it are aging — one has Alzheimer's, another cancer. Andrea Cresti, a bearded intellectual type who started as an actor and now diligently oversees the writing and directing of the performances, can't



Spettacolo

COURTESY GRASSHOPPER FILM

find anyone willing to replace him.

Malmberg and Shellen follow the creation of one year's play, charting the discussions, the writing, the rehearsals, alongside the languor of daily life and the changes in seasons; for their subjects, creating art feels as vital and as natural as life itself. —Bilge Ebiri

SPETTACOLO | Directed by Jeff Malmberg and Chris Shellen
Grasshopper Film | Playhouse 7, Monica Film Center



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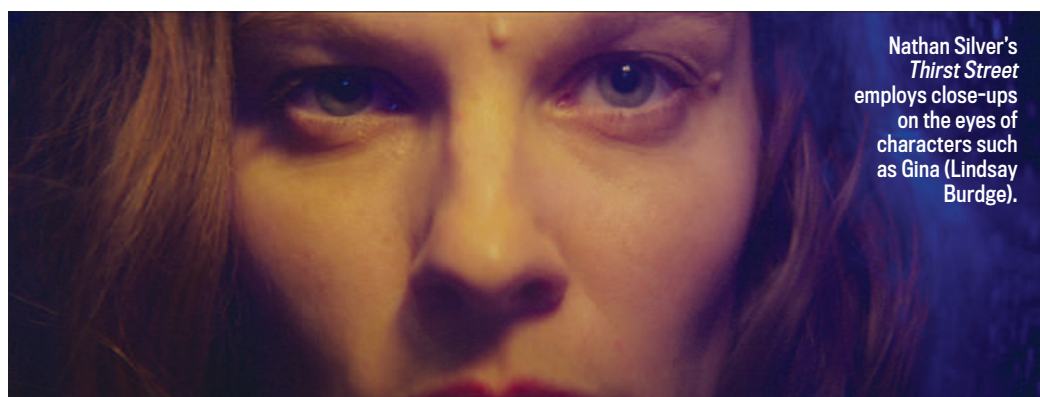
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Nathan Silver's *Thirst Street* employs close-ups on the eyes of characters such as Gina (Lindsay Burdge).

COURTESY SAMUEL GOLDWYN FILMS

Film //

AMELIE GOES BLUE?

THIRST STREET IS AN ART-HOUSE DEAD END TO AVOID

BY APRIL WOLFE

Imagine if the whimsical French film *Amelie* got dirty. And that *Amelie*'s love interest had pink eye, tended bar at a strip club and only liked her for her blowjobs. That's Nathan Silver's art-house comic drama *Thirst Street*.

Anjelica Huston narrates this bizarre storybook tale about an American flight attendant, Gina (Lindsay Burdge), who falls for a deadbeat Frenchman, Jerome (Damien Bonnard), while on a layover.

Normally, I'm eager for a story about a woman humiliating herself for love, but the tone of this fanciful film at times struck me as all wrong. Huston's voice-over is adorably twee, reminiscent of Wes Anderson's films, where narrators seem to be reading from a leather-bound book over twinkly, jangly music. That doesn't quite jibe with Gina's growing obses-

sion with Jerome.

Huston's role is even more off-putting because there seems no real narrative need for it, other than explaining an already not very complicated story — though I can't blame a director for

GELS WASH ENTIRE SCENES WITH PINKS AND BLUES FOR A DIZZYING SURREALITY.

wanting to get Huston involved, even if it was the case that they couldn't get her for shoot dates but could possibly score 30 minutes in a sound booth.

Through some unconventional camera angles and placements that work to his advantage, Silver finds better footing. His close-ups

on characters' eyes are particularly effective, suggestive of a developing paranoia. Often, gels wash entire scenes with pinks and blues for a kind of dizzying surreality. What's less interesting, though, are the many nondescript white rooms we see that are distractingly commonplace for such a strange story.

Burdge is legitimately a little scary as Gina, while riding that line of being adorable and naive. Bonnard bumbles his way into a few solid laughs as Gina constantly butts into his life, and Jerome is too much of an ambivalent dud to tell her no, even when he's in bed with his girlfriend and Gina bursts into the bedroom to "look for an earring." But overall, the film is a bit lifeless and never quite takes off with a real destination.

THIRST STREET | Directed by Nathan Silver | Written by Silver and C. Mason Wells | Samuel Goldwyn Films Laemmle NoHo

OPENING THIS WEEK

LITERALLY, RIGHT BEFORE AARON

Literally, Right Before Aaron features one of the most uncomfortable flirting scenes in recent cinematic memory. In a flashback, Adam (Justin Long) approaches Allison (Cobie Smulders) in the college library. Allison is reading and understandably doesn't want to be disturbed, but Adam has other ideas. "A book's not going to have sex with you, and I want to, very badly," he says. Improbably, this line works, but the bulk of the film revolves around the time after the ensuing relationship: Allison is now getting married to Aaron (Ryan Hansen) — the jock counterpart to Adam's nerd — and Adam, an avatar of middle male entitlement, isn't taking it well. Early on, he impulsively proposes to his current girlfriend only to say they should break up minutes later,

and he spends much of the runtime stewing over Allison's impending nuptials and then trying to ruin the wedding. It's hard to get what Allison once saw in this guy — Smulders plays her with a sharp, bemused quality that stands in contrast to Adam's whining. There have been so many indie featuring man children that *Literally, Right Before Aaron* likely is meant as commentary on this trope. Adam is full of himself, and the film doesn't necessarily support this, but it doesn't say anything interesting about his emotionally stunted egotism either. Brief appearances from Lea Thompson, as Adam's long-suffering mother, and Peter Gallagher, as an amusingly pompous nature documentarian, are a welcome respite. The film ends with a riff on the final moments of *The Graduate*, a frustrating suggestion of a much better work. (Abbey Bender)

REALIVE (PROYECTO LÁZARO) Mateo Gil, the co-writer of 1997's *Open Your Eyes*, returns to cryonics with *Realive*, a film with less overt mystery than that virtual-reality head trip but which reveals itself in similar measured doses. Set in 2084, *Realive* opens as a med-tech company is reviving a cryogenically frozen cadaver — Marc (Tom Hughes), a young artist who died 60 years earlier. The film oscillates between Marc's rehabilitation and his memories of the past, which are deteriorating due to a byproduct of his restoration. The revived Marc doesn't have the full life he'd hoped for — he begins his new life incredibly weak, and must remain attached to machines via an umbilical cord for much of the day. We see his former life in a collage of flashing memory, overlaid with elegiac musings on human experience, almost as if Terrence Malick were the Lazarus in question. Hughes'

Marc seems disassociated with his life and his sometime girlfriend Naomi (*Game of Thrones'* Oona Chaplin), but after his revival the memories of her grow in importance as he considers what he's lost. *Realive's* greatest strength is that it takes its premise so seriously, engaging with its moral and spiritual questions. Is a life devoid of the connections we've forged any life at all? (Rob Staeger)

SOY NERO Even though it began playing the international film festival circuit a year and a half ago, *Soy Nero* (translation: *I Am Nero*) is now hitting U.S. shores thanks to our president feeling the need to shut down DACA and possibly deporting a bunch of "dreamers" who only know the U.S. of A. as their home. *Soy Nero* follows an Angeleno (Johnny Ortiz) who was deported to Mexico and goes all out into sneaking back to the States and joining the Army in order to obtain citizenship. Most of the movie has Nero wandering around in unwelcome territory, coming into contact with people who mean him more harm than good. When he finally makes it into the United States, Nero hitches a ride with an unhinged white dude who may or may not have kidnapped his own daughter. (Later, they briefly hang out with the white dude's sheisty brother, who doesn't tell him that the mansion he lives at isn't actually his.) In the second half, the movie quantum-leaps to Nero in military action, patrolling No Man's Land in the Middle East and finding he's not so welcome among his fellow troops, either. While co-writer/director Rafi Pitts strives to show how undocumented people go through hell just to prove how American they are, this bloated, aimless movie doesn't make a convincing case as to why anyone would want to live in this muhfucka. Nearly everyone Nero comes in contact with — white, black or Latino — are mostly assholes. Viewers may end up wishing this poor bastard would skip America entirely and try his luck in Canada. Besides, their leader looks like he knows what the hell he's doing. (Craig D. Lindsey)

STRONGER In *Stronger*, David Gordon Green's drama about resilience and trauma after the Boston Marathon bombing, the unthinkable occurs in a nicely downplayed scene, the explosion presented as it might have been if you were there, terror booming from nowhere and splitting open the world. Jake Gyllenhaal plays Jeff Bauman, a young man who lost both legs in the bombing; the star, giving a capital-P Performance, has little success at showing us what Bauman might have been like before the attack, making him seem clownish in early scenes. But Gyllenhaal has put effort into understanding suffering and survival. Once in intensive care, his Bauman becomes urgently compelling. Green has made an endearingly curious series of movies — *George Washington*, *Pineapple Express*, *Prince Avalanche* — whose only throughline is a refusal to do what you would expect. Here, he strips the inspirational weepie of sentiment and sensation. A lack of sentiment doesn't mean a lack of feeling, of course: A scene of doctors peeling

away Bauman's gauze, shot from the side of Gyllenhaal's face but looking down at what's left of Bauman's legs, plays out movingly, slowly, as Bauman fights off his screams. Just when Bauman — and maybe audiences — can't take anymore, a new face edges into the frame, filling a void. It's Erin (Tatiana Maslany), his erstwhile girlfriend, tenderly talking him through it. Gyllenhaal and Maslany will share several tense, troubling scenes over the film's two hours, as Erin moves in with Bauman and his hard-drinking mother and tries to help manage a PTSD that none of them understand. It's hard to reconcile the power of these moments with the bungled sequences of Bauman's fractious extended family, which veer into sneering caricature. (Alan Scherstuhl)

WHITE SUN The atmosphere of mourning in Deepak Rauniyar's wistful *White Sun* isn't just the result of the sudden death of the revered former leader of a remote mountain village. Nepal, as the remaining elders once knew it, died when the monarchy was overthrown after a decade of civil war. Fallout from deadly earthquakes in the spring of 2015 then toppled a teetering coalition government. That September, the villagers of White Sun (a symbol on Nepal's flag) anxiously awaited the announcement of a new constitution. Rauniyar (*Highway*) and co-screenwriter David Barker deftly show how recent Nepalese history affects its most isolated citizens, and cinematographer Mark O Fearghail's unobtrusive naturalism captures the region's punishing poverty and exquisite beauty. Adopting the philosophy of neorealism, Rauniyar

reveals the overarching forces (religion, caste, patriarchy) that forge Nepali communities, but his characters are also profoundly shaped by individual decisions. Returning from Kathmandu, Chandra (Dayahang Rai) climbs the narrow mountain roads weighed down by his possessions and a heavier malaise. Joining the Maoist forces distanced him from loyalist family members, and the party's postwar compromises left Chandra disenchanted and defensive. His estranged wife, Durga (Asha Magrati), only looks ahead, preparing a move to the city and embracing the promise of sweeping social change. Durga's daughter, Pooja (Sumi Malla), and Badri (Amrit Pariyar), the orphan who follows Chandra home, embody Rauniyar's hesitant optimism. Burdened with the past, adults stumble and halt, while the resourceful, precocious children of wartime charge forward. Their questioning voices and haunted stares are a rebuke to stagnation and restrictive tradition. (Serena Donadoni)

ONGOING

BATTLE OF THE SEXES In *Battle of the Sexes*, Jonathan Dayton and Valerie Faris's film rehashing the most infamous tennis match in modern history, Billie Jean King (Emma Stone) must brawl with her coed tennis league for equal pay as she comes to terms with her attraction to women and what might be the dissolution of her marriage to tennis promoter Larry King (Austin Stowell). Everything seems to come to a head when aging tennis star Bobby Riggs (Steve Carell) challenges King to a male-female matchup

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YOUR WEEKLY MOVIE TO-DO LIST

See *Y Tu Mamá También* for PST: LA/LA
Saturday, Sept. 30

Before David Chase dreamed up the landmark series *The Sopranos*, he wrote a potent little horror film called *Grave of the Vampire*, based on his unpublished novel. The premise — something to do with a half-human, half-vampire college student taking revenge on his undead dad — is strange enough to merit a closer look from genre buffs. The New Beverly Cinema has disinterred a 35mm print of unknown quality and paired it with *Jailbait Babysitter* on a double bill. The only link between them is the director credit, John Hayes. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Sept. 30, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Sunday, Oct. 1

With its glow-in-the-dark color scheme and spooky prog-rock soundtrack, it's easy to appreciate how uniquely unsettling Dario Argento's *Suspria* is. Released in 1977, it occupies an advantageous position in the Italian filmmaker's career — one in which his maximalist style has flowered but has not yet been repeated to the point of self-parody. The American Cinematheque celebrates the 40th anniversary of this shamelessly violent horror milestone with the L.A. premiere of a new 4K restora-

tion. Argento and actors Udo Kier and Barbara Magnolfi will introduce the screening. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Oct. 1, 10 p.m.; \$15. (323) 466-3456, american-cinemathequecalendar.com.*

Monday, Oct. 2

Alfonso Cuarón's international hit *Y Tu Mamá También* broke new ground in 2001, exploring with candor the relationship between sex, politics and nationalism. The road trip shared by two male teenagers (Gael García Bernal and Diego Luna) and an older married woman (Maribel Verdú) is fraught with implications about class, gender and friendship at the turn of the millennium. Sexually frank and queasily humorous, it marks a high point in the New Mexican Cinema. The Academy will screen a 35mm archival print in the beautiful and spacious Samuel Goldwyn Theater, with panelists to be announced. *Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., Oct. 2, 7:30 p.m.; \$5. (310) 247-3000, oscars.org.*

Tuesday, Oct. 3

Before Andrew Lloyd Webber was a glint in his father's eye, there was Lon Chaney's *Phantom of the Opera*. Early screenings of Universal's 1925 blockbuster reportedly were so intense that ambulances waited outside in case members of the audience

experienced fainting spells. Indeed, the scene in which Chaney's hideous yet sympathetic "phantom" is unmasked rates among the greatest shock moments of the silent cinema. The film is closer in spirit to melodrama than horror, but its central pantomimic performance and general opulence makes this a must-see on as large a screen as possible. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Oct. 3, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Oct. 5

For those who have a knack for puzzles, *Timecrimes* is a carefully wrapped gift. Nacho Vigalondo's deliriously complex yet rigorously logical thriller ponders the spatial-temporal implications of time travel while serving up a suspenseful whodunit. Laemmle shows the film as part of its Throwback Thursday series co-presented by Eat/See/Hear. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Oct. 5, 7:30 p.m.; \$12. (310) 478-3836, laemmle.com. —Nathaniel Bell*



COURTESY: IFC FILMS

Y Tu Mama Tambien:
See Monday.

to settle once and for all whether women are equal to men — or just to make some cash, and help Billie prove a point. This is a story that's been begging for a Hollywood telling since 1973. It boasts two recent Oscars veterans, the directing team behind *Little Miss Sunshine*, a script from Simon Beaufoy (*127 Hours*) and design from Judy Becker (*Carol, American Hustle, Brokeback Mountain*). Should be a grand slam, right? Not quite. Stone and Carell fully embody their characters, with Stone playing a subdued version of the cocky King and Carell embracing the bizarre antics of Riggs, who had turned his tennis career into an exhibition sideshow act. In real life, these two — the feminist and the self-proclaimed male chauvinist pig — were friends; the last words Billie spoke to Bobby before his death were, "I love you." Stone and Carell ace the warmth and competitive camaraderie of that relationship. When Billie and Bobby interact with everyone else in this story — specifically love interests — woo-boy does *Battle of the Sexes* whiff the serve. (April Wolfe)

GO LOGAN LUCKY In Steven

Soderbergh's hillbilly heist comedy *Logan Lucky*, the West Virginia prison where vault specialist Joe Bang (Daniel Craig) resides is pristine and peaceful. While only a small part of this caper takes place in the prison, this setting is indicative of a tone Soderbergh excels at in his studio comedies; on the surface, these stories are unencumbered by deeper sociopolitical struggles. In a word: Fun! In the first scenes, Soderbergh paints Jimmy Logan (Channing Tatum), a good ol' boy who gets fired from his excavation job at a NASCAR track because of his limp. It might've been easy for a filmmaker to exploit that setup for sympathy, showing us how unbearably difficult life is for this blue-collar guy in poverty-stricken America. Instead, Soderbergh's hero immediately hatches a 10-step plan for breaking into the track's underground cash vault. This plan also is scrawled on a note that Jimmy's

bro Clyde (Adam Driver) discovers — "I see you've got a robbery to-do list on the refrigerator." From there, the plot gets twisty, as the bros hire Joe and his bros. There's a lot to explain, with regard to the setting and the mechanics of the caper, but Soderbergh rarely gets bogged down in details. First-time screenwriter Rebecca Blunt (rumored to be Jules Asner, Soderbergh's wife) never complicates things past a Robin Hood framing. If Asner really did write this script, I can only imagine her and Soderbergh laughing in bed at the phrase "Ocean's 7-11," which gets uttered by a reporter describing the thieves. If Soderbergh's first *Ocean's* had a pitch-perfect ensemble cast, this down-home version matches up in every way. (April Wolfe)

★★★★★ **OUTSTANDING AND INCENDIARY**
 — Jordan Hoffman, *THE GUARDIAN*

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Bonobo's Simon Green

PHOTO BY NEIL KRUG

| Music //

A GENRE OF ONE

On his sixth and best album, *Migration*, Bonobo's Simon Green continues to forge a sound that transcends electronic music

BY ANDY HERMANN

If you walk into a record store and say you're looking for the new Bonobo record, you'll probably be pointed to the electronic section. But Simon Green, the man behind the simian moniker, doesn't really see himself as an electronic artist.

"A lot of my stuff is from acoustic sources," explains the British producer, DJ and multi-instrumentalist, who now lives in Los Angeles, in the hills between Echo Park and Silver Lake. "At some point, every sound has traveled through the air and into a microphone. It's not being generated by drum machines."

What Green does with those sounds is what makes his work intersect with the realms of electronic and dance music. A typical Bonobo track takes various organic elements — a mournful piano melody, perhaps; a distant wail that might be a horn or a human voice; a butter-smooth bass line; a swooning string quartet — and loops and layers them into something new. He describes it, with a characteristic lack of pretension, as "collaged music; cut-and-paste, loop-based stuff."

Green is hardly alone in his "collaged music" approach; even when he got his start around the turn of the millennium, like-minded artists such as Thievery Corporation, DJ Shadow and his Ninja Tune labelmates Coldcut had a head start on him of several years. But since the release in

2000 of his debut Bonobo album, *Animal Magic*, Green has quietly developed such a unique and immediately recognizable sound that he is, at this point, a veritable genre of one.

His sixth and latest album, *Migration*, released earlier this year, is arguably his finest collection to date, full of achingly beautiful melodies drifting over beats that manage to be highly danceable without ever quite settling into the metronomic pulse of most dance music. Harps, horns and other decidedly non-electronic

Bonobo's touring incarnation. "The kind of slots that people like LCD [Soundsystem] are playing here are the ones we're playing in Europe."

He says this while lounging on a couch backstage at Lightning in a Bottle, the alternative-music festival on the central coast of California that he co-headlined earlier this year with Kaytranada, Bassnectar and Rufus du Sol. Coming from anyone else it would sound boastful, but there's a shy, unassuming quality to Green's demeanor that makes it a plain statement of fact.

"People assume you're there for the whole weekend, but sometimes you're there for three hours total," he says, describing playing the festival circuit, which this year for him included stops at Coachella, Sasquatch and the Montreux Jazz Festival. "You can be playing up to three and four festivals in one weekend." He still retains his Brighton accent, but he's lived in the States long enough to put the accent on "week" in "weekend."

Since 2010, he has toured both the United States and Europe with a full band, though he still likes to do DJ tours when he's between albums. The band, he says, grew partly out of necessity; as his profile rose in the U.S., he found his DJ tours graduating from clubs to venues with large stages, "having lights shown on you and a crowd watching you, like you're doing a piano recital, when you're playing club music. I kind of hated that experience."

RIGHT FROM THE START, GREEN RESISTED ATTEMPTS TO LABEL HIS MUSIC.

textures figure heavily on most tracks; those few songs that do feature vocalists do so with a delicacy rare in today's pop music landscape, when most choruses are delivered as though shouted from a mountaintop.

Despite its understated and decidedly uncommercial feel, Green's music has become wildly popular, both here in the United States and even more so abroad. "We have a much bigger profile in Europe," he says, using the royal "we" to describe

He also notes that he didn't want to be yet another "live" electronic artist "nodding into a laptop ... because that doesn't represent how the music's made." He now plays with a live drummer, guitarist, horn section and vocalist (currently Szjerdene, a British singer originally featured on Bonobo's fifth LP, *The North Borders*). He himself juggles instruments, switching frequently among bass, keyboards and various electronics.

Green's multi-instrumental virtuosity is something he takes great pride in, and he bristles slightly when asked whether his albums involve the work of outside musicians. "That's a misconception," he says. Aside from guest vocalists — who on *Migration* include Hundred Waters' Nicole Miglis and Canadian singer Milosh of electro-R&B duo Rhye — "it's basically just all me. I play 99 percent of everything. I did one afternoon with a string section and that was it." (Strings aside, the one other exception on *Migration* is the title track, which features a piano played by Jon Hopkins, a fellow British expat who lives nearby in Silver Lake.)

Green is a self-taught musician, the child of an accordionist who was active in the British folk scene of the '70s and '80s. Like a lot of recording artists of his generation, he got his start in punk bands, "playing drums with my shirt off." Then Brighton became a hub for the mid-'90s big-beat scene, which lured him into dance music — though he was clearly never destined to follow in the footsteps of Brighton's best-known big-beat ambassador, Fatboy Slim. "I was sort of on the tail end, the mellower end of that." He mentions Portishead, James Lavelle's Mo' Wax label and his own future home, Ninja Tune, as early influences.

Right from the start, Green resisted attempts to label his music. He cops to being once associated with the mellow vibes of downtempo electronic music — "whatever that means" — but is emphatic in his denial of other genre terms to describe his sound. "Trip-hop is a term some people still use, but incorrectly. It was a very specific sound that happened for about three years."

It's a nearly universal truth that musicians hate genre labels, but Green's enmity feels more earned than most. Throughout his career, he has stayed true to his muse — and, in the process, perhaps helped pave the way toward new genres himself. The so-called future bass of next-generation EDM artists such as Odesza and Flume clearly owes a debt to Bonobo's lush soundscapes and cleverly syncopated grooves — though one suspects that Green would deny any association there, as well.

"We played a few weird EDM festivals on this run where I don't feel like we really fit on the lineup," he says of his U.S. tour dates. "It was quite strictly EDM — a lot of really heavy trap and stuff. We were like the only band on the whole [lineup], so I think people weren't quite connecting."

Maybe that's true for a handful of narrowly focused festivals that mistook Bonobo's popularity for trendiness. But by patiently forging his own sound, Green has connected with a lot of people, both fans of electronic music and those who prefer sounds that, as he puts it, have traveled through the air.

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UNDERRATED GENIUS

THE WORLD NEEDS TO SLOW
DOWN AND GIVE NOSAJ THING
HIS DUE RESPECT

BY JEFF WEISS

Quiet genius is a scarce commodity but rarely makes for good copy. In this nothing-matters era, indie music blogs and magazines have perished in favor of podcasts, vlogs, lifestyle websites, streaming algorithms and Saharan social media thirst. The consequences of this are subtle but vexing. Arts criticism has largely devolved into a cynical quagmire of over-hyped prospecting, celebrity gossip and the occasional fire emoji. As for the artists themselves, shameless self-promotion and performative narcissism consistently trump shadowy brilliance.

So if you weren't aware that Nosaj Thing — one of the best producers of the last decade — released his fourth album earlier this month, your oversight is understandable. It's also regrettable; *Parallels* might be his finest effort since his classic debut, 2009's *Drift*.

"I tend to prefer listening to artists where I don't know much about them," Nosaj Thing says. "There's so much music moving so fast that if you aren't promoting yourself constantly, you don't get heard. I don't know ..."

He takes a lengthy pause. "Now you got me thinking."

The thoughtfulness, focused rigor and philosophical introspection that characterizes the Cerritos native and Echo Park resident is antithetical to modern discourse. He's interested in nuanced reinvention, not loud revolutions, having stealthily expanded the perimeters of his mercury noir beats to encompass house, jungle, R&B, ambient and techno.

An early avatar of the Low End Theory sound, the producer born Jason Chung has distanced himself from that era without denying his origins. His influence is unmistakable among thousands of SoundCloud producers. He has collaborated with Chance the Rapper, Kid Cudi and Kendrick Lamar. The latter even recruited him to collaborate on *DAMN*. None of his beats wound up being used, but Chung's zodiac float seeped into its final sound.

"For a variety of reasons and stereotypes, some people see electronic music as an unexpressive medium," he says. "But to me, it's all about sculpting and discovering new ways to get the sounds in my head out."

Chung's music is a means of catharsis, and with *Parallels* he's examining classic binaries of nostalgia and innovation, emotion and technology, beauty and

Nosaj Thing



PHOTO BY TIMOTHY SACCENTI

dissonance, love and regret, paranoia and acceptance.

These are the themes that embody the wordless choruses, meditative satori and multidimensional slipstream of the record. You can also detect the influence on *Parallels* of the artists on Chung's Timetable Records imprint, which has evolved into one of dance music's most dependable (with little accompanying fanfare).

Chung's ability to thrive without that fanfare is testament to the quality and integrity of the music combined with his

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spellbinding live show, which is often psychedelic without lapsing into EDM cliché.

"As I get older, I want to listen to music that allows me not to overthink but also forces me to think about it," Chung laughs.

Released on Innovative Leisure, *Parallels* eschews anything remotely resembling a trend, crafting moody and minor key suites, occasionally buoyed by vocalists but mostly somber, meticulous, pristine.

It's music to guard against the onslaught of over-information, a poetic retreat into memory, an exploration of the fringes and a step back into sanity. It's another Nosaj Thing record, which is always a good thing.

"I would never want to make the same type of record — what's most exciting to me about making music is the ability to experiment and explore new sounds," Chung says. "I want to do this until I'm 80 years old. I want to be like Ryuichi Sakamoto or Brian Eno. I want to do this until I die."

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

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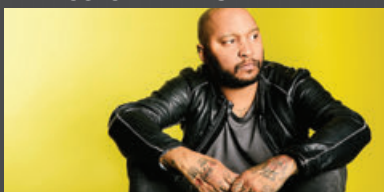
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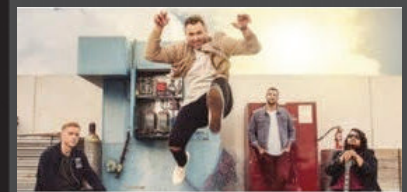
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The xx

@ THE FORUM

After the avalanche of adoration for their 2009 eponymous debut, it was understandable that The xx's 2012 follow-up, *Coexist*, was a woozy, morning-after album that laid low with the drapes drawn. It took nearly five years for the London trio to let the light back in with *I See You*, released in January — a delicious recovery of a record that marries throb, sob and get-on-with-the-job with xx-quisite touch and the band's signature sonic restraint. So much of The xx is about simply getting out of the way of the finely grained voices of Oliver Sim and, especially, Romy Madley Croft. Together and alone, these staggeringly transporting timbres are wounded diaries deliberately left open to be read. Stark beats, lurking (and sometimes surprisingly cheery) keys and Sim's skeletal bass lines offer tacit emotional endorsement from a deeply tactful distance.

—Paul Rogers

Lila Downs

@ DOLBY THEATRE

Lila Downs is a bewitching Oaxacan chanteuse who has the uncanny ability to draw out the essence of traditional Mexican music and infuse it with jolts of modern flavor. Her latest album, *Salón, Lágrimas y Deseo*, might seem like an escapist collection of lush balladry and dreamy boleros, but Downs connects even in her most romantic passages to the struggles of people trying to fit in on both sides of the border. Even as she defiantly declares her Latina identity despite being hemmed in by increasingly conservative political forces, she also invokes and calls upon her feminine power to center herself during these crazy times. Downs empathizes with Chilean singer Mon Laferte on the weepy “Peligrosa” and trades majestic melodies with Carla Morrison on “Ser Paloma” after exchanging steadfast entreaties with Andrés Calamaro on the uptempo “Envidia.” —Falling James

Andrew W.K.

@ REGENT THEATER

Andrew W.K.'s current tour is dubbed *The Party Never Dies* and, if there's one thing you can expect from the cult hero, it's that his concert will be an all-out rager. W.K. first made his mark in 2001, when the bloody-nose cover of debut album *I Get Wet* and the single “Party Hard” took the art of the soiree to mosh-pit levels of intensity. While W.K.'s recorded work tapered off around the end of the '00s, his profile rose as he turned the themes of that first album into a philosophy of partying one's way to peace of mind. Fans will be happy to know that W.K. finally has a new album on the way, although it's not set for re-



PHOTO BY MARIE LIN

lease until 2018. In the meantime, dress to sweat for his party-hard live show.

—Liz Ohanesian

sat

9/30

Music Tastes Good

@ MARINA GREEN PARK

Late promoter/musician Josh Fischel's Music Tastes Good festival returns to Long Beach with a literal smorgasbord of foodie delights from top chefs arrayed alongside two days of music from dozens of intelligently chosen bands. Saturday is headlined by freaky psychedelic shape-shifters Ween and the reunited, hazy-jangling British shoegazers Ride, but the New Orleans Stage alone is crammed with must-see acts, including the high-level wordplay of the fiercely avenging, thrillingly articulate poet-warrior Kate Tempest and Ledfloyd, a heroic new assemblage of rap prophets Pigeon John, 2Mex and AWOL One. The provocative verbiage continues on Sunday with the slyly confrontational Peaches and Kool Keith in his Dr. Octagon guise, augmented on the mainstage by the soulful passion of Sleater-Kinney, the madcap pop artistry of Tune-Yards and the entrancing exoticism of Dengue Fever. Also Sunday, Oct. 1. —Falling James

Adam Ant, L7

@ GREEK THEATRE

There was a point in the 2000s when an Adam Ant comeback of any significance was about as likely as, well, a Trump presidency. Yet here we are. The Dandy Highwayman never seems to be off the road; one tour featuring a classic album performed in its entirety is followed by another, more traditional “singles and crowd faves” jaunt. This one is the latter, and Ant has pulled off a major coup by roping in reformed riot grrrrs L7 to open for him. The two acts might be coming at punk rock from different angles, but between them there are countless phenomenal tunes. “Pretend We're Dead” and then “Stand and Deliver.” “Shit-list” and then “Ant Music.” Nostalgic? Maybe, but both L7 and Adam Ant have been back to their best of late.

—Brett Callwood

Big Business

@ THE BOOTLEG

This sludge-rock duo have spent more than a decade making a louder din with just a drummer and a bassist than many traditional four-pieces or power trios. Their most recent album, 2016's *Command Your Weather*, showcases a band that have mastered the art of compacting rumbling riffs and frenetic drumming into a tight, concise songwriting package. Recent years have seen bassist Jared Warren and drummer Coady Willis intermittently serving as additional percussion power for sludge-fuzz weirdos Melvins. The time spent pulling double duty in the seminal act has been evident in the band's more recent work, which has seen the duo effectively balance catchy headbanging riffs with a flair for musical eccentricity. Most important, though, Willis and Warren also take inspiration from their side gig by fully replicating their thunderous power in the live setting. —Jason Roche

sun

10/1

Jon Langford's Four Lost Souls

@ MCCABE'S GUITAR SHOP

Wales-born, Chicago-based singer-songwriter Jon Langford has spent the past four decades creating and evolving a singular sound, blending punk-rock and alt-country influences. The prolific Langford is best known as a founding member of The Mekons, The Three Johns and The Waco Brothers, in addition to releasing a handful of acclaimed, conceptually daring solo albums. He makes his long-awaited return to Southern California with his latest project, Jon Langford's *Four Lost Souls*, in celebration of last week's release of their self-titled debut album. Recorded in Muscle Shoals, Alabama, with guitarist John Szymanski and singers Bethany Thomas and Tawny Newsome, *Four Lost Souls* marks Langford's most Americana-inspired project yet. Give a listen to “Half Way Home” and “Fish Out of Water” to hear highlights from Langford's latest, and get a sense of the soulful, Southern-infused sounds that await at McCabe's.

—Jackson Truax

Sheer Mag:
See Tuesday.

mon 10/2

Shelby Lynne, Allison Moorer

@ LARGO AT THE CORONET

Sisters Allison Moorer and Shelby Lynne have long been bound by family ties, as well as the horrifying tragedy of seeing their father fatally shoot their mother before killing himself. Each has evolved in different ways away from that experience, and although they've occasionally sung on each other's records, the duo's new release, *Not Dark Yet*, is their first full-length collaboration. They peel back the layers and the years through a set of mostly covers, revealing their own feelings in scraps of melodies and lyrics by The Louvin Brothers, Nick Cave, Merle Haggard and Nirvana. The pair's one original song, the album-closing "Is It Too Much," is a shadowy unfolding of lonely guitar chords under lyrics about walking around silently while carrying a mountain of regrets and sadness. Also Tuesday, Oct. 3. -Falling James

tue 10/3

Sheer Mag

@ THE HI HAT

Led by brassy, sassy singer Tina Halladay, Sheer Mag crank out the original tunes on their debut full-length album, *Need to Feel Your Love*, with punky energy, but the songwriting is rooted more heavily in '70s classic rock. The opening track, "Meet Me in the Street," swaggers with AC/DC-style power chords and Halladay's snarling vocals, whereas "Suffer Me" is more of a poppy slice of Freedom Rock. "Expect the Bayonet" belies its title with a power-pop arrangement, while "Pure Desire" combines the straight-ahead rock of Thin Lizzy with a laid-back and funky arrangement. The variety of '70s styles — from the echoing pop yearning of "Until You Find the One" to the Suzi Quatro thunder of "Can't Play It Cool" — feels like an old K-Tel compilation, except everything is by one band. Also at the Echo Wednesday, Oct. 4.

-Falling James

wed 10/4

Gillian Welch

@ THE ORPHEUM

Even when Gillian Welch is billed under her own name, she is always accompanied by her longtime partner, singer-guitarist David Rawlings, much as she often performs with his band Dave Rawlings Machine. Tonight the duo revive Welch's 2011 album, *The Harrow & the Harvest*, a triumphant and haunted collection of original folk songs that brought Welch renewed critical attention following an absence of eight years after the release of her previous record. Such tracks as "Scarlet Town" are highlighted almost as much



Gillian Welch:
See Wednesday.

PHOTO BY MARK SELIGER

by Rawlings' spiky shards of acoustic guitar as they are by Welch's rich, mournful vocals. As its title implies, the love song "Dark Turn of Mind" is weighed down by somber emotions, and similarly stark tunes such as "Tennessee" are marked by the careful, quiet spaces between words as much as they are by Welch's consoling vocals. -Falling James

thu 10/5

Metal Jazz Night with Burning Ghosts

@ ZEBULON

There was a time when puny minds would have assumed that the terms metal and jazz were mutually exclusive. But as that great polka-blues-noise man Bob Dylan once said, the time signatures they are a-changin'. As part of the Angel City Jazz Festival series running Oct. 1-15 at various forward-thinking venues around town, Burning Ghosts burn tonight. Featuring excellent trumpeter Dan Rosenboom, Jake Vossler on guitar, Richard Giddens on bass and Aaron McLendon on human-octopus drums, they're a heavily political bunch who channel their virtuosic anger through devilishly dense rhythmic and harmonic fury that, if you squint a bit, could be the spiritually skewering sound of Coltrane and Ayler as torn royally asunder by Red-era King Crimson. Also with the Dan Weiss Metal Jazz Quintet. -John Payne

Shannon Lay

@ THE LOVE SONG

Shannon Lay is the woman with the supernova hair — the striking center of her last two album covers — and the similarly cosmic guitar in L.A.'s ferocious Feels, standouts in Highland Park's electric DIY punk scene. But on her beautiful new *Living Water* (out last month on Kevin Morby's Mare label) it's her voice that lights up the sky. This is an understated and quiet album — in the sense that there aren't screaming fuzztone leads — but Lay's presence hits tape so completely that it's almost overwhelming. There's some of Nick Drake's slow-burning intimacy, Bridget St. John's ladder-climbing fingerpicking, even a little of the isolation that hangs from every moment on an album like Gary Higgins' *Red Hash*. But that's just signposting so you know where Lay is taking you: a place that belongs to her, completely. -Chris Ziegler

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AMOEBA MUSIC: 6400 Sunset Blvd. Chelsea Wolfe, Fri., Sept. 29, 6 p.m., free. Jon Langford's Four Lost Souls, Tue., Oct. 3, 6 p.m., free (see Music Pick). Fireball Ministry, Thu., Oct. 5, 6 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd. Lauren Ruth Ward, Laura Jean Anderson, Yava, Fri., Sept. 29, 8:30 p.m., \$13. Big Business, Andy the Doorbum, Tweak Bird, Sat., Sept. 30, 8:30 p.m., \$14 (see Music Pick). Sean Nicholas Savage, Dinner, Ablebody, Sun., Oct. 1, 8:30 p.m., \$12. Big Thief, Little Wings, Mega Bog, Tue., Oct. 3, 8:30 p.m., \$18. Elliott Brood, Izaak Opatz, Wed., Oct. 4, 8:30 p.m., \$12. The Brothers Comatose, Thu., Oct. 5, 8:30 p.m., \$20.

THE ECHO: 1822 W. Sunset Blvd. Dimber, Snatch Attack, Object as Subject, Sat., Sept. 30, 5:30 p.m., \$10. Goon, Alyeska, Mossbreaker, Mon., Oct. 2, 8:30 p.m., free. Sheer Mag, Tenement, Gun Outfit, Wed., Oct. 4, 8 p.m., \$15 (see Music Pick). Billie, Eilish Thutnose, Thu., Oct. 5, 8 p.m., \$17.

THE ECHOPEX: 1154 Glendale Blvd. Trapped Under Ice, Gag, Forced Order, Ingrown, Primitive Blast, Fri., Sept. 29, 6-9 p.m., \$20. Hot Water Music, Dead to Me, Racquet Club, Sat., Sept. 30, 8 p.m., \$29. Nosaj Thing, Jacques Greene, Jim-E Stack, Sun., Oct. 1, 8 p.m., \$23. Michael Prophet, Roland Burrell, Roots Covenant, Wed., Oct. 4, 9 p.m., \$15. Pinegrove, Florist, Lomelda, Thu., Oct. 5, 7 p.m., \$20.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Inara George, Shel, Sun., Oct. 1, 11 a.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Buttertones, Hot Flash Heat Wave, Pity Party, Pinky Pinky, Fri., Sept. 29, 8 p.m., \$15. GBH, The Casualties, Spider, Sat., Sept. 30, 8 p.m., \$25. Saint Etienne, Shawn Lee, Thu., Oct. 5, 8 p.m., \$20.

THE HI HAT: 5043 York Blvd., Highland Park. The Donkeys, Sonny & the Sunsets, Earth Girl Helen Brown, Fri., Sept. 29, 8 p.m., \$15. Haunted Summer, Bodies of Water, Livingmore, Avi Buffalo, Mad Alchemy Analog Liquid Light Show, Sat., Sept. 30, 8 p.m., \$8. Billy Changer, Lily Waters, Sun., Oct. 1, 7 p.m., \$10. Dark Rooms, Plexxaglass, Esbie Fonte, Mon., Oct. 2, 6:30 p.m., \$7. Sheer Mag, Tenement, Futura, Tue., Oct. 3, 8 p.m., \$15 (see Music Pick).

HM157: 3110 N. Broadway. French Vanilla, Prissy Whip, Lucky + Love, Collin Cairo, Mayya & the Revolutionary Hell Yeah, Sat., Sept. 30, 8:30 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Jon Brion, last Friday of every month, 9:30 p.m., \$30. Shelby Lynne & Allison Moorer, Oct. 2-3, 8 p.m., \$40 (see Music Pick).

LOS GLOBOS: 3040 W. Sunset Blvd. Indian Ocean, Sat., Sept. 30, 8 p.m. Markomusica, Isra De Corcho, Sun., Oct. 1, 6 p.m. Crane, Levenbirds, Aurora Vice, Wed., Oct. 4, 8 p.m.; Cali Hustle, Flowers RDM, Wed., Oct. 4, 9 p.m. Kardo, Chu Victoria, Cuñao, Alma de Jade, Thu., Oct. 5, 9 p.m.; Mid City Opry, Thu., Oct. 5, 9 p.m.

THE LOVE SONG: 450 S. Main St. Shana Cleveland, Mon., Oct. 2, 9 p.m., free. The Contraptionists, Wed., Oct. 4, 8:30 p.m., free. Shannon Lay, Cyrus Gengras, Thu., Oct. 5, 9 p.m., free (see Music Pick).

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. John Hammond, Fri., Sept. 29, 8 & 10 p.m., \$27.50. Jon Langford's Four Lost Souls, Sun., Oct. 1, 8 p.m., \$20 (see Music Pick).

THE MINT: 6010 W. Pico Blvd. Melissa Gottlieb, Kat CHR, Diana DeMuth, The Trouble With 7ths, The Girl the Glory, Fri., Sept. 29, 8 p.m., \$12. Help the Doctor, Mykell Wilson, Language of the Trees, Megan Tibbits, Caleb Henry & the Customs, Sat., Sept. 30, 8 p.m., \$12. Ceramic Animal, Rad Horror, True Sole, Ryan Fraillich, Riki, Sun., Oct. 1, 7 p.m., \$11. Hunnypot, Every other Monday, 7 p.m., free. Mykel, Ashton York, Madz & Luke, Madeline Lauer, Tue., Oct. 3, 7:30 p.m., \$8. Fuzz Francis, Painted Shut, Sur Block, The Echo & the Sound, Peter DiStefano, Wed., Oct. 4, 8 p.m., \$8. San Miguel Perez, Nancy Sánchez, Thu., Oct. 5, 8 p.m., \$10.

THE MOROCCAN LOUNGE: 901 E. First St. Geographer, Tue., Oct. 3, 8 p.m., \$18. Kacy & Clayton, Wed., Oct. 4, 8 p.m., \$15. Hollie Cook, Thu., Oct. 5, 8 p.m., \$16.

OHM NIGHTCLUB: 6801 Hollywood Blvd. Ashanti, Ja Rule, Fabolous, Sun., Oct. 1, 10 p.m., \$20.

THE PICO UNION PROJECT: 1153 Valencia St. Foy

Vance, Thu., Oct. 5, 7 p.m., \$28.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood.

Tennyson, SWSH, Fri., Sept. 29, 7:30 p.m., \$20. Peaches, Zero DeZire, Sat., Sept. 30, 9 p.m., \$30. GBH, The Casualties, Spider, Sun., Oct. 1, 8 p.m., \$25. Luke Combs, Ray Fulcher, Josh Phillips, Tue., Oct. 3, 8 p.m., \$21. T-Pain, Felly, Thu., Oct. 5, 9 p.m., \$35-\$99.

THE SATELLITE: 1717 Silver Lake Blvd. The Happy Hollows, Post Life, The Pretty Flowers, Traps PS, Fri., Sept. 29, 9 p.m., \$10. Neonheart, Hawk Percival, Charly & Faust, Mon., Oct. 2, 9 p.m., free. Decorator, The Unending Thread, The Mosaics, Wed., Oct. 4, 9 p.m., free. Shiver, Sierra & the Radicals, Sherif Serag, Thu., Oct. 5, 9 p.m., \$10.

THE SMELL: 247 S. Main St. The Homobiles, Period Bomb, Trap Girl, The Tissues, Fri., Sept. 29, 7 p.m., \$7.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Television, The Chris Stamey Trio, Sept. 29-30, 8 p.m., \$36. Four Year Strong, Seaway, Like Pacific, Grayscale, Life Lessons, Sun., Oct. 1, 6:30 p.m., \$18. Sonder, Mon., Oct. 2, 9 p.m., \$20. Tank & the Bangas, Sweet Crude, Wed., Oct. 4, 9 p.m., \$15. Turkuaz, Thu., Oct. 5, 9 p.m., \$20.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Daniel Norgren, William Tyler, Fri., Sept. 29, 8 p.m., \$20. Company of Thieves, Draemings, Psychic Love, Sat., Sept. 30, 7 p.m., \$15. Judith Owen, Mon., Oct. 2, 7 p.m., \$20. Escondido, Yay Blynn, Clara-Nova, Tue., Oct. 3, 8 p.m., \$14. The Early November, MovieLife, Wed., Oct. 4, 8 p.m., \$25. Cory Henry & the Funk Apostles, Thu., Oct. 5, 8 p.m., \$30.

UNION NIGHTCLUB: 4067 W. Pico Blvd. The Hoods, Set Your Anchor, Tue., Oct. 3, 7 p.m., \$10. P.O.S., Blackie, Analog Dive, Wed., Oct. 4, 8 p.m., \$19. Sol Virani, Thu., Oct. 5, 8:30 p.m., TBA.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Paradise Kitty, GayC/DC, All Souls, Talia, Moonwalker, Fri., Sept. 29, 7 p.m., \$15. Volto, Nothin' Personal, Taarkus, The Rare Occasions, Sat., Sept. 30, 8 p.m., \$20. Glam Skanks, Tokyo Taboo, Pipe Dreams, New Evil, Sun., Oct. 1, 7:30 p.m., \$12. Roli Angels, Lolita Dark, Midnight Shinigami, Mon., Oct. 2, 7 p.m., free. James Manning, Mark Mackay, Band of Liars, Tar & Flowers, Christine Huff, Tue., Oct. 3, 7:30 p.m., free. Salem's Bend, Max Fite, The Freeks, Wed., Oct. 4, 8:30 p.m., \$10. Disciples of Babylon, Animosity Within, Ivy Wood, Thu., Oct. 5, 8 p.m., free.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. The Iron Maidens, Sat., Sept. 30, 10 p.m., TBA. Mexico Benefit Concert, with Corey Feldman, The Knitts, Falling Doves, Love Like Suicide, Beck Black, Sun., Oct. 1, 6 p.m. Dark Tranquillity, Warbringer, Striker, Mon., Oct. 2, 6:35 p.m., TBA. Shooter Jennings, Wed., Oct. 4, 8 p.m., TBA.

ZEBULON: 2478 Fletcher Dr. The Double, L.A. Takedown, Sun Araw, Fri., Sept. 29, 8 p.m., \$12. Neil Hamburger, Natalie Palamides & Dr. Brown, Andre Hyland, White Fang, Jason Boesel, Crush, Lance Bangs, Sat., Sept. 30, 8 p.m., \$15. Molly Lewis, Jo Nelson, Mon., Oct. 2, 8 p.m., \$10. Krystle Warren, Jacob Snider, Tue., Oct. 3, 8 p.m., \$12. Jesse Harris, Johnathan Rice, Wed., Oct. 4, 8 p.m., \$10. Metal Jazz Night, with Burning Ghosts, Dan Weiss, Thu., Oct. 5, 8 p.m., \$15 (see Music Pick).

—Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. PocketWatch, The Equanimous Jones Quartet, Sat., Sept. 30, 7:30 & 9:30 p.m., \$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Ohm, Fri., Sept. 29, 9:30 p.m. Todd Sharp, Sat., Sept. 30, 9-11 p.m., \$20. Buzz Wizards, Sun., Oct. 1, 9:30 p.m.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Jeff Babko & Zach Danziger, Fri., Sept. 29, 9 p.m. The Billy Childs Jazz Chamber Ensemble, Sat., Sept. 30, 9 p.m., \$30. Catina Deluna, Gina Kronstadt, Susan Marder, Sun., Oct. 1, 9 p.m., \$20. The Red Oak Duo, Mon., Oct. 2, 9 p.m., \$15. Ross Garren & Brady Cohan, Tue., Oct. 3, 9 p.m. Armen Naibandian, Wed., Oct. 4, 9 p.m., \$15. Dayna Stephens, Thu., Oct. 5, 9 p.m.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd. Michael Birnbryer & Jared Lopez, Sat., Sept. 30, 8 p.m., \$20. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Kevin O'Neal, Patrice Quinn, Fri., Sept. 29, 8:30 p.m., TBA. Average White Band, Sat., Sept. 30, 8:30 & 10:30 p.m.; Sun., Oct. 1, 7:30 p.m., TBA. The Buddy Rich Big Band, Mon., Oct. 2, 8:30 p.m., TBA. Gary Meek, Thu., Oct. 5, 8:30 p.m., TBA.

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<p>MONDAY OCTOBER 2ND</p> <h2>THE SUNSET JAM</h2> <p>ROLI ANGELS LOLITA DARK STEPHANIE YANEZ MIDNIGHT SHINIGAMI</p>	<p>TUESDAY OCTOBER 3RD</p> <h2>NASHVILLE NIGHTS</h2> <p>feat. BAND OF LIARS</p>
<p>WEDNESDAY OCTOBER 4TH</p> <p>SALEMS BEND MAX FITE THE FRECKS</p>	<p>THURSDAY OCTOBER 5TH</p> <h2>DISCIPLES OF BABYLON</h2> <p>IVY WOOD ANIMOSITY WITHIN YARD OF BLONDES</p>

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Monica. Cafe R&B, Sat., Sept. 30, 9:30 p.m., \$15.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach.
 The Louis Taylor Quintet, Sat., Sept. 30, 11 a.m.-2:30 p.m., free. The Charles Owens Big Band, Sun., Oct. 1, 11 a.m.-3 p.m., \$10. The Noah Bernstein Quartet, Wed., Oct. 4, 6 p.m., free.
THE WORLD STAGE: 4321 Degnan Blvd. Kevin Toney, Fri., Sept. 29, 9 p.m., \$20. Dee Dee McNeil, The Henry Franklin Trio, Sat., Sept. 30, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

-Falling James

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Beatunes, Fri., Sept. 29, 8 p.m., \$20. The Duo-Tones, Sat., Sept. 30, 7 p.m., \$20. Pierre Bensusan, Sun., Oct. 1, 2 & 6 p.m., \$28.
GRAND ANNEX: 434 W. Sixth St., San Pedro. Everyday Outlaw, Sat., Sept. 30, 8 p.m., \$20-\$140.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jack Brand & the BC Riders, Fri., Sept. 29, 9 p.m., free. The Outta Sites, Toni Boller, Sat., Sept. 30, 5 p.m., free. Catfish & the Hollywood Hound Dogs, Sun., Oct. 1, 8 p.m., free.

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DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Martin Jensen, Curbi, Vnssa, Fri., Sept. 29, 9:30 p.m. Gabriel & Dresden, Sat., Sept. 30, 10 p.m.
LOS GLOBOS: 3040 W. Sunset Blvd. Afrolituation, Fri., Sept. 29, 10 p.m. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10.
UNION NIGHTCLUB: 4067 W. Pico Blvd. Korede Bello, Fri., Sept. 29, 10 p.m., \$20; Henry Rose, DJ Takeflight, Fri., Sept. 29, 10 p.m., \$10. Mampi Swift, Crissy Criss, DJ Construct, Seebass, Sat., Sept. 30.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, SEPT. 29

GO ANDREW W.K.: With Prima Donna, 8 p.m., \$30. The Regent Theater, 448 S. Main St. See Music Pick.
GO BANKS: 9 p.m., \$35. The Theatre at Ace Hotel.
KREWELLA: 9 p.m., \$25-\$35. Hollywood Palladium.
GO LILA DOWNS: 8 p.m., \$40-\$90. Dolby Theatre, 6801 Hollywood Blvd. See Music Pick.
MOON TAXI: With Too Many Zooz, 8 p.m., \$28. El Rey Theatre, 5515 Wilshire Blvd.
MURA MASA: With Joey Purp, 8 p.m., \$25. The Wiltern.
GO RIDE: 9 p.m., \$30. Hollywood Forever Cemetery.
THE SHINS: 7:30 p.m. The Greek Theatre.
GO VAN NUYS ARTS FESTIVAL: With Mark de Clive-Lowe, Maria del Pilar, Cutty Flam, SFV Acid, 6 p.m., free. Van Nuys Civic Center, 14410 Sylvan St.
GO THE XX: With Perfume Genius, 7:30 p.m., \$40.50-\$70.50. The Forum. See Music Pick.

SATURDAY, SEPT. 30

GO ADAM ANT, L7: 7:30 p.m., \$49.50-\$129.50. The Greek Theatre, 2700 N. Vermont Ave. See Music Pick.
AMOS LEE: 8 p.m., TBA. Immanuel Presbyterian Church.
ANDY MINEO: With Social Club Misfits, Wordsplayed, 6 p.m., TBA. The Wiltern, 3790 Wilshire Blvd.
GO BANKS: 9 p.m., \$35. The Theatre at Ace Hotel.
GO CHELSEA WOLFE: With Youth Code, 8:30 p.m., \$31. The Regent Theater, 448 S. Main St.
HELLOGOODBYE: 8 p.m., \$26. El Rey Theatre.
HOW THE WEST WAS WON: With Snoop Dogg, E-40, Mack 10, Too Short, Tha Dogg Pound, Digital Underground, 1 p.m. Glen Helen Amphitheater.
GO INTERPOL: With Deerhunter, Battles, 7 p.m., \$59.50. L.A. State Historic Park, 1245 N. Spring St.
MOTIONLESS IN WHITE: With The Amity Affliction, Miss May I, William Control, 7 p.m. The Novo by Microsoft.
GO MUSIC TASTES GOOD: With Ride, Ween, Always, Joyce Manor, Of Montreal, Kate Tempest, Heaven 17, Broncho, Halcones, LedFloyd, The Natives, Minihorse, L.A. Edwards, Protomartyr, Parade of Lights, Slaves, Vagabon, The Sandinistas, Vinyl Williams, Spirit Mother, TV Heads, 11 a.m.-10 p.m., \$75-\$225. Marina Green Park, 386 E. Shoreline Dr., Long Beach. See Music Pick.
STEVE TYRELL: 8 p.m., \$30-\$70. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos.

SUNDAY, OCT. 1

BENISE: 7 p.m., \$55-\$75. Cerritos Center.
GO BLACK STAR: With Yasiin Bey & Talib Kweli, 8 p.m., \$35 & \$45. The Novo by Microsoft.
IMAGINE DRAGONS: With Grouplove, K.Flay, 7 p.m., \$29.50-\$250. Hollywood Bowl.
MONK CENTENNIAL CELEBRATION: With Monk's Afro-Cuban Dream, DJ Logic, Mark de Clive-Lowe, Deantoni Parks, Steve Lehman, 6 p.m., \$30-\$70. John Anson Ford Amphitheatre.
GO MUSIC TASTES GOOD: With Sleater-Kinney, Los Lobos, Dr. Octagon, Dengue Fever, Bearcoun, Digable Planets, Peaches, Durand Jones & the Indications, Big Freedia, !!! (Chk Chk Chk), Bomba Estereo, Furcast, Harriet Brown, Brainstory, Jay Som, The Hot 8 Brass Band, Los Master Plus, The Old 97s, Y la Bamba, Ruffalo, 11 a.m.-10 p.m., \$75-\$225. Marina Green Park, 386 E. Shoreline Dr. See Music Pick.
GO ROBYN HITCHCOCK & YO LA TENGO: 8 p.m., \$32. The Regent Theater, 448 S. Main St.

MONDAY, OCT. 2

GO DEPECHE MODE: With Warpaint, 7 p.m. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

TUESDAY, OCT. 3

CHANCE THE RAPPER: 8 p.m., TBA. Hollywood Bowl.
WE ARE ONE: With The Playing for Change Band, The Doobie Brothers, Little Feat, Nahko, Ellis Hall, James Gadson, Lee Oskar and others, 8:30 p.m. The Mayan.

WEDNESDAY, OCT. 4

CHANCE THE RAPPER: 8 p.m., TBA. Hollywood Bowl.
GO GILLIAN WELCH: 8 p.m. The Orpheum Theatre.
GO LUKAS NELSON & PROMISE OF THE REAL: With Anders Osborne, Lola Lennox, 8:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd.
ROBERT EARL KEEN: 8:30 p.m., \$35. El Rey Theatre.

THURSDAY, OCT. 5

GO GORILLAZ: With Vince Staples, 7:30 p.m., \$53.75-\$103.25. The Forum.
LEE BRICE: With Lewis Brice, 8:30 p.m., \$15. The Novo.
MS. LAURYN HILL, NAS: With Chronixx, 6:30 p.m., TBA. Hollywood Bowl, 2301 N. Highland Ave.
ROGER MCGUINN: 8 p.m., \$22-\$50. Smothers Theatre.
VANCE JOY: 9 p.m. The Fonda Theatre.
THE WAR ON DRUGS: 7:30 p.m. The Greek Theatre.

-Falling James

CLASSICAL & NEW MUSIC

GO CARMEN: The dynamic Puerto Rican/American soprano Ana Maria Martinez portrays the captivating title character, Sun., Oct. 1, 2 p.m., \$25-\$350. Dorothy Chandler Pavilion, 135 N. Grand Ave.
GO JACQUELINE SUZUKI & CHARLES FIERRO: Violinist Suzuki and pianist Fierro unwind Guillaume Lekeu's Sonata for Piano & Violin in G major and Jascha Heifetz's arrangement of Claude Debussy's *Beau Soir*, Wed., Oct. 4, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave.
GO L.A. CHAMBER ORCHESTRA: Violinist Joshua Bell stirs up Leonard Bernstein's *Serenade* (after Plato's *Symposium*), and Jaime Martin conducts Mozart's Overture From *The Abduction From the Seraglio* and Brahms' *Serenade No. 1* in D major, Oct. 11, Sat., Sept. 30, 8 p.m., \$27-\$124. Alex Theatre, 216 N. Brand Blvd., Glendale. Sun., Oct. 1, 7 p.m., \$27-\$124. UCLA, Royce Hall, 340 Royce Dr.
GO L.A. PHILHARMONIC: As part of the orchestra's series of music from the last year of Mozart's life, Gustavo Dudamel ushers in the composer's final piano concerto and various vocal selections, Fri., Sept. 29, 11 a.m.; Sat., Sept. 30, 8 p.m.; Sun., Oct. 1, 2 p.m., \$35-\$170. Members of the orchestra revive chamber music by W.A. Mozart, Tue., Oct. 3, 8 p.m., \$30-\$175. Clarinetist Martin Fröst pipes up with Mozart's Clarinet Concerto, and Gustavo Dudamel conducts excerpts from *The Magic Flute*, with vocalists Julia Bullock, Paul Appleby, Elliot Madore, Vanessa Becerra and Jessica Pratt, Thu., Oct. 5, 8 p.m.; Oct. 6-7, 8 p.m.; Sun., Oct. 8, 2 p.m., \$30-\$175 (see GoLA). Walt Disney Concert Hall, 111 S. Grand Ave.

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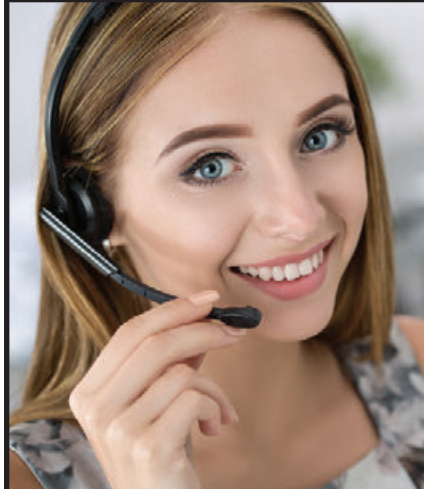
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