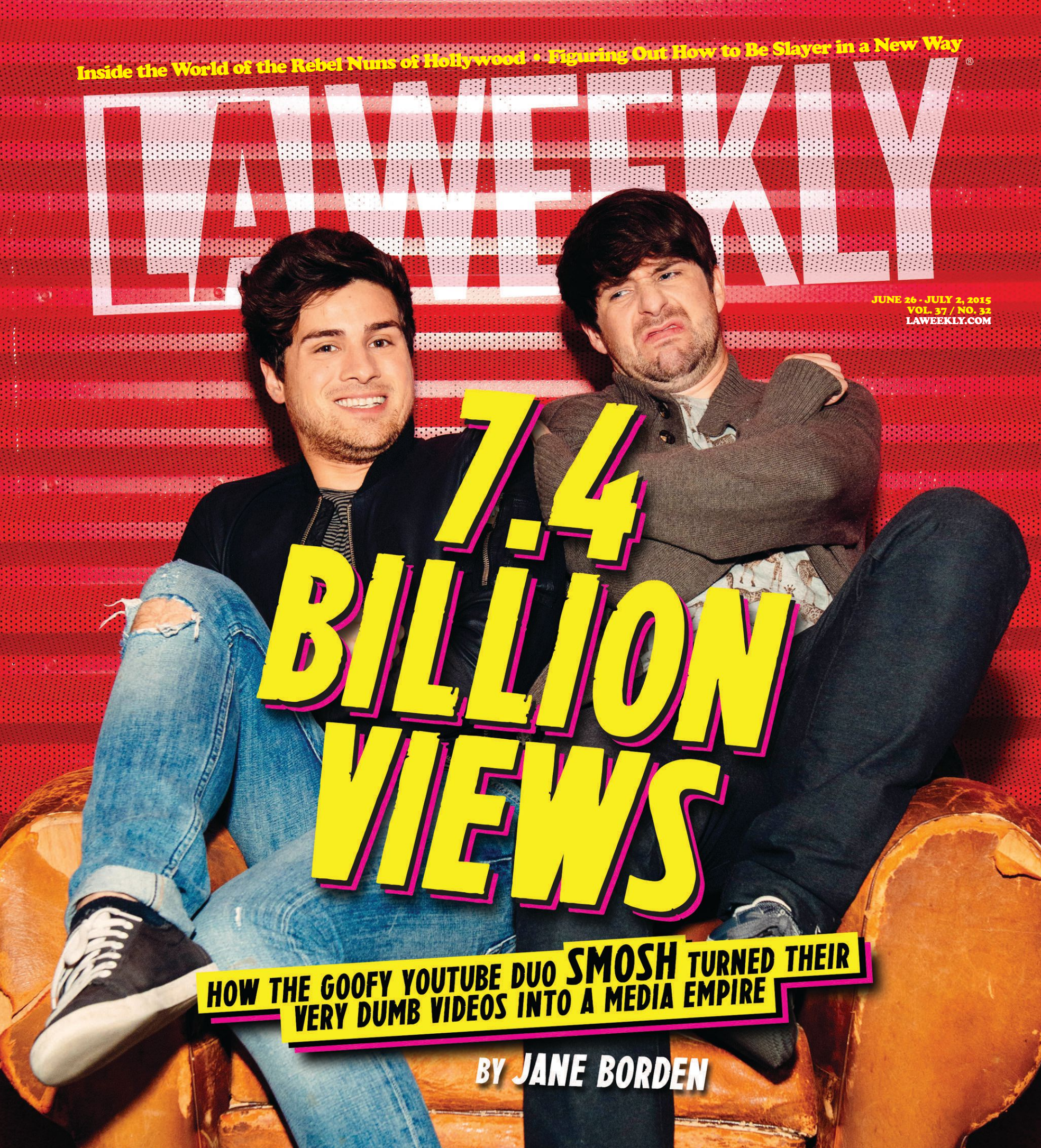


Inside the World of the Rebel Nuns of Hollywood • Figuring Out How to Be Slayer in a New Way

LAWEEKLY

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**7.4
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iAsk A Mexican! by Gustavo Arellano

NICKNAMES AREN'T ILLEGAL

DEAR MEXICAN: Where is my America? I'm half-Hispanic and half-Italian. I was born in Coney Island to a drug-addicted father and raised by my mom, who had to work. We were very poor. Spanish was not spoken in my house, so my Spanish is *muy malo*.

I've worked since I was 15, barking on the games in Coney Island. I went to culinary school and became a chef. I've worked in the industry for 10 years. It is inundated with illegal Mexican workers. Most of these guys are OK. However, they're willing to work longer hours for less pay. Gone is the eight-hour work day. Nobody gets health coverage. It's rare to get a paid vacation. It's rare not to work six days a week.

I feel the influx of illegal workers has lowered labor standards for all workers in the industry. I believe it also creates a population ripe for abuses. Plus, these guys are fast and focused. They never complain, and I think that is a problem in itself. I feel like my job can be easily replaced with an illegal worker that I can't compete with.

I don't mind helping out people who need work. But where can I go? Most restaurants are small businesses where hiring illegal workers is part of the business plan. Where can I go to have my American Dream? I've also been called *gringo*, *Whitey* and *Pelón* by illegals who, it seems, have never heard of civil rights.

—Coney Island Angry

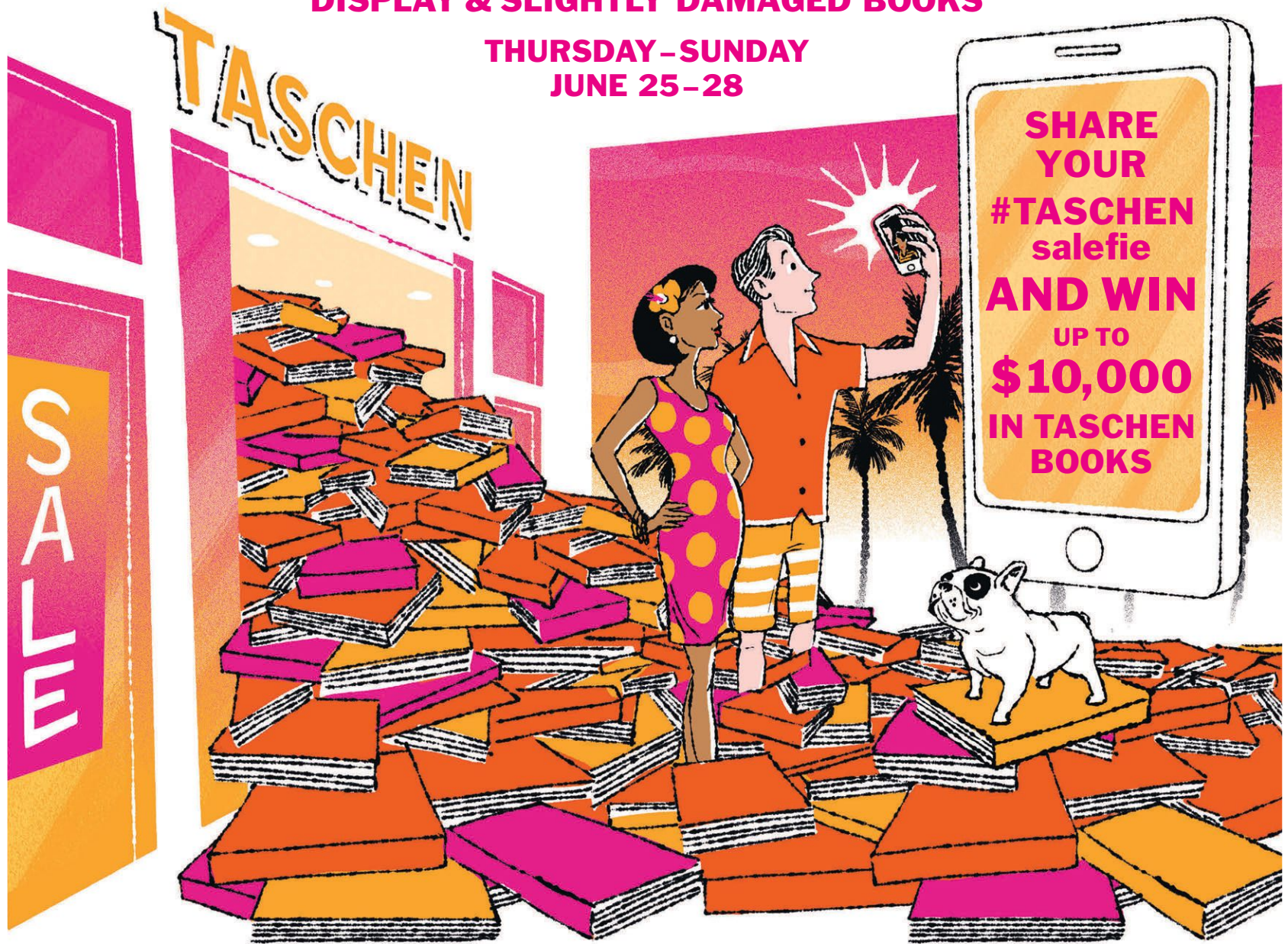
DEAR GABACHO: I was mostly with you in your letter — yes, American worker rights have suffered during the Great Recession; no, it ain't the fault of Mexicans. Robber barons are the culprit choking labor now, just like when the Molly Maguires were raising hell in Pennsylvania coal mines — until you started whining that the Mexican *cocineros* you worked alongside with in kitchens called you names. So you're upset that they called you two types of *gabacho* and a baldy, to boot? That just means they thought you were enough of a friend that they felt they could bust your balls. But obviously, they didn't trust you *too* much — otherwise, they'd give you worse names. And I'm not talking about the parade of *pendejo*, *puto* and *güey* that any male in an all-Mexican environment must endure. You haven't earned a Mexican squad's trust until you have an insulting nickname, the more inappropriate, the better. In my time, I've known of Mexicans in workplaces whose nicknames were El Taliban (for the man's beard), El Perico (The Parrot, for the guy's taste in cocaine), El Maricón (The Faggot, because the hombre was gay — he laughed it off, especially after learning some of his macho co-workers were on the down-low), El Panzón (The Fatass) and — my all-time favorite — La Panocha (The Pussy), because homeboy was a player. But I'm a nice guy, so I'll give you a new nickname: El Chavala. You can look it up!

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THE PERFECT HEADSHOT

A top Getty Images photographer gives struggling actors and other performers their first break. And it's free

BY ROBERT W. WELKOS

Banjo picker Stephen Lester stepped off a Greyhound bus from Asheboro, North Carolina, earlier this year without money in his pocket but with dreams of making it in the music business. When he started performing outside Burbank Town Center for meal money, someone mentioned that if he needed professional Hollywood headshots to advance his fledgling career, a place in Westwood was doing free headshots for starving artists.

So, Lester, 25, who grew up in tobacco country near Charlotte and speaks with a folksy Southern accent, came knocking at the door of Getty Images photographer Michael Bezjian, who has photographed many of the biggest celebrities in the world over the past decade. Bezjian invited the bluegrass musician inside his house for a free photo session, complete with full makeup and hairstyling by top industry companies such as Moonstar Beauty.

"It was awesome," Lester says. "They even had little knickknacks you could eat for free."

Welcome to the Starving Artists Project, which Bezjian launched about 18 months ago as a way to help actors and musicians get their start in Hollywood.

For his headshots, Lester also can thank actor and singer-songwriter Jon Mack, who has worked steadily in Hollywood for two decades. Bezjian calls her one of his "posing heroes," a group of showbiz professionals and established celebrities who volunteer to be photographed, both for his formal portraits and his "backstage photos," which may include these personalities wearing or holding product placements. Both types of photos are then sold through Getty Images and its WireImage division.

Bezjian displays the two styles of shots in two digital galleries that sell to media outlets worldwide; then he gets a cut of Getty Images' or WireImage's sales. And since he has a photo studio space all set up to perform his digital artistry, when he's finished shooting the professionals, Bezjian turns his camera on the unknown performers — who've already been styled, gratis, by the on-site hairstylists and makeup artists.

Among the professionals who have volunteered their time as "posing heroes" are keyboard player and songwriter Isabella Summers of Florence and the Machine, actor Corey Feldman (*Stand by Me*), comedian Andy Dick and actress AnnaLynne McCord of *90210*.

Mack, who appears in the upcoming



Successful actor Jon Mack gets prepped for Getty Images photographer Michael Bezjian. Next, a struggling unknown will be photographed.

Mickey Rourke film *The Effects of Blunt Force Trauma*, says that by participating in the Starving Artists Project she is "paying it forward" to struggling performers. "We've all been in that position," she says.

Although they're largely invisible, perhaps 100,000 extras make the Los Angeles area home, appearing in commercials, videos, TV shows and movies. Many are scrambling to break in to steady roles while taking in as little as \$10,000 a year. It's the very lucky ones who manage to join the actors union, SAG-AFTRA.

Talented musicians from all over the country, looking for their big break and often living on the margins, also are legion in L.A.

It's impossible to imagine Bezjian's symbiotic system working in more than a handful of cities in the world. Frances Fisher (*Resurrection*) came in to pose for a volunteer portrait shoot recently, for example, on behalf of a cause she supports: 99-seat non-Equity theaters in L.A. that may go bust because their union, Actors' Equity, is requiring the theaters to pay actors at least minimum wage, a cost that rises to \$10 per hour next year. Actor Angie Everhart recently

agreed to be a posing hero to help up-and-coming performers and other artists.

Bezjian, 56, says hundreds of unknowns have received professional headshots through the Starving Artists Project.

"We have people coming in with tears in their eyes, saving \$500 or \$600, and getting their headshots," he says. "We don't want their money. We will also set people up if they can't afford transportation" to his home-based studio in Westwood. "And we provide them with a free flash drive that allows them to download their images."

Earlier this year, Mack agreed to be photographed holding a small jar of Sex Butter, a lubricant. As Bezjian roamed the photo studio clicking off shots, Mack removed the lid with a logo depicting passionate-looking lips, dipped a finger into the vegan sexual condiment and then held her fingertip with the ointment near her own lips, her eyes never wandering from the camera lens.

Click. "Perfect," Bezjian told her as he snapped her photo while moving around the studio. Click. click. "Nice." Click. "Nice." Click, click, click. "Awesome!"

Magazines and entertainment sites buy shots like Bezjian's because they offer something different from images

of personalities such as Mack, Everhart or Fisher pausing on a red carpet in a designer gown. Consumers want to know what brand of shirts or earrings celebs are wearing on the natural and what products they choose to pose with — as do sponsoring companies that may buy and display the shots containing their products on their own websites.

Companies providing products for Bezjian's project include Chiara Ferragni shoes, Agadir hair products, Elemental Superfood, Flips Audio, Hint Water, Wildfox Sunglasses, Kandy Wrappers swimwear, Sovage Fashion and Mayasutra Clothing.

Aspiring actor James DiLullo, who added the "Di" to his name since, he reasoned, it had the same ring to it as Leonardo DiCaprio, said he was living out of his car in 2014 when he saw a Facebook page for the Starving Artists Project and made an appointment to be photographed. He now works as one of Bezjian's assistants while still going to auditions for parts.

Tasia Wells quit her job in behavioral

"WE HAVE PEOPLE COMING IN WITH TEARS IN THEIR EYES, SAVING \$500 OR \$600, AND GETTING THEIR HEADSHOTS. WE DON'T WANT THEIR MONEY."

—MICHAEL BEZJIAN

therapy and volunteered to intern at the project since she has always loved photography. Now she's working for Bezjian as producer on the Starving Artists Project, and he helped her land a contract shooting for Getty Images.

At one recent studio shoot, Loren Escandon, a former theater arts student and ballerina from Cali, Colombia, is seated in a makeup chair in Bezjian's leafy patio receiving final makeup touch-ups from Jade Martinez's crew at Moonstar Beauty before going before the camera.

Escandon, who appears in the CW Network's apocalypse-themed series *The Messengers*, is one of Bezjian's "posing heroes," but she still doesn't have an agent and hopes to find representation by sending out her headshots.

When asked if she's actually a struggling actor, Escandon replies, "I think actors in general are struggling."

As for Lester, there's a glimmer of hope for the North Carolinian banjo player.

He says he's returning to North Carolina to form a band, then heading back to L.A. From his start in front of the Burbank mall, he's already scored a few small victories. He performed three times at a local watering hole and, in a seemingly unlikely twist, was hired to put down some bluegrass tracks — on a hip-hop album.

"I really make people want to drink," he says.

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LAPD veteran homicide detective Patricia Hauck and others have tried for years to identify Jane Doe 52.



PHOTO BY TED SOQUI

Hauck says.

Many conclusions in the autopsy report are couched in careful terms. Although her death was ruled a homicide, the cause is “undetermined.” Many of Jane Doe 52’s injuries, such as her broken ribs and pelvic fractures, likely were inflicted after death, by the recycling truck’s compactor.

In fact, the autopsy “revealed no definite evidence of antemortem trauma,” meaning there were no clear-cut signs of injury before death. Detectives say it’s possible she wasn’t murdered. Someone may have panicked when she died naturally, Hauck says. Maybe they decided to capitalize on it somehow — for example, by getting rid of her body and collecting Social Security checks she may have been receiving.

Experts estimate her age between 40 and 70, most likely on the older end. She appeared to be overweight, was missing her gallbladder and spleen and had suffered from atherosclerosis.

She may have been in a hospital or care center, as her body was wrapped in Angelica sheets, linens often used by health care facilities. Investigators canvassed such locations along the recycle route, but the Angelica brand is ubiquitous, Putnam says.

“It’s basically like saying you had white, whatever Target brand, white bedsheets,” he says.

Then there’s the hominy, silver ring and socket from a tool set that were found wrapped up with Jane Doe 52. While investigators aren’t ruling out the significance of these items, they may have been swept up in her wrapping when she was jostled in transit or dumped onto the recycling conveyor belt.

The 22-mile-long recycling truck route winds through diverse L.A. neighborhoods, including Koreatown and Griffith Park. Investigators have flooded the communities with reward fliers. They even tried bloodhounds, in hopes of learning which truck ferried in Jane Doe 52.

Even if they nail down her original pickup location, “The reality is that when you put your trash out ... anybody can come by in the middle of the night and put something in,” Hauck says.

For LAPD, a case is “cold” after one year with no new, active leads, Putnam says. Because LAPD’s Central Division has no dedicated cold-case unit, he pursues this one during his rare free time.

While Jane Doe 52’s ashes will be buried at L.A. County Cemetery, the troubling and baffling case likely will linger on for the detectives.

“This is an elderly person, we don’t know anything about her, we don’t know what kind of person she was,” Hauck says. “But nobody should wind up thrown in the trash. And what a way to just have your life end.”

News //

COLD CASE UP IN SMOKE

Jane Doe 52 was found in the recycling, a mystery that might have been unlocked through 3-D imaging of her skull. But the authorities incinerated her

BY HAYLEY FOX

It was 3:27 p.m. on a warm September day in 2010 when veteran LAPD homicide detective Patricia Hauck arrived at a recycling hub on the outskirts of Chinatown. Police had been called to the L.A. Recycling Center after a worker sorting through cans and cardboard sliced open a tangle of plastic bags and found something horrifying.

“Death has a very peculiar smell,” says Hauck, who’s worked homicide for 14 years. “And they opened it up and initially they thought it was an animal.”

Angelenos occasionally dump dead pets in recycling bins. But this was a woman: naked, decomposed and unidentifiable. Wrapped in a sheet and trash bags, she was accompanied only by a metal socket, an inexpensive silver ring and a piece of hominy — or popcorn, according to the coroner’s report — stuck in her hair.

She is called Jane Doe 52, and to the homicide detectives of LAPD’s Central Division, she has become a nearly five-year riddle. Even where she was placed along the 22-mile recycling route the truck may have traveled is unknown. “How the body got here is a complete mystery,” Hauck says.

From a bulletin board high above their desks downtown, a composite sketch of Jane Doe 52’s face peers across the detectives’ corral. Although she has faded from news coverage, her gaze seems to follow officers back and forth across the room.

“That poster falls down every now and then,” Hauck says with a glint in her eye. “And you know, she is on everyone’s minds.”

But the greatest hope for solving her death has been dashed.

Unknown to LAPD, her skull and the rest of her body were cremated by the L.A. Coroner’s Office within two years of her discovery, a government official confirms to *L.A. Weekly*.

The news came after police had scoured missing-persons lists, canvassed neighborhoods on the recycling pickup route and sought the public’s help. When they failed to ID her, they convinced the FBI and Department of Justice to use high-tech, 3-D facial imaging on her skull. Homicide detective Brian Putnam says the feds have used the computer program to create vivid likenesses of unidentified dead individuals, manipulating skin tone, hair color, eye color and other nuances.

But unexpectedly, Jane Doe 52’s skull was no longer in the evidence room.

An LAPD policy dictates how police and the coroner handle and preserve evidence in a murder investigation. If an item such as a body part isn’t “disposed of at the time of the autopsy,” the L.A. County Coroner’s Office is supposed to contact police to see if the part is needed or can be discarded.

That, apparently, did not happen in this case.

Jane Doe 52 was “released” for cremation on May 9, 2011, as permitted under a law allowing disposal of unclaimed human remains after 30 days, chief of coroner investigations Craig Harvey wrote in an email to the *Weekly*.

The Coroner’s Office didn’t respond to the *Weekly*’s questions about what happened to her skull. Harvey earlier told the *Weekly* that items classified as “physical or medical evidence” are destroyed only after checking to see if law enforcement needs

them. “If they want the evidence, they must take it into their custody,” Harvey wrote. He explained that there “may or may not be” select bones or body parts of Jane Doe 52’s at the Coroner’s Office.

LAPD has little to work with now. A few fingerprints collected from Jane Doe 52’s decomposed hands didn’t match anything in LAPD’s databases. And in an era of controversies over government snooping, police in California face restricted access to the DMV database, says Putnam, who’s been on the case since nearly the beginning. He can’t just scan her fingerprints into DMV’s system. He first must have an inkling of who she might be — for example, the name of a missing person — and then find that name and compare her DMV prints to Jane Doe 52’s.

She was so drastically decomposed that it’s difficult to determine even her race or ethnicity. It’s known only that she was not black. Her now-destroyed skull could have provided a real chance to create a true likeness of her, and in turn determine her name, investigators say.

“I firmly believe if we identify her, this is an easy case” to solve, Putnam says.

She was discovered wrapped in multiple layers of plastic, and could have been stored, possibly in a fridge or freezer, before being dumped, detectives say. By the time she surfaced at the recycling sorting plant, her insides were “mush,” Putnam says, and her hair was sliding off her head.

“We couldn’t determine her eye color,” he says, although the Coroner’s Office ultimately selected brown for its online report.

She probably wasn’t extremely poor. Her fingernails and toenails were well-manicured, her hair was dyed and she recently had had some “high-end” dental work,

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How the goofy YouTube duo SMOSH turned their very dumb videos into a media empire

7.4
BILLION
VIEWS

By Jane Borden

Smosh's Anthony Padilla, left, and Ian Hecox got their start lip-synching the Pokémon theme song on YouTube.

Supposedly Anthony is the heartthrob and Ian is adorkable. That's exactly how they come across on a Friday evening at their Beverly Hills studio, Ian in his quirky sneakers and Anthony exposing the waistband of his Calvin Klein briefs. Anthony occasionally dons man jewelry; Ian doesn't really work out. They've been friends since sixth grade and business partners since 2005. For four years they were roommates.

Ian Hecox and Anthony Padilla are, in a lot of ways, like most 20-something best friends — the difference being that they're millionaire stars of the most successful brand ever born on YouTube.

They've been posting short, PG-13 comedy sketches online, under the name Smosh, for 10 years. Fan art litters the walls and desks of one of their dedicated spaces inside the offices of parent company Defy Media, each homemade doll, gauzy illustration and gushing letter professing a middle- or high-schooler's undying adoration. Smosh's 3,000-plus videos have accrued 7.4 billion views. The global population is estimated at 7.3 billion.

Yet Hecox and Padilla, both 27, didn't enter the high-rise office through a service entrance, nor did they arrive in a tinted-window SUV. "It's very different from being a traditional TV or movie celebrity," Hecox explains. "People see them on billboards and will be like, 'Oh, you're that famous guy! Can I get a photo, even though I don't care about what you do?' For a YouTuber, people don't know who you are unless they actively watch your videos."

Still, many watch their videos. Smosh's original YouTube channel currently has 20.7 million subscribers, making it the fourth most popular channel on the site (it has reached No. 1 three times in the last decade). The brand's collection of channels and websites has 34.7 million subscribers total and receives 5 million views daily. Income for the Smosh brand is unlisted, but it's estimated to bring in \$3 million to \$5 million a year from YouTube ad shares alone. There's also ad revenue from their independent site Smosh.com, plus funds from sponsorships and merchandise. *Forbes* figured that in 2013 Smosh earned \$10 million — all of this from such trivialities as a skit about a drunk guinea pig, a fake ad concerned with selling tubed ground beef and a series of ballads about Boxman, who became part cardboard box following a horrific accident, and then ran for president.

Smosh now has five thematically distinct content channels, a separate network for fans' own content, a blog, an app (1 million downloads), a video game (2 million downloads), four music albums, a robust merchandising division and a staff of writers, directors, producers and cast members. The guys are currently producing a longer-form, serialized show under the new YouTube Originals umbrella. And at a glitzy event at Westwood's Village Theatre on July 22, the day before the huge YouTube conference Vidcon in Anaheim, the mega-brand will premiere its first film, *SMOSH: The Movie*. **(14)»**

>>13) While other digital stars have surpassed Smosh's YouTube subscriber numbers or make more money by retaining sole ownership of their sites, no other enterprise has built a brand as large, diversified and, if you're under 30, recognizable. Two bozos with a webcam are now a media empire. The movie isn't a culmination for Smosh but rather one more arm of the beast. If the old Hollywood analogy involves climbing a ladder, the new one owes more to Walt Whitman — "Smosh is large. Smosh contains multitudes." — even if this is the only time the transcendentalist poet's work will be used to sum up a couple of dudes who try to plunge a toilet with a doughnut. Spoiler alert: They fail.

The movie chronicles Hecox and Padilla's efforts to remove an embarrassing video from YouTube by literally jumping into the website. Along the way, they run into other YouTube personalities, including Jenna Marbles (15 million subscribers), whose living room they land in. Hecox and Padilla play versions of themselves — their selves of four years ago, aimless 23-year-olds without Internet stardom.

The film was written by Eric Falconer (*Blue Mountain State*, *How I Met Your Mother*) and directed by Alex Winter, the writer-actor-director best remembered for playing Bill S. Preston, Esq., in *Bill & Ted's Excellent Adventure* — which makes him experienced in the very specific genre of slackers who break the space-time continuum and launch themselves on a bogus journey. But Winter says the similarities end there: "This is more stripped-down humor. Ian and Anthony have an old-school charm."

The film was financed and produced by a collaboration between Defy Media and AwesomenessTV, both digital-media companies with large footprints in the teen-audience market. Its budget is described by Barry Blumberg — Smosh's chief creative officer, an executive producer on the movie and the head of content at Defy — only as "intelligent." It was shot in 18 days. When asked if making a feature film will alienate Smosh's DIY online fan base or discredit the duo as too Hollywood, Padilla responds that it wouldn't be in the interest of producers or marketers to present them that way: "They want to capture the audience we already have." The movie won't be in theaters; it will be released digitally and eventually on DVD — which, believe it or not, the IRL-starved teen mega-fans have specifically requested.

"Yeah," Hecox adds, "we're not that good of actors. They don't want us for our skill."

In a survey commissioned by *Variety* last summer, 1,500 teens, ages 13 to 18, were asked a series of questions about 20 celebrities — 10 traditional stars popular with teens and 10 YouTube stars. The celebs then were ranked to reflect their overall influence. Katy Perry came in ninth. The top five were all digital personalities. Smosh was No. 1.

"That kind of validation point changes how the entire creative and advertising community views YouTube," says Kelly Merryman, vice president of YouTube's content partnerships. "Smosh has helped redefine how massively popular an online star can be, and that impacts the entire

community of creators."

In the last few years, more and more traditional media outlets are scrambling for digital domains. In 2013, DreamWorks bought AwesomenessTV for \$33 million. Last year, it sold just a quarter of the company to Hearst Corp. for more than \$81 million — meaning the company's value grew tenfold in about a year. Also last year,

less confidence, capitalizing on personality rather than finesse. Fortunately, a dedication to dramatic craft is not an essential ingredient in YouTube magic. In fact, it can be a detriment. "We're not making cinema," Blumberg explains. "We're making content that connects with an audience." He says the content itself "doesn't need to be far out of reach of that

barricaded behind handlers and image consultants.

"Stylists?" Padilla parrots my question to make sure he heard it correctly. "Like, they pick your clothes? And haircut?"

Hecox interjects, "No, we don't have that."

"I think that's silly, actually," Padilla adds.

Hecox agrees. "Finding things to wear is

Padilla and Hecox observe the hungry, hungry hippos in a video called "If Board Games Were Real."



"Smosh has helped redefine how massively popular an online star can be, and that impacts the entire community of creators." —Kelly Merryman, YouTube

Warner Bros. Entertainment invested \$18 million in Machinima, an online gaming-video outlet. Disney paid \$500 million for Maker Studios, which produces YouTube channels, among other services. And Viacom acquired an undisclosed minority stake in Defy Media, part of which is owned by Lionsgate, which last year formed an alliance with digital-content giant RocketJump Studios. The assumption a few years ago was that digital talent would be invading traditional media, but the reverse now seems to be true. And digital media welcomes the invasion, if only on its own terms.

"We aren't trying to jump to traditional media," Hecox is careful to clarify. "We just see it as another outlet, another way to expand what we're doing already."

Digital sketches are Hecox and Padilla's native habitat. When Hecox jokes about the duo's poor acting skills, it's hyperbole, but not by much. The guys comedically overact, with screwball faces and bound-

audience's capabilities" — especially since it aims to resonate "in a community where a lot of people think they're also content creators."

The guys don't claim to want traditional fame anyway. "Not at all," Hecox emphasizes. "Our situation is nice because we still have a level of anonymity."

"Yeah, we're kind of reserved people," Padilla adds. "We don't want to be the life of the party and have people staring at us all the time."

It may be too late. Madame Tussauds recently announced that Padilla and Hecox will be the first American digital stars immortalized in wax. They have appeared on the 2014 *Teen Choice Awards* and on *TMZ Live*, and have an upcoming spot on MTV's *Ridiculousness*. The conclusion of last summer's *Variety* survey, based on respondents' comments, was that web stars topped the list because they are perceived as approachable, authentic and candid, whereas traditional celebrities are

what the Internet's for."

That said, Hecox is currently struggling with a hair decision. When he's informed of the irony of the wax figures — that icons of a fluid and inconstant medium will be transformed into statues — he replies, "I have to change my hair soon, but now I'm like, 'Shit, my wax figure's gonna have this hair.'"

Padilla: "You don't *have* to do anything."

Hecox: "Well, I want to, so ..."

Padilla: "OK, you *want* to, then."

In 2005, when Hecox and Padilla were in high school in Sacramento, they googled their names and discovered that someone had taken a video from their MySpace page — of them lip-synching the Mortal Kombat theme song, the second of only two videos they'd made at that time — and posted it to a fledgling site called YouTube, where it had already accrued a couple thousand views and hundreds of comments. The MySpace page, as well as the personal site Padilla created in 2002 as a community for their friends, was named "Smosh" after an inside joke about a buddy who mispronounced the phrase "mosh pit." Excited about the free bandwidth on YouTube, Padilla opened a channel immediately and then polled Smosh's MySpace fans to choose which song the guys would lip-synch for a third video. Pokémon won.

The now-legendary Smosh Pokémon lip-synch video, their first to blow up on

YouTube, features scrawnier, even floppier-haired versions of Hecox and Padilla jumping around Padilla's old bedroom in the home where he grew up. Excluding a few props and sight gags, the humor is all energy and exaggerated gestures. It's the same stuff you did with your adolescent friends, except videotaped and made public — forever.

YouTube used to have a list on its homepage of recommended videos, and at first creators could promote their own clips. "I must've clicked the 'recommend for front page' button 200 times," Padilla recalls. The Pokémon video hit the home page and then caught fire. So Hecox and Padilla posted more — first other lip-sync spoofs and eventually original sketches — almost all of which made the home page.

With about \$1,000 in donations from fans and \$2,000 in T-shirt sales, the duo, who'd made everything on Padilla's webcam, purchased a Sony Handycam and other essential equipment, and were able to leave Padilla's bedroom. "When we first started making videos, we didn't have a boom mic, so we had to talk really loud," Padilla says. "And then we got a boom mic and were like, 'Wow, we're shouting,' and had to learn to bring it back."

In 2007, publisher Shogakukan cited copyright infringement and forced YouTube to remove the Pokémon clip, which by then had more than 24 million views, making it the fourth most watched YouTube video at the time.

The year before, Blumberg, who'd recently left his post as president of Walt Disney Television Animation, saw a few of Smosh's clips on YouTube. "I called them up in Sacramento and flew up there to meet a couple of weeks later."

It wasn't his plan, upon leaving Disney, to court and develop digital talent. "I just saw something in these two guys," Blumberg says. "Something about them was connecting with an audience, and I really liked the name. It was my feeling that, with a little bit of polish and some traditional-media knowledge, it could be grown into something bigger."

Some of his first advice to the guys, according to Padilla: "Don't just do it whenever you're bored or having fun. Create a schedule."

They'd just graduated from high school and had enrolled at a local community college. "Then the YouTube thing started taking off," Padilla recalls, "and we were like, 'Well, we can always come back to college. We can't always come back to YouTube.'" So they quit to make videos full-time. "It was constant," Hecox says. Padilla adds, "We were working every single day of the week."

In 2007, with Blumberg's help, Smosh was chosen to be one of the first channels in the YouTube Partners program, in which ad revenues are shared between the site and its content creators. (At the time, the new partners were paid an undisclosed rate; now each channel in the program receives 55 percent of all ad sales.) It was around this time that Blumberg starting taking a cut of the growing business. "He was in it for the long haul," Hecox says. "He wasn't looking for any sort of quick cashout."

Once the guys had enough income to cover the bandwidth on Smosh.com — and move out of their parents' places, into a house they shared — they started duplicating their video library on Smosh.com, which currently houses everything that they've posted on YouTube in addition to bonus, exclusive material. In 2010, they built out their independent platform to include a blog populated with articles and lists, a combination of original and aggregated content — think College Humor or BuzzFeed, but for high schoolers. Alloy Digital purchased Smosh in 2011, bringing Blumberg on as digital executive vice president (Defy Media was founded when Alloy merged with Break Media in 2013). The following year saw the development of three new channels: Shut Up! Cartoons (an animated series), Smosh Games (video game-related content) and El Smosh (Spanish-language versions of the main-channel sketches). Each channel launched in part due to fan demand. For example, El Smosh started when Hecox and Padilla discovered a user dubbing all of their videos — and then hired him. That channel now has 1 million subscribers.

Not everyone is a fan of Smosh. Two 27-year-olds who record themselves replacing the lyrics of Handel's *Hallelujah Chorus* with "I just got my first boner" are perhaps perfect fodder for the mocking, anonymous trolls on the notoriously vicious 4chan message boards. In December 2013, one 4chan user posted, "Lets [sic] fake a nazi video on their youtube channel, screencap it and spread it through twitter with #WTFSmosh." Someone did just that. A fake screengrab of the Smosh channel — titled "HITLER BRINGS BACK GOOD MEMORIES" — and accompanied by an image of a Hitler-'stached Padilla next to a swastika — exploded on Twitter, along with fans' heartfelt and shocked reactions. 4chan users also planted false reports that Hecox was accused of rape in high school and, most recently, doctored Smosh's movie poster to include the Twin Towers, suggesting the film will be worse than 9/11. While none of their other detractors are as ferocious, there are ample haters lurking in the comments, as well as in reaction videos and chat rooms. "We usually choose to ignore them because they are trying to bring you down," Padilla says. "There is no sense in letting it affect you."

Smosh is exceptionally childish and dumb. But teens and children are their market, and that market regenerates. When asked why teen-focused digital content is so popular in general, Hecox replies, "People have a lot of time when they're younger. Then they start getting jobs."

Speaking of a lot of time, there's even an "fanthony" genre of fan fiction that depicts erotic escapades between the two stars. It floods Smosh fan sites. Much of it is far too explicit for tween eyeballs, and most of it appears to be written by women. Occasionally the duo post videos of themselves performing dramatic readings of the works, not without occasionally gagging.

Superfans are no less obsessed with the pair's real-life romantic

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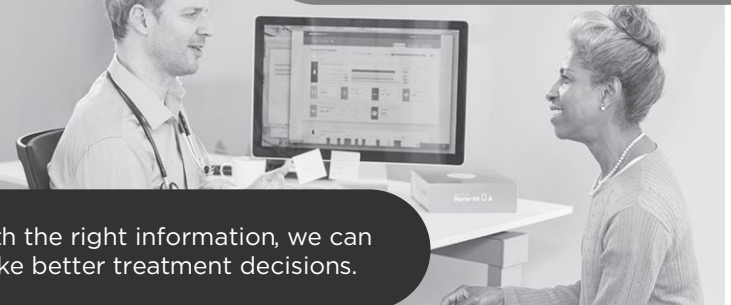
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>>15) endeavors. Padilla and fellow online personality Kael Cullen were the reigning Internet power couple for many years, and were engaged for about 18 months before calling it quits last year. The Smosh community is still devastated. Hecox is currently single, but earlier this month Padilla posted the first Instagram shot of his alleged new girlfriend. The post's 4,800-and-counting comments read like an audience transcript from an "After the Final Rose" episode of *The Bachelor*: "I like her so much more than his ex"; "kalel is better and always will be"; "kalel didn't really do anything (I think) she was lazy where as I think [this one] is actually hard-working"; "Damn we missed our chance."

Toward the end of our Friday-evening chat at the Defy offices, one of Smosh's press representatives, also a Defy employee, confirms with Padilla that the restaurant hosting a business meeting that night

"I just write what I think is funny. I don't care who watches it."

—Smosh co-creator Ian Hecox

has vegan options. Padilla moved here from Sacramento in March 2013 and has adjusted more readily to L.A. life than has Hecox, who took the plunge earlier this year and sheepishly says, "I'm slow to do everything, and L.A. is a different, scary place."

Their free time is rare, but when they have it, Padilla wanders around downtown L.A. (he rents a loft in the Jewelry District), while Hecox likes exploring the secret stairs in Silver Lake (where he owns a house) and Echo Park. Hecox jokes, "My hobby would be trying not to check emails." They occasionally go dancing with friends at the Satellite because, Hecox says, "It's not like a really douche club, which makes it unique."

After eight years of running Smosh out of Sacramento, the duo realized a move was inevitable. "We had this office here, Smosh studios here, our headquarters was here," Padilla recalls. "It made sense."

Defy's two offices, one dedicated to creative and one to business, are within blocks of each other on Wilshire. The creative office is more casual — not foosball-table and taco-truck casual, but populated by people wearing Chuck Taylors and decorated with quirky leftover props from shoots, such as 2-foot-tall replicas of the pixelated flowers in the Super Mario games. (Defy also owns Clevver Media, Crushable and Gurl, among its 20-plus brands.) Almost all of the 350 employees work, at varying times, on all of Defy's brands and productions. Smosh does have a dedicated staff, although its number of employees isn't public.

A hefty amount of production still happens in Sacramento, where Defy owns a soundstage (containing a bedroom set and a kitchen set) as well as the "Smosh house," the actual home shared by Hecox and Padilla when they moved out of their

parents' places. After they eventually left it as well, the house was transformed into a production studio, largely to avoid major set and scenery changes.

Hecox and Padilla fly upstate once or twice each month. Otherwise, everything is shot at one of the nine studios at Defy, at YouTube-owned soundstages in town or on location. The goal is eventually to move all production to L.A.

The guys still give notes and sign off on every sketch slated for the main and second channels. They're less involved with the cartoon and gaming channels (the latter has its own cast) but heavily engaged with the new, hush-hush YouTube Originals series — and, of course, are constantly in front of a camera for one shoot or another, not to mention making appearances at press and promotional events and shareholder meetings.

If they hadn't followed Blumberg's advice years ago to diversify, hire a staff

and outsource, Hecox says, "We wouldn't be here. We've seen other YouTubers burn out."

"There wasn't even a formal scripting process 10 years ago," Blumberg recalls. "I gave them notes on paragraphs. I helped them as writers at the beginning, with structure and how traditional comedy works. And they taught me how sketch comedy on YouTube works." Blumberg even wrote many of Smosh's first Facebook and Twitter posts, and still has teen Twitter followers on his personal account as a result. When asked if they were making it up as they went along, Blumberg replies, "Yes. We still are."

Partly, Smosh is building a "family," as the guys call their cast, staff and brand, because "If it's you in front of the camera every day, that's taxing," Padilla says. "Especially if you want to keep doing this at 40. We might be working more behind the camera by then."

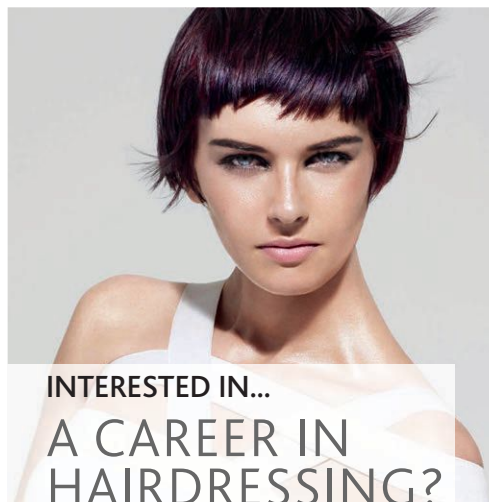
When Hecox and Padilla turn 40, in 2028, teens will no doubt still laugh at talking boobs. But will Smosh still be making videos about them? The brand's sketches certainly are more adult now than they were 10 years ago. "I just write what I think is funny," Hecox says. "I don't care who watches it."

Even if the guys' sensibilities outgrow their market — or vice versa — the Smosh brand might be diversified enough to adapt. Still, all of its digital bits and bytes are as fleeting as humor itself. Smosh is an empire built on ephemerality. What if it all disappears?

"I'll take my money and go live on an island," Padilla adds.

"I'll become a hermit," Hecox jokes. "I'll go up into the mountains and just hunt rabbit for the rest of my life."

And nothing will remain of Smosh. Except those wax figures.



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A PHUKET ATTITUDE

Some fierce Thai cooking is secreted away in the unlikeliest part of Hollywood

BY GARRETT SNYDER

In a seemingly unremarkable strip-mall restaurant three blocks south of the tourist-mobbed clusterfuck that is Hollywood & Highland, I've spent an inordinate amount of time mulling over a hypnotizing Phuket-style curry brimming with blue crab — in the way I'd imagine a bewildered Caltech undergrad reacts to a TED Talk. It's a large load of awesome to comprehend.

Even in a city that prides itself on delicious food served in improbable places, Luv2Eat Thai Bistro is an immediate contender for "Most Unlikely Place to Serve Authentic Thai Food." There is the restaurant's name, of course, which brings to mind a hashtag you'd find on a preteen's Instagram feed. And there's the location. It's a good mile and a half due west of Thai Town proper, in an overexposed stretch of Hollywood long known as a gastronomic wasteland. All this is to say you'd be forgiven for swiping past this particular option while scanning Yelp for takeout, even if you were promised a "free Thai tea with check-in."

But peer, oh doubtful one, into Luv2

Eat's cramped dining room (essentially a few tables scattered inside what was once a Chinese fast-food place) and gaze upon the eye-popping lineup of dishes trickling out of the kitchen. There are purple-hued blood clams briefly steamed in their shells and graced with a fiery lime-chile sauce, and braised sparerib *kua kling*, the famously concentrated dry curry massaged into niblets of meat that are wok-tossed with giant sour legumes endearingly referred to as "stink beans." Even the innocuous fried chicken, cooked in the style of Hat Yai street vendors, is gloriously unique: brined for 24 hours in oyster sauce and lemongrass, fried to a shattering crunch, showered with crispy shallots and served with a dab of sticky-sweet chile sauce.

During my first meal, I literally had to beg the waitresses to let me order something listed on the menu as the "som tum OMG," an everything-but-the-kitchen-sink spin on green papaya salad made with squid, shrimp, two kinds of crab, fried pork belly, salt-preserved mussels and *pla ra*, a brackish fermented fish sauce with an appearance and scent evocative of a harbor at low tide.

It was hard to fault my waitress' skepticism. The concentrated stink alone

probably warranted a liability waiver for non-Thais, and I nearly howled when I dribbled a bit of leftover sauce on my jeans the next day, out of concern that I could no longer stand inside enclosed public spaces.

But as ferocious as the flavors can be at Luv2Eat, most dishes come balanced with an appropriate touch of mellow. For a few dollars extra, that mound of funky papaya salad arrived encircled with mix-and-match accompaniments: mushrooms, sour sausage, fishcake, chicharron, carrots, raw cabbage, bean sprouts and hard-boiled eggs.

More intricate is the spicy shrimp-paste fried rice combo, which tames the muskiness of its namesake ingredient with steamed vegetables, a whole fried mackerel that's been air-dried and lightly salted, and two opposing dipping sauces, one a lime-soaked shrimp-paste dip called *nam prik gapi*, the other made from tiny shards of pork braised in palm sugar until they dissolve into sweet, meat-infused syrup. No section of the tongue was left unstimulated.

As you'd imagine, L.A.'s Thai community (if not the general foodie public) was quick to catch on when the restaurant opened last September, attracting

the attention of the Thai newspapers, Thai cable-access shows and a flurry of orange-robed Buddhist monks who regularly show up on weekends.

All of this has transpired while Luv2Eat has managed to simultaneously provide plates of serviceable *pad see ew* for couples who got lost looking for the Hollywood Wax Museum. It's an odd mix. You probably will wait for a table. Your food probably will take longer than expected. No one, especially the multigenerational families that occupy long tables in the center of the room, seems to mind.

At the center of Luv2Eat are Noree Pla and Fern Kaewtathip, chefs and business partners who decamped from Hoy-Ka Thai Noodle last year to open their own restaurant. The duo grew up as childhood friends in Phuket, eating the same spice-forward cuisine that became the bedrock for their menu at Luv2Eat. While Kaewtathip helms the kitchen, Pla usually works the front of the house, pushing her house-made desserts ranging from a custardlike cappuccino pudding to fresh durian simmered with coconut milk and sticky rice, both addictive in totally different ways.

For Pla, opening in the heart of Thai Town is her eventual dream — but for now slinging fresh *longan* juice instead of Singha (they don't have a liquor license at Luv2Eat) inside an overlooked strip mall is just fine.

Much like at Jitlada — long considered the standard-bearer of rarefied Southern Thai cooking in L.A. — you get the sense that Luv2Eat's roster of regional dishes will grow alongside Pla and Kaewtathip's culinary ambition. A couple of weeks ago, Pla's Instagram touted *pla ra*-doused green mango salad as a new special, thanks to the firm-fleshed fruit popping up at local markets. A few days later it was landing on seemingly every other table in town.

Even as that list of specials expands, it's hard to imagine besting that obsession-worthy crab curry, adapted from a recipe by Pla's mother and ladled into generous-sized soup bowls. Murky, earthy and stained with turmeric, it's a curry that hums with the power of a jet turbine and the finesse of an Apple Watch, fueled by radioactive levels of heat and subtle layers of sweet, salty and sour that creep down the back of the throat. You loudly slurp the poached meat from the bisected crab body. You toss in a few sprigs of herbs, some chopped long beans and sweet daikon pickles. You peel off braids of bouncy rice noodles called *kanom jeen* from a tangled bundle, as you would with one of those packaged mozzarella sticks, and use it to soak up as much liquid as possible.

Some assembly is required — quite a bit, actually — but if you're willing to sniff out oddball Thai cooking in the middle of Hollywood, you probably won't mind getting your fingers a little messy.

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Eats // Squid Ink //

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WITH CARTS ENDANGERED, WHERE CAN YOU GO?

roll and topped with the standard grilled onions and bell peppers — then loaded up with everything from the traditional (ketchup, mustard and mayo) to the cross-cultural (sesame seeds and teriyaki sauce) to the throwback (guacamole, cilantro, lime), which pays homage to the piled-high Sonoran dog. So-called "Dirty Sides" include the *elote* of your dreams — rolled in crema, cotija, bacon bits and chili powder — plus a few things you'll never find on your most beloved street cart, such as tallow-fried French fries with a side of ketchatio (yes, a very L.A. house blend of ketchup and Tapatio). Wash it all down with a Mexican Coke or a fresh baby coconut. —Sarah Bennett

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Los Angeles' street-food scene was dealt another blow last week when the Los Angeles City Council voted to create a new set of rules that would ban food carts from public parks and beaches, making it a misdemeanor to sell some of our favorite summertime snacks from the ubiquitous *carritos*.

And given the incredibly slow progress of a legal permitting system for all the other sidewalk vendors, this summer looks to be the bleakest yet for a city that has no mechanism in place for licensing its many *fruterias*, *loncheras* and pop-up *puestos*.

So what's an Angeleno to do when that craving for *elotes* and bacon-wrapped hot dogs becomes too much to bear and, God forbid, the sidewalks have been cleared of Oaxacan ladies manning shopping-cart grills?

Two words: Dirt Dog. Hiding in a Quiznos-sized strip-mall spot on the corner of Figueroa and Adams, Dirt Dog opened last year with a small menu of classic and modified street dogs, all of which come off a familiar flat griddle that — unlike its unregulated counterparts — is approved for food service by the county health department.

Made with big, all-beef Nathan's hot dogs, these \$6 bacon-wrapped beauties are served on a semi-sweet Portuguese

AT ODDS

Admit Your Unpopular Opinion: I Don't Love the Falafel at Madcapra

As a critic, it's always odd when a city's food community goes bonkers for something that you just don't understand. In Madcapra's case, the bonkers part started way before the business opened.

The new falafel stand in Grand Central Market received national press as well as press in New York and L.A. well before its early May debut (including here in *L.A. Weekly's* food section). Chefs/owners Sara Kramer and Sarah Hymanson already had a following in New York City, where they had worked at successful Brooklyn restaurants. The duo held well-attended pop-up previews hosted by beloved local chefs.

That kind of excitement, especially over falafel, is hard to come by. So it was with great anticipation that I first sidled up to the counter at Madcapra to try a falafel.

And, OK, there are things about these sandwiches that deserve praise. The flatbread (not pita), grilled to order, is fantastic: soft but sturdy enough to hold the filling, utterly fresh-tasting, marked by the grill.

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The fillings, too, are sourced with extreme care, the veggies snapping and crunching with bright flavor, the tahini tangy, the herbs aromatic. The stand serves three kinds of falafel, each one differing in its fillings: green, red and orange. The orange, for instance, comes with a juicy carrot salad and walnut yogurt, as well as thin-sliced raw yellow squash and bitter leaves of radicchio that give it a bracing quality.

Given all that, the attention to freshness and flavor, I am baffled by the falafel itself. Square, somewhat bland except also excessively salty, the Mad-capra product is like the tater tot of the falafel world, but without the kitschy appeal. I just don't get it.

The chefs claim that there are no herbs in the falafel itself because there are so many fresh herbs in the wraps and salads with which they are served. The square shape is due to the production process — the mix is spread on sheetpans, cut and frozen, then dropped frozen into the fryer to order.

I'm not sure if the freezing takes away from the usual lightness of falafel, or if the extreme saltiness is made worse by this process. I do know that the best things about good falafel — the gentle green herbed flavor of the interior, the softness inside, the heartiness of the dish — are not present here.

I've been back three times, hoping to prove myself wrong. But every time, I come up with the same result and conclusion. There are a lot of things to love about what these chefs are doing, but for me the falafel is not one of them.

—Besha Rodell

RESTAURANT OPENINGS & CLOSINGS

After Closing Its Abbot Kinney Location, Hal's Bar & Grill to Reopen in Playa Vista

Cheers-like artist hangout Hal's Bar & Grill, which closed with tears and a star-studded packed house at the end of April after almost 30 years on Abbot Kinney Boulevard, will reopen in December at Runway Playa Vista.

On the restaurant's final night on Abbot Kinney, rumors swirled that owners Don and Linda Novack and Hal Frederick were in talks to reopen down the street.

While their most recent announcement said Hal's will "announce plans soon to open on Abbot Kinney," the new location is slightly farther away: about a 10-minute drive.

The new Hal's will be inside Runway Playa Vista, part of the shiny new residential, commercial and retail development off Jefferson Boulevard constructed to serve the growing number of tech companies and creative firms moving into the neighborhood (some of which also have moved south from Venice). Lyfe Kitchen, 800 Degrees, Hopdoddy Burger Bar and Sol Cocina have all signed on to open restaurants there.

A Cinemark movie theater started

screenings (plus gourmet food options) in March, and a Whole Foods just opened as well.

This might sound like a drastically different environment compared with the casual streetside digs that made Hal's a favorite among the city's working artists and creatives — and an epicenter of authentically hip Los Angeles.

But the owners say the new Hal's will feel like the old Hal's — a family-friendly place where you can watch the game surrounded by fine art; eat steaks, pizzas and Caesar salads with friends as a live band plays; or sit down for your usual drink and spot a celebrity who's comfortable enough to do the same.

"We're taking 4,700 square feet of totally raw space and working with an architect and designer to create the same welcoming, relaxed feel as the original Hal's on Abbot Kinney," Hal's owners said in a joint statement. "We plan to preserve the elements people value most and create a vibrant new space and experience that still feels familiar and authentically Hal's." —Sarah Bennett

RESTAURANT OPENINGS & CLOSINGS

Now Open: Cocina Condesa in Studio City

There have been a lot of comings and goings on Studio City's Ventura Boulevard in the world of modern Mexican eateries. A couple of years ago, Jeffrey Saad opened La Ventura, which recently (and quickly) morphed into Maradentro, a Mexican seafood restaurant owned by Jesse Gomez and Jose Acevedo. Ceremony, which serves tacos and Cuban sandwiches out of a 1969 VW Kombi Bus, is also a recent addition to Ventura. And Cocina Condesa just held its grand opening in Studio City on that same boulevard.

Cocina Condesa showcases the work of chef M. Elena Vega, a Cordon Bleu graduate who learned to cook from her grandmother at her family's restaurant in the Mexican seaside town of Tuxpan in the state of Nayarit. Orange County diners may remember a pop-up she did in Santa Ana called Y Tú Mamá También.

Joining Vega are Gilbert Marquez and Joe Valdovinos, who oversee the drinks program; they're billing Cocina Condesa as a "mezcaleria." Marquez is also the brand ambassador for Illegal Mezcal.

The menu features takes on well-known Mexican dishes such as tacos, burritos, ceviches and *aguachiles*. You can also expect a happy hour and a taco Tuesday promotion. At dinner, more substantial entrees such as corn masa crepes with zucchini flowers are available.

Cocina Condesa opens daily at 11 a.m., and serves all day and through dinner hours. —Besha Rodell

Cocina Condesa, 11616 Ventura Blvd., Studio City; (818) 579-4264, cocinacondesa.com.

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LUNCH

These Delivery Bento Lunch Boxes Are Almost Too Pretty to Eat

It is not every day that a delivery lunch also looks like a work of art. Inside Gorumando's modern twists on Japanese bento boxes, the home-pickled daikon radish rests next to the bright orange slice of pumpkin, the king salmon lies in a gentle sea-curve beside the greens, and it is all arranged just so — a modern, artistic nod to a traditional bento past.

Chefs Jaimie Lewis (a former Ph.D. student who pays academic attention to Japanese food history) and Jeffrey Ozawa (who is half-Japanese and was raised in New Jersey) hand-craft and deliver each weekday these farm-to-table takes on bento.

Their company, Gorumando, is an homage to *ekiben* boxes — a particular kind of lunch box served in train stations across Japan. Instead of separators, as you would find in *ekiben*, the food divides itself visually, by form and color, as you would find in a home-cooked bento.

Ozawa's Japanese food knowledge (and his boxes' impeccable rice) was honed at home with his father and "the nightly and heavily scrutinized ritual" of rice cooking during his Japanese/English/Irish/German childhood.

Gorumando's classic bento options include: *shioyaki*-style wild salmon broiled with sea salt (after being marinated overnight in *shio-koji*, a salty version of Japan's fermented-rice product); *kabocha nimono* squash made traditionally with *dashi* (Japanese cooking stock), *katsuobushi* (dried bonito flakes), *kombu* (giant kelp) and water; and a heap of seasonal greens, which come doused in *karashi-miso*, a spicy mustard-miso sauce. Atop lies a traditional salt-pickled radish, *tsukemono*-style, made using the *shio-zuke* method of salt pickling, and a traditional *tamagoyaki*, or rolled omelet.

Each box is made to order in Gorumando's shared Pasadena kitchen.

A vegetarian option — which comes with avocado or egg per request — is a colorful Japanese salad on a bed of rice. It's Lewis and Ozawa's take on *hiyashi chuka*, a Japanese cold-ramen dish that's perfect for summer. Substituting the noodles for rice, the dish also adds more vegetables (recent batches featured red cabbage, cucumbers, carrots, baby lettuce, cherry tomato and Lewis' homemade pickled ginger).

"You go to Rome and see the aqueducts and this really helped civilization," Ozawa says. "You go to Japan and you see the bento box and it does the same thing."

—Merissa Nathan Gerson

Gorumando delivers to Pasadena, Glendale, Burbank and northeastern Los Angeles; Mon.-Fri., noon-2 p.m. Gorumando.com.

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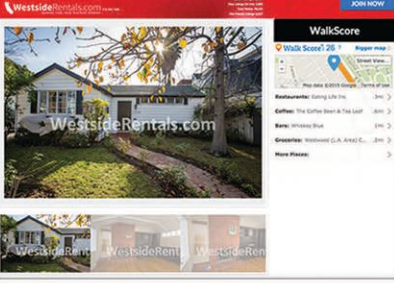
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P. 29 THU

A JAPANESE POP STAR
WHO'S NOT REAL

fri

6/26

ART

You Might Miss Your Train

In a quest to expand audiences and activate new kinds of public spaces for L.A. culture, Metro Arts presents a summer of free music, performance and art in downtown's Union Station. **Miwa Matreyek's** *Myth and Infrastructure* and *This World Made Itself* transform the soaring architecture of the historic ticketing hall with her unique live multimedia performance merging cinema and theater. Matreyek's own silhouette interacts in choreographed tandem with projections of elaborate, sumptuous, constantly changing animations and musical scores. The effect is both epic and intimate, telling ambitious and esoteric stories (for example, the entire history of the earth), but her dream-logic is easy to follow. Both works screen back-to-back twice tonight, at 8 and again at 9:30 p.m. *Union Station*, 800 S. Alameda Ave., downtown; Fri., June 26, 8 & 9:30 p.m.; free. (213) 922-6288, semihemisphere.com. —Shana Nys Dambrot

VIDEO ART

Not Your Normal Karaoke

Miko Reverezza and D.S. Chun fuse their love of art and song with **Analog Video Karaoke** at Echo Park Film Center. This won't be your typical night at the karaoke bar; Reverezza is a video artist who has made gorgeous music videos for the likes of Dntel and Tamaryn and teaches his art at the Film Center. With fellow filmmaker Chun on board, the venue's "microcinema" becomes an interactive video installation where guests can belt out tunes normally reserved for alone time in the shower. The artists use old-school equipment to freak out the video feeds while you sing the song of your choice. Other works by Reverezza and Chun will play on surrounding walls. *Echo Park Film Center*, 1200 N. Alvarado Blvd., Echo Park; Fri., June 26, 8 p.m.; \$5 (suggested donation). (213) 484-8846, echoparkfilmcenter.org. —Liz Ohanesian

SCIENCE

Under the Sea

It can be hard for adults to get a hand in the touch tank when the Aquarium of the Pacific is overrun with kids on field trips.

At Union Station, Miwa Matreyek will re-create her live multimedia performances. See Friday.



PHOTO BY SCOTT_GROLLER

Enter **Night Dive**: Tonight the Aquarium stays open until 11 p.m. for the over-18 crowd. Featuring live music from Ashing Velvets, Time and Energy, Baast and The Dagens alongside DJ sets by Hawkeye, (dj)misterbill, Chris Ziegler and The All Mighty Nectar, you'll be dancing with the jellies all night long. Food from LuckDish, the Grilled Cheese Truck and more (plus a full bar) will keep you fueled while art from Luciano Paesani, Julie Hassett and Squeeze Art Collective add a little culture to your nature experience. *Aquarium of the Pacific*, 100 Aquarium Way, Long Beach; Fri., Jun. 26, 7-11 p.m.; \$14.95. (562) 590-3100, aquariumofpacific.org. —Sascha Bos

sat

6/27

ART

All (Artists) in the Family

Eugenia Butler Sr. (1922-2000) was one of the most influential figures in L.A.'s art scene of the 1960s and '70s, a collector,

gallerist and outright visionary. Her legacy was inherited by her daughter, artist/author/activist Eugenia P. Butler (1947-2008), and now is the province of Corazon del Sol, an accomplished visual artist, filmmaker, curator and accidental but enthusiastic family historian. Del Sol draws inspiration from the Eugenias' ideas and objects into her own practice, which resonates with the mission of the Box gallery, founded by Paul McCarthy's daughter Mara in a similar bid to keep the voices of that midcentury generation in the present and future. She and Del Sol have fashioned "**Let Power Take a Female Form**," artworks from the collections of both Eugenias, including artifacts from their homes, interwoven with Del Sol's work. *The Box Gallery*, 805 Traction Ave., downtown; Sat., June 27, 6-9 p.m.; free. Exhibition continues Wed.-Sat., noon-6 p.m., through Aug. 8. (213) 625-1747, theboxla.com. —Shana Nys Dambrot

DANCE

Mexican Movement

L.A.'s oldest Mexican folkloric company,

Danza Floricanto/USA, anchors three shows with five emerging contemporary dance troupes in **Home Grown**, a series from the Bootleg Theatre. On Friday, artistic director Gema Sandoval and her dancers are joined by No)one Art House, OdDancity and szalt. Danza Floricanto/USA joins the Assembly at Saturday's matinee, and then takes part in the Horton Awards Celebration, honoring achievements in local dance, in the evening. *Bootleg Theater*, 2220 Beverly Blvd., East Hollywood; Fri., June 26, 7 p.m.; Sat., June 27, 1 & 7 p.m.; \$20 in advance, \$25 at door. (213) 289-3856, bootlegtheater.org. —Ann Haskins

sun

6/28

ART AND BOOKS

With Famous Friends Like These

Infamous fly-in-the-creative-ointment **Dendra Banhart** has set up an art studio in downtown L.A., where he's been working

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on the visual equivalents of his beautifully quirky music. He's released a collection of drawings, paintings and mixed-media pieces entitled *I Left My Noodle on Ramen Street*, which presents sundry samplings of his art over the last decade, accompanied by his notes, photos and related material on his art and life, along with texts by Beck, art dealer Jeffrey Deitch and curator Diego Cortez. Banhart celebrates the book's publication with a book signing, performance and reception. *LACMA, Art Catalogues, 5905 Wilshire Blvd., Miracle Mile; Sun., June 28, 4-6 p.m.; free, book is \$45. (323) 857-6010, lacma.org.* —John Payne

COMEDY

Characters Welcome

For six years, larynx-challenged character comic **Neil Hamburger** (Gregg Turkington)'s monthly variety show has deliberately put the "Wha?" in the phrase "howling with laughter." Tonight's lineup is no exception, as along with Australian stand-up Sam Simmons, performance artist Dynasty Handbag, author Ali Liebegott and multihyphenate impressionist James Adomian, Hamburger welcomes special guest and longtime pal **Jack Black**, whose new HBO series *The Brink* debuted a week ago. Mere happy coincidence or live promo push, the format of Black's set remains top-secret ... and the chances that he'll soon repeat it highly unlikely. *The Satellite, 1717 Silver Lake Blvd., Silver Lake; Sun., June 28, 8:30 p.m. (doors 8 p.m.); \$8. (323) 661-4380, thesatellitela.com.* —Julie Seabaugh

mon 6/29

PUBLIC INTEREST

A Housing Crisis

What Keeps the Homeless Off the Street? asks the latest Zócalo/UCLA salon. Moderated by *L.A. Times* columnist Steve Lopez, the panel discussion seeks to find out why there are more than 35,000 homeless people in L.A. County, and if simply rehousing each one of them (as they do in Salt Lake City) is a viable solution. Experts gathered today include Marc Trotz, director of the county's Housing for Health; UCLA psychiatrist Kenneth Wells; Ocean Park Community Center's John Maceri; and Christine Margiotta, vice president of community impact at United Way of Greater Los Angeles. *The Plaza on Olvera Street, El Pueblo de Los Angeles, 845 N. Alameda St., downtown; Mon., June 29, 7:30 p.m.; free. (424) 229-9487, zocalo publicsquare.org.* —David Cotner

BOOKS

The Awkwardness Expert

Alexandra Petri, *The Washington Post* columnist and daughter of former congressman Tom Petri, signs her new book, *A Field Guide to Awkward Silences*. She writes that she doesn't mind "looking like an idiot," and has amassed a memoir's worth of embarrassing encounters in her 20s, from attending a whistling convention and winning a pun contest (which

we covered in *L.A. Weekly* last year) to auditioning for *America's Next Top Model*. Petri also has the distinction of having one of the worst Final Jeopardy! answers in history when, in a 2006 episode, she answered, "Who is that dude?" *Book Soup, 8818 Sunset Blvd., West Hollywood; Mon., June 29, 7 p.m.; free, book is \$25.95. (310) 659-3110, booksoup.com.* —Siran Babayan

BOOKS

First Carrie, Now Monica

As part of Live Talks Los Angeles, **Candace Bushnell** discusses her new book, *Killing Monica*. Bushnell's eighth novel centers on a celebrated author who wants to reinvent her career by killing off her biggest fictional character, Monica, a sexy, single New Yorker. Of course, Bushnell is famous for having created another sexy, single New Yorker, Carrie Bradshaw. Her *Sex and the City* column and book introduced the world to Cosmos and Manolo Blahnik, and helped 30-something women cope with pre-app dating, love and friendships. *William Turner Gallery, 2525 Michigan Ave., El, Santa Monica; Mon., June 29, 8 p.m.; \$25-\$45. (310) 453-0909, livetalksla.org.* —Siran Babayan

tue 6/30

FILM AND MUSIC

If There's No Music, They Can't Dance

Great Scott! Thirty years ago, Marty McFly and Doc Brown went on a time-traveling adventure in *Back to the Future*. The film was Huey Lewis' finest work, but tonight, the Los Angeles Philharmonic and conductor David Newman celebrate the blockbuster's memorable score by Alan Silvestri in *Back to the Future — In Concert 30th Anniversary*. Silvestri, producer and co-writer Bob Gale and actors Christopher Lloyd, Lea Thompson, Donald Fullilove and Claudia Wells will introduce the screening. Replicas of the iconic, '80s winged sports car DeLorean will be on display throughout the grounds, as well as Marty's 4x4 truck. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., June 30, 8:30 p.m.; \$13-\$185. (800) 745-3000, hollywoodbowl.com.* —Siran Babayan

wed 7/1

COMEDY

It's Funny, Eh?

Today is Canada Day, the day the nation was officially born in 1867. Don't shrug. The Great White North gave comedy *Saturday Night Live*, *SCTV* and *The Kids in the Hall*. It's also another excuse to fire up the grill this week, or you can go to the Comedy Store's fourth annual **Canada Comedy Show**, the only Canada Day comedy event in town. Comedian Angelo Tsarouchas returns to host the lineup featuring maple-leaf friend and former *Last Comic Stand-*

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ing judge Russell Peters and guest comics, who'll no doubt be roasting their native country's bad weather, strange accent and friendliness. *The Comedy Store*, 8433 W. Sunset Blvd., West Hollywood; Wed., July 1, 8 p.m.; \$20 online, \$30 at the door. (323) 650-6268, hollywood.thecomedy.com. —Siran Babayan

thu 7/2

ART

She's Big in Japan (But Not Real)

She started out as a character associated with music production software, but Hatsune Miku became a virtual pop star after fans across the web remixed her voice and image. The company behind Miku, Crypton Future Media, joins forces with Alhambra's Gallery Nucleus to debut a new collection of art based on the globally popular character. "**Hatsune Miku Dreams of Electric Sheep**" is a group art show, featuring popular artist Camilla d'Errico among many others, as well as a fan event where guests can get their hands on new merch and a download card for a Miku EP. *Gallery Nucleus*, 210 E. Main St., Alhambra; Thu., July 2, 6:30 p.m.; free. Exhibition continues through July 19. (626) 458-7477, gallerynucleus.com. —Liz Ohanesian

CONVENTIONS

Animation Celebration

The 24th annual **Anime Expo** has everything: a celebration of 20 years of Evangelion. An exhibition of every home video game console ever made. The premiere of *Sailor Moon Crystal* and the latest *Dragon Ball* film. Also, for some strange reason, Paul Stanley and Gene Simmons will introduce Japanese pop star Momoiro Clover Z. With more than 300 exhibitors, concerts, screenings and showcases, it's an opportunity to hang out with people who love the art of anime as much as you do. *L.A. Convention Center*, 1201 S. Figueroa St., downtown; Thu.-Sat., July 2-4, 9:45 a.m.-2 a.m.; Sun., July 5, 9:45 a.m.-3 p.m.; \$42.67 general for the day, \$27.05 kids 6-12; \$84.90 weekend. (800) 448-7775, anime-expo.org. —David Cotner

INDEPENDENCE DAY

Yes, Fireworks Start July 2

If you just can't wait until July 4 for fireworks, tonight is your night. First, it's the Port of Los Angeles' seventh annual **Cars and Stripes Forever**, with live music on multiple stages, classic cars, a beer garden and fireworks galore. At the Hollywood Bowl, Smokey Robinson and the Los Angeles Philharmonic perform the hits of *The Miracles* and other songs of patriotism at the **July 4 Fireworks Spectacular**. *Harbor Boulevard & the Vincent Thomas Bridge*, San Pedro; Thu., July 2; 5-10 p.m., fireworks 9:15 p.m.; free. (323) 732-7678, portoflosangeles.org. *Hollywood Bowl*, 2301 Highland Ave., Hollywood; Thu., July 2, 7:30 p.m.; \$13-\$256. (323) 850-2000, hollywoodbowl.com. —David Cotner

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The Immaculate Heart College silkscreen room in 1956. Corita Kent is in the middle in the back, standing and pointing.

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Arts //

REBEL NUNS OF HOLLYWOOD

Artist Corita Kent helped lead an order to break from Catholicism

BY CATHERINE WAGLEY

In a sunny photo from 1964, a big group of nuns and girls with flowers in their hair hold pink signs that say “God Likes Me” or “I Like God.” That photo, of the Mary’s Day celebration held at Immaculate Heart College in Hollywood, is included in a glass case in “Someday Is Now: The Art of Corita Kent,” which just opened at the Pasadena Museum of California Art.

“Mary’s Day used to be very formal,” Lenore Navarro Dowling, a former Sister of the Immaculate Heart order, says on a recent Tuesday as she stands near the glass case that holds the photo. She taught art at Immaculate Heart alongside Sister Corita Kent throughout the 1960s and remembers that, before Kent reinvented it, Mary’s Day mostly involved a formal procession. From the early 1960s onward, it became a kind of hippie festival with guitar playing (Beatles music at one point), pop art posters by Kent’s students and protest signs. It didn’t fit any stereotype of “nunlike.”

“I think Corita’s evolution followed the evolution of our culture from the 1950s to the 1960s,” Dowling observes. She wears a rainbow-striped dress and multiple necklaces — members of the Immaculate Heart Community, as it is now called, have not worn habits since they went rogue in 1970, breaking with the Catholic Church. “We

weren’t an island,” Dowling adds.

“Someday Is Now,” curated by L.A.-based Michael Duncan and New York-based Ian Berry, first opened at Skidmore College, then traveled through the Midwest and now to Southern California, where Kent lived most of her life. It’s the first time the L.A. artist, who died in 1986, has had a retrospective of this scale, accompanied by a big, glossy catalog.

Kent has been a cult figure for years — she inspired a host of young L.A. artists who discovered her at print sales or in *Life* or *Time* magazine and, famously, she designed the “Love” stamp that debuted in the 1980s. But perhaps because she made such accessible, optimistic, intentionally low-priced work and was associated more with a religious order than a pop scene, she has never received her institutional due.

The PMCA exhibition begins with the religious prints Kent made in the ‘50s. Ray Smith, director of the Corita Art Center run by the Immaculate Heart Community, has come to the museum to walk through the show with Dowling and points out that, from the beginning, Kent’s art bucked trends. “The religious art at the time was very glossy, shiny, with bright colored robes,” he says. It was the era of the “shampoo Jesus” with “bouncy curls,” but Kent’s Jesus often looked skinny and stylized, with stringy, matted hair.

One of these prints, *the lord is with thee*,

won first prize in a competition at the Los Angeles County Museum of Art in 1952.

Kent probably entered because her ambitious colleague Sister Magdalen Mary, or Maggie, pushed her to do so. “Maggie, she was like an agent,” Dowling recalls.

By the time Dowling, who taught film, joined the Immaculate Heart College faculty in 1961, Kent was taking a far less explicit approach to religious art. Instead of depicting loaves and fish, she might spell out the word “fish” in bright capital letters. She also borrowed from pop culture. A series of prints she made in 1964 and ‘65 riff on the Wonder Bread logo. Red letters that read “Enriched Bread” float above white circles cut into blue and red stripes. Tiny cursive text in red bubbles below explains how God cannot appear to all humans except in the form of bread.

“We always read this as being about the Eucharist,” Dowling says.

Most of Kent’s work would be made over three summer weeks between her teaching sessions. Her classes were as open-ended as her art was. After Kent became art department chair in 1964, she instituted rules: No. 8 was “We’re Breaking All of the Rules. Even Our Own,” a quote from experimental composer John Cage. A note at the bottom of the list said, “There should be new rules next week.”

In the mid-1960s, church leaders in L.A. began to pay unfavorable attention to the

Sisters of the Immaculate Heart in general, and Kent in particular. The Second Vatican Council, a meeting of Catholic leaders in Rome, had just convened, loosening the church’s rules and allowing nuns to dress more casually and take on greater leadership roles. The Sisters of the Immaculate Heart embraced the allowances. L.A.’s Cardinal McIntyre thought they went too far.

In 1964, Kent made a print that suggested “Mother Mary is the juiciest tomato of them all,” which Kent saw as a comment on advertising slogans but Cardinal McIntyre saw as sacrilegious. He wrote angry letters to Dr. Anita Caspary, the order’s leader, eventually showing up at the Immaculate Heart campus, as April Daiman describes in her recent Kent biography, yelling at Caspary, “You will suffer for this!”

The sisters began holding meetings. They had to decide whether, as Dowling says, to “be obedient or self-determining.” Kent’s artistic prowess made her a de facto figurehead in the public’s eye, but she was rarely a leading voice in these gatherings.

“One time she stood up,” Dowling recalls, “and said, ‘Well, wouldn’t it be so simple if we could just say let’s love one another?’”

This would have been simpler, of course, but when the nuns opted to be self-determining, they had to break with the Catholic Church altogether, and McIntyre banned them from teaching in Catholic parochial schools. “We didn’t know if we would survive. We had no model or road map,” Dowling says.

Kent left the college around that time, in 1968, but not because of the uncertainty. “She didn’t want to be the spokesperson,” Smith says. The year before, she’d appeared on the cover of *Newsweek* under the words “The Nun: Going Modern.” She needed a break.

Kent’s work became looser after her departure. She made a series of protest posters in support of the Vietnam-opposed Berrigan Brothers, radical priests who were friends of hers. She painted a “rainbow swash,” as she called it, on a massive natural-gas storage tank along I-93 in Boston. “She always said: Art doesn’t belong in the museum,” Dowling says, pausing at a glass case in the show’s final gallery and laughing. “So that’s an irony. To preserve Corita, she is encased, but in her own lifetime she would object to thinking of art as needing protection and closure.”

When Kent died, she left a collection of her prints to the UCLA Grunewald Collection, but the rest of her work she left to the Immaculate Heart Community, who founded the tiny Corita Art Center.

The final work in the show is one Kent made after the U.S. Postal Service debuted her stamp, with the word “Love” written below an abstracted rainbow. It was officially released on the set of *The Love Boat*, an event Kent refused to attend. That shallow TV version of love — where “everything gets resolved in an hour,” she said — was not the kind she meant. To prevent further misreading, she made a different version of the image. “Love is hard work,” it says.

SOMEDAY IS NOW: THE ART OF CORITA KENT
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AN ANGRY LETTER TO MOCA

AND A CLOUD TRAIN THAT RAINS ON THE GALLERY FLOOR

BY CATHERINE WAGLEY

This week, a funny mechanical cloud travels back and forth along the ceiling of a Hollywood gallery, and MOCA exhibits a letter from an offended priest.

5. Westward expansion

The Manifest Destiny Billboard Project, organized by artist Zoe Crosher and the nonprofit Los Angeles Nomadic Division, started a year and a half ago, when billboards designed by artist Shana Lutker were installed in Jacksonville, Florida, the eastern terminus of Interstate 10. Like a slow chain reaction, billboards by different artist were installed along subsequent stretches of the highway until now, when, finally, the project has reached L.A. You'll see artist Matthew Brannon's boards, in which stylized snakes appear in advertising spoofs, if you drive to the ocean along the I-10 West, and you can see all 10 "chapters" of the project in a temporary exhibition (LAND's website also has a list of related events happening this weekend). 6840 Santa Monica Blvd., Hollywood; Wed.-Sun., June 24-28, billboards up through July. (646) 620-8289, nomadicdivision.org.

4. Cement leg

Everything in "cold cups of boiling water," the current group show at ltd Los Angeles, is toxic, or made of potentially toxic material. Jesse A. Greenberg's resin wall works are multicolored resin objects that look as if they barely survived a fire. They're brittle and bulging, and grimy. Anton Lieberman's *Maniac Beach* includes a dismembered, pock-marked cement leg inside a rectangle of green neon that lifts up off the floor to perfectly frame two standing, lidless plastic water bottles. 7561 Sunset Blvd., #103, Hollywood; through July 31. (323) 378-6842, ltdlosangeles.com.

3. Teasing cab drivers

The big ovals of photographic wallpaper in Olaf Breuning's current show at Michael Benevento are funny in a desperate way: A woman wears a yarn crown with brown-skinned and peach-skinned plastic babies dangling from it. Above her, another woman, who doesn't smile, holds a sign asking why people complain about life when it's so beautiful. But Breuning's Home videos, playing on a loop in the second gallery a few doors down, are the most compelling, and offensively comic. A tall redhead with unnaturally intense blue eyes paints his face yellow, holds orange juice and poses next



Jesse A. Greenberg's *Face Scan 4*

to New York cabs. He tries to get himself attacked by mud people in a fake jungle, too. 7578 & 7556 Sunset Blvd., West Hollywood; through July 30. (323) 874-6400, beneventolosangeles.com.

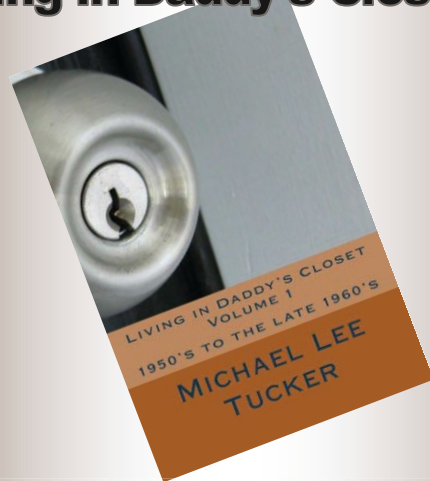
2. Rain parade

A bright red track curves along the ceiling in Gracie DeVito's show "Das Cloud" at Tif Sigfrids, stretching from the back office to the gallery's entrance. Whenever a mechanical, bulbous white cloud starts wheeling its way along the track, water rains down from the cloud's belly. The water lands directly on the miniature self-portrait DeVito sculpted, a version of herself in a cloak and only one high-heeled shoe, cowering underneath a stack of red conference chairs that are far bigger than she is. The water misses those chairs and also misses the miniature blender on the floor. After the cloud makes its way all the way to the door, then turns around and heads back again, some water still trickling out, the floor has to be mopped. So the cloud is like a clownish, high-maintenance performer that leaves a mess behind. 1507 Wilcox Ave., Hollywood; through June 30. (323) 907-9200, tifsigfrids.com.

1. Mary is pro-choice

A T-shirt MOCA sold in its gift shop in the early 1990s read "Mary Is Pro-Choice." This disturbed a Catholic woman who visited the museum, and she told her priest about it. The priest wrote a letter to the museum, explaining that the Virgin Mary was not actually pro-choice. This letter is in a glass case on the ground floor of "Tongues Untied" at MOCA PDC, an exhibition that coincides with the 25-year anniversary of West Hollywood's founding; it documents programming and activism MOCA supported during the AIDS crises. The centerpiece is upstairs: Marlon Riggs' gorgeous 54-minute film about "black men loving black men," as the original poster said. "Do not feel shame for how I am. I chose this tribe of warriors and outlaws," says the smooth-voiced narrator at one point, as a man in white silk dances on-screen. 8687 Melrose Ave., West Hollywood; through Sept. 13. (213) 621-1745, moca.org.

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| Stage //

HAD TO BE THERE

To mark 10 years of UCB in L.A., performers recall the strangest moments they've witnessed

BY ANTHONY D'ALESSANDRO

Soon after moving to L.A. in early 2002, Matt Besser did what most New York comedy transplants do: He went to an open mic at a coffee shop.

"The woman running the night recognized me from my Comedy Central show, but when I asked to sign up, she said, 'Oh, you've got to give me a tape and I'll get back to you,'" he recalls. "I became so spoiled by having my own theater in New York that it was a bummer."

Besser, with his cohorts Amy Poehler, Ian Roberts and Matt Walsh, aka the Upright Citizens Brigade, had rewritten the rules of sketch and improv both on their self-titled cable TV series and at their theater and school back East.

After being dissed at the coffee shop, Besser walked over to his Chicago comedy alma mater's L.A. stage, iO West. But they just didn't play the same way that UCB did. IO's long-form improv focuses more on character motivation, while UCB practices a "game" philosophy that entails improvisers discovering a unique idea in a scene, and heightening it to hilarious extremes.

Such impediments prompted Besser and co. to open UCB's West Coast outpost on July 2, 2005, 10 years ago this week. (Classes and occasional shows began that day; the official opening was Sept. 1). Many comedy venues pander to an industry crowd's sense of humor, but UCB became a fresh standard for millennial vaudeville with its more experimental acts, many of whom have gone on to film and TV fame.

Initially, when Roberts and Walsh joined Besser to look for a space, they considered a North Hollywood location, but managing director Susan Hale felt more of their audience lived closer to the urban environment of Hollywood. UCB member Andy Daly suggested the 85-seat Tamarind Theatre, whose 2004 swan song was an ambitious version of *Hamlet* with a \$300,000 advertising budget. Legend has it that during the 1920s, in the theater's place stood horse stables and a car garage for patrons across the street at Château Elysée (the original name of the building that is now the Church of Scientology Celebrity Centre).

The 5919 Franklin Ave. location ultimately drew lines down the block, and it created a halo effect for neighboring restaurants (La Poubelle, Birds) and small businesses on its strip, many of which became hangouts for UCB performers. Frequent sellouts and the UCB founders' desire to create

more of a campus atmosphere led the opening of a second facility last November at 5419 W. Sunset Blvd., which includes a podcast studio, cafe and classrooms.

To mark 10 years of UCB in Los Angeles, *L.A. Weekly* asked regulars to recall their most memorable moments:

During the first year at the space, before YouTube, **Matt Besser** and Walsh hosted the midnight show *F'ed Up and Illegal Videos* as two backwoods hicks who served up the raunchiest and most bizarre clips, e.g., a Japanese woman sticking eels in her vagina. "There was a guy who frequented the show who thought we were into bestiality. I had to remind him, 'You know we're all amused by this stuff, we're not into this stuff,'" Besser says.

His earliest memories also include more bodily fluids on the L.A. stage than in New York. "At *The Dirtiest Sketch Show* in New York, we would make versions of bodily fluids out of apple juice, but there was actually the time when a guy during the Los Angeles version of the show whipped out his dick and put it in a catfish," he says. Another image that Besser can't shake: "Neil Campbell tying a red ribbon to Paul Rust's penis and leading him around stage."



PHOTO BY KEVIN T. PORTER

Adam Pally first attended UCB shows with his parents in New York and ultimately cut his teeth as an intern, light tech and sketch writer. After moving to L.A. for his role on ABC's *Happy Endings*, one of his favorite take-away bits occurred during Rob Huebel and Paul Scheer's show *Crash Test*, in which Pally appeared onstage as Bernie Madoff's son. "I came onstage in a yuppie Burberry jacket and said, 'I want to apologize for everything my father has done, and I'd love to make it up right now for those who've been hurt by him, by passing around this hat. Contribute what you can, and we'll make sure it gets back to those who've been harmed.' I wound up collecting \$250. I said to the crowd, 'Thank you very much, you're the dumbest people I've ever seen in my life.'"

"When I went backstage, the crowd start-

ing booing and screaming for their money. Huebel said, 'You have to give it back to them!' and I'm like, 'No, dude, that's the whole joke.' Scheer goes onstage and says, 'I'm sorry, I didn't know this was going to happen.' He starts going through his wallet and he only has \$50. One guy stands up and screams, 'I put a \$100 bill in there!' I went back out and gave the guy his \$100 back but kept the rest of the cash. I bought frozen yogurt for all the comics backstage, plus had an extra \$60 when I went home. The bit ended with Paul delivering the punch line: 'Why would you ever trust a Madoff with your money?!'"

Casey Wilson started out performing a two-woman show with June Diane Raphael at UCB New York, and would go on to star in *Saturday Night Live* and *Happy Endings*. Once while she was at the (35»

THEATER REVIEWS

When Good Jews Go Bad

Among the many contentious ideas explored during *Bad Jews*, Joshua Harmon's delicious pressure-cooker of a show now playing at the Geffen and directed by Matt Shakman, is how a religious or cultural identity can become the sole bedrock upon which some people base their identity — and whether this degree of self-assuredness is a good thing.

Daphna (Molly Ephraim) is a "Super Jew" who has decided to move to Israel following graduation. Her cousin Liam (Ari Brand) fails to keep Passover. They both have their eye on their grandfather's chai necklace, a dear family heirloom that survived the concentration camps.

Brand's twitchy Liam seethes at every casual provocation, working himself up into venomous tirades. Ephraim's effortless dismantling of Melody (Lili Fuller), Liam's girlfriend, is a sight to behold. Fuller is the show's comedic secret weapon, and Raviv Ullman as Liam's brother Jonah makes a superb and dignified straight man.

Behind the fireworks lie real and painful questions, which can resonate with audiences of all creeds: What responsibility do the survivors of tragedy and their descendants bear to the past? If identity is just a



Bad Jews

construct, does that matter? Are people really just people?

Bad Jews doesn't offer authoritative answers to those questions, but it does blast open the door for uncomfortable conversations on the car ride home from the theater. —**Jenny Lower**

Geffen Playhouse, through July 19, 10886 Le Conte Ave., Westwood; (310) 208-5454, geffenplayhouse.com.

Theater About Dancing About Architecture

It's hard to envision what compelling action could occur in a drama about a music writer, beyond a lot of frantic, late-night typing.

But the late Lester Bangs was no ordinary rock journalist, and Erik Jensen's one-man tornado of a performance, *How to Be a Rock Critic*, now at Kirk Douglas Theatre, is no ordinary play.

Bangs was a famously unsentimental curmudgeon, and he would have been the first person to decry any attempt to adapt his life to the stage. But his manic, hard-partying lifestyle was already a form of theater, and often more interesting than his rock-star subjects'.

Jensen and his wife, director/co-writer Jessica Blank, manage to structure Bangs' published and unpublished words into a fascinating, insightful story. What passes for plot mainly involves Bangs' desperate search through the clutter of his apartment for his favorite album, Van Morrison's *Astral Weeks*, an almost spiritual interior road trip that examines the critic's guilt about "hovering on the outskirts of [others'] lives." Jensen's intense portrayal feels like a master class in rock rebellion. —**Falling James**

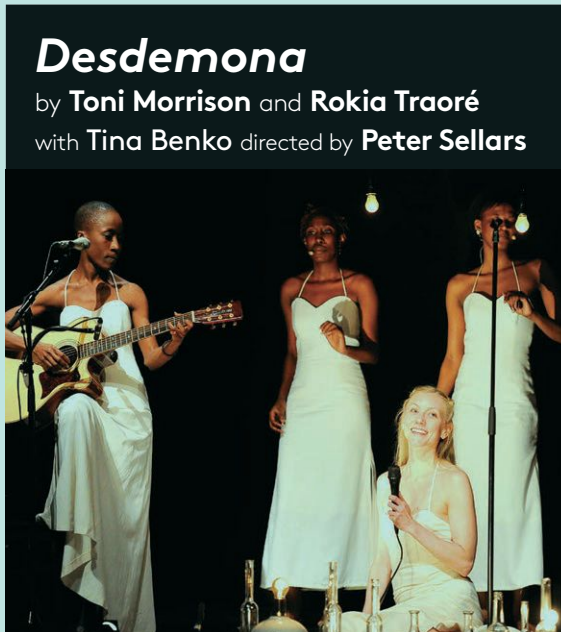
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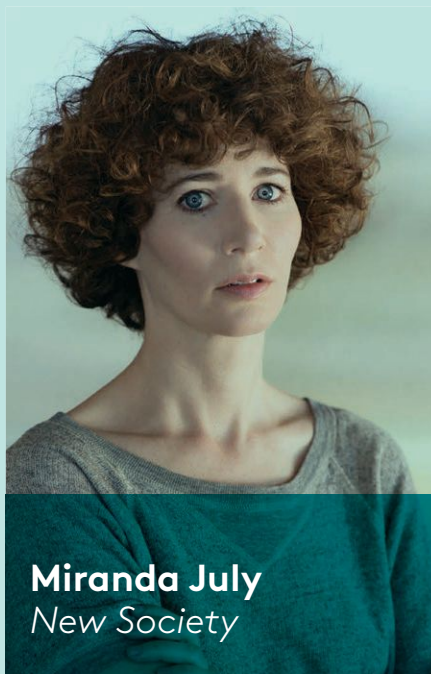
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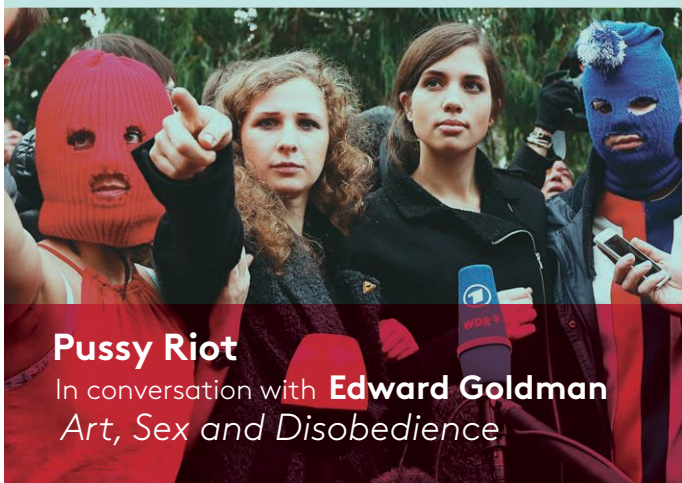
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»32) L.A. theater, “I remember Besser grabbing me for five seconds and saying, ‘Listen, we’re doing this show about drugs and we need you as a plant in the audience as someone who has tried whip-it[s]. You then freak out and pass out.’ So I’m thinking out how to play the scene. Do I play it nonchalant? I became so committed to it, I forgot to pass out. Then I asked myself, ‘Did I pass out?’ Here I am using my acting talents at 1 a.m.”

In addition to performing her solo effort *God Hates Figs* and other shows, **Emily Maya Mills** is UCB Franklin’s former theater manager. She was present during many of the times when Robin Williams would drop by and join an improv group. She played his child in one scene: “He was a frenetic fireball, and it was like getting on a train that was very much his train. In the scene, I got on my knees with my scene partner to establish that we were the kids to Robin’s father. Robin took us by the hand and led us around onstage and we entered a hospital, at which point Robin yelled to the nurse, ‘Dear God, help me! These people lost their legs!’”

Quite often the two ruling sketch groups, the Birthday Boys and A Kiss From Daddy, would team up for a combined show, culminating with a final sketch starring both teams. **Tim Kalpakis** of the Birthday Boys, who got their own IFC show, recalls a story about the late Harris Wittels, a member of Daddy and a writer for *Parks and Recreation*. “We had this Hollywood stage duck that we used in a sketch as a hard-ass drill sergeant. The final sketch, ‘Corn Gibbons,’ had a Thanksgiving theme where everyone brings corn to dinner. Mike Hanford of the Birthday Boys enters with the duck in his arms onstage. The next guy to enter was Harris. He always had a calm, confident presence onstage. But in this case, he entered, said his line to Mike, saw the duck, got scared and jolted backstage.”

Paul Rust and **Neil Campbell** got their own show, *Neil and Paul: Growing Up Is Tough*, and hosted the Friday night open-mic sketch show *Not Too Shabby*. Rust, now co-creator and star of Netflix’s upcoming *Love*, remembers, “There was a Daddy sketch where Neil plays a guy who can’t sink a golf ball and gets frustrated. The lights go up, Neil comes out and hits the ball in the hole. At that time, our brain went, ‘How can we fix this?’ And in the next 10 seconds we realize, there’s zero way out of this sketch. After a moment of silence, we all went over and shook his hand.” The sketch was promptly retired from the Daddy canon.

UCB New Yorker **Nick Kroll**’s first time on the L.A. stage was as his character Fabrice Fabrice in a satirical show that took the audience behind the scenes of R. Kelly’s “Trapped in the Closet” video.

Kroll’s funniest memory? “A Birthday Boys sketch where two of them were walking through the crowd totally naked, covering their units and bending over. I remember watching them and thinking — it takes such commitment.”

Ben Schwartz, another UCB New Yorker who’s best known as Jean-Ralphio from *Parks and Rec*, recalls coming to the Franklin Avenue locale in May 2008. “Convoy was this amazing, ruling team at *Cage Match*” — a show pitting two troupes against each other — “having won 55 times in a row. My friend Eric Appel had a two-man improv team, Capisce, and we went up against Convoy. We beat them. It was such a mythical entrance for my first show at the theater. I didn’t come back for months.”

Campbell was at one point UCB’s L.A. artistic director. A favorite moment for him occurred during *The Not Inappropriate Show*, which features sketches aimed at the whole family. “I did a character monologue where I play this guy who thinks he’s really evil, and who overestimates how scary he is. He would say, ‘You know what my favorite holiday is? Halloween! Do you know what my favorite meal is? Bugs!’ Well, during the second show, the kids yelled back at me, screaming, ‘You’re not scary! You’re not scary!’ When I asked them, ‘Do you know what my favorite book is?’ One of them yelled back, *Twilight!* I looked offstage to the others on my sketch team, and it was as though the show went off the rails.”

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CORRECTION

Last week’s story on the Hollywood Fringe Festival had the wrong title for the show *Unemployed*. Finally. We regret the error.

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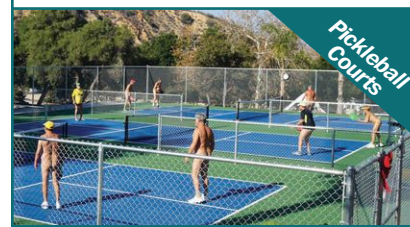
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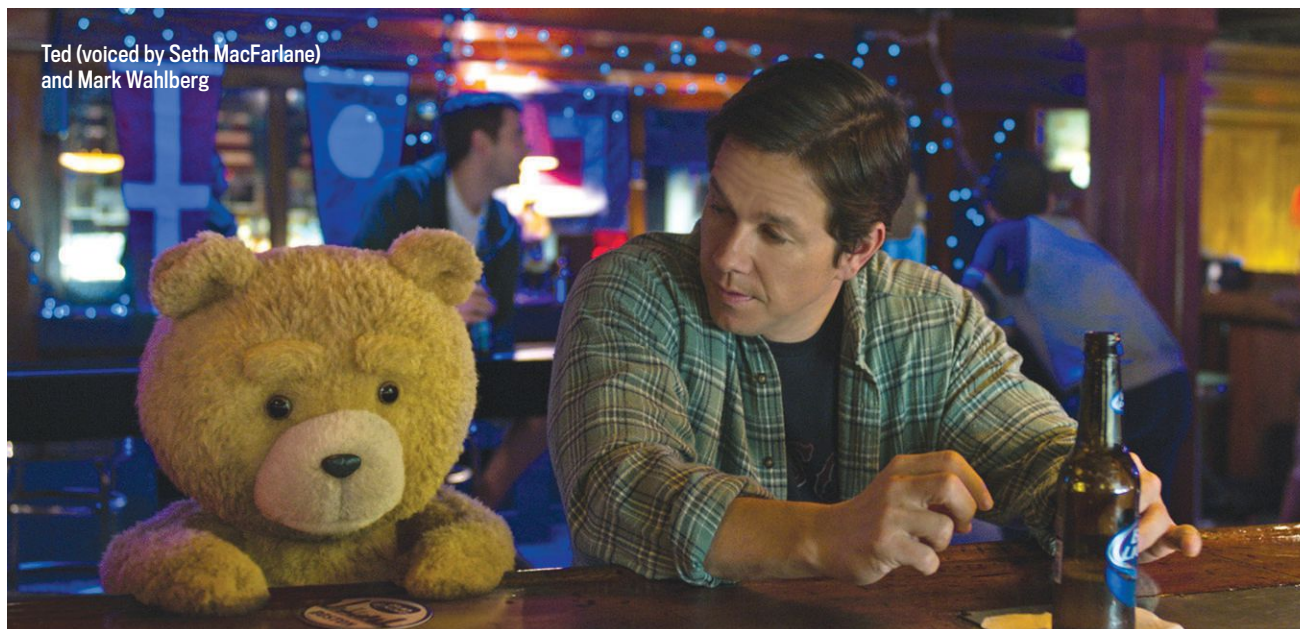
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Film //

WHY DID I LAUGH AT THIS?

Ted 2 probably shouldn't have happened, but it's funny anyway

BY STEPHANIE ZACHAREK

Some movies are indefensible, and *Ted 2* is one of them. Not only is this a movie about a libidinous, foul-mouthed stuffed bear; it's the sequel to an earlier movie about a libidinous, foul-mouthed stuffed bear. But I laughed and laughed at *Ted 2* — as I did at the 2012 *Ted* — and I can hardly tell you what that says about me, let alone about you.

Will you laugh at *Ted 2*? That depends. The picture is somewhat ungainly. It putters along, occasionally attempting to be about something bigger than itself and not really succeeding. But if you're in the right frame of mind and willing to give yourself over to its unapologetically idiotic id, it has the power to shake something loose in you. We all claim to long for smart comedy, but is it possible that puerile audacity is its own kind of intelligence? Or, to put it another way, this is your only chance this summer to watch Mark Wahlberg attempt to steal sperm from Tom Brady.

Ted 2, like its predecessor, was directed and co-written by Seth MacFarlane, who also provides the voice of the bear known as Ted — his diction has plenty of burly swagger, straight out of Southie, marked by those peculiarly elongated and flattened vowels that turn the thing most of us know as a “car” into a “caah.” *Ted 2* is not above turning human beings into caricatures; hell, it's all about turning human beings into caricatures, poking fun, as the first movie did, at Boston lunkheads in particular. This time around, though, MacFarlane is going for something bigger: In the opening scene, Ted gets

hitched to his lady love, Tami-Lynn (Jessica Barth); months later, there's trouble in paradise, and in a classic comedy setup ripped straight from the misguided motivations of real life, the two decide that having a child will fix their marriage.

Forget that Ted doesn't have the necessary physical attributes to get his wife pregnant; it turns out that Tami-Lynn can't conceive anyway. When the two try to adopt, the authorities decree that Ted is not a human being but “property.” MacFarlane treats Ted's battle for personhood as a civil-liberties issue, analogous to gay-marriage rights: Talking bears should be able to marry and have families, too.

They should, of course, but luckily MacFarlane doesn't stretch that slender metaphor too thin. The gags mostly revolve around pot smoking and rampant,

joyful use of the F-word — the latter flows from Ted's CGI'd lips as freely and breezily as a scull skimming along the Charles. Meanwhile, Ted's human sidekick, John (Wahlberg), mopes around — his marriage to Mila Kunis' character, from the first movie, has ended in divorce — but is revived by the charms of the lawyer who takes Ted's case, Amanda Seyfried's Samantha. Unbeknownst to all, the first film's nefarious, unbalanced villain Donny (Giovanni Ribisi) lurks in the shadows, once again mounting an evil bearnapping scheme.

That's one plot point too many, but it still doesn't dim the crude exuberance of MacFarlane's film, which is, after all, just a delivery receptacle for raunchy jokes and cockeyed societal observations. The funniest things here aren't even the crudest. When Ted, John and Samantha try

to get help from a hot-shot lawyer played by Morgan Freeman, Ted stares at him in trancelike silence, adrift on his dulcet tones. When he's finally able to speak, the words that slip out are “I think I wanna sleep on a bed made of your voice.” There's also a sight gag involving Ted's discovery of, and disgust at, the amount of porn John has stashed on his computer. It's not enough to just erase it, Ted tells his friend: They'll have to smash the hard drive, and because not even that is

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enough to prevent recovery, they'll need to bury the shards of the tainted laptop in Boston Harbor. The sequence lasts all of 20 seconds, but it reaches a Looney Tunes level of ridiculousness.

Ted 2 is bumpy and imperfect; MacFarlane has lots of ideas, and he tries to squeeze in too many of them. But he does love musical numbers, and he includes two charming and lively ones, the first of which features Ted and a bevy of guy-and-gal Busby Berkeley-style dancers tapping away to Irving Berlin's “Steppin' Out With My Baby.” Ted, dressed in his wedding tux, bounces along atop a row of top-hatted dancers, touching down so lightly that he doesn't knock a single top-per out of place — you can do that when you're an animated bear. The number suggests the flip side to MacFarlane's love of coarse humor: He likes a nicely cut suit, a whisper-light soft-shoe, an old song with a champagne kick. Maybe it's time for him to retire the Ted concept and make a picture where he can put more of that sensibility to work. Ted movies may be like martinis and breasts — three's too many, but two is just right.

TED 2 | Directed by Seth MacFarlane
Written by MacFarlane, Alec Sulkin and Wellesley Wild | Universal | Citywide

THE TENSIONS IN HIP-HOP FASHION

In 1986, there was a ritual when New York kids bought a pair of Adidas. They would stretch, starch and iron the shoelaces, then thread them back outside-in. The message: I can afford the name brand, but my style is unique.

Fashion is about that clash between commercialism and individuality — how can I stand out while fitting in? — and Sacha Jenkins' streetwear doc *Fresh Dressed* nods its Kangol hat to that irony. The punchline: By the time Run-D.M.C. rocked those fat laces on *Yo! MTV Raps*, suburban kids could buy them ready-made at the mall.

It makes sense that *Fresh Dressed* is headquartered in New York, where showoffs have miles of sidewalk to promenade. In the '70s, the style was personalized jean jackets. Ten years later, Christopher Martin — Play, from Kid 'n Play — made cash spray-painting people's names on their jeans.

But mass marketers rushed in: By the '90s, kids weren't wearing their own names, they were advertising Fubu, Cross Colours, Karl Kani, Rocawear and, more troublingly, Tommy Hilfiger and Ralph Lauren, who



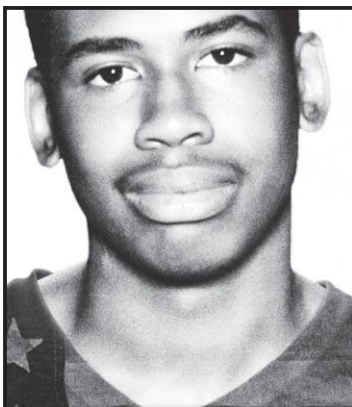
PHOTO BY JAMEL SHABAZZ

were happy to hand out clothes to rappers while keeping their magazine models Caucasian. Jenkins acknowledges the tension in black artists proving their worth by wearing historically white brands, or, in the case of Harlem entrepreneur Dapper Dan, mimicking them by covering puffy

jackets in mock Louis Vuitton. Jokes Dan, “I blackinized it.” Jenkins is as concerned with how that insecurity could cripple newer designers like Puff Daddy and Kanye West, and with the current crisis in innovation, where a generation has been trained to consume, not create.

As for women, rapper Yo-Yo pops up to sigh that few urban labels cared about female fashion — and then the ladies disappear from the doc en masse. —Amy Nicholson

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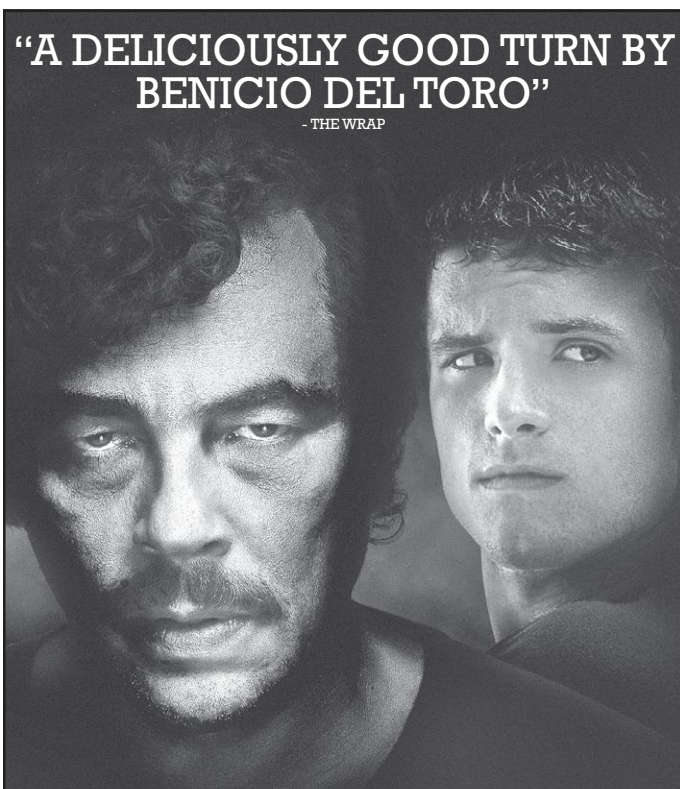
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Film

I'M BATMAN... TODAY

BATKID BEGINS REVEALS THE ORIGIN OF A HEARTWARMING VIRAL VIDEO — AND OUR OBSESSION WITH HEROES, SUPER AND OTHERWISE

BY AMY NICHOLSON

Dana Nachman's *Batkid Begins* marches in with the mini-movie you've already seen. (Unless, as Bruce Wayne suffered in *The Dark Knight Rises*, you've spent months in a hole.) On a November weekday in San Francisco — aka Gotham-by-the-Bay — 5-year-old cancer survivor Miles Scott rode shotgun in a Lamborghini Batmobile, bested the Riddler and the Penguin, and strutted up, arms akimbo, to Mayor Ed Lee to receive the key to the city.

Organizer Make-a-Wish initially hoped 250 volunteers would attend. Instead, thousands of cheering folks snapping phone photos and clutching "Save Us Batkid" placards surrounded City Hall. A few people even left their hands free to applaud. Held during prime Twitter hours, the celebration of Miles' clean bill of health was perfect for the Internet: Cute kid plus sad story plus billion-dollar superhero plus civic uplift. All it lacked was a Grumpy Cat cameo as Catwoman.

Recap accomplished, what's left for Nachman to say that hasn't been captured in GIF form? She scores her film's opening to an orchestral cover of David Bowie's "Heroes," a flourish of extra-sugary frosting, then rewinds further still to explain just how Batkid's \$105,000 big day was pulled off. Explains coordinator Eric Johnson, who played Miles' full-grown Batman sidekick, "It's like we're doing a stage production

where the lead character doesn't know he's in it, he's never been to rehearsal, and he's 5."

Batkid's origin story is simple and sweet: Miles' parents, Natalie and Nick, were middle-school sweethearts. For three generations, his family has run the same small farm just south of the Oregon border. Miles was diagnosed with leukemia when he was 18 months old. Luckily, like 80 percent of Make-a-Wish children, he survived. On his first Make-a-Wish questionnaire, he told his local interviewer that he wanted to be Batman because he "dreamed about it." Why Batman — specifically, the age-appropriate Adam West Batman, not the scary Christian Bale reboot? As his dad observes, outlasting years of chemotherapy demands the courage and strength of mortal Bruce Wayne, not the easy-come alien gifts of a Kryptonian.

The work of realizing Miles' wish expands a two-minute viral video into a feature-length dry procedural of city permits, bitty bat costumes, street closures and savvy social promotion, feats rarely cartooned with a vivid "Kablaam!" Here, we have San Francisco head cop Greg Suhr cautioning, "Normally, as chief of police, I'm not in favor of flash mobs." That sounds as riveting as watching Bruce Wayne and his architect design the Batcave. There's a reason comic-book writers prefer narrow rescues to logistical meetings. But as Make-a-Wish local executive director Patricia Wilson assembles her team of super-friends, the mundanity becomes inspirational. Superheroes get the headlines.

But a real city's strength is its civilians.

Heroism isn't just a guy in a rubber suit. (Although Johnson, who coached Scott through his adventure, shows that sometimes it is.) It's also the tech CEO who rush-delivered a computer part that would project news bulletins from a cuff on Johnson's wrist, the unpaid San Francisco Opera costumers who sacrificed sleep to sew the Riddler's pantsuit, the motorcycle cops who volunteered to give up their day off to escort the Batmobile through the crowd, the elderly Ohio couple who flew to California to stand on the sidewalk and clap.

At first, *Batkid Begins'* tone teeters on self-congratulatory. Uncharitably, I found myself getting peeved at the attention lavished on Miles' wish and wondering if the parents of survivors with less pop-culture-catchy dreams felt slighted. After all, the Make-a-Wish Foundation creates an average of 40 dreams a day (a surprising percentage involve WWE wrestler John Cena, who's met more than 450 children). Johnson, our Batman, mentions in the film that he previously spent seven months helping a kid named Ben design a video game about chemotherapy. Ben used his wish to give other sick kids a visual way to fight cancer. The Dalai Lama honored the two as

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MORTAL BRUCE
WAYNE, NOT
THE EASY-COME
ALIEN GIFTS OF
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"Unsung Heroes of Compassion."

Unsung is apt — I'd never heard of Eric and Ben's accomplishment, and wish I had. But we're in a cultural moment (or really, a cultural epoch) where full-grown adults like the exuberant Mike Jutan, a Lucasfilm engineer, collect Superman figures and dress as Captain America for fun. No wonder Jutan eagerly enlisted to play the Make-a-Wish Penguin. The Batkid blitz helped spur donations for other charitable acts. Still, there's no denying that a child whose wish was, say, to play violin for the San Francisco Philharmonic would get less than 1 percent of Batkid's attention. Would Hans Zimmer again offer to compose their theme song? Even if he **(40 >>**

sundance

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Sundance NEXT FEST kicks off August 2 with an outdoor screening of *Cop Car*—fresh off the 2015 Sundance Film Festival—at one of LA's coolest cinematic venues, Hollywood Forever Cemetery, presented by Cinespia. The celebration of film and music continues August 7-9 at the historic Theatre at Ace Hotel with LA premieres of six films, paired with music and conversation. Tickets on sale now.

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PROGRAM SCHEDULE

KICK OFF EVENT

SUN, AUG 2 • 8:30 PM

Film: *COP CAR*

Cinespia at Hollywood
Forever Cemetery

NEXT FEST

FRI, AUG 7 • 8:00 PM

Film: *MISTRESS AMERICA*

Music: Sky Ferreira

SAT, AUG 8 • 3:30 PM

Film: *FINDERS KEEPERS*

Followed by a Conversation
with Filmmakers and Subjects
from the Film

SAT, AUG 8 • 8:00 PM

Film: *ENTERTAINMENT*

Music: Sharon Van Etten (solo)

SUN, AUG 9 • 3:30 PM

Film: *CRONIES*

Followed by a Conversation
with Filmmakers

SUN, AUG 9 • 8:00 PM

Film: *TURBO KID*

Music: Neon Indian (DJ set)
B2B Toro Y Moi (DJ set)

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»38) did, would we care?
Batkid Begins wants audiences to celebrate the everyday heroes who donated their time and energy to Miles' dream. Absolutely, we should. Still, take a minute to ask what the disproportionate investment and interest in Batkid's adventure says about our own maturity — and how the Internet allows us to feel like champions for rallying for one afternoon, while overlooking the years of unglamorous doctor appointments before it.
 "Obviously, he had fun," Miles' mom says, "but I don't think he really got it." On some level, the Batkid crowds — virtual and real — also were cheering themselves for showing up. Nachman ends her upbeat doc wondering, with less cynicism than I felt, if the bystanders pleading for Batkid to save them subconsciously wanted to rescue their own childhood optimism. A fair question — though that sound you hear is a chagrined Twitter groaning, "Why so serious?"

BATKID BEGINS | Directed by Dana Nachman | New Line Cinema | Landmark

OPENING THIS WEEK
3½ MINUTES, 10 BULLETS The reason to see Marc Silver's documentary *3½ Minutes, 10 Bullets* — about the 2012 shooting of Jordan Davis, a black teenager, by Michael Dunn, a white, middle-aged computer programmer — is to behold the grueling courtroom testimony to which Silver and his crew had direct access. Placing a camera at the back of the Duval County Courthouse and squaring its lens on the witness stand, Silver (*Who Is Dayan Crystal?*) captures fragments of trembling vulnerability, not only from Davis' surviving loved ones but from those affiliated with Dunn as well. In one blink-and-you'll-miss-it gesture, Dunn's girlfriend of several years, Rhonda Rouer, blows Dunn a kiss as she takes the stand — only to go on to give the testimony that would cement Dunn's first-degree-murder conviction. Despite the compelling courtroom footage, Silver fails to provide illuminating supplementary material, instead dispensing standard-issue media summarization (news reports, radio chatter) of the killing and its aftermath. The details of the case — pressing as ever in the wake of such African-American casualties as Michael Brown, Walter Scott and Freddie Gray — are likely to be familiar to viewers: In the

parking lot of a gas station in Jacksonville, Florida, Dunn and Davis argued over the volume of the music in Davis' car. Minutes later, the 17-year-old was shot. Though Silver's non-trial instincts are mostly conventional, his wealth of access — to Dunn's repugnant phone calls from prison, to Davis' mourning parents, to the friends who were in the car with Davis during the shooting — is substantial and rewarding. And Silver's empathy often produces moments of emotional catharsis, as in a jovial conversation in which Davis' friends and his father weigh Davis' athletic aptitude in baseball, basketball and football. (Danny King)

7 MINUTES "Bills, bills, bills! I can't take it anymore!" The plot of many payday loan advertisements is also the protagonist's generic motivation in *7 Minutes*, writer-director Jay Martin's heist-gone-wrong thriller, although stone-faced Sam's debtor's lament is a lot more expressionless and flat. Possessed of C. Thomas Howell charisma, Sam (Luke Mitchell) becomes entangled in a drug deal gone boringly wrong, resulting in a bank heist that goes idiotically wrong. The seven minutes of the bank robbery are intercut with lengthier flashbacks relating how Sam and his gang reached this sorry predicament. The heist itself is incredibly unfocused as a piece of storytelling, with flashback characters just sort of wandering in off the street, resulting in a horrific, meandering bloodbath. High points include a vicious thug who wears Natty Bumpo fringe jackets, a drug dealer who makes terrible Brothers Grimm analogies, depressing Rust Belt backdrops and Kris Kristofferson's lethargic drawl ("Well, sheeit cheeksh — did yuh learn yer lesshon?" "One uh yew shuckers got a shigarette?") Leven Rambin is soulfully appealing as Sam's pregnant girlfriend, though she's basically restricted to generic dialogue such as "Someday, you and me, we're gonna get out of this town." Martin's camera is static, most scenes consisting of nothing more than cuts between talking heads, minimal staging and small-town gloom. Unlike guilty-pleasure Guy Ritchie crime films, in which vivid characters and unlikely subplots converge in lush visual mayhem, *7 Minutes* is humorless and perfunctory, its heavies and protagonists never so much as aspiring to transcend or challenge the stereotypes they represent. (Chris Packham)

BIG GAME Finland, as any fourth-grade book report could tell you, is a land of contrasts. This explains how director Jalmari Helander can combine scenes of timeless natural beauty with action and dialogue straight out of a 1980s Golan-Globus production. The result, *Big Game*, is predictably ridiculous. Thirteen-year old Oskari (Onni Tommila) is about to become a man. In rural Finland, this involves killing a deer with a bow and arrow to gain admittance to the Cabin of Legends, or something. Meanwhile, en route to Helsinki (and awash in foreshadowing), United States President William Moore (Samuel L. Jackson) frets about the "friends and enemies" lining up to stab him in the back. We also meet Morris (Ray Stevenson), the trusty Secret Service agent who took a bullet for him, and is only one month

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from retirement. Naturally, Morris is in cahoots with the sinister Hazar (Mehmet Kurtulus), who shoots down Air Force One (and its fighter escort, somehow). Oskari (who conveniently speaks English) frees Moore from his escape pod, and the two flee. True to the overall theme, Hazar's goal isn't money or power; he just wants to hunt the president and mount him like a trophy. All this somewhat works in the Finland scenes, which have a certain Reagan-era *je ne sais quois*, but those in the "Pentagon Headquarters" soundstage — where the director of the CIA and her best field analyst (Felicity Huffman and Jim Broadbent, who were probably paid in bitcoin) and America's first tweaker chairman of the Joint Chiefs (Ted Levine) are coordinating the search — are ludicrous. That's *Big Game* in a nutshell. At least we get an "Oh, hell, no" from Jackson. (Pete Vonder Haar)

BOUND TO VENGEANCE (REVERSAL)

As with any movie concerned with sex trafficking, revenge thriller *Bound to Vengeance* is often horrifying. Director José Manuel Cravioto, in his English-language debut, nevertheless attempts to subvert the sadly commonplace "woman in captivity" narrative, but mostly succeeds in testing the limits of our gore tolerance. You might start off thinking you've mistakenly come in at the end, as Eve (Tina Ivlev) bashes the man who chained her up in the head with a rock and escapes. It's sort of like starting *The Texas Chain Saw Massacre* with Marilyn Burns climbing into the pickup. But instead of escaping, Eve makes her captor, Phil (Richard Tyson), lead her to the other girls he's holding captive. It's reminiscent of *Collateral*, only instead of seeking people to kill, Eve is trying to save them, with results one could charitably describe as "mixed." There are twists, many of which you'll see coming if you've sat through any of the *Taken* movies, and disturbing hints are dropped that this sort of thing goes all the way to the top, with no subsequent payoff. *Bound to Vengeance* strains credibility (seriously, she never calls the cops?) and swerves dangerously close to exploitation often enough that its semi-clever premise can't keep it on course. Still, Tyson's performance is something of a surprise. Here's a guy probably best remembered for playing the bully in *Three O'Clock High*, giving a nuanced if unpleasant performance almost 30 years later. For the other characters, motivation is entirely absent, and they're mostly introduced to see how messily they can then be slaughtered. (Pete Vonder Haar)

ESCOBAR: PARADISE LOST Benicio del Toro looms on the poster for *Escobar: Paradise Lost* in full hollow-eyed, mustachioed grandeur, his deadly visage filling the sky above a teensy image of a white dude running along with a gun. What a surprise, then, to discover in the movie that the white dude (Josh Hutcherson, playing naive) is the star and Del Toro's Pablo Escobar is something more like the weather. This is one of the greatest missed opportunities in recent cinema history: Del Toro looms more impressively on camera than he does in the marketing material, embodying a

wicked man's perverse sense of family, honor and self-interest. But he's scariest when he's banal, watching soccer or reading *The Jungle Book* to a child, at terrifying ease even as his mind is on murder. Too bad *Escobar's* not about Escobar. The dreary first half plays like some Abercrombie & Fitch variant on an old-school men's-magazine fantasy of dangerous romance abroad: "I Married the Niece of a Colombian Gangster!" Hutcherson's Canadian surf-bro falls for Maria (Claudia Traisac), whose traits boil down to this: gorgeous niece of Escobar. Writer-director Andrea Di Stefano, an Italian actor, stages some of this nicely, employing multiple arresting setups within single shots, but neither he nor his actors hit upon how to connect this love story to an audience's hearts. Still, there's another shock to come. For a half-hour or so toward the end, Di Stefano whips up first-rate suspense,

with Hutcherson's character first ordered by Escobar to murder a *campesino* — and then endeavoring to escape Colombia when this mission goes bad. But these scenes, tense and sweaty, don't save a picture whose emphasis feels off from the start. (Alan Scherstuhl)

GLASS CHIN A rich character study that captures the inner lives and unexpectedly astute insights of brusque, macho, old-school New York guys and the women in their lives, *Glass Chin* is similar in vibe and payoff to last year's small gem *The Drop*, which starred Tom Hardy and James Gandolfini. In *Glass*, Bud (Corey Stoll) is a once-promising boxer trying to eke out a living, exiled with his girlfriend and dog to Jersey after his hopes crashed around him. When slick mobster J.J. (Billy Crudup) offers him a chance at redemption, it's immediately obvious to the viewer — but not to Bud — that there will be terrible strings attached. When payment comes

due, questions of ethics force Bud into a position of saving himself at the expense of an innocent bystander's dreams. Writer-director Noah Buschel's script is peppered with both offbeat humor and philosophical debates that circle back to what is, at heart, a class critique that skewers everything from the art world to the bougie dreams of the common man. His cast is stellar — Crudup, slick, menacing, magnetic and repellent all at once, almost walks off with the film, but also strong are Stoll as a gruff but fundamentally decent guy who gets in over his head, and David Johansen, Marin Ireland and especially Yul Vazquez (who brings a homoerotic tension to his homophobic

Roberto, J.J.'s right-hand man) in supporting roles. The actors home in on Buschel's bitingly angular rhythms and this crew's working-class and nouveau-riche accents and vernacular. If Buschel sometimes leans a bit too hard into his disdain for pretension, it's never at the expense of the truth of his characters or their situations. (Ernest Hardy)

GONE DOGGY GONE Back in the 1980s, it was possible to shoot a tiny film on a slight budget as a calling card for studio executives, a way for directors to say, "Imagine what I could do with real money." A few of these underbudgeted films, such as *The Terminator*, even broke through to popular audiences. Does

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YOUR WEEKLY MOVIE TO-DO LIST

A Film Series About Very Cold Places

Friday, June 26

Obsessing over The Beatles by yourself isn't cool. You know what's cool? Obsessing over The Beatles at a gorgeous movie theater in Westwood. Tonight at the Crest, noted Fab Four expert Scott Freiman hosts **Deconstructing the Beatles: A Trip Through Strawberry Fields**, a multimedia presentation on the recording sessions that produced "Strawberry Fields Forever," "Penny Lane" and "A Day in the Life." Rarely seen audio and video from said sessions features prominently. *The Crest*, 1262 Westwood Blvd., Westwood; Fri.-Sat., June 26-27, 8 p.m.; \$20. (310) 470-1508, crestwestwood.com.

Los Angeles Filmforum's summer program begins in unseasonably cold fashion with **South** at the Velaslavasay Panorama. The age of Arctic explorers has sadly passed, but the polar cinematic series **Mush! To the Movies!** (of which *South* is the fourth of six parts) has gone to the trouble of preserving it for us a full century later. Recently restored by the British Film Institute, the silent picture from 1919 charts the *Endurance's* trek across Antarctica from a few years earlier. *South* will be preceded by the Artists, Writers, Photographers, Scuba Divers, German Directors and Visiting Astronauts of NSF's Antarctica Program — An Illustrated Lecture by Charles Hood. *Velaslavasay Panorama*, 1122 W. 24th St., University Park; Fri., June 26, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.

Saturday, June 27

Showgirls is regarded as one of the most infamous *films maudit* of the past several decades, but it's also seen by an increasingly vocal minority as an unheralded masterpiece. Should you be open to the possibility of joining that chorus, Cinespia offers the chance to see the box office bomb projected outdoors at Hollywood Forever Cemetery. Paul Verhoeven's brash satire is a turnoff for many, but those who can get over the shock of Elizabeth Berkley's post-*Saved by the Bell* exploits may find themselves more won over than they'd expect by the story of a stripper trying to make it big in Vegas. The screening will be preceded and followed by the spinning stylings of DJ Daisy O'Dell. *Hollywood Forever Cemetery*, 6000 Santa Monica Blvd., Hollywood; Sat., June 27, gates 7:15, movie 9 p.m.; \$14. (323) 221-3343, cinespia.org.

Tim Curry recently received a lifetime achievement award from the Actors Fund of America, but he was a cult figure long before his craft became widely recognized. This is certainly the case for **Times Square**, which Cinefamily is playing at midnight in honor of its 35th anniversary. Like a time capsule preserving the weirder, more vibrant New York of yore, the teen drama tells of two female escapees from a mental ward who start a punk band, which Curry's DJ character is kind enough to feature on the radio. Featuring music by Gary Numan, Roxy Music, Patti Smith, The Ramones and Talking Heads, among others. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Sat.,

June 27, 11:59 p.m.; \$12. (323) 655-2510, cinefamily.org.

Sunday, June 28

Errol Fynn steals from the rich and gives to the poor in **The Adventures of Robin Hood**, screening at the Aero courtesy of the American Cinematheque, the Art Directors Guild Film Society and *The Hollywood Reporter*.

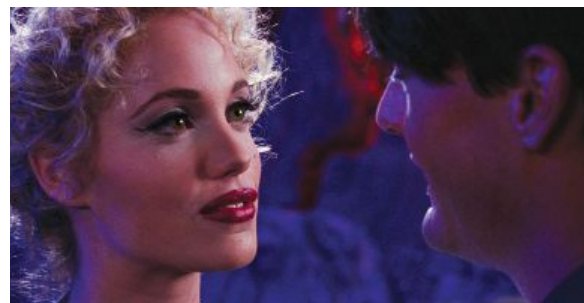
Viewers of a certain age will be forgiven for having seen only the animated Disney version and/or *Robin Hood: Men in Tights*, but there's no time like a Sunday afternoon to fill a cinematic blind spot. If you need any more reason to attend, Olivia de Havilland — one of the best actresses of her or any other generation — stars opposite Flynn in one of eight occasions they shared the screen. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., June 28, 5:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

All good retrospectives must come to an end, and so it is with UCLA's **William A. Wellman, Hollywood Rebel**. After the better part of three months and nearly a dozen screenings, two Westerns — *Track of the Cat* and *The Ox-Bow Incident*, both adapted from novels by Walter Van Tilburg Clark — close out the series. William Wellman Jr., who helped curate the program as a selection of his father's favorites among his own filmography, will sign copies of the book he wrote about him. Petrine Mitchum also will be present to sign her book *Hollywood Hooftbeats: The Fascinating Story of Horses in Movies and Television*. *Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Sun., June 28, 7 p.m.; book signing 6 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

Tuesday, June 30

Catch a midcentury skewering of Hollywood at 1 p.m., when Robert Aldrich's **The Big Knife** screens at LACMA. Jack Palance stars as Charles Castle, a famous actor looking for a way out of his seven-year studio contract, with Ida Lupino as the wife on the verge of walking out on him. Aldrich managed to bring this and *Kiss Me Deadly* to theaters in the span of 12 months, making 1955 a banner year for noir. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., June 30, 1 p.m.; \$5. (323) 857-6000, lacma.org.

—Michael Nordine



Showgirls

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this still work in an atomized video landscape? Well, director Colin Trevorrow's *Safety Not Guaranteed* landed him *Jurassic World*, so with any luck writers/directors/leads Kasi Brown and Brandon Walter can get some attention with the hilarious *Gone Doggy Gone*. It's about Abby and Elliott Harmon, a bored, materialistic couple whose emotional lives revolve around their tiny dog, Laila. When their troubled dogsitter, Jill, steals the dog, the couple pursues her across the Southwest. It's remarkable that Brown and Walter pit a half-dozen sharply observed characters against one another

in a film with no bad guys. Everyone is emotionally broken in some way, and much of the comedy derives from their mutual obliviousness to other people's pain, even when it's pitched at loopy comic heights. Jill dognaps Laila, the one creature that loves her, on the day that her boyfriend dumps her and she loses her job. The incompetent private eye the Harmons hire to find their dog is trying to please his overbearing father. And the Harmons themselves, numbed by their emotional distance, grow closer as they pursue Jill. The film's sweetness, its story line and the script's cartoony characters

recall *Raising Arizona*, though *Gone Doggy Gone* isn't as tightly structured. But, being looser, it has a little more room to breathe. (Chris Packham)

INTO THE GRIZZLY MAZE The latest entry in the evergreen nature-horror genre (*Jaws*, *Arachnophobia*, *Piranha*), David Hackl's *Into the Grizzly Maze* — not to be confused with the similarly named and -themed *Grizzly*, from 1976 — is steeped in clichés, has a healthy dose of unintentional humor, and builds toward a nail-biting climax. The film is centered on the forced reconciliation of brothers Rowan (James Marsden) and Beckett (Thomas Jane) as they battle a murderous grizzly in the Alaskan wilderness. Rowan, fresh from a prison stint, shows up unannounced in the brothers' small Alaska hometown, where Beckett is now an environmentally conscious cop. Rowan's run-in with a local pimp brings the brothers face to face for the first time in years; mutual contempt keeps Rowan from sharing his true reason for returning. Some bloody, expertly wrought plot twists later find the brothers — a wife and former girlfriend in tow — on the run through a sprawling forest from a bear that is racking up a body count. The film gives lip service to reasons for the bear's fury — manmade ecological damage — but no explanation for its strategic brilliance. Between run-ins with the bear and a callous but wise hunter (Billy Bob Thornton), Rowan's exculpatory backstory unfolds in hackneyed dialogue. (The script is by Guy Moshe and J.R. Reher.) What keeps *Maze* humming

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THE LA BREA TAR PITS, IN 3-D

The La Brea Tar Pits' new short-film exhibit, *Titans of the Ice Age: The La Brea Story in 3-D*, coolly describes itself as a "death trap." Since 1903, more than 3 million fossils have been disinterred from the muck.

Just nine years ago, a construction crew excavating an underground parking lot scuffed the skull of a mammoth. The archaeologists weighed the creature's 200-pound head and nicknamed him Zed.

Zed's bones are still being polished, but he makes a cameo here as one of the titans of the title, who roamed the icy Pleistocene until a 16-degree temperature spike killed off 70 percent of Earth's massive land mammals, including saber tooth tigers, dire wolves and ground sloths as big as a grizzly. When director David Clark cuts to a polar bear on a crumbling glacier, the message is clear: Don't let this happen again.

An animation of climate patterns



Woolly mammoths are among *Titans of the Ice Age*.

looks as dizzying and delightful as an ELO album cover, and there's quiet majesty in clips of scientists patiently identifying ancient seeds, beetle legs and snake bones. Yet *Titans* doesn't skimp on the morbid details: animal corpses buzzing with flies, predators lured to their doom. One kid, stoked to realize he was in an air-conditioned cemetery, blurted, "Wow!"

Narrator Christopher Plummer gives the grisly bits charm, even while describing a cave of preserved sloth poop that smells "like fresh manure when broken open." —Amy Nicholson

TITANS OF THE ICE AGE: THE LA BREA STORY IN 3-D | Page Museum at the La Brea Tar Pits Running indefinitely | tarpits.org

is Hackl's firm sense of narrative tension. He knows character and dialogue are icing in films like this, so it's taut pacing, editing and sound design that are crucial. (The actors are all fine, playing everything straight, sans irony.) The final showdown is ludicrous and thrilling — as it should be. (Ernest Hardy)

L.A. SLASHER Satire is a tricky thing.

It's best when executed in such a way that not only is the subject amusingly ridiculed but also some alternative to the current state of affairs is suggested. *L.A. Slasher*, a would-be cutting-edge indictment of reality TV, fails at either of these, and in several other ways besides. Director Martin Owen assembles a collection of Hollywood aspirants (Brooke Hogan, Korrina Rico), old-timers (Eric Roberts, Danny Trejo), *Drake & Josh* co-stars (Drake Bell, Marisa Lauren) and Mischa Barton for his cast. They're given titles instead of actual names ("The Actress," "The Heiress"), the better to justify their eventual torture/murder. The masked Slasher is voiced by Andy Dick, because nothing gives weight to your criticism of reality television like having it voiced by a guy who appeared in *Celebrity Wife Swap*. For future reference, when filming a withering condemnation of modern pop culture, it's helpful to refrain from using references that have passed their shelf life before release. Twenty-plus years removed from the debut of *The Real World*, Owen is outpaced by the subject of his outrage, dropping *Teen Mom* and Snooki references when there have been fake gay bachelors on *The Bachelorette*. You can't compete with that. All satire becomes dated eventually, but the best examples — such as *Network* — still resonate for what they said about their era. *L.A. Slasher* isn't perceptive, shocking or

funny, and if it's remembered for anything, it will be for the tastelessly tone-deaf decision to have the Slasher kill a black actress by dragging her behind a van. (Pete Vonder Haar)

A LITTLE CHAOS The beauty of watching a soapy period piece as escapist "corset porn" is that its shortcomings can be ignored as long as the costumes and production design are sumptuous enough — or, as a trump card, the immortal Kate Winslet is the headliner. Reunited with her *Sense and Sensibility* co-star Alan Rickman (who also directs), Winslet outclasses this tidily simplistic, low-stakes historical fiction as the widowed Sabine de Barra, a landscape artist hired to build an outdoor garden ballroom at Versailles for the court of Louis XIV (Rickman). But it's real-life master landscaper and openly married love interest André Le Nôtre (a Fabio-locked Matthias Schoenaerts) who is staking his reputation on this rare female junior hire, a socially vulnerable commoner among the condescending whispers of the aristocracy. Appropriately hunky but neutered of the brute sexuality he exhibited in *Bullhead* and *Rust and Bone*, Schoenaerts and his lack of bodice-busting tension with Winslet mirrors the film's transparent, often anachronistic inauthenticity: He's a modern Belgian using a regal British accent to play 17th-century French. There's barely any characterization, let alone the advertised chaos, but there is an easily resolved fit of jealousy and sabotage, a guilt-racked conscience revealed in traumatic flashback, and too many flower metaphors. (Aaron Hillis)

THE MIDNIGHT SWIM Spirit Lake is bottomless, so far as the locals in writer-director Sarah Adina Smith's *The Midnight Swim* can tell. A small town straddles its enigmatic shores, though nobody has

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FADE IN



A FILM WITH NO DIALOGUE, STARRING DEAF TEENS

Miroslav Slaboshpitsky's bleak school drama *The Tribe* was shot in Ukraine, but you won't be reading subtitles. The cast, all first-time actors, are deaf teenagers, and Slaboshpitsky's camera pads behind them into their state-run boarding school, where the Fagin-esque teachers have enlisted a mute mafia: The smaller boys hawk trinkets on the trains (and steal the odd wallet), while the older boys pimp out the two class beauties to truck drivers.

With no dialogue, *The Tribe* squares the camera on a static shot and forces us to trawl for clues: the peeling paint that speaks to institutional neglect; the brazenness of a girl's cocked hip implying she's hooked enough to get over her fear but not so much that her spirit has been gutted; the lack of adults who give a damn. In a ground-down setting where no one knows the answers, why not piece together the scant plot from athletically pantomimed, indecipherable action? When the girls are given passports to Italy, we're not sure if they're being sent as sexual slaves — and, probably, neither are they.

The film is absorbing and, ironically, deafening as Slaboshpitsky cranks up the sound effects to a violent



The Tribe

decibel — none of the kids cares how loud anyone slams a door. The audience's world, and ours alone, jitters with racket, especially diesel engines that we forget (until it's too late) the students can't hear.

It's a staggering film but not a brilliant one — a superior version would have played more with the gulf between our senses and theirs. Instead, *The Tribe* settles for shocks from the degradation of its cast, in particular slender blonde Yana Novikova, who offers her naked body with a blasé shrug. —Amy Nicholson

THE TRIBE | Written and directed by Miroslav Slaboshpitsky | Drafthouse Films | Cinefamily

ever seen the bottom — except, perhaps, those who have drowned in its dark waters. Recently joining this company is one Amelia Brooks (Beth Grant), whose three semi-estranged daughters (Lindsay Burdge, Jennifer Lafleur and Aleksa Palladino) converge on the family home in the wake of their mother's watery demise. Folklore abounds in *The Midnight Swim*, whether it be a conception of reincarnation involving the “River of Forgetting” espoused by the deceased spiritualist, or the mythical Seventh Sister, who must be summoned via incantation. Less is often more when it comes to depicting such rituals on screen, and Smith is highly attuned to the simple power of, say, characters cryptically chanting under their breath. Which isn't faint praise — in her debut feature, Smith is careful to toe the line between skepticism and belief, never allowing us to fully dismiss or embrace the mystic elements. Imposing narrative conclusions and definitive answers on all this presents problems, as tends to be the case in the kind of movie where bodies of water hold talismanic significance, but not enough to discount the strange allure of being submerged in these troubled siblings' collective subconscious. (Michael Nordine)

LA SAPIENZA In Eugene Green's *La Sapienza*, a refugee identifying as a member of the long-disappeared Chaldean nation remarks that eventually his ethnic group and their language (Aramaic) will vanish. Regardless of whether the refugee is meant to be a vision, a ghost or something else entirely, his point casts its shadow across this stirring film. So much human history vanishes, so in the present we strive to understand the past through whatever totems we can find. The totemic focus of Green's film is architecture. Alexandre (Fabrizio Rongione) and Alienor (Christelle Prot Landman) are a French couple on holiday in Italy; he is a venerated architect reconnecting with

the works of Francesco Borromini. The couple meets teenage Italian siblings Goffredo (Ludovico Succio) and Lavinia (Arianna Nastro); Goffredo, an architecture student, ends up accompanying Alexandre throughout Italy while Alienor stays with Lavinia, bonding with the younger woman as Lavinia recuperates from an illness. The men's journey is the more engaging, with Alexandre and Goffredo visiting gorgeous churches whose pasts are preserved within their architecture, a point articulated in Alexandre's speeches. The film may sound like a story of emotional bonding between different generations, and while that isn't entirely incorrect, Green is after something more complex. Since Green has his actors employ a detached, affected mode of performance — paging Brecht! — viewers are directed toward the intellectual content of the discussions as much as along the emotional current between the characters. The result is a picture that balances heart and mind with nuance. (Zachary Wigon)

SAUGATUCK CURES Being aware of our mortality is a questionable gift, one that can inspire many poor decisions. In *Saugatuck Cures*, the return of a woman's cancer inspires her adult son to put all his eggs in the experimental-surgery basket. Said procedure comes, of course, with an exorbitant price tag. This leads the son (who happens to be gay) and his trusty sidekick to launch a get-rich-quick scheme: posing as homosexual-converters. They travel from town to town, church to church, fleeing cartoonishly bigoted congregations who pay the well-meaning charlatans handsomely. Writer Jay Paul Deratany and director Matthew Ladensack don't make their two leads (neither of whom is especially interesting to watch or spend time with) that easy to care about, even when pitted against such farcical antagonists. No one in the movie rises above the level of a stock

character, so over-the-top in their familiar jokes as to barely even register as satire. There's little nuance to *Saugatuck Cures'* message or approach, which has its heart in the right place but little else; in trying to help close-minded folks see the light, it's mostly just preaching to the choir. (Michael Nordine)

ONGOING

INSIDE OUT Pixar's *Inside Out* goes inside the mind's control tower, populated with competing emotions and walls of whirligigs. When Riley (Kaitlyn Dias) is born, her undeveloped infant brain is a void where one feeling, Joy (Amy Poehler), a Tinkerbell knockoff, oversees one button: Smile. Thirty-three seconds later, Riley weeps and a second feeling, Sadness (Phyllis Smith), pads in to grab command. Fear (Bill Hader), Anger (Lewis Black), and Disgust (Mindy Kaling) enter next, expanding Riley's emotional range with new gizmos and levers. Her first memories, each the size of a bowling ball, roll into the room on metal rails, and then they're pinballed into the shadows to light up new quadrants of Riley's mind

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and shape her personality. Pete Docter and Ronaldo Del Carmen's overbright cartoon can't disguise that this is heady stuff — a more natural fit for a black-and-white Bergman than a kiddie caper. For children, the inner world is an uncharted sea subject to storms — a small gym-class slight can build into a swell of sorrow that, like, everyone in school totally hates them. Joy refuses to let Riley sink. She banishes Sadness to a corner, and dominates Fear, Anger, and Disgust with her cheerleader zeal — this is the at-all-costs, ultra-American effervescence that showers children with gold stars. We're primed to resent Sadness, a mope in a turtle-neck and glasses, who bumbles around the brain accidentally turning Riley's memories from sunny yellow to doleful blue. Yet Sadness doesn't enjoy making Riley miserable. By definition, how could she? Sadness simply can't behave according to the rules Joy has established, as lovely an explanation for depression as I've ever seen. (Amy Nicholson)

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Slayer's Tom Araya, left, Gary Holt, Paul Bostaph and Kerry King



PHOTO BY ANDREW STUART

Music //

STILL REIGNING

On their forthcoming album, *Repentless*, thrash legends Slayer honor the moody style of their late guitarist, Jeff Hanneman

BY JASON ROCHE

I've got a cocktail in my hands," says Slayer guitarist Kerry King, at a bar in Corona not far from his Riverside County home. "Life's good."

For about two years, the phrase "life's good" was probably not something King said much. At the beginning of 2011, fellow Slayer guitarist Jeff Hanneman contracted a bacterial infection that ate away the flesh of his right arm, effectively ending his ability to play guitar. Then, in 2013, drummer Dave Lombardo left the band, under acrimonious circumstances that King and his bandmates still decline to comment on.

Then, just a few months after Lombardo's departure, Hanneman, still recovering from his bacterial infection, died of liver failure at the age of 49.

Fans likely would have understood if King and his fellow remaining original Slayer member, vocalist-bassist Tom Araya, had called it a day. Instead, they have regrouped with new guitarist Gary Holt — also of Bay Area thrash-metal greats Exodus — and drummer Paul Bostaph, who performed with Slayer from 1992 through 2001. This lineup has been touring together for the last two years; their first recorded output, *Repentless*, is set for release on Sept. 11.

To move forward without Hanneman, King and Araya had to adjust how they

dealt with one another.

"Me and Jeff, our relationship was that we would have dialogue and communicate," Araya says, speaking by phone from his home in Texas. "That's something that I never had as much with Kerry. We all had a working relationship with each other, but we had to open the lines of communication between us more."

"There was adversity during this time that we're not used to," King says. "There are adverse situations during any recording process, but this was extreme. We had to learn how to be Slayer in a new way."

The absence of a guitarist of Hanneman's caliber would be enough to cripple many bands. Early music from *Repentless*, however, reveals a group that is still trying to make his presence felt. While the album's title track is a fast-paced thrash ripper, tracks such as "When the Stillness Comes" find King — now the band's primary songwriter — evoking a moodier style that had become a hallmark of Hanneman's over the years.

"I branched out of my comfort zone," King says. "Jeff had a style that I didn't do ... moody and spooky stuff. The opening riff for 'When the Stillness Comes' has been around for 20 years. I didn't have to bust down the door to finish it because Jeff would have that type of stuff covered. This time, I had to finish it. I didn't feel comfortable doing a Slayer record and leaving that aspect of Slayer off of it."

The return of Bostaph did not concern King too much, given the drummer's

previous history with the band. But King does admit that there was uncertainty about whether new second guitarist Holt, despite his many years with Exodus, would be accepted by Slayer fans.

"I would have loved for Gary to have been more involved with writing," King says. "I thought a long time about this, but I didn't think Slayer fans were ready for that yet. Even though Gary's a household name in thrash, I didn't feel that the first Slayer record without Jeff should have Gary Holt contributing as a writer."

That is not to say that Holt isn't a force on *Repentless*. On tracks such as "You Against You," he shines with the kind of blazing, buzzsaw guitar work that has carried Exodus throughout its 30-year career.

"I wondered how I could make Gary feel a part of it, so I threw some leads his way," King says. "I wanted Gary to feel like he contributed something, and he did contribute something. He makes me stay on my chops too, because I'm not letting the new guy stomp all over me."

Lyrically, King and Araya continue to portray haunting visions of a society in decay. Whether it's lashing out at hypocritical politicians and religious figures in "Vices" or a "world drowning in its own blood" on "Implode," Slayer still attacks the same targets that have driven the band's ire since its inception.

"The world hasn't changed much, has it?" Araya says. "It's regressed into a more violent society. People are doing some stupid things ... law enforcement

are doing stupid things."

"Songs we wrote in the late '80s are still relevant today," King says.

While the group's music and lyrical themes can still be quite violent, Slayer has mostly left behind the more overtly shocking and Satanic moments of its early years. The days when albums such as *Hell Awaits* and *Reign in Blood* scared the religious right are long gone. For King, the band's current approach stays grounded in reality, instead of pushing shock value.

"What was edgy in the '80s isn't edgy anymore," King says. "It's harder to scare people or make people think we're the spawn of Satan. If you push the parameters too far, at a point it becomes ridiculous. I'm not interested in being ridiculous. It's a hard fence to stand on, because you want to push things, but it's harder to do because people are desensitized in the Internet age."

Even in the Internet age, one essential rite of passage for metal fans is the experience of witnessing Slayer live. Watching — or plunging into — the mosh pit of a Slayer show is still an exhausting, exhilarating and scary experience. The raw fury of the group's music is enhanced tenfold by the swarm of sweaty bodies crashing into one another alongside every riff.

Leading up to the release of *Repentless*, Slayer will be spending this summer headlining the Rockstar Mayhem tour — which comes to San Manuel Amphitheater in San Bernardino this Saturday — alongside fellow metal legend King Diamond and newer metalcore acts such as The Devil Wears Prada and Whitechapel.

Despite the increasing presence of younger bands on the festival lineups Slayer plays, King says he feels no pressure to one-up his more youthful peers.

"I know that no matter who we're playing with and how good they are, I'm kicking their ass already," King says. "That's not a cocky statement. That's how I feel. I go up there with such a 'no fail' attitude and there's no band I see in front of me that could alter that to any degree."

The last time Slayer performed in Los Angeles was an incredibly satisfying and personal experience for King. As Slayer finally performed at the Forum for the first time last November, teenage memories came flooding back.

"That was awesome," King says. "That was the last major venue that we hadn't done. As a teenager I used to sneak off to the Forum and not tell my parents, since it was too far away from my house [for me] to be allowed to go by myself."

"I saw Van Halen on their second record and Judas Priest on the Point of Entry tour," he says. "I was the kid that would be sitting in the front row of the loge with binoculars, trying to learn something. We didn't have YouTube or instructional videos, so that was my learning on what to do on the guitar. That was the classroom for me."

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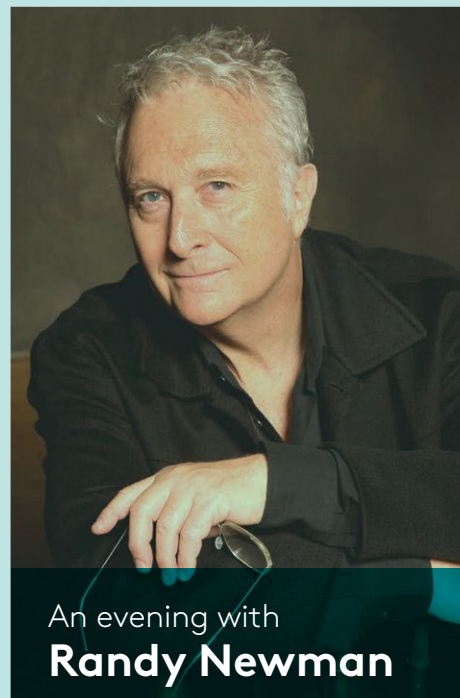
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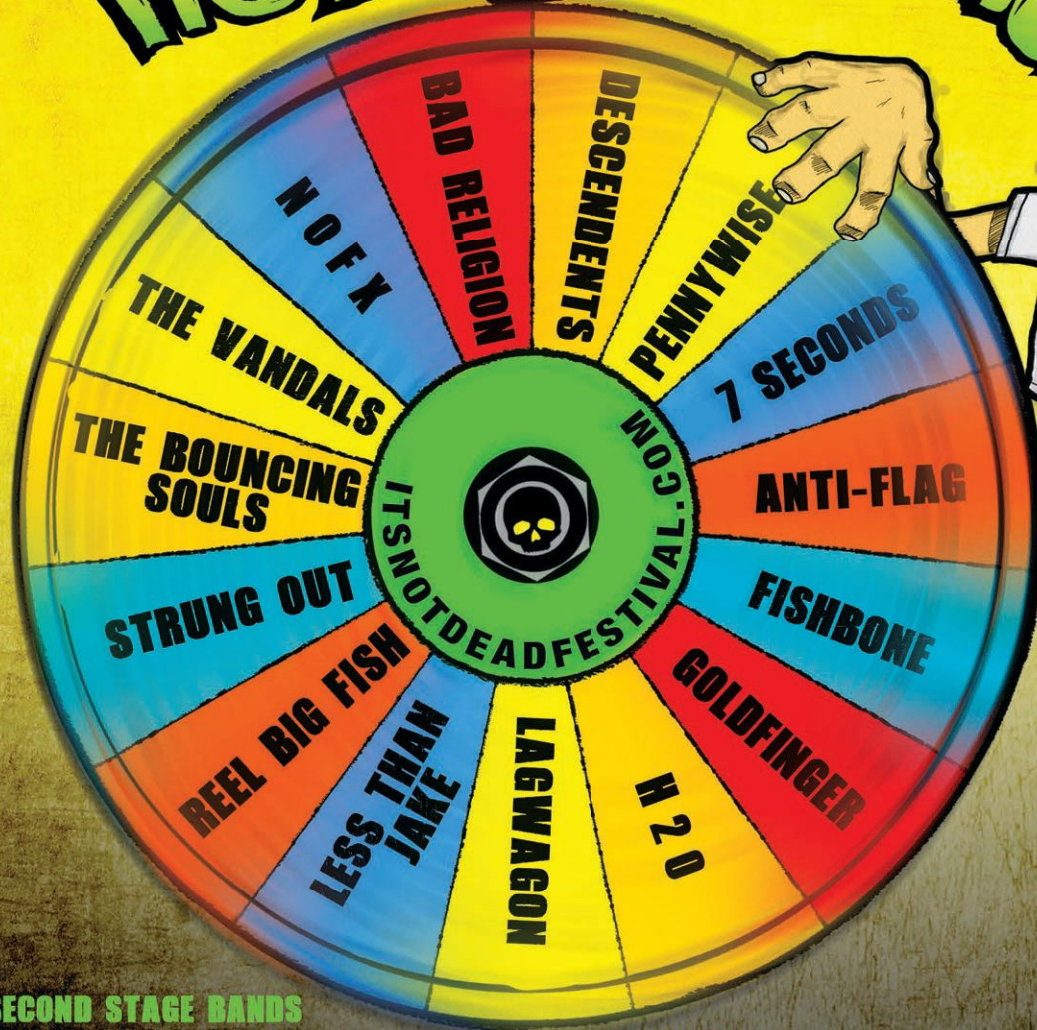
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Music // Bizarre Ride //

BEST L.A. ALBUMS OF 2015, SO FAR

A SEMI-ANNUAL TRADITION, IN HAIKU FORM

BY JEFF WEISS

A quarter-century ago, Q-Tip reminded us that things move in cycles. A Tribe Called Quest's *Low End Theory* grafted hip-hop back onto its jazz roots, and supplied the name for L.A.'s most influential club night in recent memory.

Understanding music history is recognizing the cycles. We're currently in the "listen to more jazz" age, when many notable rappers and bands have gravitated toward real brass and live drums. If the '90s flipped jazz and soul samples, the new impulse is to start from scratch, inspired by Blue Note riffs, offering implicit memorials to late greats such as Gerald Wilson and Ornette Coleman.

The reverberations of Kendrick Lamar's *To Pimp a Butterfly* are undeniable. Released in March, the best part of the year's most critically inviolate album* might be its supporting cast, specifically bass-god Thundercat, space-sax visionary Kamasi Washington and Brainfeeder label boss Flying Lotus.

Kendrick may have rejuvenated jazz in the mainstream, but a groundswell has been bubbling for the last decade. Between Brainfeeder, Madlib and Washington's West Coast Get Down crew, L.A.'s jazz scene nurtured itself out of plain view. The mastery appears most clearly on Washington's *The Epic*, an album that Flea of Red Chili Hot Peppers called the "best jazz record I've heard since the '70s."

Jazz DNA lurks in Tyler, the Creator, whose *Cherry Bomb* featured his long-time hero, Roy Ayers. Same with Chance the Rapper and his group The Social Experiment's *Surf*, recorded largely in L.A., where two members now reside. This could seem like rehash for those who grew up on Freestyle Fellowship, but even if the results aren't always epic, you can still mark the evolution.

Here are the best L.A. albums of the half-year (in haiku):

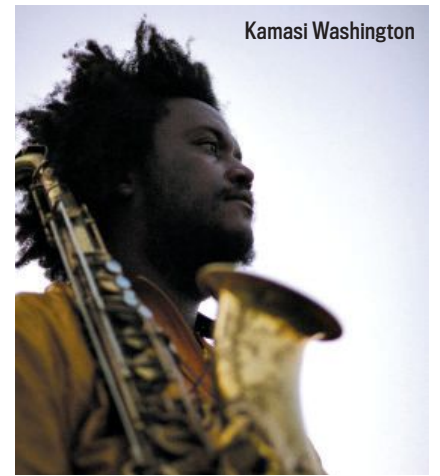
1. Kamasi Washington, *The Epic* (Brainfeeder)

Tenor sax savior
Coltrane's South Central spirit
Listen to more jazz

2. Vince Staples, *Summertime '06* (Def Jam)

Coldest breathing Crip
Best double disc since Dipset
Chris Paul call it quits

3. Earl Sweatshirt, *I Don't Like Shit, I Don't*



Kamasi Washington

COURTESY OF BRAINFEEDER

Go Outside (Columbia/Tan Cressida)

Good grief Earl spits spite
From Samoa to sullen
Depressed dazed sharp darts

4. Nosaj Thing, *Fated* (Innovative Leisure)

Beat scene escapist
Sad faded lunar light glow
Jason still drifts, floats

5. Talk in Tongues, *Alone With a Friend* (Fairfax)

Jangle fuzz smoke dope
Paisley Underground part two?
L.A.'s best new band

6. Nadaström, *Nadaström* (Friends of Friends)

Moombahton *no más*
Sleek luxurious house grooves
Dance ... fall ... get up ... glide

7. Knxwledge, *Hud Dreams* (Stones Throw)

hud dreams of donuts
60 bandcamp taypes later
sample free (kinda)

8. Colleen Green, *I Want to Grow Up* (Hardly Art)

Smoke weed watch TV
Maturity's overrated
Some routines are good

9. Hanni El Khatib, *Moonlight* (Innovative Leisure)

Dark raw nights of dirt
Disco thump and guitar slash
His best album yet

10. Father John Misty, *I Love You, Honeybear* (Sub Pop)

Wry mystic beard bard
Chateau lobby is forever
Belushi would dig

Honorable mention: Adventure Time, *Of Beyond*; Delroy Edwards, *Kickin Butts!!*; De Lux, *Generation*; John Carpenter, *John Carpenter's Lost Themes*; Jonwayne, *Jonwayne Is Retired*; Kendrick Lamar, *To Pimp a Butterfly*; Kone, *Yellowstone*; Open Mike Eagle, *A Special Episode of*; Samo Sound Boy, *Begging Please*; Shlohmo, *Dark Red*; SK Kakraba, *Yonye*; Snoop Dogg, *Bush*; Spaceships, *Little Buddha*; The Gaslamp Killer, *The Gaslamp Killer Experience: Live in Los Angeles*.

*I'm aware that *TPAB* is a glaring Top-10 omission. But truthfully, I didn't enjoy it as much as I had hoped. I respect Kendrick's ambition, fearlessness and talent, but this is a personal list and I'd rather be known for weird taste than dishonesty.

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

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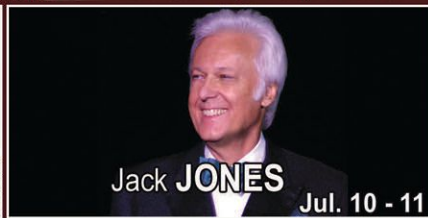


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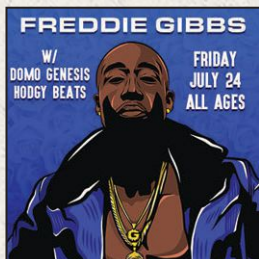
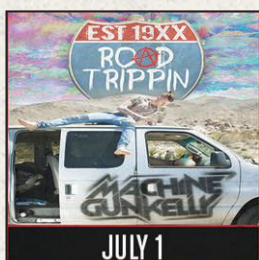
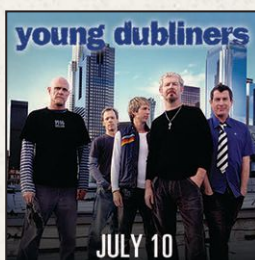
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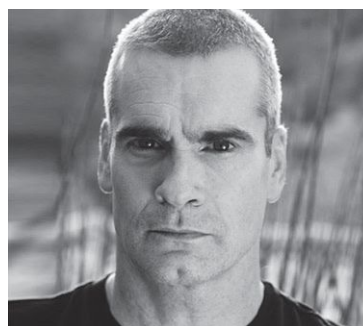
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The Column!**BLOOD WORK**

I just spent a week working in a bloody bit of business that eventually will be unleashed upon the world as a film called *The Last Heist*, ripped from the ether's misty entrails under the careful guidance of director Mike Mendez.

I signed on for two reasons: First, the completely diabolical character to be inhabited, Bernard, seemed like an interesting ride to take, and second, they offered it to me.

There were very few moments of this experience that didn't require me to be in contact with fake blood. It's not easy to shoot or clean up after. For the actors, it can be difficult to live in for hours at a time.

It's an intense film, with insanity breaking out left and right. But there is also a lot of humor, and you don't have to look all that hard to find it.

The crew who worked on the film were blood-splatter pros. Suddenly our sets would look like an episode of *Dexter*, as rolls of plastic sheeting appeared to contain the results of our cinematic carnage. The camera operator would disappear behind a billowy cloud of plastic, like a man trapped in a semi-transparent marshmallow. To see all of this get set up as a matter of course was, for me, hilarious. But for them, it's just another day at the office.

The other actors in the film, all very cool, hard-working and happy for the opportunity, made for some interesting lunchtime conversations. These are people who have died many deaths. At one point, a round-robin storytelling session started in which indescribably awful ways to die were detailed. Drill bits, saws, arrows, animals, zombies — so many ways to go. One woman had been killed so many times, she had lost track.

To hear them compare notes reminded me of a time when I was listening to some adult-entertainment actresses talking about their recent endeavors at the workplace. The casualness of shop talk has always struck me as humorous, especially when the job description is off the beaten path.

As we were working away in the environs of our no-time-to-waste budget, the laughs kept coming. In one scene, the actress Bernard was about to kill had to fly into a wall, but (and this is where the artistry comes in) not too hard, because the wall might break. In this same scene, a replica weapon flew out of my hand and beamed our camera operator right in the head. Sorry, Jan!

This can happen in any film, but when everything is moving at such high speed, if you can't laugh, you're in for a long day.

As you might expect, not all the characters in the film are pleased with Bernard's antisocial behavior. This one-man plague needs to be straightened out, and not by peaceful negotiation.

There is nothing I look forward to in film work less than a fight scene. They never seem to end. The most hated phrase in the English language becomes, "We're going again, picture's up!" I have been in so many and rarely get through without injury. Even with a great stunt coordinator and several practice runs at half-speed, accidents often happen, and when you lack coordination as I do, it can be a very painful experience.

The Last Heist was no exception. During rehearsal for one epic, mutual beating between me and another actor, I jammed my left thumb, and we still had hours of shooting to do. My right index finger got jammed as well. A shin got whacked, a great-looking bruise pattern emerged from a rifle being shoved into my chest for several takes, and I banged my head after escaping a bad situation. I am a poster boy for over-the-counter pain relief.

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Spending days covered in movie blood has had only had one upside that I am aware of, and it happened on this film. We were working in an industrial area in Glendale and I was taking the long walk to the men's room, in a suit and tie, covered head to toe in blood.

THE CREW ON THE FILM WERE BLOOD-SPLATTER PROS.

I passed a man driving a forklift. He looked at me and deadpanned, "Rough day?"

Mr. Mendez, our extremely fun director, for whom there is rarely enough blood, actually had an instance where there was too much. It was a kill scene in which three people off-camera, armed with syringes, splattered me with the red stuff as I did my evil work. Sure, it was way too much, but I bet it looked really cool and I hope it makes the final cut.

In the warm California sun, the blood dries quickly and becomes sticky; almost any particulate matter will immediately adhere to you. I was, at times, a murderous candy apple dipped in dirt and debris. A fly actually got stuck in my hair and buzzed in frustration.

At picture wrap, I wanted nothing more than to get in my car to battle the highway home-ward. I didn't wait for the makeup department to remove the blood. After tearing the clothes off my body and losing a few layers of skin, I gave my face a few vigorous wipes with wet paper towels. When they turned an impressive shade of red, I hit the road.

I had no idea how completely crazy I looked to the other drivers I was stuck in traffic with. But some of their long looks confirmed what I saw in the rearview mirror.

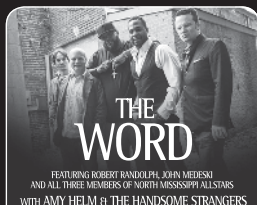
We wrapped out of *The Last Heist* about 24 hours ago. I will leave soon to go to the wrap party to essentially thank everyone for covering me with blood, beating me up, letting me kill them and helping me have such a great time doing it.

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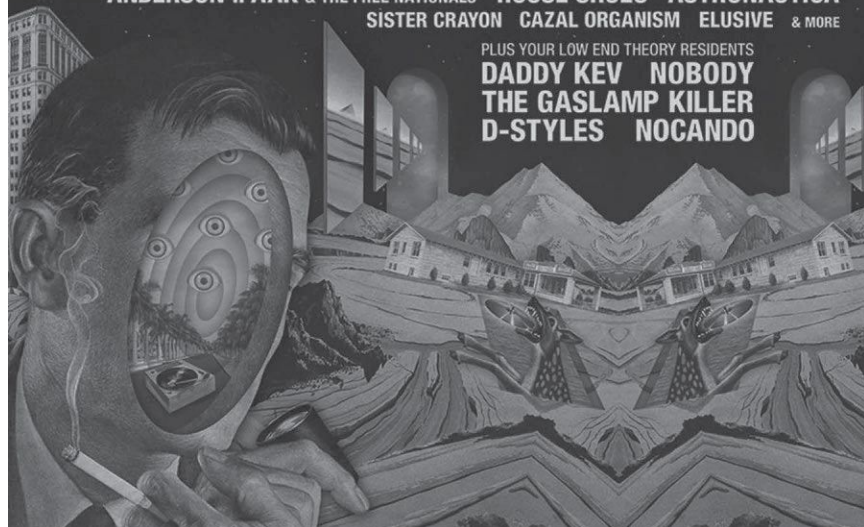
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Nicki Minaj, Ne-Yo, Tinashe, Rae Sremmurd

@ STAPLES CENTER

Culminating in the BET Awards on Sunday night, the BET Experience brings four days and nights of concerts and fan-friendly events to the L.A. Live complex, including appearances by everyone from Kendrick Lamar to The Roots to Kevin Hart. But no BET ticket is hotter than this stacked lineup, headlined by the reigning first lady of hip-hop, Nicki Minaj. Traditionalists may cringe at the overt pop and EDM influences on recent Minaj hits “Truffle Butter” and “The Night Is Still Young,” but there’s no denying her skills as a performer and wordsmith, especially when she’s trading verses with Drake and Lil Wayne on a harder track such as “Only.” On his recent sixth studio album, *Non-Fiction*, Ne-Yo proved that he still has one of the smoothest voices in R&B, while rising star Tinashe brings intriguing touches of trap and bass music to her future-soul sound. Opens Rae Sremmurd should get the crowd going with their club bangers “No Flex Zone” and “Throw Sum Mo.” —Andy Hermann

Alice Bag

@ LETHAL AMOUNTS

As leader of The Bags, Alice Bag was one of the most charismatic singers in the late-'70s punk scene, backed at the time by several talented musicians, including three future members of The Gun Club (Terry Graham, Rob Graves and Patricia Morrison) and guitarist-songwriter Craig Lee (a former music editor of *L.A. Weekly*). As with so many bands from that era, there is little recorded evidence of The Bags apart from a couple prized singles and rare tracks on Dangerhouse compilations. A few years ago, Bag penned a startling memoir, *Violence Girl*, which revealed what it was like to be a Chicana punk rocker bridging several clashing cultures in East L.A. In her new book, *Pipe Bomb for the Soul*, an idealistic Bag re-examines her American values after a dramatic visit to Nicaragua in the mid-'80s, which she'll describe at tonight's reading and performance. —Falling James

The Roots Present Dilla Featuring Erykah Badu

@ CLUB NOKIA

Jimmy Fallon's house band have a few notches in their collective belt, such as the privilege to have teamed with hip-hop's freshest-ever producer, J Dilla. Prior to his 2006 death at the age of 32 from a rare blood disease, the Detroit-born Dilla, aka Jay Dee, aka James Yancey, had supplied kaleidoscopic, bumping sounds for The Roots, Janet

Nicki Minaj: See Friday.



COURTESY OF BET EXPERIENCE

Jackson, Busta Rhymes, De La Soul, Mos Def, Talib Kweli, Jill Scott, his own Slum Village and many others. These defining works brought those artists wide acclaim, and Dilla's musically encyclopedic vision finally got proper respect in 2000 when he created hugely influential tracks for singer Erykah Badu's *Mama's Gun* and rapper Common's *Like Water for Chocolate*. As part of the BET Experience, Badu pairs up with The Roots tonight in loving tribute to the great producer. —John Payne

Best Coast

@ THE WILTERN

Summer's here, and the time is right for another show by hometown heroes Best Coast. Singer Bethany Cosentino is so enamored with the SoCal lifestyle (in a non-ironic way) that she titled the band's second album *The Only Place*. Best Coast's third album is called *California Nights*, and although there are occasional hints of restlessness on “Sleep Won't Ever Come” and “Jealousy,” Cosentino is still unabashed about declaring her L.A. love on punky songs such as “Heaven Sent” and “Feeling OK.” Her musical partner, Bobb Bruno, takes the sunny hooks and garage-pop settings of their early days and expands on them with a greater range of shimmering sonic colors on the dreamy title track — which, at five minutes in length, is practically a symphony for this pop-minded duo. “California nights make me feel so happy, I could die,” Cosentino declares, as Bruno's sparkling chords rain down on her. —Falling James

Lolipalooza 2

@ THE ECHO AND ECHOPLEX

Unlike its namesake, Lolipalooza, the second-annual Lolipalooza doesn't require a trip to Chicago, and it's considerably cheaper as well. When Lolipop Records' daylong festival debuted last year, it was touted as a gathering of

ostensibly psychedelic-minded bands, but it also worked as a fairly comprehensive overview of some of the best and brightest pop, punk and indie-rock groups in California. This year's lineup encompasses the hazy psychedelic pop of White Fence, the drugged-out storminess of Cosmonauts, the angular post-punk riffage of Corners and the swarming punk bursts of San Francisco's Useless Eaters. L.A. Witch has a more shadowy and haunting interpretation of punk rock, while Death Valley Girls' “doom boogie” throbs with an unsettling, apocalyptic menace. The lineup is expansive enough to include power-pop icon Paul Collins and revived garage-rockers The Sloths, who don't just sound like a '60s band — they actually started in the middle of that decade. —Falling James

KJazz Summer Benefit Concert

@ WALT DISNEY CONCERT HALL

Long Beach's KJazz, better known to its many fans as KJazz, is a local treasure, one of the few remaining radio stations in the country that broadcasts traditional jazz and blues 24/7. Its third annual benefit concert takes the form of a “swinging tribute” to legendary big band leader Count Basie, including a display of Basie memorabilia and a performance by four-time Grammy winner Gordon Goodwin and his 18-piece Big Phat Band, who channel the Count's influences into zippy originals and covers of standards like “On Green Dolphin Street.” They'll be joined tonight by two celebrated special guests: guitarist Lee Ritenour, who has worked with everyone from Dizzy Gillespie to Pink Floyd, and drummer Gregg Field, who has sat behind the kit for a who's who of jazz luminaries, including Basie himself. Acclaimed L.A.-based vocalist Sara Gazarek and her trio open the show. —Andy Hermann



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NOSAJ THING

Called, “A luscious, elegant, electronic work” by *Los Angeles Times*, Nosaj Thing performs a live set and signs copies of his third album, *Fated* (Innovative Leisure).

Monday • June 29 • 3pm

VINCE STAPLES SIGNING

Vince Staples celebrates his new CD, *Summertime '06* (on Blacksmith/Artium/Def Jam), with a signing at Amoeba Hollywood! Be one of the first 300 to purchase his CD starting Monday, June 29th to meet Vince and get your copy signed.

Tuesday • June 30 • 6pm

FAILURE

Failure celebrates their new album, *The Heart Is A Monster*, out June 30th, with a live performance and signing! Buy your copy at Amoeba to get it signed after their in-store performance!

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Basement Jaxx, Bootsy's Rubber Band, Tuxedo
@ HOLLYWOOD BOWL

A decade ago, Basement Jaxx had a packed crowd of glowstick-waving fans dancing in the aisles of the Hollywood Bowl as they busted out a set of club hits in what may have been the party of 2005. They return to KCRW's World Festival with four more albums' worth of jams to their credit. On the duo's latest effort, Simon Ratcliffe and Felix Buxton build a house-heavy affair that surely will be amplified by their high-energy presence. Bootsy's Rubber Band, featuring legendary bassist Bootsy Collins, brings the funk. You'll be dancing by the time this groove-master hits the stage. Warm up your feet with openers Tuxedo, whose self-titled debut hits an electro-funk beat that will make any '80s-music lover move. —Liz Ohanesian

Gary Wilson, Puro Instinct
@ THE ECHO

Just a few years after releasing his first album, *You Think You Really Know Me*, in 1977, eccentric funk-soul-pop singer Gary Wilson dropped out of public view. He was an unknown for several decades, until the mid-'90s, when fans such as Beck name-dropped him in songs and cited him as an underrated influence. But it took a long time before Motel Records tracked down the reclusive Wilson, who was working at an adult movie theater in San Diego, and several more years before the label reissued *You Think* and Wilson returned to performing live. Then or now, no one, not even Prince, has written such bizarre tunes as "Chromium Bitch." Local pop duo Puro Instinct contrast with their heavily dreamy sound, as Piper and Sky's voices swim in a swirling sea of reverb. —Falling James

VHS, Maniac, Rough Kids, Kent State, Surprise Vacation
@ ALL STAR LANES

Crash the Clubs and Freak Out Mondays have got a big, boiling bucket of punk for you tonight, thanks to a roster of bands that surely all have the first Damned album and at least two Jay Reatard-related releases in every member's record collection. (On original vinyl, of course.) Seattle's Violent Human System (VHS for short) match a TV. Smith-style affection for the unpredictable with overpowering, feral keyboards right off a Lost Sounds LP, while locals Maniac and Rough Kids turn in unpretentious punk with deft pop melodies and unflinchingly catchy choruses. Some *Leave Home*-era Ramones, some *Bloodbrothers*-era Dictators, some Buzzcocks — these are the necessary ingredients of a party that leaves marks on the walls, and maybe on the ceiling. With Kent State, who mine out the prime moments on the SST roster, and *Beach Blvd.*-iers Surprise Vacation. —Chris Ziegler

Alex Machacek Group
@ THE BAKED POTATO

Guitar virtuoso Alex Machacek has been splitting his time in recent years between teaching and recording in his native Austria and appearances worldwide, most recently with the seminal progressive-rock band U.K. on their final tour. Machacek's original music is a hybrid of jazz, fusion and classical influences, helping create a genuinely unique style where conventional melodies are frequently mixed with the more avant-garde. This show marks Machacek's first local appearance in more than two years. He'll be joined by new bandmates Ben Shepherd on bass and Eric Valentine on drums; Valentine recently toured Europe with Toto guitarist Steve Lukather, and is a member of Rodney Lee's Satellite Orchestra. —Tom Meek

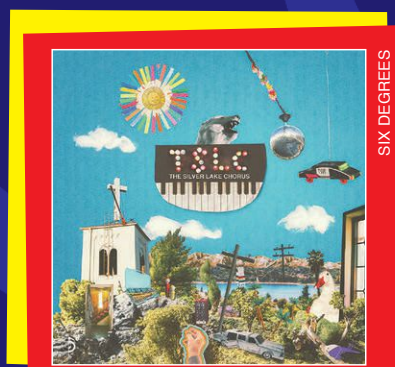
Machine Gun Kelly

@ HOUSE OF BLUES, SUNSET STRIP
Over the past half decade, Cleveland-based rapper Machine Gun Kelly has built a devoted following with his careful blend of rap and punk. The heavily tattooed 25-year-old's checkered past, which includes bouts with homelessness and heroin addiction, gets channeled into his raw lyrics, and his eclectic influences — including Blink-182 and Rise Against — have introduced him to an audience outside of hip-hop. He was named one of *XXL*'s "Freshmen to Watch" in 2012 and has worked with the likes of Lil Jon, Tech N9ne, Waka Flocka Flame, Wiz Khalifa and Bun B. MGK's ode to his hometown, "Cleveland," is the theme song for the NBA's Cleveland Cavaliers, and he's also appeared on WWE programming, which has only helped his profile grow as he readies a second studio album. —Daniel Kohn

Television

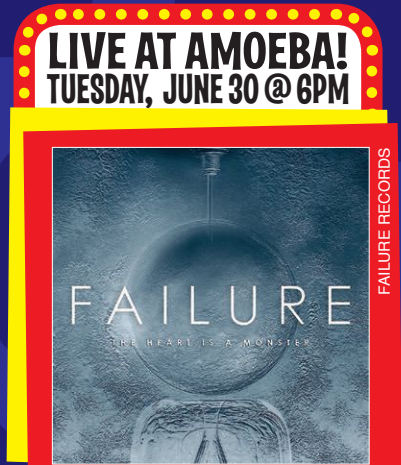
@ TERAGRAM BALLROOM
When a band from New York City can headline an L.A. theater nearly 40 years after the release of their definitive album, that record must have been special. Indeed, NYC's Television have managed only three studio albums since forming in 1973, and even their eponymous "comeback" effort was close to a quarter-century ago. 1977's *Marquee Moon* remains almost synonymous with the band (though it was a commercial flop in the U.S.). Making an emotional connection as much through choreographed twin-guitar interplay as from Tom Verlaine's semi-strangulated yelp, *Marquee Moon* was a post-punk album almost lost in the punk explosion: too accomplished and organized to be "true" punk, yet too Talking Heads-y perverse and blues-free to align with the era's backward-facing arena rock. —Paul Rogers

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- 7/02 **ELVIS DEPRESSEDLY / MITSKI** WITH ESKIMEAUX + KITTY @ THE ECHO

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- 6/25 **ROB BELL** THE EVERYTHING IS SPIRITUAL TOUR
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- 6/27 **BOOTIE LA - BOOTIE RIO COMES TO LA**
- 6/30 **PAC DIV + CHUCK INGLISH** WITH FRIENDS
- 7/02 **TOE** WITH STARRO (SOLD OUT)
- 7/03 **DUB CLUB PRESENTS: JOHNNY OSBOURNE** WITH LITTLE TWITCH + TIPPA LEE + DJ TOM CHASTEEN
- 7/05 **THE ROCK 'N' ROLL FLEA MARKET**
- 7/05 **FARE THEE WELL: CELEBRATING 50 YEARS OF GRATEFUL DEAD - LIVE BROADCAST!**
- 7/07 **CALEXICO** WITH VILLAGERS
- 7/10 **IMMORTAL TECHNIQUE** WITH LIL G + OF MEXICAN DECENT + CHINO XL + NME RIFTS + MARK LUV
- 7/11 **THE SOUND OF TOMORROW**
- 7/15 FYF PRESENTS: **SHELLAC** WITH SHANNON WRIGHT
- 7/23 **KMFDM** WITH CHANT + RAVENS MORELAND
- 7/25 **BOOTIE LA - BRITNEY MASHUP NIGHT**
- 7/29 **JAZ COLEMAN: "LETTERS FROM CYTHERA"** SPOKEN WORD TOUR
- 7/28 **SAY ANYTHING** WITH MODERN BASEBALL + CYMBALS EAT GUITARS + HARD GIRLS
- 7/31 **MOULLINEX** WITH BEN BROWNING (OF CUT COPY)
- 8/02 **THE ROCK 'N' ROLL FLEA MARKET**
- 8/06 **UHH YEAH DUDE LIVE!**



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- 7/11 SATURDAYS OFF THE 405 WITH **WATERS** @ THE GETTY CENTER

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CLUBS

ROCK & POP

- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. JP Harris & the Tough Choices, Petunia & the Vipers, RT & the 44s, Fri., June 26, 8 p.m., \$13. Mess, Paperfox, Quiet, The Natural 20s, Addington, Sun., June 28, 8 p.m., \$5. Big Business, Pins of Light, Rats in the Louvre, Tue., June 30, 8 p.m., \$14. Death Hymn Number 9, Glitter Wizard, Occult Wisdom, Plant Tribe, Thu., July 2, 8 p.m., \$7.
- ALL STAR LANES:** 4459 Eagle Rock Blvd., Los Angeles. Violent Human System, Rough Kids, Maniac, Kent State, Surprise Vacation, Mon., June 29, 8 p.m., \$6. See Music Pick.
- AMOEBIA MUSIC:** 6400 Sunset Blvd., Los Angeles. DJ Surfn' Sammy, Fri., June 26, 8 p.m., free; DJ Matt McDermott, Fri., June 26, 8 p.m., free. Vince Staples, signing his new CD, Mon., June 29, 9 p.m., free. Failure, Tue., June 30, 6 p.m., free.
- AMPLIFY:** 5617 Melrose Ave., Los Angeles. The Rift, Dume, The Living Strange, Finding X, MacKenzie Cregan, Fri., June 26, 7:30 p.m., \$12. Jesse & Brie, Crooked Arrow, Towns in the North, Secondhand News, Sat., June 27, 7:30 p.m., \$12. LoveBuzz, Kill the Past, Sikora, Sun., June 28, 6:30 p.m., \$10; LoveBuzz, Kill the Past, Sun., June 28, 7:30 p.m., \$10.
- ART SHARE L.A.:** 801 E. Fourth Place, Los Angeles. Brainchildren of Xenog, Garretson & Gorodetsky, Lonesome Leash, plus spoken word from S.A. Griffin, host Lee Boek, Sun., June 28, 7 p.m., \$5.
- BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles. The Ceremonies, Sam Dew, Spurs, Doran Danoff, Mon., June 29, 8 p.m., free.
- BLACKLIGHT DISTRICT:** 2500 E. Anaheim St., Long Beach. Down Affect, Turbulent Hearts, Black Velvet Brigade, Cerebral Spasm, Bad Acid Trip, Fri., June 26.
- BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Jason Charles Miller, 12 Gauge Embrace, Sat., June 27, 10 p.m., \$10-\$15. Charming Liars, Diamante Electrico, Wed., July 1, 9 p.m., TBA.
- CAFE NELA:** 1906 Cypress Ave., Los Angeles. Mike Watt & the Missingmen, Radwaste, The Freeks, Fri., June 26, 9 p.m., \$8. Egrets on Ergot, The Gitane Demone Quartet, Jack Grisham, Orphan Goggles, IGAF Sequoia, Sat., June 27, 8:30 p.m., \$5. Davie Allan & the Arrows, 3 Balls of Fire, Boss Fink, Sun., June 28, 5 p.m., \$8. Ese, Pee Wee Herman Cholos, Foggy Notion, Los James Franco del Sur, Thu., July 2, 8:30 p.m., \$5.
- CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. The English Beat, Sat., June 27, 9 p.m., \$24. The Fixx, Suburban Skies, Sun., June 28, 7 p.m., \$20-\$39. Tribute to the Beach Boys with Carnie Wilson, Wendy Wilson, Don Randi, Gary Griffin, Ken Stacey, Rosemary Butler, Marcella Detroit, Freebo, Berton Averre, Thu., July 2, 7 & 8 p.m., \$30-\$100.
- CENTER FOR THE ARTS EAGLE ROCK:** 2225 Colorado Blvd. Gardens & Villa, Fri., June 26, 8 p.m., \$18.
- CIELO GALLERIES/STUDIOS:** 3201 Maple Ave., Los Angeles. Solidarity Fest, with Iconoclast, Resist & Exist, Dreamer Black & Zahkee, Trap Girl, Cihuatl-Ce, Violent Vickie, Moon Bandits, Sunny War, Sun., June 28, 4-9 p.m., free.
- CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. Wumbloozo, Play'n Lucky, Fri., June 26, 7 p.m., free. Carmine Sardo, The Melrose Music Revue, preceded (at 2 p.m.) by Rex McNeal, Sat., June 27, 7 p.m., free. Debra Lee & Trigger Happy, Lori Donato, Burning Heart, Murphy's Law, Sun., June 28, noon, free. Cody Bryant, The Greg & Chris Show, Thu., July 2, 5 p.m., free. Tonya Watts & Waylon Payne, Thursdays.
- COMPLEX:** 806 E. Colorado St., Glendale. King Dude, Drab Majesty, Pod Blotz, Fri., June 26, 9 p.m., \$8. Kayo Dot, Dust Moth, Sun., June 28, 8 p.m., \$15.
- DEL MONTE SPEAKEASY:** 52 Windward Ave., Venice. Nathaniel Rateliff & the Night Sweats, Tue., June 30.
- DRAGONFLY:** 6510 Santa Monica Blvd., Los Angeles. The Jimmy Psycho Experiment, The Alien Cantina Lounge Band, Fri., June 26, 9:30 p.m., \$25-\$245.
- THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Lolipalooza 2 Pre-Party, with Tropical Popsicle, Rudy De Anda, Numb Bats, Franky Flowers, Good Friends Great Enemies, Deadpanzies, Ghostporn, Mother Merry Go Round (all ages), Fri., June 26, 7:30 p.m., \$12. Cale Tyson, J.P. Harris, Jonathan Tyler, Smooth Hound Smith, Sun., June 28, 3 p.m., \$5; Gary Wilson, Puro Instinct, Aura, Sun., June 28, 10 p.m., \$15 (see Music Pick). Tennis System, Nathan Rateliff & the Night Sweats, Phoebe Bridgers, Teenage Wrist, Repeater, Mon., June 29, 8 p.m., free. Jacco Gardner, Calvin Love, Mild High Club, Tue., June 30, 8:30 p.m., \$14. Maudlin Strangers,
- LANY, Wed., July 1, 8 p.m., \$12. Elvis Depressedly, Mitski Eskimeaux, Thu., July 2, 8 p.m., \$14.
- THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Head Wound City, Loma Prieta, Fri., June 26, 8 p.m., \$15. Lolipalooza 2, with White Fence, Cosmonatus, Corners, Froth, Part Time, Useless Eaters, Feeding People, Adult Books, Winter, L.A. Witch, Death Valley Girls, Joel Jerome, Drinking Flowers, Kim & the Created, Dub Thompson, The Electric Magpie, The Molochs, Dante Elephante, Globelamp, Psychomagic, The Sloths, Billy Changer, The Resonars and others (all ages), Sat., June 27, noon, \$15-\$30 (see Music Pick). Dub Club, Wednesdays, 9 p.m., \$7.
- EL CID:** 4212 W. Sunset Blvd. ThundHerStruck, Motochrist, Glam Skanks, Sat., June 27, 10 p.m., \$7. David Serby, Cal King, Thu., July 2, 9:30 p.m., \$5.
- FINN MCCOOL'S:** 2702 Main St., Santa Monica. Taylor Alexander, Mon., June 29, 9:30 p.m., free.
- FLYWAY AT FOX:** 345 S. Garey Ave., Pomona. Ms. Lauryn Hill, Fri., June 26, 8 & 11:30 p.m., \$99-\$200.
- 4TH STREET VINE:** 2142 E. Fourth St., Long Beach. Blok, Feral Kizzy, Sat., June 27, 7 p.m., free.
- GASLAMP RESTAURANT & BAR:** 6251 E. Pacific Coast Highway, Long Beach. The Austin Law Band, Sat., June 27, 5 p.m., \$10. Robert Sarzo, Sun., June 28.
- GENGHIS COHEN RESTAURANT:** 740 N. Fairfax Ave., Los Angeles. Maureen Toth, Kathryn Dean, Gabrielle, Fri., June 26, 7:30 p.m., \$10. Jeffrey Halford & the Healers, Peter Rudy, Sat., June 27, 7 p.m., \$12; Dylan Connor, Peter Rudy, Jeffrey Halford & the Healers, Adam Rothberg, Rob Roth, 76th Street, Sat., June 27, 7:30 p.m., \$10. Waylon Payne, Enocha, Karlyn DeSteno, Dawn Oberg, Tue., June 30, 7:30 p.m., \$10. Niccola Folk, Tiffany Bailey, Wed., July 1, 8 p.m., \$10. Michael McGehee, Brandon Wilbarger, Inez Leon, Thu., July 2, 8:30 p.m., \$10.
- GOOD TIMES AT DAVEY WAYNE'S:** 1611 N. El Centro Ave. Bloody Death Skull, Mon., June 29, 10 p.m., \$10.
- HAROLD'S PLACE:** 1908 S. Pacific Ave., San Pedro. The Polite Radical, Sista Sin, Eye Sores, Sat., June 27.
- HARVARD & STONE:** 5221 Hollywood Blvd., Los Angeles. Lady Low, Wed., July 1, 8 p.m., free.
- HEART OF ART GALLERY:** 1907 Rodeo Road, L.A. Queer Trans Fest, with Trap Girl, Stars at Night, Baleen, Mako Fury, Fri., June 26, 7 p.m., \$8-\$10. Queer Trans Fest, Sat., June 27, 5-11 p.m., \$8-\$10.
- THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Shady Elders, The Knitts, Airlands, Welshly Arms, My Name Is You, Zora, Fri., June 26, 7 p.m., \$12. Marcus Cohen & the Congress, Nathan Fox, Jeffrey James, Jessica Rotter, North, Sat., June 27, 7 p.m., \$10. Fancy, Jillian Speer, Shayna Rain & the Part Time Models, Tongue & Groove, Sun., June 28, 6 p.m., \$10. Arora, The Filharmonic, Rivrns, Mon., June 29, 7 p.m., \$12. Angie Miller, Alicia Witt, Kiddo, Courtney Marie Andrews, Tue., June 30, 7 p.m., \$10. Mike Stocksdale, Krystle Warren & the Faculty, Jacob Snider, Taylor Berrett, Wed., July 1, 7 p.m., \$12. Honey County, Lisa Halling & the Pacific Public, Johnny Ashby, Thu., July 2, 7 p.m., \$10.
- HOUSE OF BLUES SUNSET STRIP:** 8430 Sunset Blvd., West Hollywood. Who's Bad, Fri., June 26, 7:30 p.m., \$15. DJ Quik, Sat., June 27, 9 p.m., \$27. Bobby V, in the Foundation Room, Sun., June 28, 9 p.m., \$20. Machine Gun Kelly, Wed., July 1, 7:30 p.m., \$25 (see Music Pick).
- HYPERION TAVERN:** 1941 Hyperion Ave., Los Angeles. Curt Oren, Whitman, Wendy Elizabeth Rule, Carisa Bianca Mellado, Wed., July 1, 9 p.m., free.
- KING KING:** 6555 Hollywood Blvd. JJ & the Spectacular, at the Soul Spot, Thu., July 2, 9 p.m., \$20.
- KULAK'S WOODSHED:** 5230 1/2 Laurel Canyon Blvd., Studio City. James Lee Stanley, Corky Siegel, Sat., June 27, 5 p.m., \$25; Fyre & Reign, Bobby Strange, Sat., June 27, 8 p.m., \$10.
- LA CITA:** 336 S. Hill St., Los Angeles. NMBRSTN, White Cloud, Fri., June 26, 8 p.m., \$8.
- LARGO AT THE CORONET:** 366 N. La Cienega Blvd. Jon Brion, Friday, 9:30 p.m. John Reilly, Tom Brosseau, Becky Stark, Tue., June 30, 8:30 p.m., \$30. Sara Watkins, Sarah Jarosz, Aoife O'Donovan, Thu., July 2.
- LETHAL AMOUNTS:** 1226 W. Seventh St., L.A. Alice Bag, DJ Maricón Collective, Fri., June 26, 8 p.m., free. See Music Pick.
- LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. The New Corvairs, Sun., June 28, 9 p.m., free.
- LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Ritmo Machine, Olmec, Eric Bobo, Latin Bitman, Sen Dog, Sick Jacken, Fri., June 26, 8:30 p.m., \$18; Nikkoi Maurice, Jockey Barz, Fri., June 26, 8:30 & 9 p.m., \$18. Capitalist Casualties, Terrorizer LA, Cave State, Deadbeat L.A., Savage, Sat., June 27, 6:30 p.m., \$12;

Neblina, Elektrik Lucie, Ghouls Night Out, Vim Furor, Sat., June 27, 8 p.m., \$10. Mark Sultan, Isaac Rother & the Phantoms, Trabants, Thu., July 2, 8 p.m., \$12; Oncue, Cato, Kyle Lucas, Thu., July 2, 8:30 p.m., \$12.

LUCKY STRIKE: 800 W. Olympic Blvd., Los Angeles.

Only on Tuesdays, Mon., June 29, 9 p.m., free.

M BAR: 1846 First St. Mercury's Antennae, Sheer, Carisa Bianca Mellado, Fri., June 26, 10 p.m., \$5.

MATA: 3709 W. Pico Blvd. Sissy Spacek, Liebestod, Unsustainable Social Condition, Thu., July 2.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Dan Penn, Fri., June 26, 8 p.m., \$38.50. Kim Richey, Sat., June 27, 8 p.m., \$20. Tom Freund, Sun., June 28, 8 p.m., \$15.

THE MINT: 6010 W. Pico Blvd., Los Angeles. The Blake Byrd Band, Electric Division, Fare the Gap, Fat Elvis, Fri., June 26, 8 p.m., \$12. Geoff Lenox, Carly & the Universe, Swami Lushbeard, Sat., June 27, 7:30 p.m., \$12; The Gabe Rosenn Trio, The Sidewinders, Sat., June 27, 11 p.m., \$10-\$12. Le Grand, Zach Alwin, The Openers, Virago, Sun., June 28, 7:30 p.m., \$15. Sara Masterson, Lana McMullen, The Human Circuit, Princess Eze, Tue., June 30, 7:30 & 9 p.m., \$8. Aldana, Jeff Jastrow, Thu., July 2, 7:30 p.m., \$15.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Igor & the Red Elvises, Joe Frank & the World Famous Assistants, Fri., June 26, 8:30 p.m., \$10-\$20. Philip Sayce, Sat., June 27, 8 p.m., \$15. Rattle OK, Deadwood Jones, Sat., June 27, 8 p.m., \$10. Jubilo Drive, The Pynes, Bandit Hill, Sun., June 28, 7:30 p.m., \$10. Colm Keegan, Mon., June 29, 7 p.m., \$25; Flights Over Phoenix, Wed., July 1, 8 p.m., \$10. Alexa Merrill, Heymous Molly, Danny Mercer, Thu., July 2, 8:30 p.m., \$10.

MRS. FISH: 448 S. Hill St., Los Angeles. Almost Classy, The Ben Rose Band, Garrett Lee Robinson, Fri., June 26, 8 p.m., free. Hunny, Island Apollo, Jr., Northern American, Thu., July 2, 8 p.m., free.

PEHRSPACE: 325 Glendale Blvd., Los Angeles. Jung Money, DJ Whits & Giggles, at "So Anxious," a sex-themed group art show, Fri., June 26, 8 p.m., \$5. Games for June, with George Jensen, Sam Wolk, Jess Castillo, Sam Rowell, Sat., June 27, 9 p.m., \$5. Wes Filer, Majesty da God, SwearxWords, Dom Bertolami, Sun., June 28, 3-5 p.m., \$5; Battlewear for the Everyday Womyn, an "evening of functional garb, audio sensations and visual victories," all ages, Sun., June 28, 8 p.m., \$5. Julius Smack & Pauline Lay, Michael Vidal & Douglas James Sweeney, Lex Brown, Rhea Tepp, Mo Dotti, in a tribute to Arthur Russell, Mon., June 29, 8 p.m., \$5. Fred Thomas, Free Weed, Little Wings, Love Cop, Tue., June 30, 9 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Megatherium, Whaleshark, Genius Archimedes, Fri., June 26, 9 p.m., \$5-\$10. Dirty Eyes, The Ravagers, Suicida, Sat., June 27, 9 p.m., \$5-\$10. The Damn Times, Sun., June 28, 9 p.m., \$5-\$10. Mean Ends, Tue., June 30, 9 p.m., \$5-\$10.

ROOM 5 LOUNGE: 143 N. La Brea Ave., Second Floor, Los Angeles. Kenyon Dixon, Spirit Strings, Katie Cole, Alisan Porter, Fri., June 26, 7 p.m., \$10. Lisa Haagen, Benjamin Cartel, Gyasi Ross, Sat., June 27, 7 p.m., \$10. Grant Terry, Etch, Tue., June 30, 7 p.m., \$10. Annie Dingwall, Mike Jade, Hughie Stonefish, The Hillary Reynolds Band, Wed., July 1, 7 p.m., \$10. Jonny Gray, Taylor Mathews, Allison Victoria, Michelle Buzz, Grace, Adjenai, Thu., July 2, 7 p.m., \$10.

THE ROZZY: 9009 W. Sunset Blvd., West Hollywood. MewithoutYou, Foxing, Fri., June 26, 8:30 p.m., \$25. Modern Life Is War, Dangers, Cult Leader, Sat., June 27, 8 p.m., \$17. Hollywood Ending, Sun., June 28, 7 p.m., \$15-\$60. Luke James, Tue., June 30, 7:30 p.m., \$25. Otep, The Reaktion, Downfall 2012, Killset, Wed., July 1, 8:30 p.m., \$25. Aaron Gillespie, William Beckett, Thu., July 2, 8 p.m., \$15.

RUSTY'S SURF RANCH: 256 Santa Monica Pier, Santa Monica. Elephant Hill, The Midway, Fri., June 26, 9:30 p.m., \$7. New Blues Revolution, Sat., June 27, 9:30 p.m., free.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. The Expanders, Ital Vibes, Righteous Wave Movement, Prime Livty, Fri., June 26, 8 p.m., \$14. Third World, Jahgun, Sun., June 28, 7 p.m., \$20. The Marshall Tucker Band, Danny Hamilton, Wed., July 1, 8 p.m., \$50.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Magic Bronson, High Drags, Saturn City, City City, Fri., June 26, 9 p.m., \$10. The Crash Kings, Fakers, The Palms, The Shelters, Mon., June 29, 9 p.m., free. Scott Bartenhagen Jr., Nightgown, Wed., July 1, 9 p.m., \$8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles.

Shotshell Press, 10x, Andy Yoontae Kim, Alla Spina, Fri., June 26, 8 p.m., \$8. The Noogies, Mondays, 8 p.m. Thru June 29, free. Fairy Bones, The Burning of Rome, Edith Crash, Pleasure Burn, Thu., July 2.

THE SMELL: 247 S. Main St., Los Angeles. The Lovely Bad Things, Melted, Tongues, Jurassic Shark, Fri., June 26, 9 p.m., \$7. Whitman, Night Auditor, Curt Oren, Sun., June 28, 9 p.m., \$5.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Slim Zwerling, Naheen Kula, Fri., June 26, 10:30 p.m., free.

THIRD EYE RECORDS: 2701 E. Fourth St. NMBRSTTN, The Marital, Tall Walls, Sat., June 27, 7 p.m., free.

THREE CLUBS COCKTAIL LOUNGE: 1123 Vine St., Los Angeles. Sashcloth & Axes, Band Aparte, Sat., June 27, 9 p.m., free.

TRIP: 2101 Lincoln Blvd., Santa Monica. The McNaughtstys, Fri., June 26, 9:30 p.m., \$5. Abner Who, Hurt & the Heartbeat, The Terraplanes, Sat., June 27, 8:30 p.m., \$5. Uberband, Castles, Rob Garland's Eclectic Trio, Sun., June 28, 8 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Vetter, The Donkeys, Fri., June 26, 8 p.m., \$15. Mono, Holly Hunt, Sat., June 27, 8 p.m., \$18. The Griswolds, Urban Cone, Tue., June 30, 8 p.m., \$15. Elle King, Gene Jr. & the Family, Wed., July 1, 8 p.m., \$15. Major Myjah, Blue Blazer, Bruce Beacom, Stoneflower, David Divad, Thu., July 2, 7:30 p.m., \$15.

VACATION VINYL: 3815 W. Sunset Blvd., Los Angeles. Hex Horizontal, Fri., June 26, 7:30 p.m., free.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Priss, Fireball Ministry, Barnes, Ironaut, Fri., June 26, 8 p.m., \$15. Club Trash, Sat., June 27, 8:30 p.m., \$10. Kian, Neon Dusk, Kingsborough, Fox Pleasure Equation, Sun., June 28, 7:30 p.m., \$12. Dirty Cakes, Darwin's Theory, Year of the Dragon, Mon., June 29, 8:30 p.m., \$10. Rust, Jerry Good, Etch, Tue., June 30, 7:30 p.m., \$10; Helmet, Tue., June 30, 8 p.m., TBA. The New Peter Gabrielz, Wed., July 1, 8 p.m.; Wed., July 15, 8 p.m., \$10; Dive, The New Peter Gabrielz, Wed., July 1, 8 p.m., \$10. Cherokee Wise, Thu., July 2, 7:30 p.m., \$10.

WHISKY A GO GO: 8901 Sunset Blvd., West Hollywood. Faster Pussycat, Fri., June 26, 7 p.m., \$20. All Hail the Yeti, Sat., June 27, 7 p.m., \$12. Quarterback & Tolaku, Mon., June 29, 7 p.m., TBA. John Mayall, The Lightfighters, Brigitte Demeyer, Wed., July 1, 9 p.m., \$25. Viernes 13, La Infinita, Joint Effort, Alianza Cosmica, Thu., July 2, 7 p.m., \$12.

WHOLE FOODS MARKET: 7871 Santa Monica Blvd., Los Angeles. Rocky Dawuni, Sat., June 27, free.

—Falling James

JAZZ

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Richard Sherman Trio, Fri., June 26, 8 p.m., \$20. Caleb Quayle & the Faculty, Sat., June 27, 8 p.m., \$20. Kevin O'Neal, Patrice Quinn, Sun., June 28, 3 p.m., \$29.

ARTISAN CHEESE GALLERY: 12023 Ventura Blvd., Studio City. Cathy Segal-Garcia, Gary Fukushima & Brian Swartz, Fri., June 26, 7 p.m., free.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Don Randi & Quest, Fri., June 26, 9:30 p.m., \$20. Doug Webb, Sat., June 27, 9:30 p.m., \$25. Wahid, Sun., June 28, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Alex Machacek, Tue., June 30, 9:30 p.m., \$20 (see Music Pick).

BARBARA MORRISON PERFORMING ARTS CENTER: 4305 Degan Blvd. Ste. 101, Los Angeles. The New Johnny Otis All-Stars, with Lucky Otis, Donto James, Richard Berry III, Barbara Morrison and others, Sun., June 28, 7 p.m.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. The Mitch Forman Trio, Fri., June 26, 9 p.m., TBA. Mark de Clive-Lowe featuring Miguel Atwood-Ferguson, June 27-28, 9 p.m., \$15-\$20. Jon Hatamiya, Mon., June 29, 9 p.m., TBA. The Martin Nevin Group, Tue., June 30, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. India Adams, Annette Warren, Fri., June 26, 8:30 p.m., \$25. India Adams, Annette Warren, Sat., June 27, 8:30 p.m., \$25. Alex Acuna Seven Bien, Sun., June 28, 7:30 p.m., \$20. Barbara Morrison, Stephanie Haynes, Jackie Ryan, Tue., June 30, 8:30 p.m., \$25 & \$40. Bobby Matos & His Afro Latin Jazz Ensemble, Wed., July 1, 8:30 p.m., \$15. Candi Sosa, Thu., July 2, 8:30 p.m., \$15.

CICADA CLUB: 617 S. Olive St., Los Angeles. Ginger & the Hoosier Daddys, Fri., June 26, 9 p.m., \$20.

DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. The



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WITH MIYA FOLICK

THU

7.9

DOPAPOD

WITH VOKAB KOMPANY

TUE

7.28

AQUARIUM DRUNKARD PRESENTS

RODRIGO AMARANTE + KEVIN MORBY

SAT

7.31

LETHAL AMOUNTS PRESENTS

LYDIA LUNCH

MON

8.17

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SAT

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TREVOR HALL

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9.29

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WED

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GARY NUMAN

PERFORMING

THE PLEASURE PRINCIPLE

IN ITS ENTIRETY

THU

10.1

JUST ANNOUNCED!

GARY NUMAN

PERFORMING TELEKON

IN ITS ENTIRETY

MON

10.5

JUST ANNOUNCED!

BLACK LIPS +

ARIEL PINK

TUE

10.6

JUST ANNOUNCED!

ARIEL PINK +

BLACK LIPS

THU

11.2

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7/6 BARB WIRE DOLLS
7/8-ERIC MARTIN
7/9 PATO BANTON
7/12 WEDNESDAY 13
7/13 BARB WIRE DOLLS
7/14 BATTLE OF THE BANDS
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Lina In L.A. by Lina Lecaro

ROADSHOW REVIVAL'S TRIBUTE TO JOHNNY CASH

Few music icons have had as lasting an impact on both rock and country, and the aesthetics of both, as Johnny Cash. For six years now, Roadshow Revival has sought to celebrate the Man in Black and his music with this two-day festival featuring live music, a car show, rockabilly and hot rod culture vendors, food and their very popular

pin-up girl contest.

Past years' performers have included Kris Kristofferson, X and The Blasters. This year, an equally rip-roaring lineup ensures a swinging time for all and should prove worth the jaunt to Ventura, where it's held.

Saturday's lineup includes Reverend Horton Heat, Slim Jim Phantom Trio, Jamie James and The Kingbees and many more. Sunday's bill includes Billy Joe Shaver, Big Sandy and His Fly-Rite Boys, Petunia and the Vipers, John Doe and a returning set by The Blasters, led by brothers Dave and Phil Alvin. Many more acts are scheduled both days, including Cash tribute acts.

MISSION PARK | 185 E. Santa Clara St.,
Ventura | Fri.-Sat., June 27-28
\$45-\$205 | roadshowrevival.com

Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE EDISON: 108 W. Second St., Los Angeles. Nutty, Thu., July 2, 8 p.m., free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Annie Reiner, Sat., June 27, 9 p.m., \$10-\$20.

HAPPA RESTAURANT: 1641 W. Redondo Beach Blvd., Gardena. Ark Sano, Sat., June 27, 7 p.m., \$10.

JAX BAR & GRILL: 339 N. Brand Blvd., Glendale. Scott Detweiler, Fri., June 26, 8 p.m., free. The Ralph Mathis Band, Sat., June 27, 8 p.m., free. Lenny Stack, Sundays, 6-10 p.m., free. Brian Elliot, Mon., June 29, 7 p.m., free. J.C. Spires, Tuesdays, 7-11 p.m., free. Cougar Estrada, Wednesdays, 7 p.m. Thru July 29, free. Leslie Nesbitt, Thu., July 2, 7:30 p.m.; Thu., July 16, 7:30 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dave Sills Quartet, Sat., June 27, 11 a.m.-2:30 p.m., free. The Matt Gordy Quintet, Sun., June 28, 11 a.m.-3 p.m., free. The Richard Sears Quartet, Wed., July 1, 6-9 p.m., free.

THE 9 ON VINE: 1253 Vine St., #1, Los Angeles. Nick Mancini, The Afton Heffley Band, The Moment, Diana Kazakova, Wed., July 1, 8:30 p.m., \$10.

RAO'S: 1006 Seward St., Los Angeles. Andy Langham, Fri., June 26, 6 p.m., free.

SPAGHETTINI BEVERLY HILLS: 184 N. Canon Drive, Beverly Hills. Gloria Reuben, Lisa Casalino, Fri., June 26, 7 p.m., \$30. Rick Marcel, Sat., June 27, 7 p.m., free. Jeff Barry, Sun., June 28, 7 p.m., \$50.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Darryl Walker, Fri., June 26, 8 p.m. Terry Steele, Sat., June 27, 7 & 9:30 p.m., \$390. Selwyn Gibson & the Woodshed Band, Sun., June 28, 7 p.m., \$20. DW3, Thursdays, 7:30 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Anna Mjoll, Fri., June 26, 9 p.m., free. Bob Sheppard, The Pat Senatore Trio, Sat., June 27, 9 p.m., free. Gregg Arthur, Sun., June 28, 6:30 p.m., free. Brenna Whitaker, Tue., June 30, 8 p.m., \$25. The Tramps, Wed., July 1, 7:30 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Rhonda Ross, Thru June 26, 8 p.m., \$30-\$180. Aaron Akins, Sun., June 28, 7 p.m., free.

-Falling James

For more listings, please go to laweekly.com.

DANCE CLUBS

THE AVALON: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, ages 19 & over, Fridays, 9:30 p.m.; Savant, Aero Chord, Solidisco, Fri., June 26, 9:30 p.m., \$20. Avaland, where DJs are in the house with techno, trance and more, ages 21 & over, Saturdays, 9:30 p.m.; Roger Sanchez, Sat., June 27, 10 p.m., \$20. TigerHeat, a night of pop with go-go dancers and special guests, ages 18 & over, Thursdays, 9:30 p.m.

CIRCUS DISCO: 6655 Santa Monica Blvd., Los Angeles. ROW: Rave on Wheels, a night of roller skating, electronic DJs and yoga, Sat., June 27, 8 p.m.-2 a.m., \$30.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Bingo Players, Fri., June 26, 10 p.m., \$25 & \$50. Arcade Saturdays, Saturdays, 10 p.m.; Super Square, Sat.,

June 27, 10 p.m., \$20 & \$50.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles.

Adventure Club, Fri., June 26, 10 p.m., \$40 & \$90; Awakening, Fridays, 10 p.m. Art Department, Sat., June 27, 10 p.m., \$20 & \$90; Inception, Saturdays, 10 p.m. Dubfire, Miss Kittin, Thu., July 2, 10 p.m., \$20 & \$90.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Critical Music Showcase, with Kasra Critical, Enei, Foreign Concept, DJ Nightstalker, Fri., June 26, 9 p.m., \$15; Kasra, Enei, Foreign Concept, Nightstalker, Fri., June 26, 10 p.m., \$15. Black Sun Empire, Ed Rush, State of Mind, Fallen, Sat., June 27, 10 p.m., \$17.50; The Rap Party, ages 21 & over, Saturdays, 10 p.m., free. Domingos Caribenos, with DJ Willy Gee, DJ Ricky, ages 19 & over, Sundays, 9 p.m., \$10.

RICARDO MONTALBAN THEATRE: 1615 Vine St., Los Angeles. HUSH&AST, a silent-disco event with DJs spinning on the rooftop deck, Last Saturday of every month, 9 p.m.; Fri., Sept. 18, 9 p.m. Starts June 27. Thru Aug. 29, \$10-\$15.

SKYBAR AT MONDRIAN: 8440 Sunset Blvd., West Hollywood. Whitney Fierce, with RSVP, Sun., June 28, 16:30 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Louisahhh, Genera8ion, MYD, Fri., June 26, 10 p.m., \$10. Bad Boy Bill, Sat., June 27, 10 p.m., \$25. Monday Social, Mondays, 10 p.m.; Mark Farina, Big Cee, Mon., June 29, 10 p.m., \$15. Lee Curtiss, Ryan Crosson, Shaun Reeves, Thu., July 2, 10 p.m., \$20-\$35.

-Falling James

LATIN & WORLD

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Electrice Saturdays, Saturdays, 10 p.m., free. Eric Benét, DJ Cash, Sun., June 28, 8 p.m., \$40-\$150.

STEVEN'S STEAK & SEAFOOD HOUSE: 5332 E. Stevens Place, Los Angeles. Son Mayor, Saturdays, 9 p.m., free.

-Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Doug MacLeod & Denny Croft, Sat., June 27.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Rick Shea & the Losing End, David Serby & the Latest Scam, Fri., June 26, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Miss Devon & the Outlaw, Kristyn Harris, Brook Wallace, Fri., June 26, 8 p.m., \$20. Choro das 3, Sat., June 27, 7 p.m., \$20. The Ne'er Duwels, Sun., June 28, 3 p.m., \$20; Quartermaster, Sun., June 28, 7 p.m., \$18. Laurence Juber & Guitar Noir, Mon., June 29, 8 p.m., \$25. Stefanie Socovolo, Riley Catherall, Paul Rasmussen, Dylan Brody, Tue., June 30, 7 p.m., \$10.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Dawson's Gang, June 26-27, 7 p.m., \$5.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. The Rob Staley Band, Through June 26, 8 p.m., free. Debra Lee & Trigger Happy, Sat., June 27, 8 p.m., free. J.D. Crawford, Eli Locke, Sun., June 28, 6 p.m., free. Paul Justin & the Saloonatix, Tue.,

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June 30, 8 p.m., free.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. David Serby, Down & Outlaws, Sat., June 27, 6:30 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jukebox Zero, Sat., June 27, 9 p.m., free. Paullie Cerra, Sun., June 28, 8 p.m., free. The Hi-Fi Honeydrops, Mon., June 29, 9 p.m., free. Big Lucky, Tue., June 30, 9 p.m., free. Orquesta Charangoa, Wed., July 1, 9 p.m., free.

ORIGINAL FARMERS MARKET: 6333 W. Third St., Los Angeles. The Lucky Stars, Fri., June 26, 7 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneerstown Road, Pioneerstown. The Paul Chesne Band, Fri., June 26, 8 p.m., free. The Shadow Mountain Band, Saturdays, 5 p.m., free; Vetiver, The Donkeys, Sat., June 27, 8 p.m., \$20. The Hot Fudge Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Cale Tyson, Thu., July 2, 7:30 p.m., free.

—Falling James

BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. BB Chung King, Bobby Bluehouse, Fri., June 26, 7 p.m.; Sat., July 25, 7 p.m., \$15. Hunter & the Dirty Jacks, Bobby Bluehouse, Sat., June 27, 7 p.m., \$5.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Lightnin' Willie & the Poorboys, Sat., June 27, 8 p.m., free. Pete Anderson, Mondays, 8 p.m., free.

HARVILLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Ray Goren, Fri., June 26, 9 p.m., \$10. Blowin' Smoke, Sat., June 27, 9 p.m., \$12. The Toledo Show, Sundays, 9:30 p.m., \$10. Stage 11, Mondays, 9:30 p.m., \$5. Stevie Starlight, Tuesdays, 9 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

HARVILLE'S LONG BEACH: 201 E. Broadway, Long Beach. The Bluffs, Fri., June 26, 9 p.m., \$5. The Toledo Show, Thursdays, 9:30 p.m., \$10.

LUCILLE'S SMOKEHOUSE BAR-B-QUE: 24201 Valencia Blvd., Santa Clarita. Barry "Big B" Brenner, Sat., June 27, 7-11 p.m., free.

STARBOARD ATTITUDE: 202 The Pier, Redondo Beach. Mark Sells, Fri., June 26, 9 p.m.; Sun., June 28, 3-7 p.m., free. Andy Walo, Saturdays, 4-8 p.m., free; Detour, Sat., June 27, 9 p.m., free. Open mic, Wednesdays, 8 p.m., free.

STEIN HAUS BRAU & BRATS: 540 E. Foothill Blvd., Pomona. The Atomic Road Kings, Sat., June 27.

WILLMORE: 3848 Atlantic Ave., Long Beach. Bernie Pearl, Saturdays, 7-10 p.m. Thru Aug. 1, free.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JUNE 26

BLACK CRYSTAL WOLF KIDS: With DJ V-Money, 7 p.m., \$17-\$20. Los Angeles Zoo & Botanical Gardens, 5333 Zoo Drive, Los Angeles.

ESG: With Sex Stains, Daniel T, Peaking Lights Acid Test, 8 p.m., \$25. The Regent Theater, 448 S. Main St., Los Angeles.

THE FAMILY CREST, RUN RIVER NORTH: 8 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

IGNITE: With Excel, Strife, Xibalba, Union 13, Runaway Kids, Mizery, 7 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

INCENDIO: 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

LUCKY DRAGONS: 6 p.m., free. The Getty Center, 1200 Getty Center Drive, Los Angeles.

MIGUEL: 10 p.m., \$39.50-\$79.50. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

NICKELBACK, LIFEHOUSE: 7:30 p.m., \$25-\$95. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

GO NICKI MINAJ: With Ne-Yo, Tinahé, Rae Sremmurd, 7 p.m., \$59.50-\$159.50. Staples Center, 1111 S. Figueroa St., Los Angeles. See Music Pick.

NIGHT DIVE: With music from The Dagens, Ashing Velvets, Time & Energy, Baast, DJ Chris Ziegler, DJ The All Mighty Nectar, DJ Hawkeye, DJ Misterbill, 7-11 p.m., \$14.95. Aquarium of the Pacific, 100 Aquarium Way, Long Beach.

THE OPIUO BAND: 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

RUN RIVER NORTH: 12 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

SATURDAY, JUNE 27

BEN FOLDS: With YMusic, 7:30 p.m., \$45-\$55. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

GO BEST COAST: With Bully, 8 p.m., \$20 & \$25. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

CELEBRATE AMERICA: A fireworks show on Corsair Field with music from The Derek Bordeaux Group, 7 p.m., free. Santa Monica College, 1660 Stewart St., Santa Monica.

CHINATOWN SUMMER NIGHTS: With Tolaku, Quarterback, DJ Raul Campos, DJ Anthony Valadez, 5 p.m., free. Chinatown Central Plaza, 727 N. Broadway, Los Angeles.

FRANKIE GRANDE: 8 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO ICE CUBE, KENDRICK LAMAR, SNOOP DOGG: 7 p.m., \$59.50-\$149.50. Staples Center, 1111 S. Figueroa St., Los Angeles.

LADY ANTEBELLUM: With Hunter Hayes, Sam Hunt, 3:30 p.m., \$25.50-\$55.25. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

MAKOTO TAIKO: 6 p.m., \$10. Thorne Hall at Occidental College, 1600 Campus Road, Los Angeles.

THE MARIACHI USA FESTIVAL: 6 p.m., TBA. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

GO MAYHEM FESTIVAL: With Slayer, King Diamond, Hellyeah, The Devil Wears Prada, Whitechapel, Thy Art Is Murder, Sworn In, Jungle Rot, Code Orange Kids, Sister Sin, Kissing Candice, 1 p.m., \$30-\$66.66. San Manuel Amphitheater, 2575 Glen Helen Parkway, San Bernardino.

OOKS OF HAZZARD: 12 p.m., \$10. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles.

GO PUNK ROCK PICNIC: With Discharge, The Meatmen, Agent Orange, Cockney Rejects, Shattered Faith, Agression, Ill Repute, 45 Grave, Stalag 13 and others, 11 a.m.-11 p.m., \$45 & \$65. Marina Green Park, 429 Shoreline Village Drive, Long Beach.

ROADSHOW REVIVAL: With Reverend Horton Heat, Robert Gordon, Slim Jim Phantom, Gambler's Mark, Big River and others, 11 a.m.-7 p.m., \$5-\$200. Mission Park, 185 E. Santa Clara St., Ventura.

SMUT PEDDLERS: With The Stitches, The Highway Murderers, Mad Parade, The Sanities, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO SWINGING TRIBUTE TO COUNT BASIE: With Gordon Goodwin's Big Phat Band, Lee Ritenour, Gregg Field, 8 p.m., \$50-\$400. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles. See Music Pick.

TAIKOPROJECT: 3 p.m., \$25-\$35. UCLA, Freud Playhouse, 245 Charles E. Young Drive East, Los Angeles.

GO THE ROOTS: With Erykah Badu, 10 p.m., \$59.50-\$99.50. Club Nokia, 800 W. Olympic Blvd., Los Angeles. See Music Pick.

SUNDAY, JUNE 28

GO ANGELINOS PRESENTE: A benefit concert, poetry reading and art auction in honor of L.A. poet laureate Luis Javier Rodriguez with music from Quetzal Flores & Martha Gonzalez, John Densmore & Rubén "Funkahuatl" Guevara, Nobuko Miyamoto & "Atomic" Nancy Matoba, FandangObon, Mellow Man Ace and others, 2-7 p.m., \$30. Pico House, 424 N. Main St.

ANTONIO SANCHEZ: 8 p.m., \$35. Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

GO BARBARA MORRISON: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

GO BASEMENT JAXX, BOOTSY'S RUBBER BAND & BOOTSY COLLINS: With Tuxedo, 7 p.m., \$13-\$147. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

BET AWARDS: 5 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

EVERLY SNOODGRASS: 12 p.m., \$10. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles.

GO KNXWLEDGE: 7 p.m., free. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

THE L.A. MEN'S GLEE CLUB: 3 p.m., \$10. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

MAKOTO TAIKO: 3 p.m., \$10. Thorne Hall at Occidental College, 1600 Campus Road, Los Angeles.

MELBOURNE SKA ORCHESTRA: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO ROADSHOW REVIVAL: With Billy Joe Shaver, The Blasters, John Doe, Big Sandy & His Fly-Rite Boys, Petunia & the Vipers, The Freightshakers, The Vonettes and others, 11 a.m.-6 p.m., \$5-\$200. Mission Park, 185 E. Santa Clara St., Ventura.

SUMMER SOULSTICE: With Dr. Wu, The Overstreets



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MONDAY, JUNE 29

DEJ LOAF: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

FORT MINOR: 8 p.m., \$35. Exchange L.A., 618 S. Spring St., Los Angeles.

TUESDAY, JUNE 30

BIG BUSINESS: 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

ELLE KING: With Barnaby, in the Constellation Room, 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

IAMSU: 11 p.m., \$15. The Observatory, 3503 S. Harbor

Bldv., Santa Ana.

JOSE RIZO'S JAZZ ON THE LATIN SIDE ALL-STARS: 7 p.m., free. Hollywood & Highland, 6801 Hollywood Blvd., Los Angeles.

PAC DIV, CHUCK INGLISH: 7 p.m., \$20-\$30. The Regent Theater, 448 S. Main St., Los Angeles.

WEDNESDAY, JULY 1

GO HONEYHONEY: With Zero Dezire, Wheeler Walker Jr., 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SANNHET: With King Woman, Planning for Burial, in the Constellation Room, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WALE: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, JULY 2

GO BOOTSY COLLINS, DJ QUIK: 8 p.m., \$30. The

Observatory, 3503 S. Harbor Blvd., Santa Ana.

INFECTED MUSHROOM: With Sound Remedy, 9 p.m., \$20-\$30. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

LITTLE FAITH: 6:30 p.m., free. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

LOVELY BAD THINGS: With Audacity, The Memories, VHS, White Night, in the Constellation Room, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO SMOKEY ROBINSON: With The L.A. Philharmonic, conducted by Sarah Hicks, 7:30 p.m., \$13-\$256. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

GO TELEVISION: 8 p.m., \$35. The Telegram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

TOE: With StarRo, 8 p.m., \$16. The Regent Theater, 448 S. Main St., Los Angeles.

-Falling James

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CLASSICAL & NEW MUSIC

AYKE AGUS & ELENA FORMICHEVA: Violinist Agus and pianist Formicheva mull over music by Jascha Heifetz, Fri., June 26, 8 p.m., \$129-\$189. Ace Gallery, 9430 Wilshire Blvd., Beverly Hills.

GO BLACK VIOLIN: The violin duo performs selections from a new album, *Stereotypes*, Fri., June 26, 8 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles. Sat., June 27, 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

CALIFORNIA PHILHARMONIC: The orchestra performs Beethoven's Seventh Symphony, and Beatlemania Now rehashes The Beatles, Sun., June 28, 2 p.m., \$20-\$100. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

DREAM OF THE OTHER: Music, improvisation and scenes from a new opera, with Brad Dutz, Breeze Smith, Charles Lane, Daniel Corral, Joseph Gárate, Will Salmon, Rika Ohara and others, Sat., June 27, 8 p.m., \$15. Live Arts L.A., 4210 Panamint St., Los Angeles.

FRESNO OPERA & ORCHESTRA SUMMER ACADEMY PHILHARMONIC: Thomas Loewenheim conducts the premiere of Benjamin Boone's *Waterless Music*, following Shostokovich's Symphony No. 12 and Richard Strauss' *Rosenkavalier* Suite, Fri., June 26, 8 p.m., \$10-\$25. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

L.A. CHAMBER SINGERS' CAPPELLA: Mon., June 29, 7:30 p.m., \$25. Vibiana, 214 S. Main St., Los Angeles. The period-music group presents "Liquid Architecture: Music From the Golden Age of Polyphony," a set of selections by Palestrina, Lassus, Tallis, Sheppard, Gibbons, Padilla, Guerrero and Byrd, Sat., June 27, 8 p.m., \$25. First Presbyterian Church, 1220 Second St., Santa Monica. Conductor Peter Rutenberg exhorts the chorus through selections by Palestrina, Lassus, Tallis, Josquin, Byrd, and Guerrero, Sun., June 28, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

GO L.A. OPERA: Members of the local company belt out opera's "greatest hits" and selections from the upcoming season, Sat., June 27, 3 p.m., free. Santa Monica Public Library, Main Branch, 601 Santa

Monica Blvd., Santa Monica.

GO L.A. PHILHARMONIC: David Newman conducts an augmented version of Alan Silvestri's soundtrack to *Back to the Future* during a screening of the film, Tue., June 30, 8:30 p.m., \$13-\$174. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

THE L.A. RECORDER ORCHESTRA: The ensemble uncovers music by Glen Shannon, George Frideric Handel, J.S. Bach, Peter Warlock and Henry Purcell, Sun., June 28, 2 p.m., TBA. St. Bede's Episcopal Church, 3590 Grand View Blvd., Los Angeles.

NEW VALLEY SYMPHONY ORCHESTRA: Music director A. Phoenix Delgado conducts an afternoon of film-soundtrack compositions by Randy Newman, Sun., June 28, 2 p.m., free. Forest Lawn Hall of Liberty, 6300 Forest Lawn Drive, Los Angeles.

NICK PALANCE: The pop-opera singer is joined by sopranos Le Div4s for a charity gala, Sun., June 28, 6 p.m., \$200. Hotel Casa Del Mar, 1910 Ocean Way, Santa Monica.

ROLAND DYENS: The classical guitarist performs a solo recital, Sat., June 27, 7:30 p.m., \$22. Guitar Salon International, 1455 19th St., Santa Monica.

SONG OF THE ANGELS FLUTE ORCHESTRA: The group premieres compositions by Ladd McIntosh alongside selections by Vivaldi, Mahler and Charles Fernandez, Sun., June 28, 3 p.m., \$15. Emerson Unitarian Universalist Church, 7304 Jordan Ave., Canoga Park.

SUSAN SVRCEK, THE LOS ANGELES HORN TRIO: The pianist and the horn ensemble cover the work of Fredrick Lesemann, Wed., July 1, noon, free. First Baptist Church of Glendale, 209 N. Louise St., Glendale.

TIMEHEART: A SPACE(TIME) OPERA: The musical improv group Robot Teammate & the Accidental Party perform an original opera, Fri., June 26, 11:45 p.m., \$15. Lillian Theatre, 1076 Lillian Way, Los Angeles.

THE WESTWOOD MASTER CHANCEL CHOIR & CHAMBER ORCHESTRA: The singers and band resurrect Franz Joseph Haydn's *Mass in Time of War* and Maria Newman's 2010 violin concerto *Lux Aeterna*, Sun., June 28, 5 p.m., \$20. Westwood Presbyterian Church, 10822 Wilshire Blvd., Los Angeles.

—Falling James

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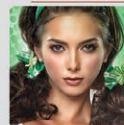
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\$10 ENTERTAINMENT FEE APPLIES * EXPIRES 8.20.15 LAWEEKLY
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CITY OF INDUSTRY



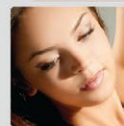
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Published in the LA Weekly: 06/18/15, 06/25/15, 07/02/15, 07/09/15.

SUMMONS (Family Law) NOTICE TO RESPONDENT: BENITO REAL, YOU HAVE BEEN SUED by PETITIONER: Sophia D. Loeza-Real an individual. CASE NUMBER: BD608460. Read the information below. You have 30 CALENDAR DAYS after this summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter, phone call or court appearance will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help

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Center (www.courts.ca.gov/self-help), at the California Legal Services website (www.lawhelpca.org), or by contacting your local county bar association. NOTICE-RESTRAINING ORDERS ARE ON PAGE 2: These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back all or part of the fees and costs that you the court waived for you or the other party. 1. The name and address of the court are: Los Angeles Superior Court 110 N. Grand Avenue Los Angeles, CA 90012 2: The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney are: Sophia D. Loeza-Real 359 1/2 N. Occidental Blvd. Los Angeles CA 90026; (323) 423-2360 Filed: September 19th, 2014 Executive Officer/Clerk: Sherril R. Carter, Executive Office/Clerk by Dotty Ward, Deputy

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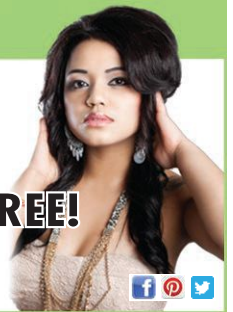
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