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BECAME A WHOLE LOT MORE REAL THAN ANYONE INTENDED

BY BEN WESTHOFF

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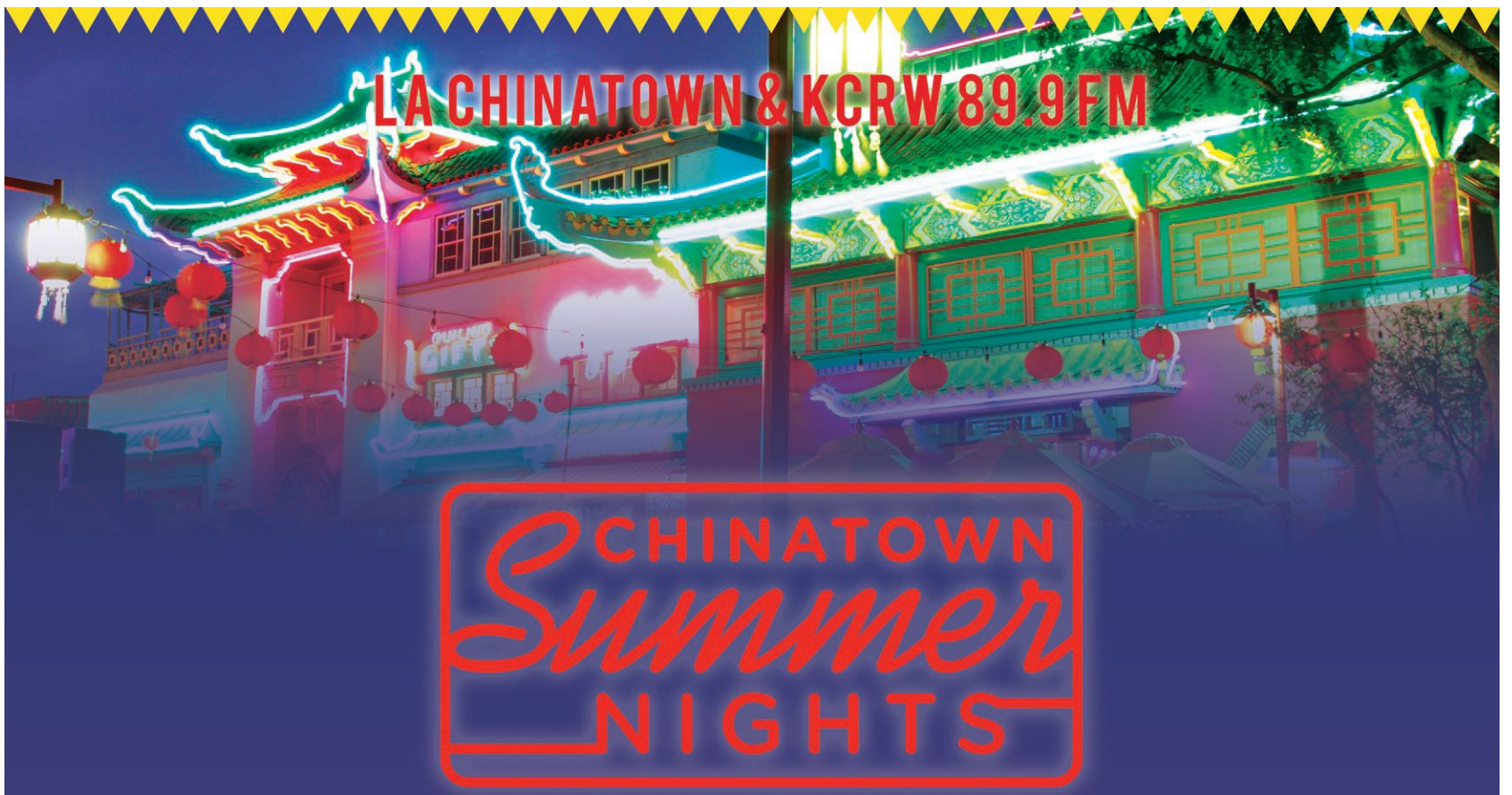
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While striving for authenticity, *Straight Outta Compton* became a lot more real than anyone intended.

BY BEN WESTHOFF



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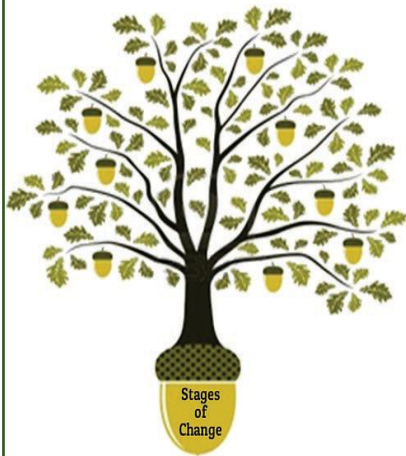
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iAsk A Mexican!

by Gustavo Arellano

YEP, IT'S ALL THE UNITED STATES' FAULT!

DEAR MEXICAN: I have a few questions for the Mexican:

1. Why are wages so low in Mexico?
2. Why is Mexico such a violent country?
3. Why is Mexico so corrupt?
4. Why have the drug cartels taken over large swaths of Mexico?
5. Why can't one drink the water in most towns in Mexico?
6. Why are there so few public libraries in Mexico?
7. Why are Mexicans so fat? Mexico is listed as the country with the highest rate of obesity on Earth.
8. Why is public education in Mexico so miserable and pathetic? In my many years of working there, I have yet to come across a worker who could multiply, divide or read a map.
9. Why don't more Mexicans up here go into physical science and engineering?
10. If you are a Mexican, why are you here? Is it possibly due to 1 through 8 above?

—Dickhead in Denver

DEAR GABACHO: Answers 1 through 4 are easy: United States.

Número 5 is bullshit — though water quality isn't pristine in Mexico, it's not at California levels of scarcity yet. And we'd be better if the U.S. didn't muck up the water in the Rio Grande, steal the water from the Colorado River and have factories making cheap products headed to the United States that use up precious water and foul up the rest of the supply.

No. 6 is a flat-out crock of *mierda*: Mexico has roughly 6,000 public libraries, which averages out to .049 libraries per 1,000 Mexicans — barely below the United States' .052 per 1,000 Americans.

Spare me No. 7, since the United States and Mexico have flip-flopped for the crown of world's fattest nation for more than a decade now — and it's all the United States' fault.

For No. 8, United States, just for the hell of it.

I'm not sure how to answer No. 9, because the same could be said of American students — why else are we importing *un chingo* of Indians and Chinese?

Finally, Mexicans are here to make a better life for themselves — thanks to *los Estados Unidos*.

Ask the Mexican at themexican@askamexican.net, be his fan on Facebook or follow him on Twitter @gustavoarellano or Instagram @gustavo_arellano!

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UBER CRACKS DOWN

As the firm seeks access to LAX, it bans drivers outed by L.A. Yellow Cab for past crimes

BY GENE MADDAUS

Uber has cut ties with eight drivers who have criminal records, as it attempts to win approval to pick up passengers at Los Angeles International Airport.

The drivers, who have convictions including assault, DUI and possession of child pornography, were identified in recent weeks by L.A. Yellow Cab, which has been lobbying strenuously against allowing Uber and other ride-hailing services into the airport.

In several cases, Uber was unaware of its drivers' records because its background checks go back only seven years. L.A.'s cab companies argue that Uber's background checks are insufficient, in large part because they do not require fingerprints.

Within the next few weeks, the L.A. City Council is set to decide whether to allow Uber and Lyft to pick up passengers at LAX. Six council members have expressed concerns about Uber's background-check process. It would take 10 council members to override the decision by the Board of Airport Commissioners, seven appointees of Mayor Eric Garcetti, who voted last month to permit the ride-hailing services.

The council's decision comes as Uber faces increasing criticism over its handling of a recent case in Dallas, where an Uber driver is accused of raping a passenger after taking her home. Uber has admitted that it did not run a background check on the driver, who had served time for a felony weapons conviction. The driver began driving for Uber after applying with a fake city permit.

Uber also is being sued by district attorneys in L.A. and San Francisco over its background check process. The lawsuit accuses the company of "flagrant and unlawful business practices," and of misleading customers about the efficacy of its screening process.

Uber has consistently fought back against such accusations, saying that no background-check system is perfect. The company claims it has rejected hundreds of taxi drivers in California who failed the Uber background check. It has not named those drivers, making the claim impossible to verify.

After being given the names of the Los Angeles-area drivers identified by the taxi firms as having criminal backgrounds, Uber said it had "deactivated" their accounts.

"All these drivers have been disqualified and can no longer use Uber," Joe



A taxi tries to block the road as other taxis go on a strike to protest Internet ride-hailing companies such as Uber.

Sullivan, the company's chief security officer, told *L.A. Weekly*.

The drivers include one registered sex offender and two convicted of assault. One was charged with murder in the 1990s, though he was acquitted. The drivers were among more than 1,000 who were stopped and cited at LAX over the last two years by airport police officers.

Among the drivers was Brian Paul Haile, 41, who was sentenced to 13 years in prison for burglary in 2000. Haile was on his second strike, having earlier been convicted for assault with a firearm, hit-and-run, DUI and numerous drug charges.

Given his violent history, Haile would not have been allowed to drive a taxi. But because his conviction was 15 years ago, it was not picked up in Uber's background check. Uber uses private companies, such as Checkr and Hirease, to screen applicants using a name and Social Security number. Such companies are permitted to look for convictions only within the last seven years. When informed of Haile's history, Uber deactivated his account.

Another driver was Christopher Thomas Lang, 32, who was convicted in Wyoming of possession of child pornography. Lang is a registered sex offender in Wyoming and Montana, but his name did not appear in California's registry or in the national registry. This allowed him to pass Uber's background check. Uber disqualified him as a driver once

informed of the issue.

Lang and Haile did not respond to efforts to reach them.

Another was Kevin Pouncil, 47, who was charged with murder, conspiracy and burglary in connection with a drug-related shooting in Reseda in 1997. Pouncil was acquitted of those charges but convicted of perjury for lying about having a second driver's license on an application for a driver's license. A third-striker with a previous conviction for assault and battery, he was sentenced to 25 years to life. After voters relaxed the three-strikes law, Pouncil applied for resentencing and was ultimately released.

Pouncil would not have been able to drive a taxi, due to his assault conviction. But because his convictions were more than seven years old, they were not flagged by Uber's background check. He was deactivated once Uber learned of his convictions.

Pouncil could not be reached for comment. But his attorney, Michael Zimbert, said that Pouncil had reformed in prison and deserved a second chance.

"He became a preacher," Zimbert says. "They loved him up there."

Told that Uber had removed him, Zimbert says, "I understand it at one level. I just don't agree with it. I don't agree with it at all. ... There's gotta be a point where you let go of that."

Two other drivers, Jose Puente and Azkanaz Babayan, had recent convictions for driving while intoxicated. At least

one of those convictions occurred after the driver signed up for Uber. Sullivan said that Uber does periodic background checks on current drivers. Once Uber learned of those convictions, the drivers were deactivated. Efforts to reach them were unsuccessful.

Another driver was Joseph Melle, who was arrested in 2005 after allegedly leaving a lewd note in the lap of a teenage girl who was having lunch outside her high school. When Melle was arrested, officers found more notes and a loaded gun in his car, according to court records. Melle pleaded guilty to a misdemeanor charge of possessing a concealed weapon in public. Reached by email, Melle said he had only driven for Uber for about 10 days as a "personal social experiment." He said he has since left L.A. and is currently in India, and

UBER SAYS THAT NO BACKGROUND-CHECK SYSTEM IS PERFECT.

was not aware that Uber had deactivated him. He declined to comment on his criminal record.

Vahik Ghookasian, 63, was cited at the airport while driving a chartered limo for Uber Black. Ghookasian had been convicted of credit card fraud in 2011. He owned a flower shop in Glendale and used his customers' bank account information to get prepaid debit cards. This crime would disqualify Ghookasian from driving a taxi but not from driving a limo, which is regulated by the California Public Utilities Commission. Once Uber discovered that the rules for limo drivers were more lax, it began its own background checks on limo drivers, and Ghookasian was disqualified. He could not be reached for comment.

Christopher Smith, 43, was convicted of identity theft in 2007. He had previous convictions for hit-and-run, using a false ID and transportation of marijuana for sale. He subsequently violated his probation and was sentenced to two years in prison. He would not have been permitted to drive a taxi. Uber, once informed of his background, deactivated his account. He could not be reached for comment.

Mayor Garcetti has been a strong supporter of Uber, and has pushed to let Uber operate at the airport. Garcetti has called for a "level playing field" between taxis and ride-hailing companies, but he has not supported fingerprint-based checks for their drivers. Only New York has succeeded in requiring that Uber drivers undergo fingerprint checks.

The PUC controls ride-hailing regulation in California, so the only chance L.A. has to set its own rules is at LAX, which it governs. But City Councilman Paul Koretz says Uber has a history of flouting even minimal regulations.

"Their general approach is, 'We'll do whatever the heck we want,'" Koretz says.

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Back in September, on the set of the N.W.A biopic *Straight Outta Compton*, cameras rolled in the parking lot of the Santa Monica Civic Auditorium as actors playing prudish protesters hoisted signs (“Crap Rap N.W.A”) and ran over a pile of the group’s records with a steamroller. A little later, a group of young extras — many of whom weren’t yet born when Ice Cube, Dr. Dre and Eazy-E were challenging the status quo with N.W.A’s politically charged, invective-filled rhymes — formed a line outside the auditorium, preparing to shoot a concert scene. An old-school tour bus and retro TV news van helped establish the late-

’80s ambiance, and the extras sported their favorite throwback haircuts and wore the thick, gold-plated “dookie rope” chains that were popular back in the day. Dr. Dre was holed up in his plush trailer, and another producer, Tomica Woods-Wright (Eazy-E’s widow), was barely seen on set at all. But there were good celebrity-spotting opportunities nonetheless. Director F. Gary Gray walked by reading notes — he’d collaborated with Cube on *Friday* — and then came Cube himself, a producer as well, ambling by in dark shades. Preparing for a scene nearby was Cube’s look-alike son, O’Shea Jackson Jr., who plays his dad in the movie. (Junior was in good spirits but declined a reporter’s request to snap his photo

“while I’m wearing the Jheri curl wig.”) Naturally, nepotism was alleged in this casting choice; Jimmy Kimmel sarcastically asked Cube if his son had to audition. But Dre’s eldest son, Curtis, tried out and didn’t get the part, nor did Eazy-E’s eldest son, a rapper who goes by Lil Eazy-E. TMZ reported that Lil Eazy was upset about this, but he denied the claim, adding that he helped coach the actor who was chosen, Jason Mitchell. Mitchell visited him at the Compton home where both Eazy-E and his son were raised, and Lil Eazy gave him notes. Not everything behind the scenes was as cordial. For vérité’s sake, the movie had to be filmed at least partly in Compton, and since

gangs are still active there, they had to be negotiated with. Unwittingly, the film reignited old vendettas, renewed simmering gangland tensions and even led to one man’s death. Observers couldn’t help but be reminded of the bad old days, when West Coast hip-hop was a brutal, contact sport. While striving for authenticity, *Straight Outta Compton* became a whole lot more real than anyone intended. In the popular consciousness, the film could well be the final word on N.W.A, its members and its offshoots. The stakes are high for the \$29 million movie, which N.W.A member MC Ren, a fan of the film, calls “80 percent” accurate. But the first hurdle was simply getting it made. **(12 »**



Dr. Dre oversaw the work of two *Straight Outta Compton* screenwriters.

>>11 “You have to look at this movie as a miracle,” says S. Leigh Savidge, who began writing the *Straight Outta Compton* script in 2002. “Given the complexity of the relationships involved, it’s a miracle that it got done.”

N.W.A were only together for a snap of the fingers. About a year after the release of their debut album, 1988’s *Straight Outta Compton*, star lyricist Ice Cube bolted — and following 1991’s *Efil4zaggin*, the group was entirely kaput.

When it was over, they pretty much hated one another. Cube had released rap’s ur diss song, “No Vaseline,” calling the other members Uncle Toms and trashing their manager, Jerry Heller. (“Get rid of that devil real simple, put a bullet in his temple/’Cause you can’t be the Nigga 4 Life crew/With a white Jew telling you what to do.”) N.W.A’s leader, Eazy-E, and its star producer, Dr. Dre, fought in court and on record, and representatives of their labels got into physical altercations. When Eazy died of complications from AIDS in 1995, some of those hurt feelings were smoothed over, but his death ultimately set off a battle over the group’s legacy, which continues to this day.

In the late ’90s, Savidge, a white filmmaker, wandered into the middle of all of this. He began interviewing N.W.A affiliates for a documentary that would later inform the *Straight Outta Compton* screenplay. Released shortly after 9/11, the documentary, *Welcome to Death Row*, has shipped hundreds of thousands of copies and has been widely shown over the years on cable networks including Starz and Fuse.

Putting the documentary together was a harrowing ordeal from start to finish for Savidge and his Hawthorne-based company, Xenon Pictures. Attempting to tell all sides of the story, the crew unwittingly found itself in the middle of a long-brewing dispute between Death Row Records founder Suge Knight, who was trying to revive his label (Death Row had released Dre’s solo debut, *The Chronic*, in 1993), and Michael Harris, an incarcerated drug kingpin, who claimed to have provided seed money for the imprint.

Savidge says he was threatened by people he believes were in cahoots with Knight, and that he moved the documentary’s editing facilities to a new, secret location. On the eve of the film’s release, a lawyer for Death Row Records sent letters to retailers including Walmart claiming that the documentary contained unauthorized elements. “Suge mounted nothing short of a herculean effort to halt the making and release of it,” Savidge says of *Welcome to Death Row*.

Savidge nonetheless wanted to write an N.W.A biopic, so he and his collaborator, Alan Wenkus, continued doing research. They were buoyed when N.W.A’s manager, Heller, agreed to talk to them, but even Heller grew wary of the pace of development; all told, the writers penned some 20 drafts of the script. “[Heller] said, ‘This is never going to get made, is it?’” Savidge recalls.

Savidge wasn’t sure, but he knew one thing: The support of Eazy’s widow, Tomica Woods-Wright, was critical. Eazy and Tomica married just weeks before his death, and she was left in charge of his entire Ruthless Records empire, which had released platinum albums from artists including Bone Thugs-n-Harmony, The D.O.C. and Eazy himself. Most critically, she inherited the rights to N.W.A’s music, which were needed in order to draw a major studio’s interest in the film.

Through a connection, Savidge was able to get the script into Woods-Wright’s hands. He says that, amazingly, she was on board. And he recalls that she told him: “You captured Eazy. For us to be in business, it must be God’s will.”

It was also owing to some savvy screenwriting. Savidge and Wenkus knew their draft had to play up Eazy’s role to get his widow to green-light it. But after New Line snapped up the script, the studio insisted Dr. Dre and Ice Cube become involved. Cube is a Hollywood mogul, while Dre remains a tremendously influential tastemaker. (Eventually, Universal took over the project.)

Cube had long been game for an N.W.A movie. But he and Dre weren’t really speaking. There were a few reconciliations over the years: Cube popped up in Dre’s 1993

“Let Me Ride” video, they started on a never-released album called *Heltah Skeltah*, and a short-lived N.W.A reunion around 2000 resulted in two new songs. But, as Cube put it on his 2013 track “The Big Show”: “Did I talk to Dr. Dre? Have I seen MC Ren? Every now and then, please don’t ask me again.”

Dre initially expressed his distaste for the film project. “I don’t want anything to pour water on my legacy, so I was against it at the beginning,” he said recently on his Beats 1 radio show. “I read a few scripts that were just, like, kinda corny.” But eventually Cube talked him into it, and Dre was fully sold when F. Gary Gray signed on. “Now that Gary is on board as director and it’s at Universal, I think it’s going to be incredible,” Dre told this reporter two years ago. But behind the scenes Dre was, by his own account, quietly managing the process to ensure he and his group were portrayed favorably. Two more writers were brought on, and Dre oversaw their work. Even if it’s not exactly a historical re-enactment, the final product is “the way Dre and Cube want to present this,” Savidge says.

Heller believes this may be to the detriment of other principals — including him. Dre and Cube publicly accused him of skimming some of their earnings; he maintains he did no such thing, and is still at odds with them. As Eazy-E’s former right-hand man, he’s angry he wasn’t consulted on the project and fears that, as portrayed by Paul Giamatti, he will come off as a monster. “I will be there in the front row with my lawyer and looking to make sure it is an accurate movie,” he told the *Murder Master Music Show* in March.

More recently, Heller told the *Weekly* that he “wasn’t invited to any previews. I’ll have to pay like everyone else. I’m sure that I’ll have plenty to say in a couple of weeks.”

Following Eazy’s death, Heller and Woods-Wright fought in court for years, with Heller claiming unpaid management fees and Woods-Wright accusing him of fraud and misuse of Ruthless Records’ funds. In the end they settled and signed mutual non-disparagement agreements.

Throughout filming and postproduction, the public relations problems continued to mount. In August 2014, a casting call seeking

actresses was widely denounced as racist. The memo requested “A Girls” (“hottest of the hottest”) who could be any race but must have “real hair — no extensions.” “B Girls,” meanwhile, “should be light-skinned,” while “D girls” were expected to be out of shape and “medium to dark skin tone.” The message seemed to be: the darker the skin, the uglier the actress.

Meanwhile, MC Ren was publicly unhappy with *Straight Outta Compton*’s marketing, which didn’t prominently feature him or DJ Yella. “Fuck these bitches at universal pictures leaving me out the movie trailers trying to rewrite history,” he tweeted. He seemed to get the marketing department’s attention: Subsequent posters featured all five group members’ names and likenesses.

But even if the film makes money and helps rightfully cement N.W.A’s place in the music pantheon, it also has caused damage that goes well beyond bruised egos.

Around the time of N.W.A’s birth in 1987, gangs were on the ascent. The rise of the Crips and the Bloods and the influx of crack cocaine made the streets of Los Angeles increasingly dangerous.

N.W.A embodied this rough-and-tumble world, with Cube even calling them a “gang” on their single “Straight Outta Compton.” But he wasn’t in an actual gang, and neither was Dr. Dre or DJ Yella. Eazy-E and MC Ren were Crips, but neither was particularly hard-core about it. N.W.A wanted their appeal to extend beyond particular gang boundaries, which is why they adopted L.A. Raiders colors — silver and black.

Even if their colors were neutral, that didn’t mean they could always avoid trouble. They faced minor gangland skirmishes over the years, and when Dr. Dre joined forces with the Piru Bloods-affiliated Suge Knight to form Death Row Records, there was serious conflict. Knight and his associates used force to get what they wanted, and Dre eventually tired of his collaborators being shaken down, intimidated or even beaten. So in the mid-’90s he left the label and started his own imprint, Aftermath.

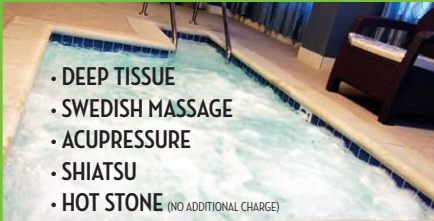
This is when Dre seems to have ridden off into the sunset. He produced **(14»**



Ice Cube had long been game for an N.W.A movie.

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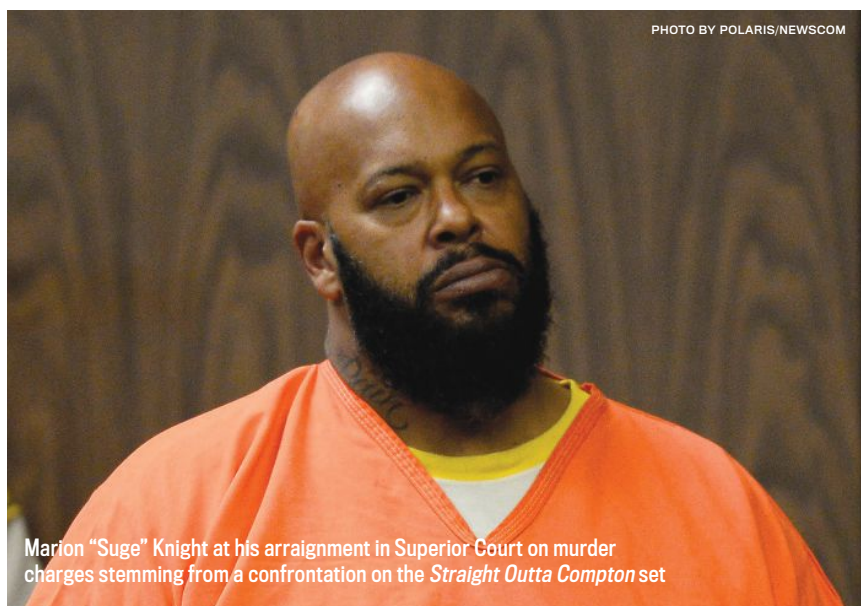
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Marion "Suge" Knight at his arraignment in Superior Court on murder charges stemming from a confrontation on the *Straight Outta Compton* set



A portrait of Terry Carter was displayed at his funeral.

»12) Eminem and 50 Cent — two of the best-selling rappers ever — and, with partner Jimmy Iovine, sold headphone company Beats to Apple for \$3 billion in 2014. Having long ago left Compton, Dre moved into Tom Brady and Gisele Bündchen's old house in Brentwood. Yes, it was a nuisance that Knight still felt entitled to a cut of Dre's continuing success — one court document said Knight felt Dre owed him \$300 million. But at least Dre was protected by his mansion's gates, not to mention a restraining order.

Still, it's hard to escape your past.

Compton's turf is divided with great precision. Dre, along with Eazy-E and MC Ren, came up in the southeastern part of Compton, Crips country. The group members would often practice in the garage behind Eazy's mother's house on South Muriel Avenue. In fact, Eazy's son Lil Eazy hoped the *Straight Outta Compton* filmmakers would shoot these scenes in the actual house, which is still owned by Eazy's mother. But they declined and, in fact, mostly avoided locations on the east side of Compton.

Gangland negotiations played into this decision; ultimately the filming was done in neighborhoods controlled by Bloods, largely on the west side of town. "They didn't have a pass to come in our 'hood," says Arnold White, a close friend of Eazy-E's, who grew up nearby. (It's unclear what role, if any, such negotiations had in a drive-by shooting that occurred near a set in front of the Compton courthouse shortly after filming began in August 2014. Gang signs reportedly were flashed, but though one bystander was injured, the cast and crew escaped unharmed.)

Dre did his best to endear himself to the community, donating headphones and football uniforms and, most recently, announcing that his royalties from his new album, *Compton* — a companion to the movie — will go toward funding a performing arts center in the city.

But the filming itself required a fixer, so to help navigate the Compton terrain, the filmmakers hired a Bloods affiliate named Cle "Bone" Sloan. An actor from the movie *Training Day*, he was tasked with keeping the film authentic — and keeping local heads cool. According to a lawsuit, Bone's specific duties included recruiting "known gang members to serve as cast members and

extras for the filming, as well as to provide security for on-location shooting in gang-controlled neighborhoods."

Bone had a long-simmering beef with Knight, a "more than 10-year history of ill will and harsh feelings against each other," according to the suit. One of Bone's specific tasks was keeping Knight away from the set.

Hiring Bone, however, appears to have been a deadly decision. Following the January taping of a *Straight Outta Compton* promotional spot at Compton barbershop Holiday Styles, the crew broke for lunch and headed to their trailers on North Bullis Road, in a Piru-controlled area.

Knight showed up in his red Ford F-150 Raptor. His arrival panicked Dre's handlers, Bone would later tell police. Knight spoke calmly to Ice Cube's security staff leader, known as Kebo. "First thing he said was, 'I come in peace. I didn't come down here to start no problems, that's why I came by

face, according to court documents; the pair had an angry exchange before sheriffs intervened, and Knight left the scene. He was headed home when he received a call from Terry Carter, a local guy who had his hand in a lot of different businesses. He worked on lowriders and had formed a record label called Heavyweight with Ice Cube. Carter offered to help resolve Knight's issues with the filmmakers, according to the insiders.

The two met near Tam's Burgers on West Rosecrans Avenue, speaking through their car windows. Bone, who had apparently trailed Knight, arrived as well, hopping a fence and proceeding to beat Knight through his truck's window. Knight drove off quickly, in the process running over Bone's ankles — and killing his friend Carter, who'd stepped out of his car.

Ultimately a jury will decide if Bone or Knight was the aggressor. Now locked up downtown on \$10 million bail and a murder

likely to engage in "violent confrontation" if they encountered one another, and that their dispute could lead to collateral damage.

While Knight's arrest dominated headlines about the film during its creation, other tragic events gave N.W.A.'s messages a new urgency.

Following the deaths of unarmed black men including Michael Brown and Eric Garner at the hands of cops, the debate about how American law enforcement polices minority populations has been reignited.

The national mood recalls the one that followed the acquittal of LAPD officers involved in the 1991 Rodney King beating. N.W.A.'s lyrics — as well as those on early Ice Cube albums — anticipated the outpouring of anger, and "Fuck tha Police" was blasted from cars during the L.A. riots. Similarly, the song became a rallying cry at protests in Ferguson, Missouri, New York and Baltimore.

While N.W.A.'s messages became more timely, they also complicated the movie's marketing. Universal and its ambassadors insist that the film does not encourage strong civic action.

"[T]he movie is not a call to arms against the police or anything like that," Universal Pictures chair Donna Langley, who green-lit the film, told *The Hollywood Reporter*.

"Our music was our only weapon. Non-violent protest," Ice Cube told *Rolling Stone* earlier this year.

N.W.A. in its heyday likely wouldn't have put things in such delicate terms. "Fuck tha Police" wasn't about gathering peacefully or writing your congressperson a strongly worded letter. "When I'm finished, it's gonna be a bloodbath," Cube rapped.

Certainly no one begrudges him the right to mellow with age. After all, he himself has been affected by the fatal intersection of art and reality. At a 1991 opening-night showing of *Boyz n the Hood*, in which Cube starred, a Chicago man was murdered. Numerous theaters subsequently pulled the film.

The creators of *Straight Outta Compton* face a delicate balancing act: They aim to inspire their audience but not incite it.

"Speak a little truth and people lose their mind," Cube's character says in ads for the film. Speak too much of it, and your lessons could backfire.



Straight Outta Compton's N.W.A., from left: MC Ren (Aldis Hodge), DJ Yella (Neil Brown Jr.), Eazy-E (Jason Mitchell), Ice Cube (O'Shea Jackson Jr.) and Dr. Dre (Corey Hawkins)

myself," Kebo later told *Esquire U.K.* "I want to request a meeting with Cube, and it don't have to be today.' He was not out of control, he was not irate, he was not hostile."

One insider who asked to remain anonymous says Kebo assured Knight that his check — compensation for his willingness to allow an actor to portray him — would be in the mail. But before things could be resolved peacefully, Bone emerged and got in Knight's

charge, Knight is trying to convince authorities that he was simply fleeing for his life — not attempting to run anyone over.

Straight Outta Compton's filmmakers face a wrongful-death suit filed by Carter's widow, Lillian Carter, seeking unspecified damages against Universal Studios, Dre, Cube, Tam's Burgers and others. The suit alleges that the defendants knew, or should have known, that Knight and Bone were

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PHOTO BY ANNE FISHBEIN

| Eats // Fork Lift //

FAMILY AFFAIR

Jon and Vinny's grapples with what it means to be a family restaurant

BY BESHA RODELL

The term “family restaurant” isn’t that common in the upper echelons of the food world. We tend to want restaurants that are rock & roll. We demand cocktail-fueled speakeasies. We long for food that’s sophisticated, refined, grown-up.

But as our best chefs move through the rock-star phase of their lives and into something more ... settled, they begin to understand the allure of the family restaurant. They have kids now, and they want to hang out with those kids on their days off. They want to go out to eat with them, too. Why should they have to suffer through a bad meal? Shouldn’t someone make a family restaurant where the food is actually good? Thus the seeds of inspiration are sown. All of a sudden, chefs are saying to

me, “I wanted to open a restaurant where I can bring my kids, and where other people would want to bring their kids.” No chefs have been more vocal

four restaurants I just mentioned is family-friendly in the traditional sense, though I suppose it depends on your family. But with their newest venture, Jon & Vinny’s, they have declared their intention to create a restaurant like the ones in which they grew up eating, an Italian-American joint serving pizza and pasta where you can bring the kids regardless of whether your particular kids are into foie gras loco moco.

Jon & Vinny’s occupies the space across the street from Animal that used to be Damiano’s Mr. Pizza, a grimy, old-school pizza joint with a long history and many fans. It was the type of place that figures into the mythology of people’s lives, where they might have consumed food of dubious quality after long nights of drinking.

Shook and Dotolo have owned the building for years, and their decision to move Damiano’s out was not without controversy. But they tried to assure people that they’d be putting in something that could also act as a neighborhood joint, a place that would be open for breakfast, lunch and dinner and therefore serve as a gathering spot as well as hot spot.

To that aim, they built a small restaurant that looks like a Japanese minimalist’s idea of a pizza parlor — in which everything (walls, tables, chairs) is covered with light wood. The only decoration is rows of pizza boxes above the kitchen counter.

The family-restaurant part of all this appealed to me. It’s not often that it’s feasible to combine my work life with my kid’s social life, and I don’t usually invite his elementary-school friends along for review visits. But that’s just what I did at

Jon & Vinny’s. The two boys and I slid into the large wooden booth and ordered pizza, fried scallions and pasta. We ignored the limited kids menu — we didn’t need it. We cooed at the toddler at the next table. All was well. Until Big Sean showed up.

I don’t mean he actually showed up, though that isn’t out of the question. After all, Big Sean’s frequent producer and collaborator Kanye West has been known to eat here. In this instance, Big Sean just showed up on the restaurant’s sound system. And he showed up loud.

For the uninitiated, the opening lines of Big Sean’s most played song, the one that blasted through the restaurant, go like this: “I don’t fuck with you/You little stupid ass bitch, I ain’t fuckin’ with you/You little, you little dumb ass bitch, I ain’t fuckin’ with you.” My kid looked at me uneasily. I looked at the toddler uneasily. My kid’s friend was blissful, dancing in his seat, raising the roof. “I don’t give a fuck, I don’t give a fuck I don’t I don’t I don’t give a fuck, bitch I don’t give a fuck about you.”

One of the aims of Shook and Dotolo is to change the nature of the family restaurant, to bring it more in line with what we expect from great restaurants, or trendy restaurants, because God knows, many parents these days are hip enough to appreciate Big Sean and to want their salads to include burrata and white peaches. I know I’m not the only parent in L.A. who’s raising her kid to delight in the appropriate interplay between char and stretch and crisp in a pizza dough, an interplay that Jon & Vinny’s practically reinvents with its smallish pizzas, which are light but stiff, stretchy but

crisp, Neapolitan but Californian. That you can buy a side of tangy, house-made ranch dressing for crust dipping only adds to the fun — and fuels our nostalgia for the kind of pizza places that had no burrata.

Is it a derisive hashtag-worthy problem to have the delicate ears of my child bombarded with profanity while he enjoys very expensive and very delicious pizza? Of course it is. But come on, I’m a restaurant critic; the problems I write about are hardly humanitarian crises. And really, the disconnect between saying you have a family restaurant and making that restaurant vaguely kid-friendly in terms of atmosphere is pretty much the only problem I have with Jon & Vinny’s. That and the prices, which are also not particularly in line with those of a “family restaurant.”

But neither is the food — it’s much, much better. The L.A. Woman pizza is an instant classic, its crust firm enough that its burrata topping doesn’t collapse your slice. The pastas, particularly the meat-heavy ragus and Bolognese, are soulful and straightforward.

The portions are smaller than what you might expect — the one place where Jon & Vinny’s veers wildly from its Italian-American roots is its inability to give you way more food than you can reasonably eat.

I wonder if the experience of opening Petit Trois influenced these chefs. Where Petit Trois’ aim is to render classic French dishes as perfectly as possible (often eclipsing the inspiration in terms of sheer deliciousness), Jon & Vinny’s does the same with Italian-American food. For the most part, the chefs shy away from the kind of creativity you find across the street. Instead, you get meatballs that are a paragon of the form, a blend of short rib and pork shoulder that’s mild and tangy in all the right ways. A chicken Parmesan is the exact crispy, sloppy delight you want it to be, just elevated in its intensity of flavor. There are touches of L.A. modernism in the marinated Calabrian tuna bruschetta with crunchy mirepoix, in the farmers market-driven salads and in a few of the non-meaty pastas, which are downright restrained.

The thing that shines through, even in the choice of music, is the chefs’ sense of joy. There’s soft serve ice cream for dessert, and great fat doughnuts filled with so much chocolate cream it spurts everywhere when you try to bite it.

The breakfast menu is insanely good — you can get fluffy buttermilk pancakes with berries and salted butter, or olive oil-fried eggs with grilled kale and a round of *nduja*. If these dudes had opened a breakfast-only spot, there’d be lines down the block. As it is, breakfast is the quietest time of day. (Good luck getting in at dinner, though. It’s doable, but not easy.)

Maybe they’ll tone down the playlist. Maybe I’ll leave the kid at home. Jon & Vinny’s is at least a great leap forward for the idea of a family restaurant — and certainly for Italian-American comfort food and for the all-day eatery. In its own way it’s a great restaurant. I ain’t fuckin’ with you.

CRITIC’S RATING

★★★★

- Zero = Poor
- ★ = Fair
- ★★ = Good
- ★★★ = Very Good
- ★★★★ = Excellent
- ★★★★★ = World-Class

about this move than Jon Shook and Vinny Dotolo, chef/owners of Animal and Son of a Gun, and co-owners with Ludo Lefebvre of Trois Mec and Petit Trois. None of the

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Eats //

A GUIDE TO L.A.'S STREET FOOD

FARLEY ELLIOTT TELLS US ABOUT HIS NEW BOOK

Farley Elliott has been writing about the food of L.A. for years, appearing in the pages of *L.A. Weekly* and many other publications. Now a senior editor at Eater L.A., Elliott has just released a guidebook to street food in our city, called *Los Angeles Street Food: A History From Tamaleros to Taco Trucks*. The book, part of Arcadia Publishing's American Palate series, covers the history of L.A. street food as well as a guide to the food and culture you can find on L.A. street corners and parking lots. We sat down with Elliott to talk about the book, the ethics of writing about street food and what a fair regulation system would look like.

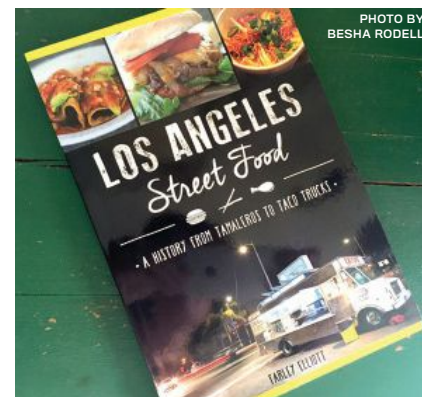
BESHA RODELL: *When you set out to write the book, what did you think it would be? Did it turn out to be that?*

FARLEY ELLIOTT: My original idea was more of a straightforward guide book. My publisher, they tend to work in more of a historical space, something that has a deeper focus on background — that's where they come from. So it was going to be a few pages on history and then a pretty big guide book, but it just started to blossom from there. Ultimately it did become this kind of 50/50 of history and places to go.

Most interestingly I think, it's not a guide book in the sense that it's got an index that tells you which neighborhood and what's there. It maybe leans a little bit more toward the history, and I'm pretty happy with how the balance worked out. I learned a lot on the historical side.

Yeah, I was going to ask you what you learned in the process of writing the book.

The biggest thing for me is how so much of the way that people who are unfamiliar with street food talk about street food is preordained. It's 150 years old. When people say "roach coaches" or they talk about getting sick, that's a specific campaign by the city of Los Angeles, pretty overtly and sometimes behind the scenes, for more than 150 years: There were attempts to portray Chinese street vendors as dirty since the 1900s. And especially now, it's so interesting to me to see something like Grand Central Market, which came together almost 100 years ago as a way for the city to collectively organize every white vendor to the exclusion of vendors of different races. You look at it now as such an inclusionary place, but it has this crazy history.



Los Angeles Street Food, by Farley Elliott

How do you think L.A.'s street food scene would change if we got more permissive regulations?

I think the best-case scenario for everybody involved is to create a relatively low but satisfactory barrier of entry — so that vendors who don't have a ton of money can still pay for a permit, check in with somebody, allow themselves to be subjected to random inspections and all that. Putting too high a barrier, making it cost-prohibitive, is not going to help anybody. I think everybody wants to see a system that brings more money in by taxation and also keeps everybody healthy. Without being inclusive of the small-time vendors, that's never going to happen.

So how do you think that would change the landscape of street food in L.A.?

I think it would look pretty similar to what we have today. There might be a small reduction. But there's not many people in this game who don't want to deal with any regulations whatsoever. Of course there are immigration fears, or money fears, so any barrier to entry whatsoever is going to weed some people out. The people who are doing good work and want to continue to do good work are going to step up to the plate. So instead of five bacon-wrapped hot dog carts at the front of your local club, you'll have three. But you'll know that all three of those are safe and regulated.

I think a lot of what people find intimidating is that they don't know the culture, don't know what they're supposed to ask for. And I do feel like that's the barrier for a lot of people with street food — they don't know what they're supposed to expect, and it makes them uneasy. Was that your goal, to give people a cultural entry rather than talking about the when and where and what of the food?

Absolutely. Yeah, if you look at the different places I'm talking about, there's a day and time and location, or whatever, but most of the heavier parts of what I'm getting into is exactly what you're talking about, because that's how I came to street food. I came from a small town, I didn't speak Spanish, I didn't know what to expect. And I decided I'd just bang my head against the wall until I figured it out. But the best way to get people into street food is not to tell them it's delicious. They already know it's delicious — every Anthony Bourdain show tells them that. It's to demystify, let them have the experience so they feel confident when they walk up to that stand.

There's been a big debate recently about writing about street food, the legal and moral issues with exposing people in print who are operating illegally. How did you navigate that?

A lot of the stuff that's in the book is stuff that I've already covered elsewhere in various publications. In those instances, somewhere along the process, I would be sure to say, "This is who I am, this is where this story is going to go up and live." If there was ever a scenario where people weren't comfortable, I either wouldn't do it or you'd see it bundled in kind of vague terms. For instance, I've written about the taco trailers and tables that exist along Pico Boulevard. A lot of those folks are small unlicensed vendors who don't want to be individually pointed to but are happy to be talked about in the collective.

So when it came to the book, yes, there's this ongoing debate about what it means for people who are existing in that world and what it means for people who write about them. I fall on the side of: It would be a disservice to not talk about street food in Los Angeles. If I'm going to go out and say, "These are family-run opportunities by people who want to serve the best thing possible," to not highlight them as culinary masterpieces ... I wouldn't be doing my job well. So it goes back a little bit to the culture. If I can teach people to approach these things with respect, I'm doing a better job.

Do you have some kind of nightmare scenario where the health department takes your book and uses it as a guide to find people and shut them down?

I suppose it's possible. But for the most part these are well-known places. Mercado Olympic, which I cover pretty extensively, is already getting busted by the cops and it has been for years. People already know about it.

I would absolutely hate to see a cop holding my guidebook in one hand and throwing a cart into the trash with another. But overall it's the cost of doing business, and I'm not teaching anybody anything that doesn't already exist out there. And by not talking about it, we're never going to push regulations forward. —Besha Rodell

RESTAURANT OPENINGS & CLOSINGS

Ohana Poké Co. Takes Over Black Hogg Space

The poké craze shows no signs of slowing, and if you ask me it couldn't have come soon enough. There's really nothing I'd rather eat on these hot days than raw fish and rice, so the insane proliferation of poké joints seems like a wholly positive development.

One of the latest folks to jump on this bandwagon is Eric Park, who recently morphed his downtown sandwich place, Hero Shop, into the Ohana Poké Co. Then last week Eater reported that Park was transforming his Silver Lake restaurant, Black Hogg, into an outlet of the Poké Co. Park cites fatherhood as his reasoning, with the assumption being that the poké shop will be a daytime-only operation so he can be with his family in the evenings.

The transformation was expected to take place over the weekend, with Ohana up and running in Silver Lake this week.

This will be a sad turn of events for many neighborhood residents, who love Park's meat-forward cooking at Black Hogg. I never quite figured out how to love the place, even after it closed and was remodeled and rebranded as "Roots at Black Hogg." I did, however, come to love the daytime sandwich shop, Sopressata, which he ran out of Black Hogg. According to Eater, Park will continue to serve those sandwiches alongside the poké.

I stopped by the original location of Ohana Poké Co. downtown, and found an attractive, subway-tiled space with counter service and a fairly straightforward poké menu. All poké here is made with big-eye tuna, unlike many of the shops around town where you can choose from a variety of fish. You order a small or large portion, white or brown rice, and one of six preparations, such as chili mango or sweet unagi sauce. You can add extras: avocado, edamame, Spam musubi.

There are certainly poké shops in town that offer more variety, but you'd be hard-pressed to find one that surpasses Ohana in freshness and savor. Alongside a pineapple-basil agua fresca, it was just about the perfect summer meal. Silver Lake may well mourn the loss of Black Hogg, but my guess is folks will be grateful for this as a lunch option when it's too sweaty to consider lining up for ramen across the street. —Besha Rodell

Ohana Poké Co., 2852 W. Sunset Blvd., Silver Lake.

SANDWICHES

5 Best Bánh Mì Sandwiches in Greater Los Angeles

The bánh mì is a delicious byproduct of French colonialism in Vietnam (which officially lasted from 1887 to 1954). The French brought baguettes to help fuel sandwiches, which were filled with French meats like pâtés and eventually incorporated Vietnamese proteins and flavors. The prototypical bánh mì incorporates a crusty baguette with protein, pickled carrot and daikon, sliced chile, cilantro and mayo. Of course, plenty of versions have departed from this vision, especially in L.A., which is far removed from the food traditions that permeate Little Saigon in Orange County.

From old-school to new wave, here are the 5 best bánh mì sandwiches in L.A. (for five more, see laweekly.com).

5. ASAP Phorage

This Phorage spinoff from chef Perry Cheung and his partners resides in back of Playa del Rey's Alka Water market. Order at a stainless-steel counter and sit at the single indoor picnic table or outside. Bánh mì sandwiches range from simple to experimental. The Jungle showcases surf-and-turf, with five-spice smoked brisket paired with tangy fish and shrimp ceviche. The Shaking Cheese Steak (\$11) is a Vietnamese-Philly hybrid with pho-soaked brisket topped with pepperoncini and a blend of manchego, provolone,

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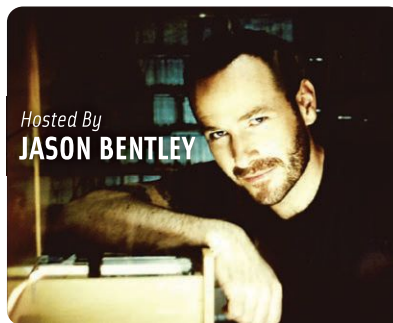
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jack and Swiss cheeses. Each dripping sandwich comes with smoky house-made Sriracha, which blends six chilies, or spicy green Serrano-jalapeño. 303 Culver Blvd., Playa Del Rey; (310) 823-0183, asap.phoragela.com.

4. East Borough

This downtown Culver City restaurant from chef Chloe Tran, partner John Vu Cao and American Gonzo Food Corp. is rooted in Vietnamese traditions but takes the menu in surprising directions. The Pho Baguette (\$13) is a Vietnamese French dip; it resembles what you'd find at the Pig & the Lady in Honolulu. Beef brisket joins basil, onions, bean sprouts and hoisin-Sriracha aioli in a sturdy baguette. Each sandwich comes with shrimp chips and a sidecar of dark, murky pho crafted from roasted oxtail and brisket, charred onion and ginger, cinnamon, star anise and fish sauce, bobbing with bean sprouts. Dip your sandwich and repeat. If you prefer a spicier experience, add "straight fire," a squeeze bottle of house Sriracha with a lightning bolt-framed rooster logo. 9810 W. Washington Blvd., Culver City; (310) 596-8266, east-borough.com.

3. Gjusta

The latest venture from Fran Camaj and chef-partner Travis Lett, who own Gjelina and Gjelina Take Away, is on a Venice side street across from Gold's Gym. It's essentially a bakery and supercharged deli, and its bánh mì (\$16) is available with either porchetta or rotisserie chicken. Clearly, the thin-shaved porchetta is the best play. The savory cold cut joins rich duck liver pâté, Sriracha-like house-fermented hot sauce, pickled daikon and carrot that bleed pickling liquid, and aioli and cilantro on crusty house-baked baguette. 320 Sunset Ave., Venice; (310) 314-0320, gjusta.com.

2. Little Shop of Mary

This tiny shop from Mary Chau Truong-Ngo features a yellow awning, black and white tile floors, blue benches, photos of Vietnam farmers and Paris posters. Order at the counter from a tight menu of sandwiches (\$7 each) that stars lemongrass chicken, sesame beef, classic cold cuts and a vegetarian (soy) option. The roasted pork bánh mì occupies the menu's top slot, with good reason. Juicy pulled pork, slick with jus, joins punchy garlic aioli, pickled red onion, roasted jalapeños and cilantro on a warm, soft baguette. 2205 Torrance Blvd., Torrance; (424) 558-8198, littleshopofmary.com.

1. Tip Top Sandwiches

This bánh mì destination started in Garden Grove in 1988 and expanded to a former Rosemead car dealership in 2010. The sprawling San Gabriel Valley location, with both indoor and sidewalk seating, more or less matches the Little Saigon original. Order at the counter from a menu that touts "Euro" and "Asian" sandwiches (\$2.95 to \$4.25). By all means, side with Asia. Tip Top bakes torpedo-shaped baguettes in-house and fills the soft bread with ingredients such as barbecue pork, pâté, grilled beef meatballs, even pungent sardines. Is it wrong to eat a sardine bánh mì for breakfast? Not if it's from Tip Top, which delivers unparalleled bánh mì quality for the price. 8522 Valley Blvd., Rosemead; (626) 280-8883. —Joshua Lurie

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PARTIES

Ball at the Biltmore

Unleash your inner faerie or goblin this weekend at **Labyrinth Masquerade Ball XVIII**. More gala than simple costume party, the annual event is done in the tradition of grand masquerades. In other words, formal attire with a mask is a must if you aren't planning to wear your most fantastic costume. This year, the party has moved to the Millennium Biltmore Hotel, where you can expect that the crew will transform every corner of the spectacular downtown venue into a playground for adults who still love fantasy. In addition to musical guests such as The Band That Fell to Earth and Bad Wolf, look for puppets and dancers and other assorted performers throughout the weekend. *Millennium Biltmore Hotel, 506 S. Grand Ave., downtown; Fri., Aug. 14-Sat., Aug. 15, 8 p.m.-1 a.m.; \$49 (Friday), \$62 (Saturday). (213) 624-1011, labyrinth-masquerade.com. -Liz Ohanesian*

sat 8/15

CONTESTS

Facing Your Competition

Whether you look Dali-esque or ZZ Topian, the L.A. Facial Hair Society's third

Labyrinth Masquerade Ball:
See Friday.



PHOTO BY BRIAN ERZEN

annual **Beard & Moustache Competition** invites guys who never met a razor they liked and are proud of it. Russ Meyer actress Kitten Natividad, National Facial Hair Champion Steve Scarpa and other judges will evaluate men sporting all kinds of facial hair topiary in more than a dozen categories, including moustache, beard, goatee and best in show, as well as rounds for kids and women who make creative use of fake hair. The organizers also are holding a charity raffle for Dawg Squad animal rescue, which benefits hairy beings of the four-legged kind. *The Avalon, 1735 Vine St., Hollywood; Sat., Aug. 15, 3 p.m.; \$15, \$10 kids, \$25 competitors; lafacialhair.com. -Siran Babayan*

FILM

Remembering the '90s

Sure, triple features are cool and all, but what about triple features under the stars? Cinespia's fifth annual Movies All Night includes a photo booth, DJs, free snacks and even a few movies sure to rile up any '90s kids: *Can't Hardly Wait*, *Scream* and *Cruel Intentions*. The festivities begin at 7:15 p.m. and last until 4 a.m., so bring a blanket and pillow. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Aug. 15, 7:15 gates, 9 p.m. movies; \$14. (323) 221-3343, cinespia.org. -Michael Nordine*

sun 8/16

FILM

Dirty 95-Year-Old Man

On the eve of what would have been Charles Bukowski's 95th birthday, his adoptive city of San Pedro presents **Bukowski: The Laughing Heart**, a brief paean to the man and all his works in various venues in San Pedro that are but a sunny stumble from the Warner Grand, at which will screen the 2005 film *Factotum*. Also on the schedule: L.A. poet laureate Luis J. Rodríguez and others read Bukowski, a panel with special guests connected to Bukowski's life and, of course, booze enough to keep your own heart laughing throughout. *The Grand Annex, 434 W. Sixth St., San Pedro; Sun., Aug. 16, 3 p.m.; \$15, \$30 special passes. (310) 447-5011, spiffest.org. -David Cotner*

DANCE

Happy Feet

Having studied with dance visionaries William Forsythe and Alonzo King, choreographer Kenneth Walker approaches contemporary ballet with an open mind on movement, music and footwear. When his **Kenneth Walker Dance Project** takes the stage, sometimes there are pointe shoes, sometimes not, but the dancers always arrive taking risks without leaving the audience behind. For this celebratory 10th-anniversary concert, KWDP unveils two new works, one with a Latin theme and the other with an Irish flair. The program also reprises several audience favorites from the repertoire, including a sly take on the *Mad Men*-era housewife. *Martha B. Knoebel Dance Theatre, Cal State Long Beach, 6200 E. Atherton St., Long Beach; Sun., Aug. 16, 2:30 p.m.; \$6-\$19. kwdanceproject.brownpapertickets.com.* —Ann Haskins

mon 8/17

BOOKS

The Art of Letters

In his new book, *Word Nerd: Dispatches From the Games, Grammar and Geek Underground*, **John D. Williams Jr.** spells out the 25 years he spent as executive director of the National Scrabble Association, which included overseeing



more than 200 national Scrabble clubs and nearly 300 tournaments. Williams chronicles the board game's invention in 1938 by Alfred Mosher Butts, and the beginning of his career as a freelance writer for *Scrabble News*. He looks back on some top-scoring games, run-ins with overzealous players and dealings with celebrity fans including Martha Stewart, Jimmy Kimmel and Jack Black. Williams also lists an appendix of the banned words from the official Scrabble players' dictionary, including "ba-zooms," "jism," "stiffie" and "willie." *Vroman's, 695 E. Colorado Blvd., Pasadena; Mon., Aug. 17, 7 p.m.; free, book is \$25.95.*

(626) 449-5320, vromansbookstore.com. —Siran Babayan

COMEDY

When The Daily Show Began

Now that Jon Stewart has officially left the building, you can ease your post-departure blues by seeing **Lizz Winstead**. Before Stewart made *The Daily Show* a political and pop culture touchstone, Winstead was the show's co-creator and head writer until 1998. She started her pre-TV career as a stand-up comic in Minneapolis, which she chronicled in her 2012 book of "messays," *Lizz Free*

or *Die*. Winstead is also co-founder of Air America Radio, and helps run Lady Parts Justice, an organization that uses comedy to fight for women's reproductive rights. Winstead's *Bang the Dumb Slowly* show is her first headlining gig in L.A. in three years, and she'll no doubt be giving her two cents on next year's election and *The Daily Show's* future. *Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Mon., Aug. 17, 8:30 p.m.; \$30. (310) 855-0350, largo-la.com.* —Siran Babayan

tue 8/18

PUBLIC INTEREST

Hand Wringing

California reduced its water use by 27 percent in June. Isn't that nice? What more can we do besides levy fines and guilt? **Can We Engineer Our Way Out of the Drought?** is the question asked at this evening's Zócalo salon, which tackles multiple proposed solutions to the crisis, from desalination and rainwater capture to William Shatner's notion of a water pipeline to Seattle. Clearly, we're desperate — and desperate times call for desperate measures, including Santa Ana Watershed Project Authority general manager Celeste Cantú; Water Planet CEO Eric M.V. Hoek; Trussell Technologies chairman R. Rhodes Trussell; and Madelyn Glickfeld, assistant director of UCLA's Institute of the Environment and Sustainability. *Grand Central*

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FILM AND MUSIC

The Future of the Past

Grab your science fiction-loving friends and a picnic basket, because tonight the Hollywood Bowl is the place to nerd out over monoliths and computers with feelings. The Bowl's **Live Presentation of 2001: A Space Odyssey** brings in Los Angeles Philharmonic to amp up every bit of musical drama in Stanley Kubrick's 1968 film. Feel the anticipation as you wait for Richard Strauss' *Also sprach Zarathustra* to kick the film into motion. Waltz in an aisle as *Blue Danube* guides you through space. Don't forget to take in every gorgeous design element. You know you've been wanting those pink space station chairs for your living room. *Hollywood Bowl, 2301 Highland Ave., Hollywood; Tue., Aug. 18, 8 p.m.; \$15.25 and up. (323) 850-2000, hollywoodbowl.com. —Liz Ohanesian*

wed 8/19

PUBLIC INTEREST

We Get Around

In May, Phillip Washington was appointed CEO of the Los Angeles County Metropolitan Transportation Authority. Originally from Chicago, Washington served in the U.S. Army for 24 years and later become CEO of Denver's Regional Transportation District. As head of L.A.'s \$36 billion transportation infrastructure program, Washington will oversee various construction projects, including five new rail lines, the widening of the 5 freeway and a bike-share program. Co-presented by Zócalo Public Square and Metro, NBC4 reporter Conan Nolan moderates a discussion with Washington: **What Is the Future of L.A.'s Transit?** *El Pueblo de Los Angeles, 125 Paseo de la Plaza, downtown; Wed., Aug. 19, 7 p.m.; free, resv. required. (213) 628-1274, zocalopublicsquare.org. —Siran Babayan*

thu 8/20

BOOKS

Business Meets Science

Author and L.A. Times columnist **Michael Hiltzik** presents his latest opus, *Big Science: Ernest Lawrence and the Invention That Launched the Military-Industrial Complex*. It's the story of scientist Lawrence and how his Nobel Prize-winning invention, the cyclotron, changed the nature and momentum of scientific research. Ever since the resultant atomic bombs led to science becoming shackled to industry and government, the world continues to labor over the tensions of that singular change. *Chevalier's Books, 126 N. Larchmont Blvd., Windsor Square; Thu., Aug. 20, 7 p.m.; free, book is \$30. (323) 465-1334, chevaliersbooks.com. —David Cotner*

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Culture
Art Picks //

PIN-UP PHOTOS

AND A MYSTERIOUS COLLECTOR NAMED JEFF

BY CATHERINE WAGLEY

This week, a photographer takes virtuosic pin-up photographs of herself, an antique store hosts a pop-up exhibition and the art owned by a deceased, possibly fictional collector goes on view.

Dryscape

Willem de Rooij's new work at Regen Projects has a cool austerity at first glance. The palm fronds in a vase on a brown plinth look so controlled and regal that you might not initially notice how crisp and dry they are. Every wall work is brownish, smooth-edged and shaped like a triangle, rectangle or rhombus. You have to be standing up close to realize they're not paintings but dense fabrics sewn together with metallic and pinkish and brownish polyester thread. That's the show's most interesting feature: the way careful control and composure downplay the art's up-close dense, dried-up qualities. 6750 Santa Monica Blvd., Hollywood; through Aug. 29. (310) 276-5424, regenprojects.com.

The pre-selfie queen

A fashion model frustrated by the exorbitant fees photographers charged to make prints, artist Bunny Yeager decided to study photography herself, and realized she was quite good at it. She got her first paying gigs by sending her photographs of barely known Bettie Page to *Playboy* in 1954, and become known for her glamour and pin-up shots of other icons, like Ursula Andress. She also modeled herself, but for her own camera. The self-portraits on view in "How I Photograph Myself" at Gavlak Gallery are so smartly posed and lit that you'd never guess Yeager used mirrors and self-timers to make them. In a few photographs, she's partly nude or in lingerie. In one of the most striking, she's wearing a white blouse buttoned up to her neck. She has a Marilyn Monroe haircut and sits on the floor, looking down at the black-and-white photos of nude women laid out around her. 1034 N. Highland Ave., Hollywood; through Aug. 29. (323) 467-5700, gavlakgallery.com.

Jeff's secret trove

The dubious premise of the current show at Grice Bench makes the art-viewing more fun. All the work in the exhibition apparently belonged to a collector named Jeff — no last name available. Before his recent death, this collector, who may or may not be real, amassed a quirky group of artworks that never left the walls of his home, until now. There's

Bunny Yeager's Bunny Self-Portrait Viewing Photographs, Miami, FL, 1959



COURTESY OF BUNNY YEAGER ARCHIVE AND GAVLAK. PHOTO BY JEFF MCLANE

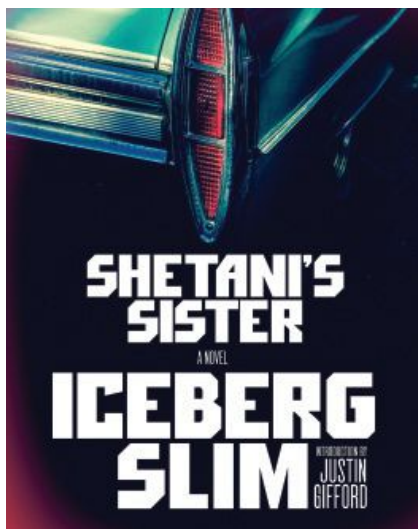
a globular purple ceramic sculpture by iconic Ken Price next to a hip multicolored, ladderlike totem by Neal Bashor. A gorgeous small photo by Saul Fletcher, of a gem lying on a wood floor, hangs near the gallery entrance. You start to imagine mysterious Jeff as someone seduced by newness but quirky, so that self-consciously cool artwork in his collection is offset by something intimately strange. 915 Mateo St., downtown; through Sept. 12. (213) 488-1805, gricebench.com.

Rearranging the furniture

Every year or so, MOCA reinstalls the art in its permanent-collection galleries, to give audiences a new perspective on the holdings. Helen Molesworth, the museum's new chief curator, oversaw the current rehang, and there are a lot of unexpected pairings. A cool Roy Lichtenstein painting of meat is next to an aggressive, gestural drawing by the lesser-known Lee Lozano. A colorful print by Sister Corita Kent hangs beside a systematic work by minimalist Carl Andre. The last room includes Valie Export's *Identity Transfer* series from 1968, photos of the artist with mascara-streaked cheeks and teary eyes. But she poses cockily, cigarette between fingers, thumbs through belt loops. So the show ends with vulnerability meeting bravado. 250 S. Grand Ave., downtown; through May 28. (213) 621-1741, moca.org.

Scavenger hunt

Elsie's Watch & Jewelry Repair Shop, a beautifully arranged antique store on Hollywood Boulevard, is now home to an exhibition called "See Through." An artist collective that goes by the name Solar organized the show, inviting 16 artists to place artworks around the shop's gems, vintage china or music boxes. All the artworks are small, in jars or under glass domes. Finding them is like a scavenger hunt: Tanya Batura's tongue-like sculpture in front of a mirror, Christine Nguyen's hanksite crystal amidst African masks, Veronica Florez's eerie bust flanked by beaded necklaces. 5177 Hollywood Blvd., Hollywood; through Aug. 31. (323) 464-8445, solargroupla.net.



Books //

HIP-HOP'S LITERARY FATHER

TWO NEW BOOKS REVIVE THE LEGEND OF ICEBERG SLIM

BY MINDY FARABEE

Best-selling Scottish crime novelist Irvine Welsh has called him “probably the most dominant writer since Shakespeare,” for how his work helped define the “ghetto persona” across music, fiction and film. Ice-T and Ice Cube both derived from him not just nicknames but also attitude. Back in 1976, he helped give birth to gangsta rap with his graphic spoken-word album *Reflections*. By his publisher’s accounting, his five crime novels and two autobiographical works sold more than 6 million copies and so make him this country’s best-selling black author. Just because you’ve never heard of Iceberg Slim, who died in 1992, doesn’t mean he isn’t famous.

University of Nevada English professor Justin Gifford sets out to accord Slim his due with a deeply researched biography, *Street Poison*, published in conjunction with recently discovered Slim novel *Shetani’s Sister*, in which an LAPD detective vows to take down a ruthless pimp.

Like all Slim’s writings, *Shetani’s Sister* is set in a world he knew well. Born Robert Beck in 1918 in Chicago, Slim briefly attended Alabama’s renowned Tuskegee Institute. Within the year he would drop out, driven to attain the lavish lifestyle and fearsome reputation of an ace pimp. Over the next two decades, he raked in large sums of money, only to blow it on heroin and cocaine, fancy clothes and luxury cars, all the while bouncing in and out of Midwestern prisons. Finally, at 42 and in fear of falling prey to the sword he lived by, Slim left the pimping life and moved to L.A. to take care of his ailing mother. She died

six months later, but the city bequeathed to Slim a shot at a whole new life.

“I don’t think he would have even become a writer if he hadn’t moved to Los Angeles,” Gifford says by phone from Reno.

Slim’s first stroke of luck was meeting Betty Mae Shew, a young white woman from Texas who worked at a hamburger stand in South Central. The new couple moved in together the morning after their first date. It was Shew, Gifford writes, who first saw the literary potential in Slim’s personal history and help him shape his raw storytelling style.

In 1965, Holloway House was a low-rent L.A. publisher known for schlocky nudie magazines. When riots broke out in Watts that August, the two ex-copywriters who ran the publishing house watched the unfolding drama and saw a massive untapped readership. Slim got wind and showed up on their doorstep, with a manuscript in hand that Shew had typed and edited for him. Holloway signed him on the spot.

Pimp: The Story of My Life, by the newly christened Iceberg Slim, came out in 1967 and got Slim fans lining up at bookstores. The couple followed with *Trick Baby* (made into a blaxploitation film in 1972) and *Mama Black Widow*, plus nonfiction collection *The Naked Soul of Iceberg Slim*, which Gifford calls Slim’s most L.A. book.

Deeply influenced by the local Black Panther Party, Slim became its strong supporter in his later years. In *Naked*, he details how he walked six miles a day through his neighborhood, in an effort to reach young people on the streets and steer them away from the criminal life.

On a recent Thursday evening, Misty Beck, Slim’s youngest daughter with Shew (who died in 2009), sits at the cafe inside Burbank’s Barnes & Noble. She’s arrived straight from the manufacturing company for which she does accounting.

Years ago, the family struggled mightily to wrest control of Slim’s oeuvre from the now-defunct Holloway House, Beck says, which had his works tied up in what she calls “an I-own-you, up-the-ass contract.” Slim’s frustrations with Holloway led him to cease publishing, preferring to let *Shetani’s Sister* lie unread in a drawer.

The novel was completed in 1983, and its characters troll the rough streets of pre-gentrified Hollywood. It introduces Shetani — “a psychotic black master pimp” — behind the wheel of his gold-on-lavender Continental. “Sex, crime, booze and dope ruled the treacherous night. The melded odors of bargain colognes and steamy armpits rode the sweltering air like a sour aphrodisiac for gawking male bangers.” Two pages later, Shetani blows away a pair of strangers for dinging his car. Gifford sees it as Slim’s most mature work, a prime example of his ability to combine social and psychological insight with a street-vernacular style that “was lightning in a bottle.”

“He was so influential, and the saddest thing is, Daddy didn’t know it,” Beck says.

At 16, she was chagrined when she read Slim’s most famous book, the autobiography that, in Gifford’s words, “inspired hundreds of writers and created a genre.”

“I said, ‘Daddy, you’re a terrible person,’” she recalls. Later, she revised that: “He was a great writer that used to be a pimp.”

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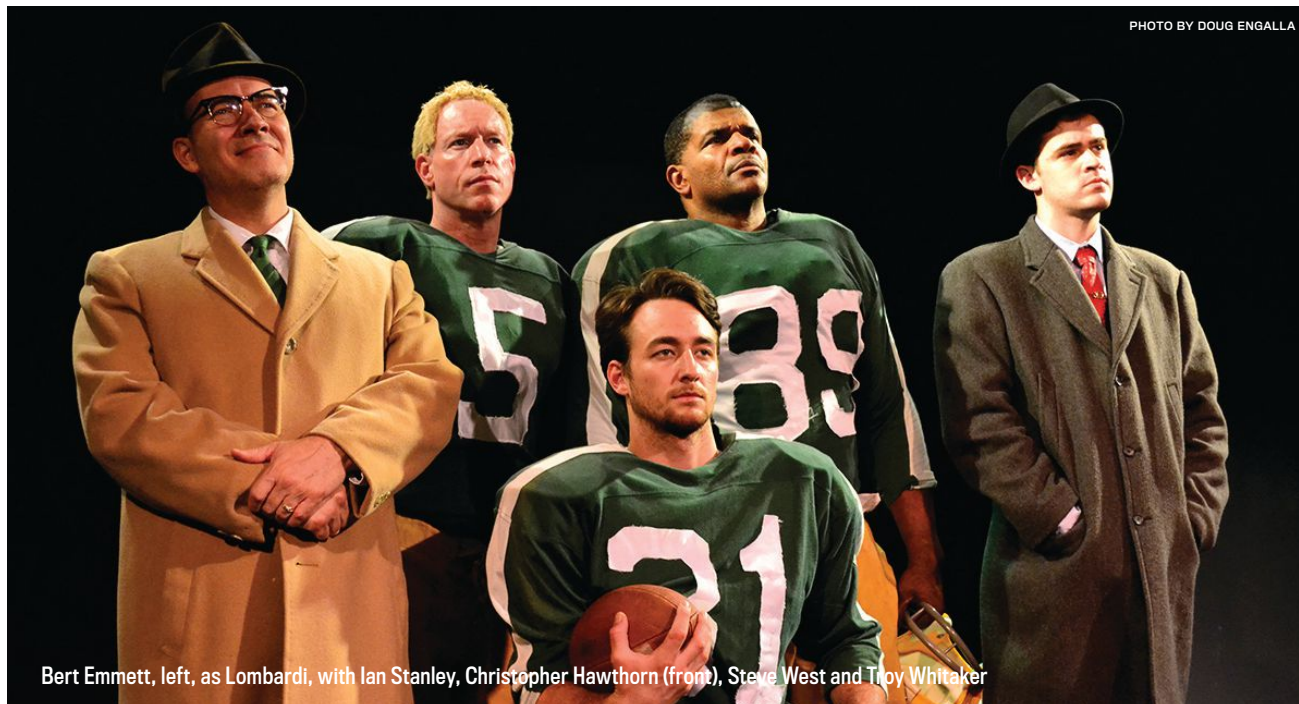
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PHOTO BY DOUG ENGALLA



Bert Emmett, left, as Lombardi, with Ian Stanley, Christopher Hawthorn (front), Steve West and Troy Whitaker

| Culture //

LOMBARDI'S SOUND WAVE

How being a loud Italian made the coach a diversity pioneer

BY MAYANK KESHAVIAH

“**T**he most perfect imperfect man I ever met” is how cub reporter Michael McCormick (Troy

Whitaker) describes Vince Lombardi (Bert Emmett) in Eric Simonson’s play about the NFL coaching legend. The play, which ran on Broadway in 2010-11, focuses on one week during the 1965 football season when McCormick visits Green Bay, Wisconsin, from New York to interview Lombardi for a piece he’s writ-

ing for *Look* magazine.

McCormick stays with the Lombardis and has numerous conversations with Vince’s wife, Marie (Julia Silverman), as well as with Packers players Paul Hornung (Ian Stanley), Dave Robinson (Steve West) and Jim Taylor (Christopher Hawthorn). Through those conversations, and

accompanying flashbacks, the character of the man for whom the NFL’s Super Bowl trophy is now named is revealed. Lombardi’s “freedom through discipline” mantra comes through loud and clear, as does his temper, transmitted in a voice that “could raise the dead,” as Hornung puts it. Even Marie chides Lombardi, saying that he “never talk[s] in a normal voice.”

Yet in more important ways, his abnormal voice turns out to be a positive, as we come to find out that Lombardi refuses to engage in the racial discrimination of the time, making sure all his players are treated equally both in town and on the road. His own dealings with prejudice due to his Italian heritage seem to be the source of his sensitivity to such matters. His Jesuit background may also inspire his fair-mindedness, even as it remains the wellspring of his authoritarian adherence to rules.

Lombardi’s complex character is brought to life by director Gregg T. Daniel and the talented cast. Daniel’s use of the players as stagehands during transitions, when they call out football plays while moving furniture, is a clever device, as is Chris Winfield’s set of “chalkboard walls” covered in X-and-O diagrams, which surrounds the characters and reminds us that football remains omnipresent in their lives. Daniel also employs a 1940s-style patter in the dialogue, which feels appropriate to the period and keeps the show humming at a brisk pace.

Emmett captures Lombardi’s depth with a captivating blend of stentorian rigor and quieter introspection. Silverman, as his wife, showcases both the patience of a saint and the droll wit of a New York dame.

Simonson’s smart writing foreshadows many issues that the NFL has come to deal with in the intervening decades, but with a light enough touch that, even for non-football fans, the show is a fascinating exploration of a man who became a myth.

LOMBARDI | Lonny Chapman Theatre, 1900 Burbank Blvd., North Hollywood | Through Sept. 6 | (818) 763-5990 | thegroupprep.com

THEATER REVIEWS

A Pathetically Sexist Ole Time

Paul Overstreet has written a lot of country songs. They’re good songs musically, but the lyrical content of many of them is cringe-worthy. But that did not deter Santa Monica’s Ruskin Group Theatre Company, which is currently premiering *Sneaky Ole Time*, a jukebox musical built around his catalog.

The show, written by Stephen Mazur, is blatantly sexist in its use of one-dimensional characters to explore whether marriage is a good or bad thing. When Jack (Alexander Hitzig) stumbles into the Halfway Home bar, he’s not sure if he should propose to his girlfriend. The male patrons of the bar, decrying marriage, encourage him not to, while the women are adamant that marriage improves men.

The story is full of glaring misogyny, but it reaches a low point with the song “It Takes a Whole Lot of Liquor to Like Her,” which explains that women are only tolerable if you’re blackout drunk when you’re around them.

Beyond the storyline, Tor Campbell’s choreography and director Michael Myers’ blocking are both alarming, often reducing the

female characters to mere sex objects. Marriage is a complex subject, but *Sneaky Ole Time* oversimplifies it, relying on tired tropes to come to a conclusion that enforces repressive gender norms. It’s banal and offensive. —**Katie Buenneke**

Ruskin Group Theatre, 3000 Airport Ave., Santa Monica; through Sept. 19. (310) 397-3244, ruskingrouptheatre.com.

Ghost Light Is Entrancing

It’s easy to understand director Chris Fields’ impatience to get *Ghost Light*, the entrancing new evening of playlets by playwright Tommy Smith, before an audience. The lyrically allusive, 30-minute program, which stars Deborah Puette, is actually intended to be performed on the set of whatever play it follows. That will come later when Fields transfers it to the bill of Miki Johnson’s full-length *American Falls* that opens in September.

Here the pieces play under their own mordantly engaging steam as a synonym for the interstitial poetics of the stage itself, where meaning is found in the music of the language, and words open up onto haunting — and darkly grotesque — psychic landscapes unreachable by more pedestrian dramatic entertainments.

The empty seductiveness of the latter is the implicit subject of “The Fog,” in which Puette describes a mysterious waterfront cloud that a group of friends seeks out in which to escape their quotidian existence only to find a more profoundly felt alienation.

“The Lotus Eaters” extends the metaphor as Puette plays a winsome consumer of the narcotic flowers from *The Odyssey*, luring Odysseus’ men into opiated ambivalence. In “Madelines,” which is the corrupted form of the Proustian “Madeleine,” Puette plays a memory-addled dilettante maker of corrupted and meaningless art films. “Hexakosioihexekontahexaphobia” backs into an increasingly bleak portrait of a woman whose sterile existence — and reason for living — devolves around a despised cat.

Puette ably makes use of Fields’ intimate staging (accented by Matt Richter’s lights) to make vivid Smith’s subtle ironies in monologues that range in feeling from the experimental flash fictions of Donald Barthelme to the early schizophrenic-styled writing of Peter Handke. —**Bill Raden**

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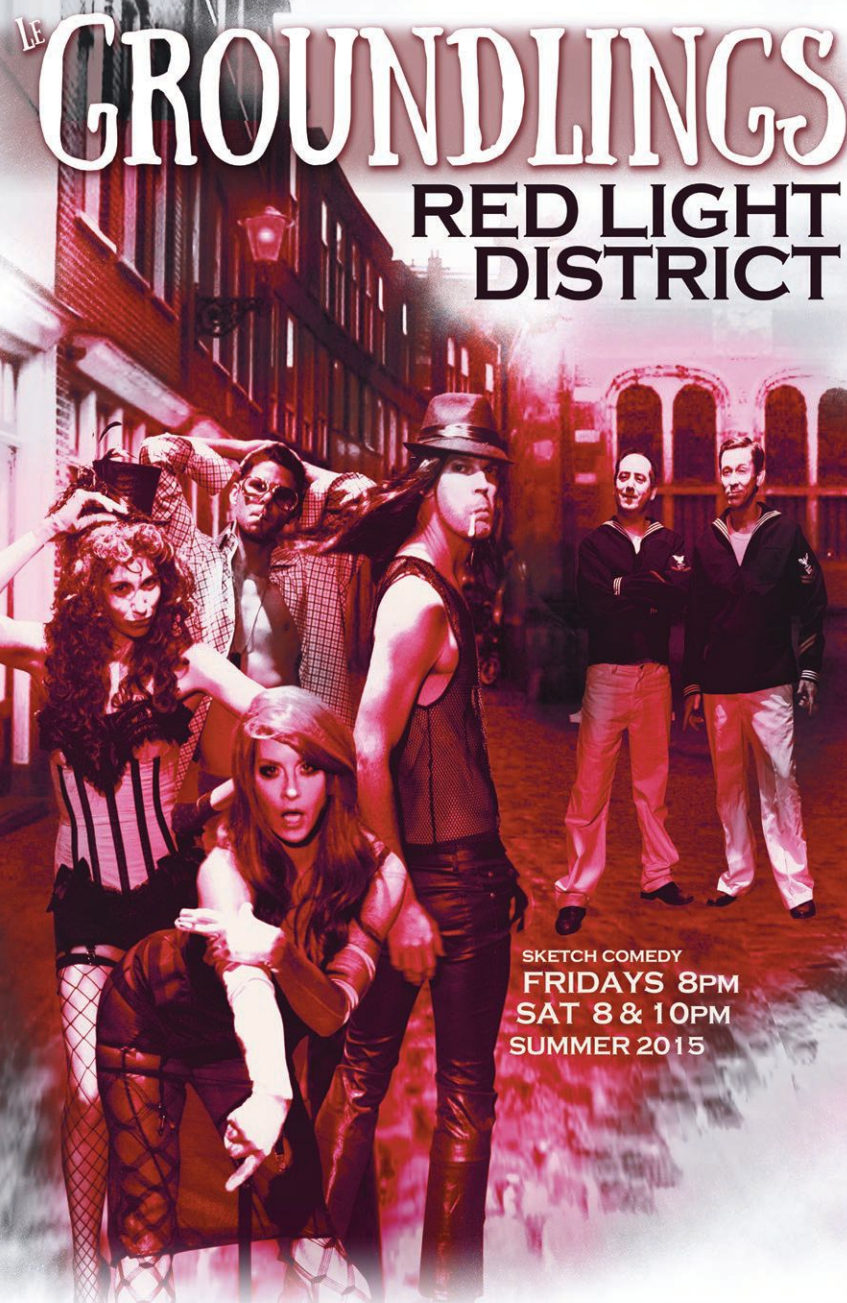
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IT AIN'T RUFF

Straight Outta Compton's urgent truth gets lost in paperwork

BY AMY NICHOLSON

In the holy trinity of N.W.A, each icon had a power: Dr. Dre produced, Ice Cube wrote the words and Eazy-E was the comic relief. N.W.A's biopic, *Straight Outta Compton*, blurs those roles. Both Dre and Cube produced the film, and they seem to have edited the script with a red pen. The surviving rappers have smudged everything that might make them look like creeps or chumps, beveling so many rough edges that their screen selves become blank slates. They're bland good guys — geniuses, really — distinguishable mainly by which sports logo each wears on his hat. Ironically, it's left to Eazy-E, the deceased member who can't sue, to give their story life.

As Eazy-E, newcomer Jason Mitchell is introduced with the moon backlighting his Jheri curl before he sprints away from the cops. His Eazy screws people and gets screwed over. He swaggers and threatens, cowers and makes destructive choices, imbuing the film with his deluded, squeaky-voiced soul. By contrast, when Cube (Ice Cube's oldest son, O'Shea Jackson Jr., who is excellent) smashes up a record exec's (Tate Ellington) office for skimping on his royalties, the scene frames him as a 'hood hero triumphing over The Man. As for Dre (Corey Hawkins) beating TV host Dee Barnes so brutally that she filed a \$22.75 million lawsuit, that's not here at all. Dre does allow in his 1994 arrest for drunk driving, but rewinds that night back to the studio to pin his behavior on Suge Knight (R. Marcos Taylor) riling him up. And we definitely don't see Dre serving any of his 1995 jail sentence — an odd omission in a docudrama that's often about street cred.

"Y'all always fucking with me," Dre groans to the arresting officers. That line should be *Straight Outta Compton's* sharpest theme, but in the moment it sputters out like a flat tire. Dre was, after all, leading the cops on a 90 mph chase through Beverly Hills. It's a misstep because in any other moment in the movie, he'd be right. Director F. Gary Gray edits the LAPD into the film as if they're Jason in a *Friday the 13th* movie, always lurking: Their cars roll past in the background, their sirens wail unseen, their officers tackle the group again and again just for being in the "wrong" place, i.e., in front of their recording studio, or on the sidewalk outside a friend's house.

An N.W.A movie could have come out anytime in the last two decades. Biggie Smalls got his six years ago; Eminem made his three years after his first hit. But we're here in the theater today because a generation after N.W.A shouted "Fuck tha

police!" neighborhoods across America — in Ferguson, Cleveland, Staten Island, McKinney, Texas, and Baltimore — still ache to hear it. Ice Cube's blast at cops who "think they have the authority to kill a minority" echoes. If anything, it's gotten louder.

The on-screen confrontations with the LAPD build to the Rodney King beating, which we see the stars watching. Eazy is outraged by the footage. Nods DJ Yella (Neil Brown Jr.), "At least we got those muthafuckas on video." At least King lived. How grim is it to watch this scene in 2015 and admit that, long after N.W.A's brave feud with the FBI, things have actually gotten worse? Now we have even more cameras — yet the victims so often are dead. Meanwhile, in last year's *Ride*

THERE ARE ODD OMISSIONS OF MISDEEDS IN A DOCUDRAMA THAT'S OFTEN ABOUT STREET CRED.

Along, Ice Cube played a cop who fires guns at unarmed civilians, falsely accuses a kid of assaulting a police officer and brags that his Wi-Fi password is "Suspect-Shot23."

Gray doesn't fulfill *Straight Outta Compton's* political potential. (Or perhaps his producers steered him in a different direction.) Halfway through, he seems to decide that what audiences really want to see in an N.W.A biopic is label contract disputes. The second chunk is a grind



Straight Outta Compton producers Ice Cube, rear left, and Dr. Dre flank director F. Gary Gray; it stars Corey Hawkins, front left, as Dre, Jason Mitchell as Eazy-E and O'Shea Jackson Jr. as Cube.

COURTESY TODD MACMILLAN/UNIVERSAL PICTURES

wherein Cube and then Dre peel away from Jerry Heller's (Paul Giamatti) Ruthless Records, team up with new business partners and then leave them, too. In a 150-minute film, that's a lot of paperwork.

It's clear what producers Cube and Dre are most interested in: the money. Story is secondary, especially when the facts are embarrassing. *Straight Outta Compton* deletes what could have been its best scenes — say, how Knight dangled Vanilla Ice over a balcony so he and Dre could fund Death Row Records with the profits from "Ice Ice Baby," the antithesis of gangsta rap.

Knight's slow emergence as a power-hungry player is great. He allows himself to get brushed off as a big lug until the guys realize he can hit back — hard. A back-and-forth rundown of Ice Cube, Eazy and Dre's three-way diss-track feud is fun, even if it cuts out the "Dre Day" video, in which a character called "Sleazy-E" does

the Roger Rabbit while clutching a cardboard sign reading "Will Rap for Food." (And it definitely doesn't have Eazy's counter-punch, "Real Muthaphuckkin G's," where the rapper bashed Sleazy to death with a bat.)

By the time Tupac and Snoop bop past in seconds-long cameos, it's clear that *Straight Outta Compton* is at once too padded and too thin. It's as if the story of these real-life legends was so unruly and dangerous that the filmmakers became the cops, forcing it into submission.

The true tale of N.W.A won't be told on film until all of its members are in the grave. Hang on to your Raiders caps, kids of 2070. At least, unless things on the streets turn around before then, those future generations will still need to hear N.W.A's famous fuck-you.

STRAIGHT OUTTA COMPTON | Directed by F. Gary Gray | Universal Pictures | Citywide

SAINTS WEAVES A WELL-ACTED TALE OF TANGLED FAMILY RELATIONSHIPS

An opening line can make or break a movie, but sometimes a clunker shouldn't be held against an otherwise sweet, well-observed picture. Shari Springer Berman and Robert Pulcini's *Ten Thousand Saints* starts with a dud: "I've heard people say that life is like a river, and we're all just tiny minnows struggling through the freeze, the thaw and the flow." But once that minnow business is out of the way, this adaptation of Eleanor Henderson's 2011 novel starts to gain quiet momentum.

Jude (Asa Butterfield) is a hippie kid growing up in Vermont, having been raised mostly by his mom (Julianne Nicholson): His charming but irresponsible dad, Les (Ethan Hawke), took off years ago to start a new life in New York as a pot dealer. After Jude's best friend, Teddy (Avan Jogia), dies of a drug overdose, Jude moves to the city to live with his dad. There he begins an unsteady friendship with sophisticated, enigmatic Eliza (Hailee Steinfeld), whom he feels is the strongest re-

© THE SOLUTION ENTERTAINMENT GROUP



Ethan Hawke and Asa Butterfield

maintaining link to his lost friend. The complication — or, rather, one of many complications in this story about tangled family relationships — is that Eliza is Les' sort-of stepdaughter.

There's a lot going on, and because there are so many family-relationship arrows

pointing every which way, some of the interpersonal connections aren't as vivid as they could be. Still, the movie has a lilting, generous spirit: Springer Berman and Pulcini, the filmmaking team behind 2003's *American Splendor*, have a feel for human eccentricities and weaknesses, and they know how to draw the best from their casts. Steinfeld is lovely, and sometimes heartrending, and Hawke becomes a better actor with each passing year. —Stephanie Zacharek

TEN THOUSAND SAINTS | Directed by Shari Springer Berman and Robert Pulcini | Screen Media Films | Royal

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Greta Gerwig, left, and Lola Kirke

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GRETA'S MONSTERGERWIG STORMS THROUGH NOAH BAUMBACH'S *MISTRESS AMERICA*

BY AMY NICHOLSON

Brooke, Greta Gerwig's latest Manhattan creation, is a hurricane gobbling up lives. She's a singer, restaurateur, interior decorator, math coach, spinning instructor and self-described autodidact. When 18-year-old admirer

Tracy (Lola Kirke), Brooke's sister-to-be following their parents' Thanksgiving wedding, squeaks that she wants to write short stories, Brooke devours that idea, too — only, as she insists, *her* as-yet-unwritten fiction will be longer.

Brooke can't help being the focal point of Noah Baumbach's *Mistress America*, though Tracy, an adrift college freshman, is its supposed star.

Watching, we're all absorbed by Brooke and her delusional Dorothy Parker-esque pronouncements. "There's nothing I don't know about myself," she declares. "That's why I can't go to therapy." Yet everyone — including Tracy — knows that the Brookes of the world eventually run out of hot air.

Like Brooke's dream business, a café/convenience store/hair salon, *Mistress America* is a mishmash of ideas — fortunately, Kirke's fantastic performance quietly grounds the film. The beginning and end work as, respectively, a naturalistic comedy about impressionable girls and a drama about the same. Baumbach and co-writer Gerwig nail the details of proto-adulthood, Tracy's college dormitory screwdrivers giving way to Brooke and friends' countless bottles of wine. Ginned up by Brooke's moxie, Tracy blooms from wallflower to budding Big Woman on Campus. Despite her infatuation with her role model, Tracy writes a piece about who Brooke really is, albeit through the eyes of a kid who thinks that anyone pushing 30 is "dragging around the rotting carcass" of their youth.

In a wicked and perfect gag, Brooke gets confronted by a former classmate she bullied in high school. At first, she fakes nice, like a popular kid bestowing her grace. Yet when **(34)**

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PASADENA**THE MAN FROM U.N.C.L.E.
IS A CHARMING THROWBACK**

In a world gone mad for superhero movies, what chance does the light spy caper have? Audiences will put total faith in a guy wearing a red metal suit, but the soft woolen folds of the bespoke kind barely register. Are modern audiences ready for the stylish, artfully ridiculous delights of *The Man From U.N.C.L.E.*, which features beautiful human beings wearing fabulous threads as they discreetly saunter — or dash via motorboat — from palazzo to racetrack to five-star hotel?

This may be the summer movie we didn't know we were waiting for. Though it's made with lots of modern tricks and technology, it's old-fashioned in the best sense. The picture is a riff on the Cold War-era TV show about two spies from opposite sides of the Iron Curtain — natty suited Napoleon Solo and turtleneck enthusiast Illya Kuryakin, originally played by Robert Vaughn and David McCallum — who team up to crush enemies of world peace. There's also little doubt that the movie was conceived to cash in on *Mad Men* mania: One of its three stars, Alicia Vikander, sports a wardrobe sent straight from Courrèges heaven, including a faint-worthy silver-and-white metallic coat-and-minidress combo.

The key here is that the actors are part of the fun and not just an afterthought. Henry Cavill may not be the most relaxed actor, but as Napoleon Solo, his buttoned-up dignity works. Armie Hammer's Kuryakin,



Armie Hammer, left, and Henry Cavill

with his dashing, intentionally phony Russian accent, is the more soulful of the two, and not just because of his haunted past: Obedient and patriotic, he comes from a place where every i must be dotted, every t crossed, which makes it all the more delectable when his humanity cracks through.

For all this visual splendor and energy, *The Man From U.N.C.L.E.* isn't a completely graceful picture: Director Guy Ritchie just doesn't know when to quit, which means we get multiple endings when, really, just one would do. And he can't resist his trademark trick of showing us the thing that happens and then backtracking oh-so-cleverly to show us how it happened. (At least he's good at it.) But the cutting isn't as crazy-fast as usual; it's as if for once he wants actually to see what's going on. —Stephanie Zacharek

THE MAN FROM U.N.C.L.E. | Directed by Guy Ritchie
Warner Bros. Pictures | Citywide

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XAVIER DOLAN'S THRILLER TOM AT THE FARM IS UNSETTLING — AND ALMOST TIGHT

While Xavier Dolan's recent *Mommy* divided otherwise reasonable people into two camps — those who considered it a masterpiece versus those who viewed it as cinematic waterboarding — his new *Tom at the Farm* (which was actually shot before *Mommy*) might allow the factions to peaceably agree that Dolan is capable of making not only a genre film but one that clocks in under two hours, even with his usual languid pace.

Shaggy blond twink Tom (Dolan) travels to his deceased lover Guillaume's family farm in deepest Canada to pay his respects, only to learn that Guillaume's mother, Agathe (Lise Roy), and hunky brother Francis (Pierre-Yves Cardinal) didn't know Guillaume was queer, and don't want to know — though the aggressively no-homo Francis has designs on Tom. That the most vicious homophobes are often closet cases is not news, but Dolan seems less concerned with that self-evident fact and more about creating a mood of



Tom at the Farm

unease as Tom falls under Francis' brutal spell.

Tom at the Farm is beautifully photographed, with the 1.85:1 aspect ratio allowing the rural mise en scène to be as open as *Mommy*'s 1.33:1 was oppressive, before briefly changing to 2.35:1 at the end, right around the time the film takes an unexpected political turn. And if nothing else, we should appreciate this respite before Dolan's next three-hour endurance test. —Sherilyn Connelly

TOM AT THE FARM | Directed by Xavier Dolan
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»32) the woman presses for an apology, Brooke's noblesse oblige turns into a shiv. Unlike Tracy, she's purposefully cruel.

But in the clumsy middle sequence, set in a Connecticut mansion, Baumbach inserts a screwball farce that stops the movie cold. He derails our investment in this imbalanced sisterly relationship to insert a half-dozen extraneous characters — a crush, a jealous girlfriend, Brooke's patronizing ex, a pregnant stranger, a bitter neighbor, a maid — and uses them as weapons to attack Tracy and Brooke's overinflated egos. The casting is fine, and Heather Lind, as the ex's hostile new wife, is excellent. Yet as the centerpiece confrontation drags on, interest fades fast, especially when every actor stops playing an individual to stab one another with same-y quips.

What's special about *Mistress America* is that Brooke is a uniquely millennial monster: a money-grubbing idealist. Though in person she's full of harsh one-liners, she knows to frame her online persona as a Zen messiah, tweeting such banalities as "Teach yourself something new." Yet crucially, when Brooke is forced to take the stage and defend her latest life goal, Baumbach, too, seems to fall for her BS. She sounds nuts. But the people listening grin and nod. And if neither them nor the movie can withstand Hurricane Brooke, we've all got to run for cover.

MISTRESS AMERICA | Directed by Noah Baumbach | Written by Baumbach and Greta Gerwig | Fox Searchlight
Landmark, ArcLight Hollywood

AIR Claustrophobic sci-fi grind *Air* might well lure *Walking Dead* fans, as that show's creator, Robert Kirkman, is a producer, and its Norman Reedus is one of the two leads, playing another troubled dude — an engineer, this time — trying to get by after the world may or may not have ended. But the real star is Djimon Hounsou, also as an engineer, tasked like Reedus' with keeping clean air circulating through the missile silo in which the last of humanity seems to be hiding out from some vague catastrophe. Both characters appear to be fighting off madness, with Hounsou's embodied by an encouraging woman (Sandrine Holt) only he can see. Eventually, as on *Walking Dead*, all the end-times mysteries develop into a meditation on the limits of humanity, which is the most charitable way of saying that there are lots of scenes of dudes chasing one another with guns. Too many, of course, though Hounsou is compelling even in long, wordless passages of slog-ging his way through corrugated pipes. *Walking Dead* isn't the model here — it's *Lost*, specifically the business involving that buried bunker with the outdated tech and the mystery button that must be mashed every time a Rolodex-style flip-clock counts down to zero. All of that has been copy-pasted into *Air*, which, sadly, doesn't even improve on *Lost*'s resolutions. Eventually, all that director and co-writer Christian Cantamessa can come up with is to have Reedus hunt Hounsou, for some reason, with the low point being the moment when Reedus actually has to say that he's tired of this game of cat-and-mouse. Who isn't? (Alan Scherstuhl)

AMNESIAC Vague by design, *Amnesiac* is the sort of movie where no one gets a name. Presumably to keep their relationship mysterious, leads Kate Bosworth and Wes Bentley are listed in the credits as Woman and Man; other characters are Girl, Detective, Postman and so on. Bentley's character wakes from an apparent coma in the middle of an empty room; Bosworth says she's his wife, and has been

taking care of him after an accident. Clad in vintage styles, she's sketchy from the get-go, deflecting his questions with out-of-nowhere trivia or by drugging him back to sleep. Smelling a rat, Bentley starts investigating when she's not around. He gets hazy memories of a daughter in the back seat of his car ... what happened to her? The plot develops confidently (if unsurprisingly), abetted by coincidence and shoddy police work, but it's the tone that grates. The film's palette is relentlessly beige, and Bosworth and Bentley echo that, speaking in elliptical hushes. Bosworth's performance never ventures beyond a tightly wound manipulator playing '50s dress-up. Underneath the whispers plinks Aleks de Carvalho's maddeningly repetitive score. A twist ending reconfigures some of the film's puzzle pieces, but the prior hour is so stingy with details that there are barely any expectations to upend. (Rob Staeger)

BIG SKY Jorge Michel Grau's *Big Sky* masquerades as a psychological thriller, but underneath it's a meditation on the worthlessness of men. Over 95 minutes, Hazel (Bella Thorne) suffers through men abandoning her, shooting her mother (Kyra Sedgwick), pursuing her through the New Mexico desert, and threatening her when she asks for help. Hazel, a girl so agoraphobic she hasn't left her home in months, perseveres. After the van taking her to a clinic is attacked by gunmen, she uses the sun to navigate herself the six miles to the nearest town, and takes her medicine on time and in accordance with her obsessive ritual, even sketching a pillbox in the dirt. *Big Sky*'s stoic women do very little talking — Thorne mumbles most of her lines through thick bangs, like a strawberry blond Kristen Stewart — and endure a lot of pain: Sedgwick applies cocaine to her wound as "a topical anesthetic"; Thorne pulls hunks of her shredded sweatshirt from a long scrape. Meanwhile, the male characters yap about their hopes and dreams and mental instability and how if a woman would just for once consider their male feelings they wouldn't be obliged

"Vibrates with smarts and sexiness. Greta Gerwig is the mistress of all things comedy." *Rolling Stone*



"Noah Baumbach's great run continues. Sharp, fast and witty, it's old school comedy with a cool modern twist." *EMPIRE*

"Gerwig is the best screwball heroine since Holly Golightly." *Indiewire*

greta gerwig lola kirke

mistress america

directed by noah baumbach

written by noah baumbach & greta gerwig

FOX SEARCHLIGHT PICTURES PRESENTS IN ASSOCIATION WITH RT FEATURES A NOAH BAUMBACH PICTURE "MISTRESS AMERICA" GRETA GERWIG LOLA KIRKE
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to hunt her down and accidentally Mace themselves when aiming for her. What these cry-babies fail to realize is that the women don't have time to account for how trying not to be killed will hurt their antagonists' pride — they're too busy surviving. (Meave Gallagher)

GO COURT A super-naturalistic study in class, bureaucracy and censorial stupidity, Chaitanya Tamhane's debut feature plants viewers in the plastic chairs of an Indian court of law as 69-year-old protest singer Narayan Kamble (Vira Sathidar) is tried for a crime he didn't commit by lawyers and a judge speaking a language, English, he doesn't understand. Kamble is being railroaded for his history of troublemaking in song and in published materials — with a commanding voice he denounces the pitiless systems that keep people like him in punishing poverty. He's not actually in the movie much. Instead, Tamhane reveals the public case for and against him, as well as the private lives of the lawyers making the arguments. Tamhane's camera is still but

observant, the perspective what you would see if you were sitting in these rooms in a brace that prevented movement of your head. But what we observe is written and staged with rare power, even when it's just the prosecutor (Geetanjali Kulkarni) going through her dreary paces. For the defense, Vivek Gomer is peppery, impassioned, rational, convincing and sympathetic: He's persuasive railing against 19th-century precedent and demonstrating that the state's sole witness is a plant. But *Court* proves most illuminating when Tamhane contrasts public and private lives. The film is wise about how those charged with maintaining systemic injustice are usually invested, first, in their own perseverance, which in this case means the perseverance of that system. The prosecutor isn't rich, and she has a family, and she holds the views of people like her. The defense attorney, by contrast, comes from money — it stings that it's a luxury to worry about people like Kamble. (Alan Scherstuhl)

FORT TILDEN The comedy in *Fort Tilden* is grounded in the grim principle that people are incapable of change — its characters' ultimate epiphany is embracing stasis. Best friends Allie and Harper ditch their responsibilities and spend an entire day attempting to travel from Williamsburg to the beach at Fort Tilden, where they're plan-

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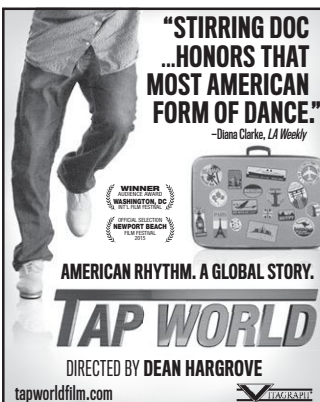
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YOUR WEEKLY MOVIE TO-DO LIST

From Frankenstein to '90s Teen Movies

Friday, Aug. 14

Long considered lost, Frank Borzage's *After Tomorrow* was eventually returned to the land of the living after an archivist at Fox happened upon the sole remaining nitrate print in one of the studio's mysterious vaults. It was handed over to UCLA for preservation and, along with *Song O' My Heart*, is screening tonight as part of its Borzage retrospective. Made during (and largely about) the Depression, *After Tomorrow* concerns an engaged couple trying desperately to save enough money to tie the knot and start a new life. In the second half of the double bill, an Irish singer who retired after heart-break finds his voice again. UCLA's *Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., Aug. 14, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

Saturday, Aug. 15

Los Angeles Filmforum's *Mush! to the Movies* series comes to a close with *Eskimo* and *Northern Lights Over Mount Halde*. Still never released on DVD, *Eskimo* can lay claim to many firsts: W.S. Van Dyke's melodrama was the first feature narrative shot in Alaska and the first in the Inupiat language, and it was the recipient of the inaugural Academy Award for film editing. *Northern Lights*, an eight-minute short made in Norway two years ago about the ever-alluring aurora borealis, will be shown in 3-D. (Note: This screening will be held at the Velaslavasay Panorama.) *Velaslavasay Panorama*, 1122 W. 24th St., University Park; Sat., Aug. 15, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.

Sure, double features are cool and all, but what about triple features? The Aero endeavors to do just that tonight, first presenting an early screening of Bernard Rose's upcoming *Frankenstein* adaptation before delving into his back catalog with *Candyman* and *Paperhouse*. Mary Shelley's woeful tale gets moved to the present with Danny Huston and Carrie-Anne Moss as Mr. and Mrs. Frankenstein in Rose's new take on an old classic, which won't be seen in theaters again until January. Rose's earlier efforts, meanwhile, remain distinct among the horror movies of their day (that is, the late '80s and early '90s) for a cerebral moodiness sorely lacking among the slasher flicks that dominated the era. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sat., Aug. 15, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.



Night of the Comet

Sunday, Aug. 16

The teen-movie nostalgia tour doesn't end there, as the Crest goes back even further in time with *The Breakfast Club* to close out the weekend. Reacquaint yourself with the brain, athlete, basket case, princess and criminal as they impart life lessons upon one another during the course of one very fateful day in detention. The strikingly beautiful theater located a stone's throw from UCLA is paying tribute to John Hughes all month, so this won't be your only chance to recall Molly Ringwald's heyday. *The Crest*, 1262 Westwood Blvd., Westwood; Sun., Aug. 16, 5 p.m.; \$12. (310) 470-1508, crestwestwood.com.

Also from the '80s but much less cathartic is the Egyptian's double feature of *Chopping Mall* and *Night of the Comet*. Part of the *Night of the Living '80s: A New Wave of Horror* series, the double feature will include a discussion featuring cast and crew between films. *Night of the Comet* is perhaps the finest apocalyptic horror comedy set in the Valley, a much stranger and more rewarding movie than its component parts might suggest. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sun., Aug. 16, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Tuesday, Aug. 18

Far be it from the genre mavens at the New Beverly to forget about the dearly departed Christopher Lee. *The Oblong Box* and *The Return of Captain Invincible* are the latest in their tribute to the late actor, whose work in low-rent fare predates his *Lord of the Rings* and *Star Wars* work by many decades. Lee shares the screen with Vincent Price in *Oblong* and Alan Arkin in *Invincible*, so you'll be in good company all evening long. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Tue., Aug. 18, 7:30 p.m.; \$10. (323) 938-4038, thenewbev.com. —Michael Nordine

ning to hook up with the same guy. Myopic and self-obsessed, they observe the world passively, as though it's projected on a screen rather than something that might be actively engaged with. Detached, they stand inside a boutique watching a kid on the street who's obviously preparing to steal their bikes, dithering about it until it's too late. Nearly broke, Harper spends the day writing checks she hopes won't be quickly cashed. Allie, about to join the Peace Corps, is dodging calls from her placement officer. Here, the film hits a plateau: Her agonizing over this shirked responsibility goes on way longer than it should without resolution, but she has no idea where she's going in life, let alone how to travel across Queens. Her phones have GPS, but the ill-suited stars by which these two navigate are their petty judgments, flash impressions and impending separation. Allie and Harper are basically unlikable, but played with a light touch and just enough distance from their own unthinking cruelty to remain funny. Basically, the characters are at a crossroads between a

logical progression toward sociopathy or actually deepening as human beings by acquiring empathy. But they'll never realize it. (Chris Packham)

GO THE KINDERGARTEN TEACHER

(HAGANENET) In Nadav Lapid's grim formalistic experiment *The Kindergarten Teacher*, Nira (Sarit Lary), the teacher in question, has a pleasant but humdrum life in Israel and aspirations to be a poet. She becomes intrigued by one of her students, personality-free 5-year-old Yoav (Avi Shnaidman) — apropos of nothing, he occasionally declares, "I have a poem," paces back and forth and recites verses about subjects far beyond his years. (The poems are no great shakes by themselves, but something might be lost in translation from Hebrew.) Nira is appalled to learn that Yoav's nanny (Ester Rada) is reciting his poems at auditions — which doesn't stop Nira from presenting them as her own in her writing group — and that Yoav's father, Amnon (Yehezkel Lazarov), wants his son to give up the whole namby-pamby poetry business. Nira takes increasingly desper-

ate measures to protect Yoav from the uncaring world, whether the boy wants her to or not. The panning camera occasionally intrudes on the space of the characters, and the film includes copious amounts of nudity and sex (none involving the boy, for the record). But in the end, it's a cautionary tale about caring too much, which is a rather depressing thing to be cautioned about. (Sherilyn Connelly)

THE LOST KEY

If the tagline for documentary *The Lost Key* — "The universal secret of Jewish sexuality revealed" — makes you squeamish, it's because Jews have been fetishized and objectified using the myth of their sexual voracity for thousands of years. If the tagline also makes you thirsty, it's because nearly all of us want better sex and closer relationships, or at least are told we should. At least the filmmakers are Jewish — and in their admirable quest for an understanding of what makes good sex and relationships, they've created a mightily silly but occasionally insightful, and certainly entertaining, film. The focal point is Rabbi Manis Friedman, a biblical scholar

who sits like a jovial uncle behind his long wooden desk, dispensing wisdom to couples seeking meaning and connection. The couples sit snugly together, reflecting on their struggles toward intimacy and the ways in which kabbalistic teachings have helped them. Most interesting, however, are the interviews with Orthodox women, known as *rabbanit*, who are married to male rabbis. These women's commentaries are more substantive and nuanced than many of the couples interviewed, who turned toward religion later in life — and more believable because they speak alone, away from their partners. But complication is present throughout the film, if sometimes glossed over. Despite a garish visual sensibility that's overly reliant on curly gold text and beaches at sunset, the filmmakers needle their way into an important question: When sex seems so available and external, what could exist, intimately and unseen, between two people? This is a film for earnest seekers, or for those with a high tolerance for others' self-righteousness. Most of us, at one time or another, are both. (Diana Clarke)

GO METROPOLITAN There are movies that aren't for everyone, and then there are movies that ought to be stamped with a "Caution: Not for Everyone" disclaimer. Whit Stillman's snappy, light-footed 1990 debut, *Metropolitan*, is not only about rich teenagers — a common one-note villain in most American comedies — it's about old-money Manhattan teenagers who discuss Jane Austen, Charles Fourier and Lionel Trilling. Who, free from judgment in their regal safe spaces, whine about the decline of what they call the "Urban Haute Bourgeoisie." Who wear coattails and top hats. And who — least universal of all — attend debutante balls. This is the ultimate insider film for the young, urbanite rich, and yet upon its 25-year rerelease *Metropolitan* still possesses a low-key, self-mocking charm. That the film is semi-autobiographical imbues it with authenticity and passion. But it's the vulnerability of the cast members — most making their debut, and several leaving the trade soon after — that renders these characters likable. By any textbook definition, they are snobs, but they emerge as rather friendly and inclusive. Underneath its meandering dialogue and structure lies the most classic romance story arc: Virginal, shy boy obsesses over snooty girl, somehow missing obvious signs of interest from an equally virginal and shy girl. The center of the movie at first seems to belong to Tom (Edward Clements), but he's so myopic that audience loyalty shifts to Audrey (the divine Carolyn Farina, who has, sadly, stopped acting). She's a tried-and-true wallflower with an aura of radiance that neither she nor her group has yet picked up on. *Metropolitan* is even touching at times, especially when it remarks on how the debutante-going scene is beginning to dissipate. (Sam Weisberg)

GO PRINCE (PRINS) Expertly paced and gorgeous to behold, Sam de Jong's Dutch-language directorial debut sets a stylish coming-of-age story in a bleak Amsterdam housing project. Ayoub, the Moroccan son of a notorious local junkie, is pretty sure that becoming a man must involve wield-


ing power — ideally in the form of a purple Lamborghini Diablo he's seen around the neighborhood. He's equally certain he must keep his half-sister away from the switchblade-toting, slur-dropping local ruffians, one of whom happens to be his best friend's older brother. And just when he's stirred by the allure of a girl, he finds she rides with that tougher crowd. Ayoub tries to remake himself but soon joins up with Kalpa — the coke-sniffing king of the local underworld, and the owner of that purple Lambo — for the kind of adventure not everyone walks away from. For all its brandishing of sex, drugs, violence and xenophobia as the trappings of a complex European youth, the film resolves too neatly and predictably to say anything radical or profound. A soundtrack of throbbing Dutch chillwave, goofy pop and unironic Andrea Bocelli underscores every feeling the filmmaker tries to evoke. But this eagerness to explain, whether through music or dialogue or sometimes heavy-handed symbolism, makes *Prince* feel a bit laborious at times. Still, *Prince* gets by, mostly, on look, momentum and an underlying sweetness that's unexpected from a Vice-presented flick. Like a purple Lamborghini — or an adolescent boy's first, er, encounter — the film is too fast but almost unquestionably fun. (Ian S. Port)

RETURN TO SENDER Rosamund Pike made *Return to Sender* before her breakthrough *Gone Girl*, and it's difficult not to see Miranda Wells as a dry run for Amy

Dunne. Both are control freaks whose icy-blond exteriors mask rage-fueled machinations. While *Gone Girl* author and screenwriter Gillian Flynn built a model of psychopathic calculation, *Return to Sender* writers Joe Gossett (*Catch Hell*) and Patricia Beauchamp offer only warmed-over B-movie chestnuts — but at least Pike still makes a meal of them. Director Fouad Mikati handles the introductory scenes as if building Miranda's personality Identikit. This skillful registered nurse and meticulous baker is also mysophobic and exacting, and don't forget her inability to read people. How else to explain Miranda mistaking the skeezy William Finn (Shiloh Fernandez) for her clean-cut blind date? Their charged encounter culminates in William raping Miranda, the sexual violence taking on the added ugliness of degradation — here is a haughty woman being pulled from her self-made pedestal. The rape initially unhinges Miranda, and brings out the protective nature of her gruff father (Nick Nolte), who cleans the crime scene with conscientious tenderness. Miranda chooses to tidy things up by visiting William in prison, encounters that shift from defiance to flirtation. Even with the dramatic buildup, Mikati hesitates to make *Return to Sender* an all-out revenge fantasy, and the characters are too sketchy for an effective psychological thriller. The abrupt denouement has little shock value and even less emotional impact. Despite Pike's best efforts, Miranda is a hollow construct

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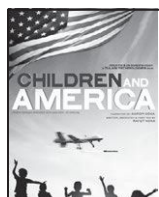
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whose elaborate mask hides nothing at all. (Serena Donadoni)

ONGOING

FANTASTIC FOUR You can get everything that's wrong with this one in one line of dialogue. As that ever-lovin' man-mountain Benjamin J. Grimm rushes off to pound Doctor Doom, he mutters, "This is what I do." He's resigned to it, not amped or proud. It's hard not to imagine the filmmakers, too, saying that, with a shrug, as these scenes play back: "This is what we do." Later, after a pep talk from Miles Teller's Cusackian Reed Richards, Grimm — i.e., the Thing — finally speaks the words that some contract probably insists he must:

"It's clobberin' time." Did a grown-up ever make you say something nice about a sibling you've been fighting with? That's how this Thing says "It's clobberin' time." The model here isn't the adventure pulp of Jack Kirby and Stan Lee's *Fantastic Four* comics. It's dystopian YA, junked up with scenes of medical horror too scary for kids and too unpleasant to be enjoyed by anyone. The most reliable pleasure of superhero origin stories is the dream-along discovery of what their bodies suddenly can do. Richards gets the Plastic Man stretching powers, which here are a curse: Here's Teller, shirtless and sweaty, strapped down in a crucified-Christ pose, his arms and legs three times the length of a normal



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MOUNTAIN-CLIMBING DOC MERU IS THRILLING WHEN IT GETS AROUND TO CLIMBING

There's a steady, scary thrill in the final third of *Meru*, the latest attempt to conquer the climb-and-tweak-the-nose-of-God mountaineering documentary, a genre that has yet to reach its apex. The terrible beauty of the Shark's Fin point of northern India's Mount Meru is enough to make this worth seeking out on the big screen — how better to appreciate the sickening way in which the alpinists' tent, fastened to a ledge 18,000 feet up, flaps in the wind as the sun hauls itself up over a ridge behind it? We see clouds in time-lapse twine and billow around Meru's base like the colored skirts of Annabelle the dancer in those earliest 19th-century Edison films.

These late climbing scenes are as close as most of us will ever come to the lightheaded, low-oxygen grandeur of scraping up against the heavens, all stone silence and a lush seam of stars, but they also honor the specifics of that scraping. In darkness the climbers chisel through ice, ascending an overhang that might shatter with their hammering — and, yes, you'll see chunks of granite that the crew was counting on



PHOTO BY JIMMY CHIN

Climbing the north face of Mount Meru in 2011

plummet back down to earth. This is a crowd-pleaser, and it's no surprise it snagged the audience award for documentaries at Sundance last winter.

Such footage is precious, which is both a compliment and an acknowledgment that there's not as much of it as you might prefer. The alpinists — Jimmy Chin, Conrad Anker, Renan Ozturk — wear cameras, but they're more worried about their ascent than they are about getting the next shot. The film is filled out with interviews, including with author Jon Krakauer, who sells *Meru* like he's the mountain's press rep. —Alan Scherstahl

MERU | Directed by Jimmy Chin and Elizabeth Chai Vasarhelyi | Music Box Films | Nuart

man's. Teller keeps his eyes closed as he cries, "Where are my friends?" The scene looks like some *Elm Street* nightmare, the moment just before Freddy yanks those limbs right off. Kirby and Stan Lee's *Fantastic Four* seized its medium, showing how rich and inventive and emotionally engaging comics could be. This adaptation shows only that its medium can get more grimdumb still. (Alan Scherstahl)

THE GIFT From the trailer, and just from its initial *vibe*, Joel Edgerton's directorial debut *The Gift* looks like your stock "when bad things happen to good people" thriller, complete with a soulful pet dog you just know is going to get it. But dog lovers, and everyone else, should know that Edgerton (who also wrote the script and co-stars in the film) isn't out for the cheap, predictable jolt. The dog ends up being OK; it's the humans who suffer, but even then, Edgerton is more interested in exploring the darker reaches of human culpability, regret and compassion — and in building and sustaining a simmering tension — than in loading up on gore or violence. What he comes up with is subtle, sinister and surprisingly effective, particularly in the way it views men who stomp around importantly, busy with their various pissing contests and the general business of running the world. Justin Bateman and Rebecca Hall play Simon and Robin, a couple preparing to relocate from cramped Chicago to a spacious midcentury-modern house somewhere in California. And then, like a bit of bad news in a plaid shirt, one of Simon's old classmates shows up. Edgerton's Gordo — known, in his schooldays, as Gordo the Weirdo — is socially bumbling and largely unreadable, but possibly harmless. But he also appears to be taking an unhealthy interest in Robyn. Hall's Robyn is both the key to the movie and its anchor. The film's wrapup has missteps, but Hall does everything right. (Stephanie Zacharek)

GO LISTEN TO ME MARLON Sometime in the 1980s Marlon Brando had his face

digitized, presumably as a way of leaving a bit more of himself after his departure from this planet. As we see it in Stevan Riley's *Listen to Me Marlon*, that speaking, moving hologram looks like a cross between George Washington as engraved on the dollar bill and the solemn, glowing visage of Superman's dad, Jor-El — whom Brando played in 1978 — just before blasting his only son into space. The image is fuzzy and statically around the edges, like a spirit trying to separate itself from the earthly world. Even so, this memorialization of self is also a trivialization of self. Brando uses his digitized face to tell us what the future has in store: "Actors are not going to be real," he says in voice-over. "They're going to be inside a computer. You watch." We hear a lot of that voice — and see some more of that strange and beautiful digitization — in *Listen to Me Marlon*, a portrait of the actor assembled from film clips, stills, TV interviews, dramatic re-creations, and, most significantly, more than 300 hours of recordings made by Brando himself. He was clearly a little obsessive about these tapes: Some, labeled "self-hypnosis," contain deeply personal observations that are unfiltered but also surprisingly cogent. Others constitute his recollections of his childhood and early years as an actor. Riley's film features no talking heads other than Brando's. It's like a tone poem drawn from the actor's inner and outer life, narrated by the man himself. There's nothing quite like it in the world of Hollywood documentaries. (Stephanie Zacharek)

MISSION: IMPOSSIBLE — ROGUE NATION

Mission: Impossible — Rogue Nation is Tom Cruise's blockbuster playing, a toy chest he offers to directors who catch his eye. Cruise used it to resurrect Brian De Palma, capitalize on John Woo, transition J.J. Abrams from TV to film, and shift Brad Pitt from pixels to a real man. Cruise allowed each helmer to adapt his own Ethan Hunt. To De Palma, Hunt was a whiz kid. For Woo, a horndog. Abrams: a husband. Bird: a cartoon. Cruise

— not his character — is the only constant, plus his returning bros Ving Rhames and Simon Pegg and whatever new leggy, long-haired brunette chooses to accept. (This time it's newcomer Rebecca Ferguson, and boy are we lucky to have her.) Here, Ethan Hunt is a cousin of *Jack Reacher* — the first film where Christopher McQuarrie directed Cruise — only without the quips. McQuarrie, writer of *The Usual Suspects*, gives *Rogue Nation* a suspicious street smarts. People don't just plan — they double- and triple-think the enemy, not that the plot matters. McQuarrie loves blundering into a brawl, but he's too twitchy to shoot great action. One spinning motorcycle stunt would have killed if he'd pulled back so we could actually see it. Strapping Cruise to an airplane is a zippy idea, yet in the execution I found myself distracted by how the wind flattened his hair to his forehead like a sweaty preacher's toupee. Better is a simple, circus-act move where Cruise monkeys up a pole doing what I can only describe as horizontal crunches. (He'd make a mint in *Magic Mike 3*.) There's also a fine car chase and motorcycle dash that combine everything Cruise does well: insane physics, credible danger and human fragility. (Amy Nicholson)

GO PHOENIX

A rapturous noir thriller from German director Christian Petzold, *Phoenix* is ardent, urgent and smoldering, so beautifully made that it comes close to perfect. The script is by Petzold and Harun Farocki, adapted from French crime writer Hubert Monteilhet's 1963 novel *Return From the Ashes* (also the source material for a 1965 film starring Maximilian Schell and Samantha Eggar). It's also, incidentally, a riff on *Vertigo*: The extraordinary Nina Hoss plays Nelly Lenz, a woman who has survived Auschwitz but whose face has been disfigured. Nelly is brought to Berlin so her face can be reconstructed by a plastic surgeon, though "reimagined" would be a better word. Nelly pleads with the surgeon to make her look as she did

before. He does his best, though the results fall far short of her expectations. With her new face, and feeling like a stranger to everyone, including herself, Nelly drifts through half-demolished postwar Berlin, looking for her lost husband, Johnny — in their former lives, she was a singer, he a piano player. But Johnny — played by Ronald Zehrfeld — doesn't recognize her, though he is struck by her resemblance to the wife he has presumed dead. Nelly, incidentally, is the heir to a sizable estate; Johnny asks her to impersonate his "late" wife — in other words, herself — so he can procure the money. Talk about a metaphor for women who give too much. But *Phoenix* doesn't need to trade in metaphors to have meaning; Petzold is content to explore the possibilities of traditional melodrama, and he turns up vast emotional riches. (Stephanie Zacharek)

SHAUN THE SHEEP MOVIE The worst thing you can say about stop-motion kids adventure *Shaun the Sheep Movie* is that it's a feature-length series of sight gags.

Based on the popular British TV series, *Shaun the Sheep Movie* revolves around the pantomime humor of the woolly title character (Justin Fletcher) leading a flock of sheep in finding and returning the Farmer (John Sparkes), their bumbling owner, to home after he sustains a memory- and personality-erasing bump on the head. Shaun and friends' adventures aren't motivated by anything more complex than a circumstantial imperative to avoid capture by Trumper (Omid Djalili), a clueless animal-control warden. The search for the Farmer does not incidentally relate any life lessons nor provide insights about family or group dynamics. Instead, the filmmakers offer a consistently enjoyable series of pratfalls and chase scenes, all expertly timed and crafted. Like other feature films produced by Aardman Studios (*Wallace and Gromit*, *Chicken Run*), the film's stop-motion animation lends the sets and characters a distinctive handmade look. The arduous nature of its creation forced the creators to focus on the pacing and choreography

of their exceptional set pieces. As a result, even minor comedy routines, such as the scene where Shaun and his sheep friends dress up in human clothes and reflexively imitate everything a neighboring customer does, win a steady stream of laughs — this is a superior gag-delivery vehicle. Like a great amusement park ride, *Shaun the Sheep Movie* is consistently enjoyable. (Simon Abrams)

GO TAP WORLD A low camera lingers in a single, steady shot. Narrow wooden floorboards run to the far wall. Mirrors catch and release the body moving across the room. Even the lowest-ceilinged basement studio grows big with life when tappers dance across the floor to a music

of their own making, falling off balance and righting themselves, again and again. Most come from the United States, where tap was invented. In Dean Hargrove's documentary *Tap World*, the bodily rhythms of the dance are linked explicitly to the history that drives them. Through a combination of interviews — sometimes spoken, sometimes danced — with tap luminaries, along with visits to studios, teachers and dancers around the world, Hargrove elicits a conversation that quickly grows bigger than any one film can contain. Tap, a rhythmic full-body conversation, arose out of the musical traditions of enslaved blacks in the American South who often weren't allowed to speak while working, wanted to commu-

nicate in secret or needed a spiritual tool to carry on. Hargrove draws connections between tap and other survival rhythms such as the gumboot dancing of South Africa, while also exploring how dancers in India and Japan are incorporating tap into their own dance traditions, yet he never loses sight of individual journeys. The dancers he interviews are sometimes living precariously in order to find the time or money they need to do what makes them feel alive. Tap, in which a single body becomes a self-contained performance, has space to honor unique styles and truths. It's rare to find a film that portrays dancers of all shapes, colors, ages and sizes as beautiful, which they are. (Diana Clarke)

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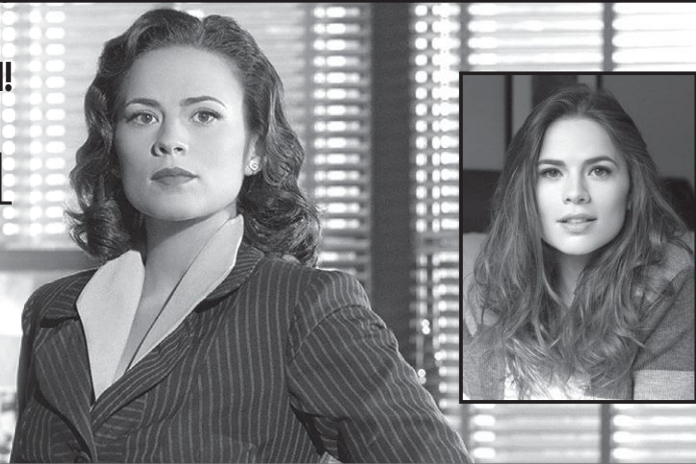
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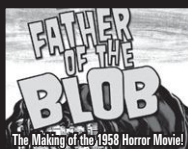


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Neighborhood Movie Guide

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

HOLLYWOOD & VICINITY

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

Amnesiac Fri, 10:30 p.m.; Sat, 3:05, 10:30 p.m.; Sun, 8:15 p.m.; Mon, 7:35 p.m.; Tues, 10:30 p.m.; Wed, 7:35 p.m.; Thurs, 8:55 p.m.

Big Sky Fri, 6:20, 7:55 p.m.; Sat, 6, 8:55 p.m.; Sun, 6:40, 9:40 p.m.; Mon, 6, 10:30 p.m.; Tues, 6, 8:55 p.m.; Wed, 6, 9:05 p.m.; Thurs, 6, 10:30 p.m.

Prince (Prins) Fri, 5, 9:15 p.m.; Sat, 4:40, 7:35 p.m.; Sun, 5:20 p.m.; Mon, 9:05 p.m.; Tues, 7:35 p.m.; Wed, 10:40 p.m.; Thurs, 7:35 p.m.

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

The Diary of a Teenage Girl Fri, 9:55 a.m., 12:35, 3:05, 5:50, 8:25, 10:25 p.m.; Sat, 9:55 a.m., 12:35, 4:55, 7:20, 10:25 p.m.; Sun, 9:55 a.m., 12:35, 3:05, 5:50, 8:25, 10:25 p.m.; Mon-Thurs, 10:15 a.m., 12:35, 2:55, 5:25, 8:35, 10:55 p.m.; Wed, 10:20 a.m., 12:35, 2:55, 5:15, 8:35, 10:55 p.m.

Mission: Impossible - Rogue Nation Fri, 9:45 a.m., 12:20, 2:40, 4:45, 7:15, 10:30 p.m.; Sat, 9:45 a.m., 12:20, 2:45, 4:45, 7:15, 10:30, 11:45 p.m.; Sun, 9:45 a.m., 12:20, 2:40, 4:45, 7:15, 10:30 p.m., 12:30 a.m.; Mon-Thurs, 10:05 a.m., 12:20, 2:40, 4:45, 7:45, 10:35 p.m.; Wed, 11 a.m., 12:20, 2:40, 4:40, 7:45, 10:35 p.m.

The Man From U.N.C.L.E. Fri, 9, 10, 11 a.m., 12:15, 1:30, 2:45, 4:15, 5:15, 6:15, 7:45, 9:15, 10, 11:15 p.m., 12:45 a.m.; Sat, 9, 10, 11 a.m., 12:15, 1:30, 2:15, 3:15, 4:15, 5:15, 6:15, 7:45, 9:15, 10, 11:15 p.m., 12:45 a.m.; Sun, 9, 10, 11 a.m., 12:15, 1:30, 2:45, 4:15, 5:15, 6:15, 7:45, 9:15, 10, 11:15 p.m., 12:45 a.m.; Mon, 11 a.m., 12:15, 1:30, 2:45, 4:15, 5:15, 6:15, 7:30, 8:15, 10:30, 11:15 p.m.; Wed, 10:15 a.m., 12:15, 2:15, 4, 5:15, 6:15, 8:30, 10:30, 11:15 p.m.

Mistress America Fri, 9:05, 11:05 a.m., 12:40, 2:50, 5:25, 7:50, 9:30 p.m.; Sat, 9:05, 11:05 a.m., 12:40, 3:05, 6:20, 7:50, 9:30 p.m.; Sun, 9:05, 11:05 a.m., 12:40, 2:50, 5:25, 7:50, 9:30 p.m.; Mon, 10:25, 11:20 a.m., 12:40, 2:50, 5:15, 7:50, 9:30 p.m.; Tues, 10:20, 11:25 a.m., 12:40, 2:50, 5:15, 7:50, 9:30 p.m., Wed, 10:25, 11:25 a.m., 12:40, 2:50, 5:25, 7:50, 9:30 p.m.

People Places Things Fri, 9:10, 11:10 a.m., 2:10, 4, 7:10, 10:55 p.m.; Sat, 9:10, 10:25 a.m., 2:10, 5:25, 7:25, 9:35 p.m.; Sun, 9:10, 11:10 a.m., 2:10, 4, 7:10, 10:55 p.m.; Mon-Thurs, 10:05, 11:10 a.m., 1, 4, 7:05, 10:50 p.m.; Wed, 10:05, 11:10 a.m., 1, 4:05, 7:05, 10:50 p.m.

Straight Outta Compton Fri-Sun, 10:30, 11:30 a.m., 12:00, 1:45, 2:30, 3, 3:45, 5, 5:30, 6, 7, 7:30, 8:30, 9, 9:45, 10:15, 10:45 p.m.; Mon, 11:30 a.m., 12 noon, 1:45, 2:30, 3, 3:45, 5, 5:30, 6, 7, 9, 9:45, 10:15, 10:45 p.m.; Tues, 11:30 a.m., 12 noon, 1:45, 2:30, 3, 3:45, 5, 5:30, 6, 7, 9, 9:45, 10:15, 11 p.m.; Wed, 11:15 a.m., 12 noon, 1:45, 2:30, 3, 3:45, 5, 7:30, 9:45, 10:15, 11 p.m.; Fri-Sun, 9:30 a.m., 1, 4:30, 8, 11:30 p.m.; Mon-Wed, 10 a.m., 1:15, 4:30, 8, 11:30 p.m.

Fantastic Four Fri, 10:05 a.m., 1:05, 5:20, 7:25, 11:20 p.m.; Sat, 10:05 a.m., 1:40, 5:20, 7:25, 11:20 p.m.; Sun, 10:05 a.m., 1:05, 5:20, 7:25, 11:20 p.m.; Mon-Wed, 10:10 a.m., 2, 5:20, 7:25, 11:20 p.m.

The Gift Fri, 10:20 a.m., 12:30, 3:10, 5:35, 8:15, 10:40 p.m., 12:55 a.m.; Sat, 10:20 a.m., 12:30, 3:10, 5:55, 8:15, 10:40 p.m., 12:05 a.m.; Sun, 10:20 a.m., 12:30, 3:10, 5:35, 8:15, 10:40 p.m., 12:55 a.m.; Mon-Thurs, 10:10 a.m., 12:30, 3:10, 5:35, 7:55, 10:20 p.m.; Wed, 11:05 a.m., 12:45, 3:10, 5:35, 7:55, 10:25 p.m.

Ricki and the Flash Fri-Sun, 9:55 a.m., 12:05, 1:20, 4:10, 7:05, 9:10, 11:45 p.m.; Sat, 9:10 a.m., 12:05, 1:20, 4:10, 7:05, 9:50 p.m.; Sun, 9:10 a.m., 12:05, 1:20, 4:10, 7:05, 9:10, 11:45 p.m.; Mon, 11:20 a.m., 1:20, 4:10, 7:10, 9:15, 11:20 p.m.; Tues-Wed, 11:20 a.m., 1:20, 4:10, 7:10, 9:15, 11:25 p.m.

The End of the Tour Fri, 9:35 a.m., 1:10, 4:50, 8:10, 11:25 p.m.; Sat, 9:35 a.m., 12:05, 4, 8:10, 11:25 p.m.; Sun, 9:35 a.m., 1:10, 4:50, 8:10, 11:25 p.m.; Mon, 10:55 a.m., 1:10, 4:50, 8:25, 11:10 p.m.; Tues, 10:55 a.m., 1:10, 4:50, 8:25, 11:05 p.m.; Wed, 10:50 a.m., 1:10, 4:50, 8:25, 11:05 p.m.

Trainwreck Fri, 9:15, 11:15 a.m., 2:25, 5:55, 8:45, 11:25 p.m.; Sat, 9:15, 11:15 a.m., 2:25, 4:50, 8:45, 11:25 p.m., 12:30 a.m.; Sun, 9:15, 11:15 a.m., 2:25, 5:55, 8:45, 11:25 p.m.; Mon, 11:15 a.m., 2:25, 5:55, 8:40, 11:25 p.m.; Tues, 11:15 a.m., 2:25, 5:55, 8:45, 11:25 p.m.; Wed, 11:35 a.m., 2:25, 5:55, 8:45, 11:35 p.m.

Amy Fri, 10:35 a.m., 1:35, 3:20 p.m.; Sat, 9:25 a.m., 12:25, 2:40 p.m.; Sun, 10:35 a.m., 1:35, 3:20 p.m.; Mon-Thurs, 11:20 a.m., 1:35, 3:20, 6:05, 8:55 p.m.; Wed, 11:25 a.m., 1:35, 3:20, 6:05, 8:55 p.m.

Natural Born Killers Wed, 7:30 p.m.
Jaco Mon, 7:30 p.m.

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

The Man From U.N.C.L.E. 1:30, 4:15, 7, 9:45 p.m.
The Gift 1:30, 4:15, 7, 9:45 p.m.
Irrational Man 1:30, 7 p.m.
Trainwreck 4:15, 9:45 p.m.

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

Shaun the Sheep Fri-Sat, 12:30, 2:40, 5, 7:20, 9:30 p.m.; Sun, 12:15, 2:25, 4:35, 6:45, 9 p.m.; Mon-Thurs, 12:30, 2:40, 5, 7:20, 9:30 p.m.

Mission: Impossible - Rogue Nation Fri, 4, 10:20 p.m.; Sat-Wed, 10:20 p.m.; Mon-Thurs, 4, 10:20 p.m.
TCM Presents Grease Sing-A-Long Sun-Wed, 2, 7 p.m.
The Man From U.N.C.L.E. Thurs, 1:15, 4:15, 7:15, 10:15 p.m.
Straight Outta Compton Fri-Sat, 12:45, 4, 7:30, 10:40 p.m.; Sun, 12:30, 3:45, 7, 10:15 p.m.; Mon-Thurs, 12:30, 3:45, 7:15, 10:30 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
Mission: Impossible - Rogue Nation Fri-Thurs, 10 a.m., 1, 4, 7, 10 p.m.
Assassination (Amsal) Fri-Tues, 9:30 a.m., 12:30, 3:30, 6:30, 9:30 p.m.
Fantastic Four Fri-Tues, 9:45 a.m., 12 noon, 3, 6, 9 p.m.
REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
Mission: Impossible - Rogue Nation Fri, 12:10, 1:10, 3:20, 4:20, 6:40, 7:30, 10, 10:40 p.m.; Sat, 12:10, 1:10, 3:30, 4:20, 6:40, 7:30, 10, 10:40 p.m.; Sun-Wed, 12:10, 1:10, 3:20, 4:20, 6:40, 7:30, 10, 10:40 p.m.

TCM Presents Grease Sing-A-Long Sun, 2 p.m.; Wed, 7 p.m.
The Man From U.N.C.L.E. Fri-Wed, 11:20 a.m., 2:15, 5:15, 8:10, 11 p.m.; Fri-Sat, 12:50, 4, 7:10, 10:20 p.m., 12 mid.; Sun-Wed, 12:50, 4, 7:10, 10:20 p.m.

Fantastic Four Fri-Sat, 1:30, 4:15, 7:10, 10 p.m.; Sun, 1:30, 4:15, 7:10, 9:45 p.m.; Mon-Wed, 1:30, 4:15, 7:10, 10 p.m.

Southpaw Fri-Sat, 1:15, 4:15, 7:15, 10:15 p.m.; Sun, 1:10, 4:10, 7:10, 10:10 p.m.; Mon-Thurs, 1:20, 4:20, 7:20, 10:20 p.m.

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

The Man From U.N.C.L.E. The IMAX Experience Fri-Sat, 1:30, 4:30, 7:30, 10:30 p.m.; Sun, 1, 4, 7, 10 p.m.; Mon-Wed, 1:30, 4:30, 7:30, 10:30 p.m.

Hollywood Date Night Sun, 1, 4, 7, 10 p.m.; Mon-Wed, 1:30, 4:30, 7:30, 10:30 p.m.

TCL Chinese Theatre Tour Fri-Sun, 9:30, 10, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 2, 2:30, 2:45, 3:15, 3:30, 4, 4:30, 5:15, 6:30, 7:15, 8, 8:45, 9:30 p.m.; Mon, 9:30, 10, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 2, 2:30, 2:45, 3:15, 3:30, 4, 4:30, 5:15, 6:30, 7:15, 8 p.m.; Tues, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 2, 2:30, 2:45, 3:15, 3:30, 4, 4:30, 5:15, 6:30, 7:15, 8 p.m.; Wed, 9:30, 10, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1:30, 2, 2:30, 2:45, 3:15, 3:30, 4, 4:30, 5:15, 6:30, 7:15, 8 p.m.

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

Inside Out Fri-Sat, 10 a.m., 1, 4, 7, 9:55 p.m.; Sun-Wed, 10 a.m., 1, 4, 7 p.m.
Frozen Sing Along Thurs, 7 p.m.

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

Shaun the Sheep Fri-Sun, 9:20, 11:50 a.m., 4:55 p.m.; Mon, 10:05 a.m., 12:15, 5:10 p.m.; Tues-Wed, 10:10 a.m., 12:15, 5:10 p.m.

Mission: Impossible - Rogue Nation Fri, 9:15, 11:30 a.m., 12:05, 1:45, 2:25, 3:05, 5:20, 6, 8:15, 9:35, 11:05 p.m., 12:15 a.m.; Sat, 9:15, 11:30 a.m., 12:05, 1:45, 2:25, 3:05, 5:20, 6, 8:15, 9:35, 11:05 p.m., 12:10 a.m.; Sun, 9:15, 11:30 a.m., 12:05, 1:45, 2:25, 3:05, 5:20, 6, 8:15, 9:35, 11:05 p.m.; Mon, 11:20 a.m., 12:10, 2:20, 3:15, 5:25, 6:10, 8:15, 9:35, 11:05 p.m.; Tues, 11:30 a.m., 12:10, 2:25, 3:05, 5:15, 6, 8:15, 9:35, 11:05 p.m.; Wed, 11:30 a.m., 12:10, 2:25, 3:05, 5:25, 6, 8:15, 9:35, 11:05 p.m.

The Man From U.N.C.L.E. Fri-Sat, 9:25, 11:05 a.m., 12 noon, 2:40, 5:15, 7:15, 8, 9:55, 10:35 p.m., 12:30 a.m.; Sun, 9:25, 11:05 a.m., 12 noon, 2:40, 5:15, 7:15, 8, 9:55, 10:35 p.m.; Mon, 10, 11, 11:10 a.m., 12 noon, 2:40, 5:15, 7, 8, 9:55, 10:35 p.m.; Tues, 10, 11 a.m., 12 noon, 2:40, 5:25, 7, 8, 9:55, 10:35 p.m.; Wed, 10, 11 a.m., 12 noon, 2:40, 5:15, 7, 8, 9:55, 10:35 p.m.

Straight Outta Compton Fri-Sat, 9, 10, 11 a.m., 12:10, 1:10, 2:10, 3:15, 4:20, 5:25, 6:20, 7, 7:30, 8:30, 9, 9:30, 10:40, 11:40 p.m., 12:10 a.m.; Sun, 9, 10, 11 a.m., 12:10, 1:10, 2:10, 3:15, 4:20, 5:25, 6:20, 7, 7:30, 8:30, 9, 9:30, 10:40, 11:40 p.m.; Mon, 10, 11:05 a.m., 1:10, 2:10, 3, 4:20, 5:20, 6:20, 7, 7:30, 8:30, 9, 9:30, 10:40, 11:40 p.m.; Tues-Wed, 10, 11 a.m., 12 noon, 1:10, 2:10, 3:10, 4:20, 5:20, 6:20, 7, 7:30, 8:30, 9, 9:30, 10:40, 11:40 p.m.

Fantastic Four Fri-Sun, 10:15 a.m., 12:35, 2:55, 5:10, 7:25, 11:15 p.m.; Mon-Wed, 10:05 a.m., 12:25, 2:45, 4:40, 7:25, 11:15 p.m.

The Gift Fri-Sat, 9:30, 10:45 a.m., 1:15, 3:45, 6:15, 8:45, 9:45 p.m., 12:35 a.m.; Sun, 9:30, 10:45 a.m., 1:15, 3:45, 6:15, 8:45, 9:45 p.m.; Mon-Wed, 10:45 a.m., 1:15, 3:45, 6:15, 8:45, 9:45 p.m.

Ricki and the Flash Fri-Sun, 9:55 a.m., 12:15, 2:35, 4:50, 7:20, 10:10 p.m.; Mon, 12:25, 2:50, 4:50, 7:15, 10:10 p.m.; Tues-Wed, 12:30, 2:50, 4:50, 7:15, 10:10 p.m.

Vacation Fri-Wed, 10:25 p.m.
Southpaw Fri-Sun, 2:05 p.m.; Mon, 1:55 p.m.; Tues-Wed, 1:45 p.m.

Ant-Man Fri-Sun, 9:35 a.m., 12:25, 1:50, 5:30, 7:10, 10:05 p.m.; Mon-Wed, 12:30, 1:50, 5:30, 7:10, 10:05 p.m.

Trainwreck Fri-Sat, 11:10 a.m., 2:15, 5, 8:10, 10:55 p.m., 12:25 a.m.; Sun, 11:10 a.m., 2:15, 5, 8:10, 10:55 p.m.; Mon-Wed, 11:05 a.m., 2:30, 5:10, 8:15, 11 p.m.

Minions Fri-Sun, 9:40 a.m., 4:45 p.m.; Mon, 10:15 a.m., 5:15 p.m.; Tues-Wed, 10:20 a.m., 5:15 p.m.

Inside Out Fri-Sun, 11:55 a.m., 3:10, 4:40, 8:05 p.m.; Mon-Wed, 12:05, 2:30, 3:10, 4:40, 8:05 p.m.
VISTA 4473 Sunset Dr. (323) 660-6639
Mission: Impossible - Rogue Nation 1:15, 4:10, 7, 9:45 p.m.

DOWNTOWN S. LOS ANGELES

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

Regular Show Fri, 4:45 p.m.; Sat, 3, 7 p.m.; Sun, 1:30, 9:30 p.m.; Mon-Thurs, 5 p.m.; Wed, 5:30 p.m.; Thurs, 5 p.m.

The Young and Prodigious T.S. Spivet in 3D Fri, 2:30 p.m.; Sat, 5 p.m.; Sun, 7:30 p.m.; Mon, 2:30 p.m.; Tues, 6:30 p.m.; Wed, 7 p.m.; Thurs, 6:30 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
Mission: Impossible - Rogue Nation Fri-Thurs, 10 a.m., 1, 4, 7, 10 p.m.
Assassination (Amsal) Fri-Tues, 9:30 a.m., 12:30, 3:30, 6:30, 9:30 p.m.
Fantastic Four Fri-Tues, 9:45 a.m., 12 noon, 3, 6, 9 p.m.
REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
Mission: Impossible - Rogue Nation Fri, 12:10, 1:10, 3:20, 4:20, 6:40, 7:30, 10, 10:40 p.m.; Sat, 12:10, 1:10, 3:30, 4:20, 6:40, 7:30, 10, 10:40 p.m.; Sun-Wed, 12:10, 1:10, 3:20, 4:20, 6:40, 7:30, 10, 10:40 p.m.

TCM Presents Grease Sing-A-Long Sun, 2 p.m.; Wed, 7 p.m.
The Man From U.N.C.L.E. Fri-Wed, 11:20 a.m., 2:15, 5:15, 8:10, 11 p.m.; Fri-Sat, 12:50, 4, 7:10, 10:20 p.m., 12 mid.; Sun-Wed, 12:50, 4, 7:10, 10:20 p.m.

Straight Outta Compton Fri, 11:20 a.m., 12 noon, 12:40, 1:20, 2:50, 3:30, 4:10, 4:50, 6:20, 7, 7:40, 8:20, 9:50, 10, 10:30, 11:10, 11:50 p.m.; Sat, 11:20 a.m., 12 noon, 12:40, 1:20, 2:50, 3:30, 4:10, 4:50, 6:20, 7, 7:40, 8:20, 9:50, 10:30, 11:10 p.m.; Sun, 11:20 a.m., 12 noon, 12:40, 1:20, 2:50, 3:30, 4:10, 4:50, 6:20, 7, 7:40, 8:20, 9:50, 10:30, 11:10 p.m.; Tues, 11:20 a.m., 12 noon, 12:40, 1:20, 2:50, 3:30, 4:10, 4:50, 6:20, 7, 7:40, 8:20, 9:50, 10:30, 11:30 p.m.; Wed, 11:20 a.m., 12 noon, 12:40, 1:20, 2:50, 3:30, 4:10, 4:50, 6:20, 7, 7:40, 8:20, 9:50, 10:30, 11:10 p.m.

Fantastic Four Fri-Sat, 1:140, 3:50, 4:30, 6:30, 7:20, 9:10, 10:10 p.m.; Sun, 1, 3:50, 6:30, 7:20, 9:10, 10:10 p.m.; Mon, 1:40, 4:30, 7:20, 10:10 p.m.; Tues-Wed, 1, 1:40, 3:50, 4:30, 6:30, 7:20, 9:10, 10:10 p.m.

The Gift Fri-Wed, 11:40 a.m., 2:20, 5, 7:50, 10:50 p.m.
Vacation Fri, 12:20, 6:10 p.m.; Sat, 6:10 p.m.; Sun-Thurs, 12:20, 6:10 p.m.; Wed, 12:20 p.m.

Southpaw Fri, 11:50 a.m., 3 p.m.; Sat-Tues, 11:50 a.m., 3, 6, 9 p.m.; Wed, 11:50 a.m.

Ant-Man Fri, 12:30, 3:40, 6:50 p.m.; Sat, 6:50, 9:40 p.m.; Sun-Wed, 12:30, 3:40, 6:50, 9:40 p.m.
Trainwreck Fri-Tues, 3:10, 9:20 p.m.; Wed, 3:10 p.m.
The SpongeBob Movie: Sponge Out of Water Tues-Wed, 10 a.m.

The Lego Movie Tues-Wed, 10 a.m.
UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

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

Fort Tilden Fri-Sun, 1:50, 2:50 p.m.; Mon, 1:50 p.m.; Tues, 7:20 p.m.; Wed-Thurs, 1:50, 7:20 p.m.
Return to Sender 12:30, 7:30 p.m.

The Kindergarten Teacher (Haganenet) 4:10, 9:50 p.m.
Court Fri-Mon, 1:20, 7 p.m.; Tues, 1:20 p.m.; Wed-Thurs, 1:20, 7 p.m.

Tap World 5:20 p.m.
Me and Earl and the Dying Girl 2:50, 10 p.m.
Love & Mercy Fri-Sun, 4:20, 9:45 p.m.; Mon, 4:20 p.m.; Tues-Thurs, 4:20, 9:45 p.m.
San Francisco Opera: Show Boat Mon, 7:30 p.m.; Tues, 1 p.m.

WESTWOOD WEST LA

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JOIN US FOR BRUNCH AT THE RACES AT SANTA ANITA PARK!
30+ OF LA'S HOTTEST BRUNCH SPOTS GATHER AT THE
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SUNDAY, OCTOBER 18TH, 2015
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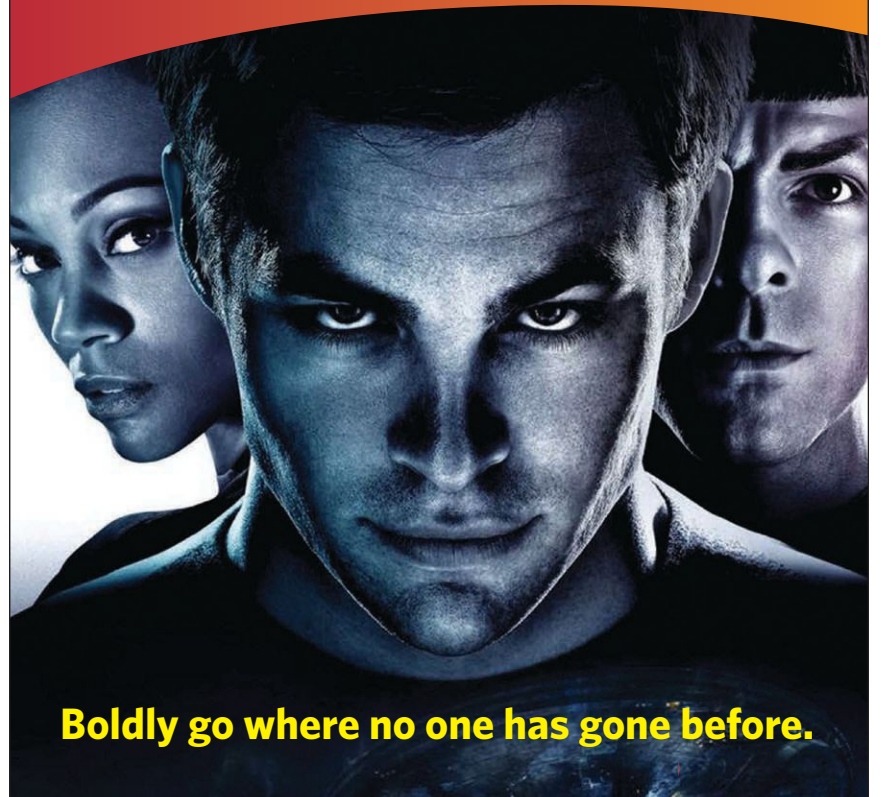
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Pacific Symphony's Summer Festival 2015



Boldly go where no one has gone before.

Star Trek  WITH FULL-LENGTH
FEATURE FILM

Sat. • Aug. 22 • 8 p.m.

Gates open at 6 p.m. for picnicking
Irvine Meadows Amphitheatre

Pacific Symphony — Richard Kaufman, conductor

A symphonic night at the movies!

Enjoy J.J. Abrams' blockbuster film, starring Chris Pine as Captain Kirk and Zachary Quinto as Spock, as Pacific Symphony delivers a live performance of Academy Award-winner Michael Giacchino's score.

Come dressed as your favorite
Star Trek character!

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Call (714) 755-5799
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Shlohmo



PHOTO BY AMANDA LOPEZ

Music //

DARKNESS BECOMES HIM

After an ill-fated major-label project, Shlohmo returns with horror-movie music for hip-hop heads

BY PETER HOLSLIN

Shlohmo looks relaxed amid the controlled chaos. It's 2 p.m. on a Friday and he's just woken up from a long night of partying. An airport roller bag stands at attention in a corner of the Melrose Avenue office space from which he co-runs the label/clothing line Wedidit Collective. A giant garbage bag sits nearby, holding a stash of clothes and sneakers.

The L.A. beatmaker recently got back from a tour, and in a few days he'll hit the road again for a run of dates through Europe. But right now he doesn't have time for clean-up, nor the interest.

Instead, the rangy 25-year-old — who was born Henry Laufer — pulls on sweatpants and a black hoodie bearing the stenciled rose logo that's also on the cover of his latest full-length album, *Dark Red*. Rocking a shaved head, he sounds a little congested but is in high spirits as he talks about his latest, brutal effort.

"It makes me happy when someone's like, 'Oh my God, that was overwhelming,'" he says, making a celebratory *cha-ching* motion with his arm. "That's like, 'Job's done!'"

Shlohmo has had an eventful four years. Rising from the vaunted Low End Theory

scene, he's toured the globe, garnered tons of buzz and collaborated with Def Jam-signed R&B singer Jeremih. But lately, it seems the producer has been following his own strange and intriguing path.

He's passed up potential big-label signings to focus on building Wedidit, a burgeoning enterprise he runs with a tight-knit group of friends, including fellow L.A. beatsmiths Groundislava and RL Grime. Meanwhile, he upended expectations and riled critics with *Dark Red*, a skull-fuck of an album that abandons the mainstream-leaning sound of *No More* — the EP he dropped with Jeremih last year — in favor of short-circuited beats, horror-movie mood swings and outright synthesizer abuse.

Shlohmo — who's playing at FYF Fest on Saturday, Aug. 22 — has always used sonic decay as his artistic template. A skater kid and visual artist brought up in West L.A., he cites both fashion designer Miuccia Prada and doom-metal band Electric Wizard as sources of inspiration. Since he first started posting tracks on MySpace in the mid to late 2000s, he's reveled in exploring the bounds of audio, describing his current home studio as a wonderland of haphazard setups and battered gear.

"Bad cables. Bad connections. Nothing's grounded, and it just sounds cool," he says. "Everywhere else I go, it's like MIDI

controllers or very nicely plugged-in old synthesizers and stuff. For me, it's rad, but I'd rather be able to plug that synthesizer into something that it doesn't want to be plugged into and fuck it up."

On *Dark Red*, Shlohmo achieves new heights of fucked-up-ness. Written during an intense period — in an interview with L.A. blog Passion of the Weiss earlier this year, Shlohmo described a time of hospital visits, funerals, excess partying and self-examination — the hourlong record courses through a marathon of emotional ups and downs. Guitars wail mournfully; synths sound like they've been corroded with acid or beaten with sticks.

The album, which came out in April on Wedidit and True Panther, sounds much darker than *Bad Vibes*, Shlohmo's 2011 breakthrough. That full-length debut had plenty of hostile themes (see track titles like "Trapped in a Burning House" and "Your Stupid Face"), but the bewitching beats and warm electronics softened the blows.

However, as far as Shlohmo's evolution goes, *Dark Red* is hardly unprecedented. Just consider "This Is How Wedidit," his 2011 remix of Montell Jordan's classic party banger "This Is How We Do It." The festive New Jack beat is ripped out and replaced by an eerie synth incantation, which could leave clubgoers lying in the fetal position on the dance floor.

Nick Meledandri, who helps run Wedidit, says his close friend has long had a provocative side. The two met at Santa Monica's progressive Crossroads School for Arts & Sciences, where as middle schoolers they loved defacing their Latin textbooks. As they grew older, Meledandri says, they would bond over gritty albums like Three 6 Mafia's lo-fi horrorcore opus *Mystic Stylez*, cranking up the volume in Laufer's Civic until the speakers trembled with distortion.

"He's just got a high standard for everything, and I feel like he's constantly disappointed by humans," says Meledandri, better known to Wedidit fans by his DJ name,

Nick Melons. "To focus on or listen to that kind of stuff, I think, is more realistic to the world that he pictures — rather than, you know, airy, poppy, happy shit.

"He's a very dark dude at the end of the day," he adds. "I think he finds truth in that shit and does not find truth in other things."

It's not that Laufer is a completely tortured soul. At Wedidit headquarters, he's funny and talkative, cracking jokes while rolling up a generously proportioned spliff.

Last year, he hit a career speed bump when Def Jam backed out on plans to release his and Jeremih's *No More* EP. The two ended up releasing it for free online, and though Laufer initially seemed to lash out at the music industry over what happened, now he shrugs it off.

"I think the outlook was probably always the same. You knew they were salt from the get-go," he says now of Def Jam. "Major Label Kills It and Is Very Nice! — I don't think that's ever been the story. So I wasn't surprised. It was just one of my first times dealing with what can go wrong with having such a large system."

Laufer says the Def Jam experience hasn't ruined possible future collaborations for him. But he clearly wants to supersede the usual business barriers and build his own thing. In recent years, he's helped turn Wedidit into a full-time operation. Its label side gives the team members

SHLOHMO HAS ALWAYS USED SONIC DECAY AS HIS ARTISTIC TEMPLATE.

greater control over their own releases, while the merchandising lets Laufer and Meledandri explore their warped take on street fashion.

When an *L.A. Weekly* photographer stops by the Wedidit studio for a shoot, Laufer rummages through his big garbage-bag clothing stash and pulls out one of Wedidit's latest creations, a black T-shirt bearing a twisted Photoshop collage: palm tree, skewed anime character, cartoon wolf smoking a cigarette, punctuated with the words "DON'T COME ANY CLOSER" in all-caps cursive font. The tee looks like something you might pick up at a swap meet on the outskirts of Hades — a fresh, visceral and vaguely unsettling spin on trash culture and cheap factory design.

Imagine how the world would look if this former art student, who once had plans to start a career in painting, drawing and printmaking, had ended up in a more service-oriented creative field. What if Shlohmo was one of the people who designed, say, our office chairs? Or picked the color schemes for our hotel rooms? Or designed a fall line for Target?

Certainly life would be weirder, but it'd probably be more interesting, too.

"I just don't need much, and I end up fucking up a lot of shit just by accident," he says. "I have a lot of nice things that are all beat to shit. So I guess that's my aesthetic."



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THE OTHER SONGS OF SUMMER

FORGET TAYLOR AND OMI —
HERE ARE FOUR TRACKS
THAT REALLY CAPTURE
THE VIBE OF SUMMER IN L.A.

BY JEFF WEISS

The idea of a collective “song of summer” is a myth. Once a year, the media conspiratorially anoint the most infectious June-to-August anthem. But little feels more personal than what you bump during the hottest months. School’s out, days are longer, and Nate Dogg’s eternal spirit haunts every cookout from Long Beach to La Cañada.

I’ve been traveling for most of this summer, which warped my tastes in predictable ways. As Q-Tip and Joni Mitchell taught, you don’t know what you’ve got till it’s gone. Being away, I constantly replayed songs that reminded me of home. My personal songs of summer are governed by nostalgia, the thrill of the new and the patently absurd.

A decade from now, when I re-examine this blurred, scorched-lung season, my memories will be inextricable from these classic melodies.

YG — “Twist My Fingaz”

Keenon Jackson put Bomp-ton on the map but secured his legacy long before. An underground king since the jerkin’ era, he ushered ratchet into nationwide vogue, and came out blasting in 2015 with this, his first single following last year’s classic, *My Crazy Life*.

He burnishes his mythology, boasting about how he was the only one to make it “out the West without Dre,” and getting shot and walking out of the hospital the same day. Most throwback West Coast tracks get stuck in the *Chronic 2001* era, but YG and producer Terrace Martin wisely return to low-riding, talkbox funk, Suge Knight references and a “Buffalo Gals” interpolation. Once and for all, YG proves that he doesn’t need DJ Mustard.

A week ago, I shattered two speakers as I played this driving down Venice Boulevard. I almost stopped into the Army Surplus store to cop high socks, a Ben Davis button-up and Dickies.

Vince Staples — “Norf Norf”

If YG’s single soundtracks the party, Vince Staples’ operates in the grim hours after it’s been shot up. Watch the brilliant video, where he’s stoically bound, shackled and booked in the North Long Beach police station. The Clams Casino beat offers anxiety as Sta-



PHOTO BY CHRISTIAN SAN JOSE
Kendrick Lamar guests on the remix of Jidenna’s “Classic Man.”

ples spits out the small details: creole-colored cocaine, the brown 2NGC Crip bandanna, the shoutouts to the Long Beach public schools, where it “wasn’t no fun, couldn’t bring my gun.”

It might not be a conventional summer party track, but it’s a reminder that summer is the time when tensions are highest, the most body bags are filled and the #100Days100Nights hashtag exists. Just in case you didn’t already have the votive lit, Staples also shouts out the memory of Nate Dogg.

Future — “The Percocet & Stripper Joint”

I spent most of the summer worship-

BEING AWAY, I CONSTANTLY REPLAYED SONGS THAT REMINDED ME OF HOME.

ping at the shrine of Future, the Atlanta rapper whose *Dirty Sprite 2* somehow made for better acid trips than those 50th-anniversary Grateful Dead concerts. The album is an argument for hedonism and hell over heaven and happiness. My favorite song flips a Jake One whining synth sample into essentially Warren G’s “This DJ” set in the trap. Nihilism never sounded so nice.

Jidenna — “Classic Man (Remix)” featuring Kendrick Lamar

At this point, you’re either #Jidenna-Hive or you’ve never even owned a single ascot. The Janelle Monáe protégé conscripted Kendrick to help the world better understand his sharp-dressed definition of a classic man — an odd choice, considering K. Dot never met a white tee he didn’t like. But Jidenna went to Stanford, so he’s probably smarter than I am. “The Classic Man is a distinguished gentleman,” reads his manifesto. “He keeps his gloves dirty but his hands clean.” Who are we to question his wisdom?

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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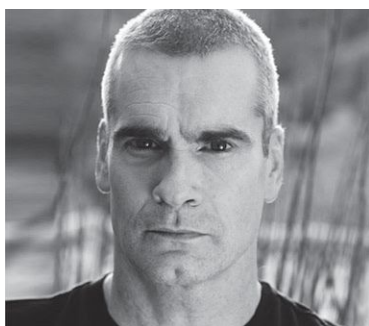
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RIVER TRAVELS

Since I was very young, I have always been fascinated by rivers. I am no expert; I just think they are amazing on many levels. Where they sometimes appear calm on the surface, there is often a much different story going on underneath. As the water goes by, rivers are in a constant state of motion and change. There is something very musical and human about them.

I grew up near the great Potomac River in Washington, D.C. I never spent much meaningful time on it until recently, when I got to cruise up and down the river for a few hours. To see parts of the city from that vantage point was incredibly moving.

Then I moved here. The L.A. River — that urbanized, serpentine, graffiti-scarred, cement canal network — I found fascinating. Whenever I drive by sections of it, I am always struck by its stark, tough beauty. These massive trenches in the ground, ready for the water that never seems to come, are like an abandoned idea or a promise broken — a metaphor for the outsider's perception of Los Angeles.

In the late 1970s, when I saw *Apocalypse Now*, in which a good part of the story takes place on the Nung River as Captain Willard goes in search of Colonel Kurtz to terminate his command, I was instantly and irrevocably struck by what mystery and adventure a river could hold.

When I started touring in America, I had the chance to spend time on the banks of the Mississippi River. Any night off when I was close by, I would try to get to the river's edge, brave the bugs, stare into it and let my mind wander.

In 1986, I was on tour and riding in the gear truck. We came upon the Snake River. Incredible. We were crazy, and as soon as we found a spot where we could pull the truck over, we all just dove in. The water was freezing and almost certainly dangerous, but it was one of the most liberating experiences I have ever had.

I remember the first time I saw the Nile River. I had landed in Cairo at night. In the taxi on the way to the hotel, we were right next to it. I couldn't stop staring. It was like meeting someone who's 10,000 years old. I just couldn't believe it was happening.

Days later, I was on a small boat on the Nile. At night, no one seemed interested in the top section and I would sit up there for hours, just to be alone on the river.

More than a decade later, I was crossing into South Sudan out of Uganda. To our right was a river of roaring whitewater. I asked what river it was and was amazed to learn it was the Nile! It was like running into a long-lost friend.

The day I arrived for my first visit to Australia, I staggered down the streets of Sydney, excited to be there and trying to force myself into a new time zone. I used the awning of a store as a landmark. It said "Mekong" in huge letters. I promised myself that day I would get to the Mekong River.

It took a while but I did get to travel on the Mekong in Vietnam and Laos. The guides would ask if I was OK because I would just stare for hours. I have no memory of where my mind went in those instances, which is so cool.

Southeast Asia is one of the best places on the planet. I spent some time on the Irrawaddy River in Burma, but it wasn't nearly enough.

My first time in India, I was in Kolkata, a name recently changed from its imperial predecessor, Calcutta. I walked up and down the main street, next to the Hooghly River, a branch of the Ganges or Ganga River.

It was here that the meaning of the river as it pertains to life hit me. I think it was what I had been looking for on every other river I had ever been on.

I went to a funeral home and watched

SEEING THE NILE WAS LIKE MEETING SOMEONE WHO'S 10,000 YEARS OLD.

a cremation for quite some time. It was barely believable to watch a man's body burn as the relatives sat by calmly. Later, I saw some of them take his ashes down to the river and put them in. The ashes went down the river several feet; some men were bathing and brushing their teeth in the water that now held the ashes, one story seamlessly going into another. It was as if the river held more humanity than the people in it.

Today I am leaving on a journey that I have promised myself for years. I am going to Ecuador to spend a week on the Amazon River. I want to see the dolphins and eat some piranha. It's a small boat and we will be allowed to get off for some walks.

I am looking forward to the sights but mostly, it's the sounds I can't wait to experience. I keep hearing Werner Herzog's voice from the *Burden of Dreams* documentary, when he's standing in the jungles of Peru. "The birds are in misery. I don't think they sing. They screech in pain." I hope to have a different experience.

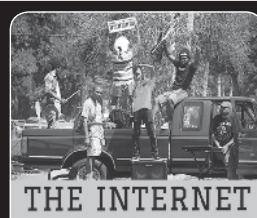
I'll be traveling alone but bringing Mark Twain's *The Innocents Abroad*. Twain, born in Missouri and no stranger to the power of the river, spent more than a decade of his life outside of America and is the perfect silent companion.

From Ecuador, to Chile, then on to Easter Island. I'll keep in touch.

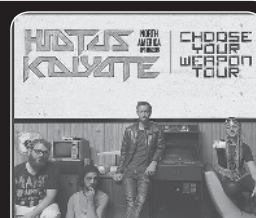
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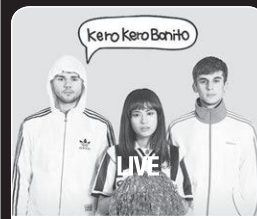
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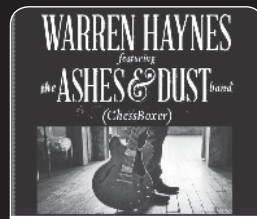
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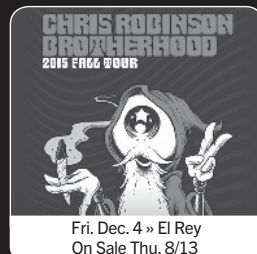
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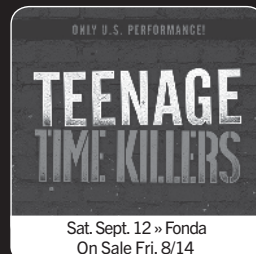
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CHICANO BATMAN 8/28 » El Rey

THE DAMNED W/ CJ RAMONE
9/5 » Fonda

SCHARPLING & WURSTER
9/5 » El Rey

BELINDA CARLISLE 9/11 » Fonda

SAM FELDT 9/11 » El Rey (18+)

BIG SCARY 9/12 » Lyric Theatre

NAHKO AND MEDICINE FOR THE
PEOPLE 9/17 » Fonda

TOMMY EMMANUEL 9/17 » El Rey

MOBB DEEP 9/18 » El Rey

KSHMR 9/19 » Fonda (18+)

MAC MILLER 9/22 » Fonda

COCOROSIE 9/23 » Belasco Theater

SHANNON AND THE CLAMS
9/23 » El Rey

DOYLE BRAMHALL II 9/24 » El Rey

ROBIN SCHULZ 9/24 » Fonda (18+)

MEW 9/25 » Fonda

CHELSEA WOLFE 9/25 » The Regent

SHAMIR 9/26 » El Rey

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VINTAGE TROUBLE

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Tuesday • August 18 • 6pm

THE MYNABIRDS

Singer and multi-instrumentalist Laura Burhenn (aka The Mynabirds) performs at Amoeba Hollywood in celebration of her new album, *Lovers Know*, (out now on Saddle Creek).

Thursday • August 20 • 5pm

GHOST

PAPA III and the Nameless Ghoulies of Ghost will be coming to Amoeba Hollywood as part of the Unholy Unplugged Tour to perform several intimate songs off their new album, *Meliora*. They will be signing copies of the new record for the first 300 fans to purchase on 8/20. Details on Amoeba.com.

Monday • August 24 • 5pm

GLORIA TREVI CD SIGNING

Meet Mexican superstar Gloria Trevi and get a signed copy of her new album, *El Amor*, at Amoeba Hollywood! Signing space is limited to the first 300 to purchase *El Amor* in-store at Amoeba Hollywood beginning August 21st. Details on Amoeba.com.

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Berserktown II

@ THE OBSERVATORY

After debuting last year at Los Globos, the Berserktown festival moves into larger digs this weekend at the Observatory. Friday culminates with the willfully unpredictable San Francisco psych-pop outfit Thee Oh Sees, sharing the stage (as well as a 2011 split EP) with Australian quintet Total Control, who intersperse aggressive postpunk broadsides with massive walls of rumbling power. Saturday's lineup carries on with the comparatively straightforward hardcore attack of Toronto's Career Suicide and Danish punks No Hope for the Kids, along with the confrontational yet contemplative reveries of Crass-style U.K. punks The Mob and euphoric Spanish pop-punks Juanita y Los Feos. Following the fuzzy yearning of Olympia, Washington's Milk Music and coed Philly combo Sheer Mag, Sunday closes with seamy blues-trash exorcists Royal Trux and the potential final local appearance by '60s garage-rock icon Fred Cole and his beloved, feral-yet-down-home trio Dead Moon. Also Saturday and Sunday, Aug. 15 and 16. —Falling James

Echo Park Rising

@ ECHO PARK (VARIOUS LOCATIONS)

The fifth annual Echo Park Rising is a neighborhood party celebrating the music, art and small-business genius of Echo Park. More than 300 bands of the rock, hip-hop, Latin, folk, country and in-between persuasions perform at several venues and on multiple outdoor stages located on the main routes of Sunset and Glendale boulevards, Alvarado Street and Echo Park Avenue. Headliners include garage-folk-blues kingpin Hanni El Khatib, Cambodian-pop exoticists Dengue Fever, dream-pop aces Superhumanoids and psych-rock masters Fever the Ghost, along with worthy local upstarts such as Mr. Elevator & the Brain Hotel, Corners, Maudlin Strangers, Rat Fist and The Wild Reeds. Special events include comedy and storytelling, and a variety of food trucks, refreshment stands and beer gardens will be open and welcoming. Also Saturday and Sunday, Aug. 15 and 16. —John Payne

The Chocolate Watchband, The Shag Rats

@ WHISKY A GO-GO

The Chocolate Watchband, one of the Bay Area's finest garage-psych-blues spearheads, had more defiant savagery, fang-bearing impertinence and sassy, cloud-hopping strut than any other band in the region circa 1965-66. Along with their San Jose homeboys The Count Five, CWB totally rejected the timid Frisco folk-rock model of the nascent Dead and Jefferson Airplane, preferring instead a jumped-up interpretation of the British max R&B snarl, informed with



Ballet School: See Saturday.

a healthy dose of lysergic West Coast insight. While the Reaper has claimed more than a few of the band's early members, this is a solid lineup of players from their mid-'60s heyday, augmented by The Seeds' original keys cat, Daryl Hooper. Coaxed out by brilliant East L.A. acolytes The Shag Rats, the Watchband are returning to their old Strip stomping grounds for the first time in 45 years. Finally! —Jonny Whiteside

sat 8/15

Ballet School, Profiles

@ THE BOOTLEG

The Bootleg will be cloaked in a glowing, effervescent atmosphere thanks to Berlin-based Ballet School. This Purity Ring-meets-Dirty Projectors trio manages an '80s sound without relying on synthesizers, focusing instead on guitars and the soaring vocals of singer Rosie Blair. Ballet School's 2014 debut LP, *The Dew Lasts an Hour*, is a graceful blend of new wave, R&B and even some mesmerizing, jazzy vamps. To balance the night, local duo Profiles combine trancey synths with self-described songs about "sexual addiction and hypnotherapy." They're especially cool for titling their forthcoming album *Jurassic Technologie* — after the museum, of course. Get there early to catch Chicago's spacey jams duo Idyll. —Britt Witt

Miguel Migs, Marques Wyatt

@ SOUND NIGHTCLUB

West Coast is the blessed coast for house music. Pool parties, palm trees and

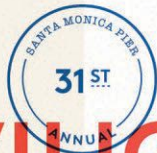
miles of ocean are the inspiration for the left-leaning 4/4 beats. Miguel Migs and Marques Wyatt, respectively Northern and Southern California ambassadors of the sound, are resilient and consistent. After his soft and soulful 2014 album, *Dim Division*, Bay Area producer/DJ Migs returned this summer with a new chummer, "So Good." Wyatt set the tone for house music in L.A. in the late '80s and continues to bear the standard. His classic "For Those Who Like to Get Down" is being reinvigorated with spanking remixes from Soul Clap and Click | Click. This double bill serves as a nice warm-up to next month's 16-year anniversary of Wyatt's house institution Deep. —Lily Moayeri

sun 8/16

Reggae Night with Ziggy and Stephen Marley

@ HOLLYWOOD BOWL

For this year's reggae night, which has become firmly entrenched on the Bowl calendar as part of KCRW's World Festival, who better to honor than Bob Marley? Though the singer died 34 years ago, his legacy remains as strong as ever. As part of the celebration of the iconic singer's 70th birthday, sons Ziggy and Stephen Marley will represent their famous family name by performing some of the many legendary songs their father penned during his illustrious career. Also playing the event will be Inner Circle — whose song "Bad Boys," of Cops fame, remains a classic in its own right — and veteran Jamaican ska group The Skatalites. —Daniel Kohn



TWILIGHT CONCERTS

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JULY 9 - SEPTEMBER 10

AUG 6

AUSSIE ALT

BEN BROWNING
(CUT COPY)

DMA'S

AUG 20

ALTERNATIVE

ARIEL PINK
THE MYNABIRDS

SEPT 3

NEW ORLEANS BRASS

REBIRTH
BRASS BAND

MILES MOSLEY AND THE WEST COAST GET DOWN

AUG 13

REGGAE/DANCEHALL

SISTER NANCY
JESSE ROYAL

AUG 27

CLASSIC ROCK

JEFFERSON
STARSHIP

PURPLE MOUNTAINS MAJESTIES
RUSTY'S EAC WINNER

SEPT 10

INDIE POP

TUNE-YARDS
AVID DANCER



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07 PM



10 PM

at The Santa Monica Pier

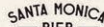
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SPECIAL GUEST:
FAROFF
AERIAL SILK PERFORMANCES:
ASTRO DOVES
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mon 8/17 wed 8/19

Fucked Up

@ TERAGRAM BALLROOM

Following their appearance Saturday night at the Berserktown festival, Canadian punks Fucked Up invade downtown L.A. for a set of songs from their 2014 album, *Glass Boys*. Even as the group's trio of guitarists, Mike Haliechuk, Ben Cook and Josh Zucker, construct towering, midtempo riffs that loom with a majestic beauty, lead singer Damian Abraham chews up the scenery with savagely guttural rants on tracks such as "DET." As the noise swirls around him on "The Great Divide," Abraham howls, "Sing the songs/Life's a mess." He gets some help singing his songs from such guests as Dinosaur Jr.'s J Mascis and even The Tragically Hip's Gord Downie, whose melodic vocals allow a little light to shine amid the sonic claustrophobia of "The Art of Patrons." Also at the Observatory as part of Berserktown, Saturday, Aug. 15. **-Falling James**

tue 8/18

Tinariwen

@ REGENT THEATER

Tinariwen is the African band of electric guitar-wielding, Grammy Award-winning Tuareg nomads whose instruments were once seized and burned by anti-Western militants. Simply put, there's no other group like them in the world. They recorded their most recent album, *Emmaar*, in Joshua Tree, in part due to dangers at home in Mali. The result is an album of subtle but deeply psychedelic guitar music, with understated guest contributions by Matt Sweeney of Chavez, Saul Williams and more. Theirs is an original and constantly shifting take on that same primal drone at the heart of The Black Angels and Spacemen 3, manifesting the shimmering horizons at the rims of the wildest deserts on the planet. It's the sound of musicians who are somehow always in motion. **-Chris Ziegler**

Perry Smith Trio

@ BLUE WHALE

Though he shares a name with the cold-blooded murderer whose execution was immortalized by Truman Capote's *In Cold Blood*, the only killing Brooklyn musician Perry Smith does is on his ax, a Gibson hollow-body guitar. The former Angeleno has maintained his West Coast ties as a part of the internationally acclaimed New West Guitar Group, but his newest album, *Street Sense* (featuring saxophonist Dayna Stephens), firmly establishes Smith as a card-carrying member of the New York jazz musicians' club. It's safe to say Smith's dazzling, imaginative playing ensures no one thinks of his infamous predecessor, but perhaps he should still shave that full beard. Smith will be joined by bassist Dave Robaire and his longtime partner-in-crime Dan Schnelle on drums. **-Gary Fukushima**

Kelly Clarkson

@ STAPLES CENTER

It's telling that while the *American Idol* Live! tour, which features the TV talent show's most recent top five finalists, is booked into the 2,000-capacity Orpheum Theatre on Thursday, the contest's original champ will single-handedly headline the nearby 18,000-seater Staples Center the night before. Kelly Clarkson, who lifted the *Idol* crown back in 2002, personifies what the recently canceled competition could have been, before tabloid gossip and oversaturation took their toll. The former telemarketer and waitress looks like the archetypal gal next door but sounds like something from a distant planet, her powerful yet supple soprano sustaining an arena-level career ever since her obscurity-ending triumph, while later "Idols" like Kris Allen and Lee DeWyze tailspin toward trivia-question twilight. **-Paul Rogers**

The Jesus and Mary Chain

@ FONDA THEATRE

Sibling rivalries have fueled the creative process in such disparate bands as The Kinks, The Everly Brothers, Oasis and The Breeders, even as those familial tensions also risked driving those bands apart. Brothers Jim and William Reid of The Jesus and Mary Chain are part of this long tradition, pushing and pulling each other, often in opposing directions. When the Scottish group released their debut album, *Psychocandy*, in 1985, they took the song structures of The Ramones and The Beach Boys and buried them in thick waves of reverb and feedback to create an unsettling new form of pop music. But what was once so startling has since become nostalgic, as the Reid brothers now are performing full-length versions of *Psychocandy* on their current tour. Of course, even in retro mode, the Reids remain unpredictable, and things might blow up at any moment. Also Thursday, Aug. 20. **-Falling James**

thu 8/20

Ariel Pink

@ SANTA MONICA PIER

Ariel Pink brings his inner circus outdoors tonight, as he performs on a seaside stage near the pier's picturesque carousel. The carny setting should match the playful whimsy of the tunes from the local provocateur's latest album, *Pom Pom*, which ranges from the new-wave shadows of "Not Enough Violence" to the watery pop ruminations of "One Summer Night." At his best, Pink is able to calm his restless mind long enough to cobble together gently enchanting pop confections that linger in the memory longer than their sometimes affected arrangements. At other times, such as on his collaborations with serial predator Kim Fowley, Pink tries too hard to be cutesy and/or outrageous. In the end, he's actually more compelling when he lets the songs speak for themselves. **-Falling James**

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- 8/15 **FUNKY SOLE** @ THE ECHO
- 8/16 **GRAND OLE ECHO** @ THE ECHO
- 8/16 **PART TIME PUNKS PRESENTS: 80'S MIXTAPE DANCE PARTY** (OFFICIAL ECHO PARK RISING AFTER PARTY) @ THE ECHO
- 8/17 **FREE MONDAY NIGHT RESIDENCY** WITH **FAKERS** + R.E.M. ITATION + THE HENRY CLAY PEOPLE + LA FONT + THE SHARP MEDICINE (ON PATIO) + PETER VERDELL (ON PATIO) @ THE ECHO
- 8/19 **SALES** WITH BABES + HI HO SILVER OH @ THE ECHO
- 8/19 **DUB CLUB** WITH DJ TOM CHASTEEN + BOSS HARMONY @ ECHOPLEX
- 8/20 **METZ** WITH RETOX + OBLITERATIONS @ THE ECHO
- 8/21 **LOWER DENS** WITH EMPRESS OF @ THE ECHO
- 8/22 **WHAT THE FUNK?! FELA VS. JAMES BROWN** WITH DJ SPINNA + RICH MEDINA + A-SKI @ THE ECHO

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THE REGENT

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- 8/13 **SCREENING OF: GOD BLESS THE CHILD**
- 8/15 **BOOTIE LA - TAYLOR VS. KATY!**
- 8/18 **TINARIWEN** WITH INSECTS VS ROBOTS
- 8/21 **FYF PRESENTS: BADBADNOTGOOD** WITH SHOW ME THE BODY
- 8/22 **BOOTIE LA - MICHEAL JACKSON MASHUP NIGHT!**
- 8/24 **THE SUMMER SLAUGHTER TOUR** WITH BORN OF OSIRIS + VEIL OF MAYA + THE ACACIA STRAIN + OBSCURA + AFTER THE BURIAL + CATTLE DECAPITATION + BEYOND CREATION
- 8/28 **MSTRKRFT** WITH FRANKI CHAN + TAMARA SKY
- 8/29 **DON CARLOS AND HIS BAND** WITH ELJAI AND THE EAST WIND ROCKERS + PACHAMAMA ESTELA + DUB CLUB DJs
- 9/04 **TIJUANA PANTHERS** WITH THE GARDEN + ADULT BOOKS
- 9/06 **THE ROCK 'N' ROLL FLEA MARKET**
- 9/11 **TOKYO POLICE CLUB**
- 9/17 **HUM/MINERAL**
- 9/19 **LA PSYCH FEST** WITH THE BUDOS BAND + NIGHT BEATS + MR. ELEVATOR & THE BRAIN HOTEL + RAS G + JENNIFER CASTLE + GREEN GERRY + MORE!



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- 8/13 **TWILIGHT CONCERTS SERIES** WITH **SISTER NANCY** + JESSE ROYAL @ SANTA MONICA PIER
- 8/15 **SOUND IN FOCUS CONCERTS: COLD WAR KIDS** + OTHER LIVES @ ANNENBERG SPACE FOR PHOTOGRAPHY
- 8/20 **TWILIGHT CONCERTS SERIES** WITH **ARIEL PINK** + THE MYNABIRDS @ SANTA MONICA PIER

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CLUBS

ROCK & POP

- ART SHARE L.A.:** 801 E. Fourth Place. Glitzer, Michael Ray de Los Angeles, Doo Crowder, DJ Dimes, Thu., Aug. 20, 7:30-10:30 p.m., \$12.
- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Phantom Surfers, The Els A Phonics, Isaac Rother & the Phantoms, Bombón, Fri., Aug. 14, 8 p.m., \$10. No-Talents, Stitches, White Murder, Black Mambas, Sat., Aug. 15, 8 p.m., \$12. Bloodshot Bill, Silvertooth Loos & the Witch, Sun., Aug. 16, 9 p.m., \$10. Tiki Bandits, El Nada, Los Creepers, Thu., Aug. 20, 9 p.m., \$5.
- AMERICAN APPAREL:** 2121 W. Sunset Blvd. The Aquadolls, La Sera, Winter, Avalon Lurks, at the Burger a-Go-Go preview, Sat., Aug. 15, 3-7 p.m., free. Fri., Aug. 14, 8 p.m., free. The Mynabirds, Tue., Aug. 18, 6 p.m., free. Ghost, Thu., Aug. 20, 5 p.m., free.
- AMPLIFY:** 5617 Melrose Ave. Travis Page, Ellen-MrsB, Quinn Martin, Wed., Aug. 19, 8 p.m., \$10.
- BARDOT HOLLYWOOD:** 1737 N. Vine St. Hunny, Lost Midas, The Seshen, Mon., Aug. 17, 8 p.m., free.
- BOOTLEG THEATER:** 2200 Beverly Blvd. Ballet School, Profiles, Idyll, Sat., Aug. 15, 8:30 p.m., \$12 (see Music Pick). Life in Film, Tue., Aug. 18, 8:30 p.m.
- CAFE NELA:** 1906 Cypress Ave. Symbol Six, Thorazine, God Bless America, Fri., Aug. 14, 8:30 p.m., \$5. The Castagne's, Sat., Aug. 15, 9 p.m., \$5. Underground Alliance, Political Decline, Ciphers of Transcendence, Vultures, The Volcanics, Sun., Aug. 16, 7 p.m., \$5. The Velvets MC, with Swords of Fatima, The Unending Thread, DJ Feral Badger, Wed., Aug. 19, 8:30 p.m., free. Extra Frothy Dynamite, The Golden Rulers, House of Affection, Thu., Aug. 20, 8:30 p.m., \$5.
- CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. 4Marc Cohn, Phil Cody, Harley Jay, Sun., Aug. 16, 7 & 9 p.m., \$29-\$49. Leon Russell, Susan Sheller, Skip Jaymes, Thu., Aug. 20, 9 p.m., \$34-\$58.
- CASA ESCOBAR:** 22969 Pacific Coast Highway, Malibu. The Spencer Davis Group, Lenny Goldsmith, The Malibooz, Sat., Aug. 15, 9 p.m., \$40 & \$200.
- CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. Rick Shea & the Losin' End, Lisa Finnie, Fri., Aug. 14, 7:30 p.m., free. The Cody Bryant Experience, The Melrose Music Revue, Sat., Aug. 15, 7 p.m., free; Jimmy Angel, Cody Bryant, Sat., Aug. 15, 8 p.m., free. Rex McNeal, Sundays, 2 p.m., free; Pete Anderson, Sun., Aug. 16, 3 p.m., free; The May Wines, Sidewalk Society, The Livingstons, The Katellas at The Messaroun, all ages, Sun., Aug. 16, 6 p.m., free. The Murphy Family Band, Mon., Aug. 17, 8 p.m., free. Codio & the Swingin' Armanis, Wed., Aug. 19, 7 p.m., free. Tonya Watts, Bobby Joyner, Casey Cannon, Thursdays, 8 p.m.
- COMPLEX:** 806 E. Colorado St., Glendale. The Atlas Moth, Vattnet Viskar, Atriarch, Khemmis, Fri., Aug. 14, 8 p.m., \$15. Otto Von Schirach, Bananasloth, Uterozzaaa, 44 Capsule, Sat., Aug. 15, 9 p.m., \$10. Dreaming Dead, Morbid Eclipse, Mysticism, Terraforming, Sun., Aug. 16, 8 p.m., \$10. Locrian, Insect Ark, Wreck & Reference, Wed., Aug. 19, 8 p.m., \$12.
- DIRTY LAUNDRY:** 1725 N. Hudson Ave. Fiona Grey, Room 8, Holy Child, Tue., Aug. 18, 9 p.m., \$10-\$20.
- DRAGONFLY:** 6510 Santa Monica Blvd. Pussy Bang Bang: An Evening of Grindhouse & Burlesque, with music from Psycho Charger and guest singer Josi Kat, plus burlesque performers Kitten Natividad, Olivia Bellafontaine, Kristina Neykia, Fri., Aug. 14.
- THE ECHO:** 1822 W. Sunset Blvd. Echo Park Rising with Hannibal Bures, Dengue Fever, Hanni El Khatib, Superhumanoids, Fever the Ghost, Deap Vally, Man or Astro-Man, Corners, Rat Fist, Mr. Elevator & the Brain Hotel, The Wild Reeds, Maudlin Strangers, Fri., Aug. 14, 3 p.m., \$30 (see Music Pick). Fakers, R.E.M. itation, The Henry Clay People, LA Font, The Sharp Medicine, Peter Verdell, Mon., Aug. 17, 8:30 p.m., free. Sales, Babes, Hi Ho Silver Oh, Wed., Aug. 19, 8 p.m., \$14. Metz, Retox, Obliterations, Thu., Aug. 20, 8 p.m., \$18.
- EIKON STUDIO:** 6224 Eastern Ave., Bell Gardens. 13 Channels, Artificial Reefs, The Black Beacon Sound, Sun Roof, Paul's Dead, Sat., Aug. 15, 5 p.m., \$3.
- EL CID:** 4212 W. Sunset Blvd. Carson Henley, John Paul Byram, Fire Chief Charlie, We Are the West, Fri., Aug. 14, 9 p.m., \$10. GayC/DC, No Small Children, EZ Tiger, Sat., Aug. 15, 10 p.m., \$7. Reggie Watts & Karen, The Warlords of Rock N Roll Thunder & Lightning, Tue., Aug. 18, 8 p.m., \$10. Web Series Unplugged, Wed., Aug. 19, 9 p.m., \$10. Roselit Bone, Pi Jacobs, The Curly Wolf, Thu., Aug. 20, 8 p.m., \$5.
- THE ESCONDITE:** 410 Boyd St. Pretty Little Demons, Fri., Aug. 14, 7:30 p.m.; Fri., Aug. 21, 7:30 p.m., free.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Ben Lee, Greg Holden, at brunch, Sun., Aug. 16, 11 a.m., free.

FINGERPRINTS: 420 E. Fourth St., Long Beach. Dead Rock West, Mon., Aug. 17, 7 p.m., free.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. 8 Good Fingers, King Kang, Mon., Aug. 17, 8 p.m., free.

THE GARAGE: 3387 Motor Ave. Luispalooza Music & Comedy Festival with The Jimi Nelson Band, Annuals, Albert, John Preston plus comedians, Sat., Aug. 15, 3-10 p.m., \$10.

GENGHIS COHEN RESTAURANT: 740 N. Fairfax Ave. Deadwood Jones, LT, Fri., Aug. 14, 8:30 p.m., \$10. The Sposato Brothers, The Primals, Bruce Sudano, Sandra Piller, Jane Bach, Jim Huff, Sat., Aug. 15, 6 p.m., \$10. Storm Swings Hollywood, Jonah Smith, Tue., Aug. 18, 8 p.m., \$10.

HAM & EGGS TAVERN: 433 Eighth St. Jesse R. Berlin, Kitchen Hips, Avi Zahner-Isenberg, Thu., Aug. 20.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd. The Outer Vibe, Ericka Guitron, Kylan Road, Mimi Page, Whitney Fenimore, Fri., Aug. 14, 7 p.m., \$10. Shoos Off, Keaton Simons, Feronia, Halo Circus, Bianca Di Cesare, Sat., Aug. 15, 7 p.m., \$10. Freedy Johnston, preceded by Tongue & Groove, Sun., Aug. 16, 6 p.m., \$12. Ruth Koleva, Maiara Walsh, Charlotte Sabina, Tue., Aug. 18, 7 p.m., \$10. Eddie Berman, Leslie Stevens, Kathleen Grace, Jamie Drake, Rivvrs, Justin Hulse, Wed., Aug. 19, 7 p.m., \$10. The Morning Glories, Great Caesar, Ari Herstand, Meiko, Jesse Thomas, Thu., Aug. 20, 7 p.m., \$12.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Janeane Garofalo, Sun., Aug. 16, 8 p.m., \$30. The Miguel Atwood-Ferguson Ensemble, Wed., Aug. 19.

LIQUID KITTY: 11780 W. Pico Blvd. The Dave Gleason Trio, Sun., Aug. 16, 9 p.m., free.

LOADED: 6377 Hollywood Blvd. Madam Torment, Strella, Parents, Fri., Aug. 14, 8:30 p.m., \$10. Castle, PDP, Philthy Heathens, Grand Lord High Master, Aberrance, Sat., Aug. 15, 8 p.m., \$10. Venus Mountains, Solar Haze, Sungrinder, Rare Breed, Warchief, Sun., Aug. 16, 3 p.m., \$5. Wild Roses, Hoist the Colors, Mon., Aug. 17, 8 p.m., \$5. True Violet, DJ Apollo Starr, Thu., Aug. 20, 8 p.m., \$10.

LOS GLOBOS: 3040 W. Sunset Blvd. Phora, Fri., Aug. 14, 7 p.m. D-Jahsta, Dubloadz, Jphelpz, Fri., Aug. 14, 9 p.m., \$21. The Submarine, Presa, Costa V, Matt Salamone, Valverde, Fri., Aug. 14, 9 p.m., free. Hip-Hop Showcase #10 with Cypher, Valley Local, Ricky Tr3y, Monopolybread, Marz Barz, Tony Hain, Stoppa, Bounce Roc, Houston, Sat., Aug. 15, 7 p.m., TBA; Belro, Sat., Aug. 15, 7 p.m., \$10; MonopolyBread, Sat., Aug. 15, 8 p.m., \$10. Banda de Turistas, Cesar Saez, Ready Never, Dead Lilies, DJ La Muy Muy, Sun., Aug. 16, 7:30 p.m., \$15. Bane, Turnstile, Backtrack, Forced Order, Heavy Chains, Thu., Aug. 20, 4 p.m., \$23; Ape Drums, Thu., Aug. 20, 9 p.m., \$15.

LOST PROPERTY BAR: 1704 Vine St. Jillinda & Wayno, third Sunday of every month, 8:30 p.m., free.

LUCKY STRIKE LANES & LOUNGE: 6801 Hollywood Blvd. Johnny Depp, Gene Simmons, Gilby Clarke, Nuno Bettencourt, in a benefit for Mending Kids, Sun., Aug. 16, 7 p.m., \$375-\$1000.

MALIBU LIBRARY: 23519 W. Civic Center Way. The Modal Tease String Band, Sat., Aug. 15, 2 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Joseph Arthur, Sat., Aug. 15, 8 p.m., \$20. We Five, Straight Up, Sun., Aug. 16, 8 p.m., \$20.

THE MINT: 6010 W. Pico Blvd. Traveling Fools, Satchmode, Matt Bloyd, Philosopher's Ray Gun, Fri., Aug. 14, 8 p.m., \$12. Fox Pleasure Equation, Dollar Kids, Paget, Data Ghost, We Are Sky Dive, Sat., Aug. 15, 8 p.m., \$12. Diego Davidenko, Tiffini Saint Ranae, Sun., Aug. 16, 8 p.m., \$15. Joel Ceballos, Ben Slavin, Mon., Aug. 17, 8 p.m., \$8. Doc's Paradox, Solomonophonic, Peter Himmelman, Tue., Aug. 18, 8 p.m., \$12-\$14. Mrs. Glass, Gabriel Johns, Hunter Sharpe, Wed., Aug. 19, 7:30 p.m., \$8.

MOLLY MALONE'S: 575 S. Fairfax Ave. Monk's Advice, Zack Zotos, Vimana, David Geftakys, Fri., Aug. 14, 8 p.m., \$10. Dr. Wu, Sat., Aug. 15, 8 p.m., \$10. Joee Corso, Sun., Aug. 16, 7:30 p.m., \$10. Royce & Andrew Young, Wed., Aug. 19, 8 p.m., \$10.

MRS. FISH: 448 S. Hill St. Jungle Fire, Niki J. Crawford, John Black, Sat., Aug. 15, 7 p.m., free. Mansions on the Moon, Corsica Arts Club, Morgan Karr, Thu., Aug. 20, 9 p.m., free.

THE MYSTERY BOX: 810 Mateo St. Brandon McCulloch, Cing James, Dean Risco, Miki Rose, Crimson Calamity plus comedy, Sat., Aug. 15, 8 p.m., free.

THE OPEN SPACE: 457 N. Fairfax Ave. Nina Storey, Patrick Joseph, Sun., Aug. 16, 7:30 p.m., \$8.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688

Pioneertown Road, Pioneertown. Three Chord Justice, Fri., Aug. 14, 8 p.m., free. Ivory DeVille, Valley Queen, Love & the Zealous, The Shadow Mountain Band, Sat., Aug. 15, 8 p.m., free. Savages, Thu., Aug. 20, 9 p.m., \$20.

PEHRSPACE: 325 Glendale Blvd. Adam Payne, Earth Like Planets, Fri., Aug. 14, 9 p.m., \$5. Bart Davenport, Will Ivy, Alex Minoff, Sat., Aug. 15, 9 p.m., \$5.

PICKWICK'S PUB: 21010 Ventura Blvd., Woodland Hills. Luis Oliart, Fri., Aug. 14, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St. The Stitches, The No-Talents, Bloodline, Chemicals, Fri., Aug. 14, 9 p.m., \$5-\$10. Eliza Battle, Mercy Music, Sun., Aug. 16, 9 p.m., \$5-\$10. Rubber, Mondays, 9 p.m. Thru Aug. 24, \$5-\$10. The Turnaways, The Newports, Tue., Aug. 18, 9 p.m., \$5-\$10.

ROOM 5 LOUNGE: 143 N. La Brea Ave., 2nd Floor. Elliott Blaufuss, Christine Castanon, Moriah Dobby, Lita Flourish, Thu., Aug. 20, 7 p.m., \$10.

THE ROXY: 9009 W. Sunset Blvd., W. Hlywd. Fireworks, Weatherbox, Dryjacket, Fri., Aug. 14, 8 p.m., \$15. Round 2 Crew, Sweet Suspense, Carson Lueders, The Fooo Conspiracy, Chris Miles, After Romeo, Sat., Aug. 15, 11 a.m., \$12 & \$15; The English Beat, Viemes, Natural Resources, Sat., Aug. 15, 7:30 p.m., \$30. Raw Fabrics, Badflower, Nick Jordan, Night Talks, Tue., Aug. 18, 7:30 p.m., \$12. Bloc Party, Thu., Aug. 20, 7:30 p.m., \$35.

THE SATELLITE: 1717 Silver Lake Blvd. The Bulls,

Mondays, 9 p.m. Thru Aug. 31, free; Gothic Tropic, L.A. Girlfriend, Kerrigan, DJ Ana Calderon, Mon., Aug. 17, 9 p.m., free. A Tribute to TV Theme Songs with performers TBA, Tue., Aug. 18, 9 p.m., free. The Velvet Teen, Lake Effect, Wed., Aug. 19, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Chamber Band, Paper Fox, Fri., Aug. 14, 8 p.m., \$8.

THIRD EYE RECORDS: 2701 E. Fourth St. Marker, Family Tree Analog, Here Between You Me, all ages, Sat., Aug. 15, 7 p.m., free.

THREE CLUBS COCKTAIL LOUNGE: 1123 Vine St. Dream Machines, Vincint, Molly Moore, Brandyn Burnette, Jordan Marshall, in a benefit for Homeless Health Care L.A., Thu., Aug. 20, 8:30 p.m., \$20.

TIMEWARP RECORDS: 12204 Venice Blvd. Santoros, Michael Nhat, Fri., Aug. 14, 6 p.m., free.

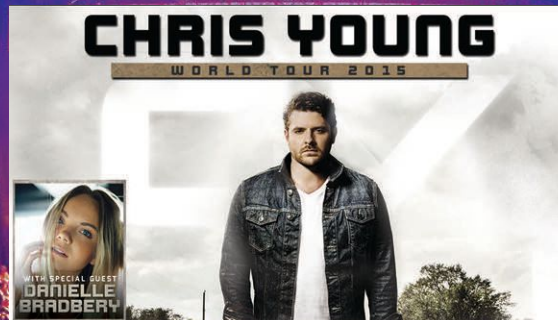
TRIP: 2101 Lincoln Blvd., Santa Monica. Rust, Unsound Foundation, Dirty Birdy, Counter Point, Sat., Aug. 15, 8 p.m., \$5. Shin Jelly, Cloudship, Estimate Prophet, Sun., Aug. 16, 8 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Dan Andriano, Jeff Rosenstock, Pet Symmetry, Spraynard, Fri., Aug. 14, 7 p.m., \$16. Annie Bosko, Sat., Aug. 15, 8 p.m., \$15. King Raam, Smoke Season, Oh Be Clever, Sun., Aug. 16, 7 p.m., \$30. American Aquarium, The Show Ponies, Tue., Aug. 18, 8 p.m., \$15. New Beat Fund, Thu., Aug. 20, 8 p.m., \$15.

THE UNIVERSAL BAR & GRILL: 4093 Lankershim Blvd. Blind Stitch, Fri., Aug. 14, 10 p.m., \$7.

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AUGUST 13



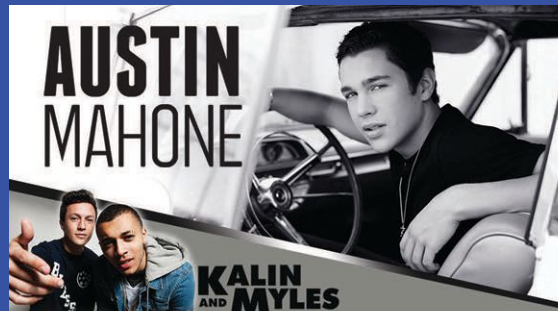
AUGUST 14



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AUGUST 15



AUGUST 16



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BERSERKTOWN II

Friday, August 14th

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Saturday, August 15th

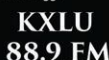
No Hope for the Kids / The Mob / Career Suicide

Fucked Up / Power Trip / Juanita y los Feas / Fumidagos / Unified Right / Institute / Freedom / Violent Minds / Minus / Rival Mob / Fury / Response / Take Offense / Nicky Crane / Hell in the Cell / White Boys / Xibalba / Volahn / Black Witchery / Cirrus / Corpsspatm / Uniform / Antwon / Royal Headache / Nudity / Lakes / Weyes Blood / Zig Zags / Silent Servant / Lust for Youth / Body of Light / Jack Club / Cairo Pythian / Digital Octopus

Sunday, August 16th

Royal Trux / Dead Moon / Milk Music

Sheer Mag / Screaming Females / The Ukiah Drag / Vexx / White Lung / Priests / Downtown Boys / Feels / Akitsa / Slægt / Harassor / Damien Dubrovnik / Encapsulate / Total Abuse / Drainolith / Amen Dunes / Circuit Des Yeux / Nygthaebliis / Hellvetron / The Skull Defekts / Helm / Puce Mary / Three Legged Race / Liebestod / Prostitutes / C. Spencer Yeh / Breathing Problem / Bill Kouligas / Kevin Drumm / Vacation / Appeltite / Face The Rail / J. De Sosa / Itasca / Oath / Gun Outfit / Watery Love / Dan Higgs



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9/4: **MYSTIC BRAVES WITH NO PARENTS, THE ABIGAILS AND THE CREATION FACTORY, LIQUID LIGHT SHOW BY MAD ALCHEMY**

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AUGUST 15

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Lina In L.A. by Lina Lecaro

CATHOUSE LIVE

What Studio 54 was to disco and CBGB was to punk, Cathouse was to glam-metal, and ultimately metal in general when it went mainstream.

Thirty years later, the club founded by Riki Rachtman (who scored the gig hosting MTV's *Headbangers Ball* out of the party) and Taime Downe (lead singer of Faster Pussycat) marks the anniversary of its audaciousness with "Cathouse Live" at Irvine Meadows Amphitheatre. Not sure why they aren't doing this thing in Hollywood, where the scene

was born, but we do know that many L.A. folk will be pulling out their old conch belts and spandex and making the trek to see the likes of Extreme, Cinderella's Tom Keifer, Sebastian Bach, Dokken, L.A. Guns, Faster Pussycat, Ratt's Stephen Percy and Gilby Clarke. It's a nostalgia show of epic proportions, deserving of the most dramatic devil-horns fist-pump a 40-something can muster.

Hot insider tip: If you don't want to make the trek to O.C., check out St. Felix's pre-party debauchery in Hollywood on Aug. 13. They'll be re-creating the old Cathouse club with glittery decor, sexy go-go dancers, DJ Will from KNAC and rock royalty getting into trouble like it's 1986 all over again.

IRVINE MEADOWS AMPHITHEATRE
| 8808 Irvine Center Drive, Irvine | Sat.,
Aug. 15, 2 p.m.-midnight | \$16.25-\$430.92
cathouselive.com

THE VIPER ROOM: 8852 Sunset Blvd. Saigon Kick, Slunt, Fri., Aug. 14, 8 p.m. Digital Streets, Miles Christopher, Just Reggie, Suspect Ed, Sat., Aug. 15, 7:30 p.m., \$15. Arms Akimbo, Family of Light, Jordan Sherman, The Brevet, Mon., Aug. 17, 7:30 p.m., Free. The Vim Dicta, Black Suns, Fat Elvis, Green Light Theory, Tue., Aug. 18, 7:30 p.m., Free. The Bloodhounds, Wed., Aug. 19, 8:30 p.m., Free. Lust & Lies, Crown Jewels, Satellite Sky, Mad Revival, Thu., Aug. 20, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd. Chocolate Watch Band, The Shag Rats, The Woolly Bandits, Electric Mind Machine, The Night Times, Fri., Aug. 14, 7 p.m., \$20 (see Music Pick). Epic Rap Battles of History, Sun., Aug. 16, 7:30 p.m. Barb Wire Dolls, Michael Grant & the Assassins, Blackpool Republic, Mon., Aug. 17, 7 p.m. Michael Graves, Wed., Aug. 19, 7 p.m.
—Falling James

JAZZ & BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. James Armstrong, Bobby Bluehouse, Sat., Aug. 14.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Cecilia Noel & the New Wild Clams, Fri., Aug. 14, 9:30 p.m., \$20. Don Randi & Quest, Sat., Aug. 15, 9:30 p.m., \$20. The Rachel Sorsa Band, Sun., Aug. 16, 9:30 p.m., \$15. Joe Travers, Pete Griffin, Walter Ino, Tue., Aug. 18, 8:30 p.m., \$10-\$15. The Jerry Vivino All-Star Jazz Band, Wed., Aug. 19, 9:30 p.m., \$15.

BARBARA MORRISON PERFORMING ARTS CENTER: 4305 Degnan Blvd. Ste. 101. Taumba Birthday & Get-Well Fundraiser with Dwayne Augustine, Phil Ranelin, Dwight Tribble, Bobby Matos, Matt Amper, Don Littleton, Melena Francis Valdes, Michael Session, Jessie Sharps, Steve Smith, Justo Almarino and others, Sat., Aug. 15, 1-5 p.m., \$20 & up.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. The Jamire Williams Group, Fri., Aug. 14, 9 p.m., TBA. The Alan Pasqua Quartet, Sat., Aug. 15, 9 p.m., \$20. The Vinny Golia Septet, Sun., Aug. 16, 9 p.m., TBA. The Perry Smith Trio, Tue., Aug. 18, 9 p.m., \$10 (see Music Pick). The Chris Turner Group, Wed., Aug. 19, 9 p.m., TBA. Ethio Cali, Thu., Aug. 20, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. John Pizzarelli & Jessica Molasky, Fri., Aug. 14, 8:30 p.m.; Sat., Aug. 15, 8:30 & 10:30 p.m.; Sun., Aug. 16, 7:30 p.m., \$30-\$40. Sally Kellerman, Wed., Aug. 19.

THE DRESDEN RESTAURANT: 1760 Vermont Ave. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Zana Messia Quartet, Mon., Aug. 17, 9:15 p.m.

GARDENIA RESTAURANT: 7066 Santa Monica Blvd. Bruce Scott Zaxariades, Fri., Aug. 14, 9 p.m., \$10-\$20. Lina Heiden, Wednesdays, 9 p.m. Thru Aug. 26, \$10-\$20. Claude Hall, Thu., Aug. 20, 9 p.m.

JAX BAR & GRILL: 339 N. Brand Blvd., Glendale. Steve Waddington, Fri., Aug. 14, 8 p.m.; Sat., Aug. 29, 8 p.m., free. Scott Detweiler, Sat., Aug. 15, 8 p.m., free. Doug MacDonald, Mon., Aug. 17, 6 p.m., free. Cougar Estrada, Wednesdays, 7 p.m. Thru Aug. 26, free. Combo Llamativo, Thu., Aug. 20, 7:30 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Kait Dunton Trio, Sat., Aug. 15, 11 a.m.-2:30 p.m., free. Brent Canter Quartet, Sun., Aug. 16, 11 a.m.-3

p.m., free. Riner Scivally Quartet, Wed., Aug. 19.

ORIGINAL FARMERS MARKET: 6333 W. Third St. Ethio Cali, Fri., Aug. 14, 7 p.m., free.

ROCKWELL TABLE & STAGE: 1714 Vermont Ave. Emma Hunton, Sat., Aug. 15, 8 p.m., \$15-\$25.

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. Ray Goren & the Generation Blues Experience, Fri., Aug. 14, 9 p.m., \$10. David Jackson, Sat., Aug. 15, 9 p.m., \$5. Nova, Sun., Aug. 16, 7 p.m., free. Marian Marie, Thu., Aug. 20, 8 p.m., free.

SPAGHETTINI BEVERLY HILLS: 184 N. Canon Drive, Beverly Hills. Phat Cat Swinger, Fri., Aug. 14, 10 p.m., free. Karina Nuvo, Sat., Aug. 15, 10 p.m., free. Flowtet, Tue., Aug. 18, 10 p.m., free. Joyce Marie Partise, Wed., Aug. 19, 10 p.m., free. Matt Goss, Thu., Aug. 20, 10 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Peter Zak & Doug Webb, Fri., Aug. 14, 9 p.m., free. The Howie Shear Quartet, Sat., Aug. 15, 9 p.m., free. The Trifield Quintet, Sun., Aug. 16, 6:30 p.m., free. Brenna Whitaker, Tue., Aug. 18, 8 p.m., \$25. Pat Senatore, Wed., Aug. 19, 6:30 p.m., free. The Jeff Bunnell Sextet, Thu., Aug. 20, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Tom Ameen, Fri., Aug. 14, 7:30 p.m., \$20. The Frank Fontaine Trio, Sat., Aug. 15, 8 p.m., \$10. Eddie Sanabria, Tue., Aug. 18, 8 p.m., \$10. Rosemary Butler, Thu., Aug. 20, 8 p.m., \$18.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Quintet, Sun., Aug. 16, 7:30 p.m., free.

—Falling James

For more listings, please go to laweekly.com.

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway. Low End Theory with Dorian Concept, Pyramid Vritra, Only Now, Wed., Aug. 19, 10 p.m., \$10.

THE AVALON: 1735 Vine St. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Vanic, Rainer & Grimm, Go Freek, Zima, Vena Cava, Fri., Aug. 14, 9:30 p.m., \$20. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Felix Jaehn, Wayward, Sat., Aug. 15, 10 p.m., \$20. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

CIRCUS DISCO: 6655 Santa Monica Blvd. Rave on Wheels, a furry-themed night of roller skating, yoga and dancing, Sat., Aug. 15, 8 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Noise Fridays, Fridays, 10 p.m.; Bare, Fri., Aug. 14, 10 p.m., \$23.99. Matthew Koma, Burns, Sat., Aug. 15, 10 p.m., \$23.99; Arcade Saturdays, Saturdays, 10 p.m.

CULTURAL ALLIANCE OF LONG BEACH: 727 Pine Ave., Long Beach. DiscoNoise, with Potar, Jorge Martin, Phog Masheen, Fri., Aug. 14, 7:30 p.m., \$5.

EXCHANGE L.A.: 618 S. Spring St. Awakening, Fridays, 10 p.m.; Ferry Corsten, Fri., Aug. 14, 10 p.m., \$25 & \$90. Thomas Gold, Sat., Aug. 15, 10 p.m., \$20 & \$90; Inception, Saturdays, 10 p.m. Bassrush Presents Brillz, Ghostly, Willy Joy, Thu., Aug. 20, 10 p.m., \$20.



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HYPERION TAVERN: 1941 Hyperion Ave. Rendezvous, with resident DJs spinning exotic soundtracks, funk and psychedelia, second Friday of every month, 8 p.m.-2 a.m., free.

KING KING: 6555 Hollywood Blvd. Return to the Warehouse, Fri., Aug. 14, 10 p.m., \$10.

LA CITA: 336 S. Hill St. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Mustache Mondays, a "straight-friendly queer dance party" with DJ Josh Peace, Mondays, 9 p.m.-2 a.m., \$5-\$8. Devotion, with DJ Insomniac, Wednesdays, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd. Calentura, with Geko Jones & Omulu, Canyon Cody, Fri., Aug. 14, 9 p.m., \$5. The Rap Party, 21 & over, Saturdays, 10 p.m., free. Domingos Caribenos, with DJ Willy Gee, DJ Ricky, 19 & over, Sundays, 9 p.m., \$10. Daniel Bambaata Marley, Wed., Aug. 19, 9 p.m., TBA.

MEDUSA LOUNGE: 3211 Beverly Blvd. Culture Clash, with hip-hop, reggae and soul DJs, Fridays, 10 p.m.-2 a.m., free.

THE PINK ELEPHANT: 2810 Main St., Santa Monica. DJ Lo-Khem, Thursdays, 10 p.m.-2 a.m. Thru Aug. 27, free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. John Tejada, Bystander, Papa Sang Bass, Fri., Aug. 14, 10 p.m., \$10-\$20. Miguel Migs, Marques Wyatt, Isaiah Martin, Sat., Aug. 15, 10 p.m., \$25 (see Music Pick). Monday Social, Mondays, 10 p.m. Lossless, Lake Hundreds, Eli\$, Eazyly, Thu., Aug. 20, 8 p.m., \$20.

UNICI CASA: 9461 Jefferson Blvd., Culver City. James Murphy (DJ set), Wed., Aug. 19, 8 p.m., free with RSVP.

THE VIRGIL: 4519 Santa Monica Blvd. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free. Funkmosphere, where Stones Throw's Dam-Funk soars into funk, electro, disco and boogie, Thursdays, 10 p.m.-2 a.m., free.

-Falling James

LATIN & WORLD

EL CID: 4212 W. Sunset Blvd. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

GRAND ANNEX: 434 W. Sixth St., San Pedro. The Ladies of Salsa, Thu., Aug. 20, 8 p.m., \$20-\$120.

TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

-Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd. John Standefer, Brooks Robertson, Sat., Aug. 15, 8 p.m., \$17.50. John Hillenbrand, Sun., Aug. 16, 8 p.m., \$4.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Letters Home, Fri., Aug. 14, 9 p.m., free. The Ingrates, Groovy Rednecks, Talkin' Treason, Sat., Aug. 15, 10 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Trio Balkan Strings, Fri., Aug. 14, 8 p.m., \$20. Noel Hill, Sat., Aug. 15, 3 p.m., \$25; Incendio, Sat., Aug. 15, 7 p.m., \$20. The Kennedys, Sun., Aug. 16, 7 p.m., \$20. Roy Zimmerman, Mon., Aug. 17, 8 p.m., \$18. Mary Kaye, Tue., Aug. 18, 8 p.m., \$18. The Jangle Brothers, Thu., Aug. 20, 8 p.m., \$20.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free. Chris Johnson & the Hollywood Hillbillies, Thu., Aug. 20, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Slim Jenkins, Fri., Aug. 14, 9 p.m., free. Dwight Payne & the Blues Butchers, Sun., Aug. 16, 8 p.m., free. The Rolling Figs, Mon., Aug. 17, 9 p.m., free. Conjunto Afro-Son, Wed., Aug. 19, 9 p.m., free. The Rayford Brothers, Thu., Aug. 20, 9 p.m., free.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, AUG. 14

GO ADRIAN YOUNGE: 8 p.m., free. Figat7th, 735 S. Figueroa St.

ALABAMA SHAKES: With Chicano Batman, 7 p.m., \$35-

\$65. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

GO THE B-52S: With The English Beat, 7 p.m., \$29.50-\$49.50. Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

GO BERSERKTOWN II: With Thee Oh Sees, Total Control, Destruction Unit, Diat, Din, DJ Stingray, Ninos Du Brasil, Varg, Ames Snglangtes, Nate Young's Regression, Tony Molina, Ausencia, Wax Idols and others, 2 p.m., \$55-\$125. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

GO BOBBY BRADFORD & TÊTE-À-TÊTE: 6 p.m., free. LACMA, 5905 Wilshire Blvd.

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

CAYUCAS: 9 p.m., \$18. El Rey Theatre, 5515 Wilshire Blvd.

GO ESPERANZA SPALDING: 6 p.m., \$55 & \$70. Hyatt Regency Newport Beach, 1107 Jamboree Road, Newport Beach.

GO GEORGE CLINTON & PARLIAMENT FUNKADELIC: 9 p.m., \$29.50-\$45. Club Nokia, 800 W. Olympic Blvd.

GEORGE EZRA: 7:30 p.m., \$25. The Wiltern, 3790 Wilshire Blvd.

GO GRACE POTTER: With Rayland Baxter, 8 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd.

JACKSON BROWNE: 8 p.m., \$39.50-\$80. The Greek Theatre, 2700 N. Vermont Ave.

GO MARK DE CLIVE-LOWE: 8 p.m., free. California Plaza, 350 S. Grand Ave.

METALACHI: 8 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

RISE AGAINST: With Killswitch Engage, Let Live, 6:30 p.m., \$37.50. Hollywood Palladium, 6215 W. Sunset Blvd.

SATURDAY, AUG. 15

AMERICA: With The Freddy Jones Band, 8 p.m., free. Pershing Square, 532 S. Olive St.

GO BERSERKTOWN II: With No Hope for the Kids, The Mob, Career Suicide, Freedom, Violent Minds, Fury, Response, Take Offense, Nicky Crane, Xibalba, Black Witchery, Mystic Inane, Watery Love, Fucked Up, Lakes, Silent Servant, Body of Light and others, 2 p.m., \$55-\$125. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

CATHOUSE LIVE: With Extreme, Dokken, Sebastian Bach, Dangerous Toys, Stephen Pearcy, Tom Keifer, Saigon Kick, Trixter, Autograph, Black N Blue, Enuff Znuuff and more, 2 p.m., \$15-\$69. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

COLD WAR KIDS: With Other Lives, 5 p.m., free. Annenberg Space for Photography, 2000 Avenue of the Stars, Century City.

GO DADELUS: With Alfredo Rodriguez & Ray Ushikubo, in another round of the Classical Remix series, 8 p.m., free. California Plaza, 350 Grand Ave.

DENICIE WILLIAMS: 8 p.m., \$35. Hilton Checkers Hotel, 535 S. Grand Ave.

FISH TO BIRDS: With Yuriko Kodama, Takako Uemura, Yuka Akai, May Oita, Mika Yamamoto, 2 p.m., free. Japanese American Cultural & Community Center, 244 S. San Pedro St.

HUSHFEST: A silent disco with Miles Tackett, Gentle Giant, PZB, 7 p.m., \$10-\$40. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

JASON DERULO, FIFTH HARMONY: With Steve Aoki (DJ set), Tori Kelly, Rachel Platten, Who Is Fancy, TBA. LA Live, 800 W. Olympic Blvd.

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

KASEY CHAMBERS: 8 p.m., \$41. El Rey Theatre, 5515 Wilshire Blvd.

KEITH SWEAT, JON B., K-CI & JOJO, AL B. SURE, DW3, COLOR ME BADD: 4 p.m., \$65. Queen Mary Events Park, 1126 Queens Highway, Long Beach.

KÁTIA MORAES & SAMBA SOCIETY: 5 p.m., free. LACMA, 5905 Wilshire Blvd.

LONG BEACH SAND SCULPTURE, MUSIC & ART FESTIVAL: With music from Unit E, The Originalites, Red Eye Redemption, Ease Up, Johnny Love, Hopeless Romantics, 12-6 p.m., free. Alfredo's Beach Club at Granada Launch Ramp, 5411 E. Ocean Blvd.

THE NOT ITS: 4 p.m., free. The Getty Center.

SLIGHTLY STOOPID: With Dirty Heads, Stick Figure, 6:30 p.m., TBA. Greek Theatre, 2700 Vermont Ave.

GO STEEL PULSE, THE WAILERS: 7 p.m., \$22.50-\$47.50. Pacific Amphitheatre, 100 Fair Drive.

THOMAS ANDERS & MODERN TALKING BAND: 7:30 p.m. Starlight Bowl, 1249 Lockheed View Drive.

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SUNDAY, AUG. 16**AUSTIN MAHONE:** With Kalin & Myles, 7:30 p.m., \$32.50-\$62.50. Pacific Amphitheatre, 100 Fair Drive.**GO | BERSERKTOWN II:** With Royal Trux, Dead Moon, Milk Music, Sheer Mag, Screaming Females, The Ukiah Drag, Vexx, White Lung, Priests, Feels, Harrasor, Total Abuse, Circuits Des Yeux, Helm, Amen Dunes and others, 2 p.m., \$55-\$125. The Observatory, 3503 Harbor Blvd. See Music Pick.**BOOGALOO ASSASSINS:** With KC Roberts & the Live Revolution, Beat Mosaic, 8 p.m., \$15. The Teragram Ballroom, 1234 W. Seventh St.**BUYEPONGO:** 12 p.m., \$10. Skirball Cultural Center, 2701 N. Sepulveda Blvd.**THE LIN ROUNDTREE QUARTET:** 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.**LONG BEACH SAND SCULPTURE, MUSIC & ART FESTIVAL:** With Jelly of the Month Club, Johnny Love, DJ Quest9, Red Eye Redemption, Hopeless Romantics, 12-6 p.m., free. Alfredo's Beach Club at Granada Launch Ramp, 5411 E. Ocean Blvd.**LOUIE CRUZ BELTRAN:** 5 p.m., free. Stewart Street Park, 1836 Stewart St., Santa Monica.**THE NOT ITS:** 4 p.m., free. The Getty Center.**PARIS CHANSONS:** 4 p.m., free. Plummer Park, 7377 Santa Monica Blvd., West Hollywood.**SHAWN MENDES:** 7:30 p.m., \$32.50-\$42.50. The Greek Theatre, 2700 N. Vermont Ave.**TEEN CHOICE AWARDS:** With 5 Seconds of Summer, Britney Spears, Victoria Justice, 5 p.m., TBA. USC Galen Center, 3400 S. Figueroa St.**THOMAS ANDERS & MODERN TALKING BAND:** 7:30 p.m., \$40-\$125. Starlight Bowl, 1249 Lockheed View.**TONY ORLANDO:** 7 p.m., \$48-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.**GO | ZIGGY MARLEY:** With Stephen "Ragga" Marley, Inner Circle, The Skatalites, 7 p.m., \$13-\$147. Hollywood Bowl, 2301 Highland Ave. See Music Pick.**MONDAY, AUG. 17****5 SECONDS OF SUMMER:** 7 p.m., free. The Barker Hangar, 3021 Airport Ave., Santa Monica.**GO | FUCKED UP:** With Doomsquad, 8 p.m. Teragram Ballroom, 1234 Seventh St. See Music Pick.**LINDSEY STIRLING:** With Lights, Olivia Somerlyn, 7:30 p.m. Greek Theatre, 2700 N. Vermont Ave.**MUMFORD & SONS:** With The Vaccines, Jack Garratt, 7 p.m., \$65. The Forum, 3900 W. Manchester Blvd.**TUESDAY, AUG. 18****MUMFORD & SONS:** With The Vaccines, Jack Garratt, 7 p.m., \$65. The Forum, 3900 W. Manchester Blvd.**RAEKWON, GHOSTFACE KILLAH:** With Dillon Cooper, 8 p.m., \$29.50. The Belasco Theater, 1050 S. Hill St.**GO | TINARIWEN:** 8 p.m., \$38. The Regent Theater,

448 S. Main St. See Music Pick.

GO | TOTAL CONTROL: 7 p.m., \$15. The Teragram Ballroom, 1234 W. Seventh St.**WEDNESDAY, AUG. 19****GO | THE JESUS AND MARY CHAIN:** With A Place to Bury Strangers, Willow Robinson, 8 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd. See Music Pick.**JILL SCOTT:** 7:30 p.m., \$39.50-\$95. The Greek Theatre, 2700 N. Vermont Ave.**GO | KELLY CLARKSON:** With Pentatonix, Eric Hutchinson, 7 p.m., \$29.50-\$99.50. Staples Center, 1111 S. Figueroa St. See Music Pick.**GO | MOTÖRHEAD:** With Saxon, 7 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave.**ORQUESTA BUENA VISTA SOCIAL CLUB, DIEGO EL CIGALA:** 8 p.m., \$1-\$146. Hollywood Bowl.**SHANE KOYCZAN & THE SHORT STORY LONG:** 8 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd.**THURSDAY, AUG. 20****AMERICAN IDOL LIVE:** 8 p.m., \$40.95-\$80.95. The Orpheum Theatre, 842 S. Broadway.**GO | ARIEL PINK:** With The Mynabirds, 7 p.m. Santa Monica Pier, 200 Santa Monica Pier. See Music Pick.**COLBIE CAILLAT, CHRISTINA PERRI, RACHEL PLATTEN:** 7 p.m., \$30.50-\$51. The Greek Theatre.**FRANCIS WONG UNIT:** 8 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.**GERALD C. RIVERS & CHARLES HOLT:** 7:30 p.m., \$25. Will Geer Theatrical Botanicum.**GO | THE JESUS AND MARY CHAIN:** With A Place to Bury Strangers, Willow Robinson, 8 p.m., \$35. Fonda Theatre, 6126 Hollywood Blvd. See Music Pick.**P.O.D.:** With Hoobastank, 7:30 p.m., \$25. The Mayan,

1038 S. Hill St.

SHANIA TWAIN: With Gavin DeGraw, 7:30 p.m., \$50.50-\$151. Staples Center, 1111 S. Figueroa St.**URBAN RENEWAL PROJECT:** 8 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.**THE YUVAL RON ENSEMBLE:** 7 p.m., free. Skirball Cultural Center, 2701 N. Sepulveda Blvd.

-Falling James

CLASSICAL & NEW MUSIC**DUO IMAGES:** The Russian-Armenian percussion-piano duo combines their own compositions with music by Bach, Debussy, Scriabin, Prokofiev, Khachaturian, Ravel and Piazzolla, Fri., Aug. 14, 7 p.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.**GO | THE FLUTE SONIC CHAMBER ORCHESTRA:** The ensemble includes L.A.C.O. flutist David Shostac, Sun., Aug. 16, 6 p.m., free. LACMA, 5905 Wilshire Blvd.**GO | LA. PHILHARMONIC:** George Daugherty conducts those brilliantly madcap Carl Stalling scores in "Bugs Bunny at the Symphony," Aug. 14-15, 8 p.m., \$17-\$182. Brad Lubman conducts the orchestra, and Grant Gershon directs the L.A. Master Choral in a live score to a screening of Stanley Kubrick's 2001: A Space Odyssey, Tue., Aug. 18, 8 p.m., \$1-\$144. French violinist Alexandra Soumm is featured as the orchestra's new associate director, Mirga Gražinyte-Tyla, segues from Bernstein's *Serenade* (inspired by Plato's *Symposium*) to Rodion Shchedrin's instrumental arrangement of Bizet's *Carmen* suite, Thu., Aug. 20, 8 p.m., \$1-\$144. Hollywood Bowl, 2301 N. Highland Ave.**L.A. SYMPHONY:** Conductor Hyun Sang Joo welcomes pianist Kun Woo Paik, soprano Youngok Shin and baritone Rod Gilfry for an evening that includes Beethoven's Piano Concerto No. 5 ("Emperor") and arias and duets by Mozart and Verdi, Sat., Aug. 15, 8 p.m., TBA. Disney Hall, 111 Grand Ave.**MICHELLE LAJOIE:** The guitarist strums away "From Baroque to Brouwere: A Tour Through the World of Classical Guitar," at this free performance, Fri., Aug. 14, 3 p.m., free. Santa Monica Public Library, Pico Branch, 2201 Pico Blvd., Santa Monica.**ROLON PIANO TRIO:** Cellist Suji Kang, violinist Nancy Roth and pianist Lorenzo Sanchez perform Kenji Bunch's *Swing Shift*, Wed., Aug. 19, noon, free. First Baptist Church of Glendale, 209 N. Louise St., Glendale.**TESSERA:** The period-instrument septet takes a musical time machine back to Italy circa 1760, Sat., Aug. 15, 5 p.m., \$12. Norton Simon Museum, 411 W. Colorado Blvd., Pasadena.**TOM MUELLER:** The Concordia University music professor performs a solo recital on the Shaffer Memorial Organ, Sun., Aug. 16, 3 p.m., free. Westwood United Methodist Church, 10497 Wilshire Blvd., Westwood.**THE VOICE ORCHESTRA IMAESTRI:** The orchestra celebrates Korean music, Fri., Aug. 14, 7:30 p.m., \$30-\$100. Disney Hall, 111 Grand Ave.

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ATM ON SITE

PROP D COMPLIANT

2464 FLETCHER DRIVE LOS ANGELES CA 90039

PRIVATE RESERVE SKYWALKER OG
GORILLA GLUE
GSC THIN MINT

7 GRAMS FOR \$55

ALL STRAINS! MUST BRING THIS AD

PATIENT LOYALTY PROGRAM * \$25 MOONROCKS * CBD PRODUCTS
HUGE SELECTION OF EDIBLES * TOPICAL LOTIONS AND SALVES

THE RELIEF COLLECTIVE 323-591-0063
5712 W. PICO BLVD. (AT GENESEE) MON-SAT 11-8
LOS ANGELES CA, 90019 SUN 11-6

TLPC+
TENDER LOWING PATIENT GARDENERS

3977 W 6th St. Los Angeles CA 90020 (213) 529-4016



1st Time Patients

All First Time Patients Receive a complimentary Free Gift. First time eight donations are bumped up to 4 GRAMS

Daily Happy Hour Loyalty Program \$5 Dabs

Follow Us For The Latest News and Specials
facebook.com/TLPCLA @TLPC_LA



The Dank Station

420 Top Shelf Flowers
4 Gram Eights

710 Quality Concentrates

Free Gift for First Time Patients

213.384.2800
745 S. Western Ave.
Los Angeles CA 90005

"A Natural Medicinal Solution"



ECMM Venice
Evaluation Center for Medical Marijuana

Check Us Out On:
WoodMaps.com yelp

13347 W. Washington Blvd.
Culver City, CA 90066
Morton W. Barke, M.D., Inc.

\$45 New Patients
\$35 Renewals

\$5 OFF Medical Marijuana Evaluation
Must present TMM/SBM coupon upon check-in.
Cannot be combined with other offers or discounts.

\$10 B-12 Complex
Must present TMM/SBM coupon upon check-in.
Cannot be combined with other offers or discounts.

Walk-ins Welcomed! VISA MasterCard DISCOVER

424-835-4137 www.ECMMVENICE.com
Tues-Sat 9:30am-7:30pm Sun&Mon 10am-6pm 24/7 Phone & Online Verification Photo Verification Cards Available

420 Evaluations
Medical Marijuana Evaluations

BE SEEN BY A REAL MEDICAL DOCTOR
WALK-INS WELCOME • 24 HOUR VERIFICATION • 100% PRIVATE / CONFIDENTIAL

ID CARDS • CULTIVATION LICENSES SPECIAL
RENEWAL FROM ANY DOCTOR NEW PATIENTS

\$25 + \$35

8925 Sepulveda Blvd.
North Hills, CA 91343
818-891-0180

1133 S. Vermont Ave. Suite #16
Los Angeles, CA 90006
213-384-9333

FREE PLAZA PARKING • ATM AVAILABLE
Mon - Sat 11am - 7pm and Sun 11am - 6pm
evaluations@420-evaluations.com • www.420-evaluations.com

EXEMPTIONS AVAILABLE

THE DOCTORS

OPEN 7 DAYS FOR YOUR CONVENIENCE NOW THREE LOCATIONS

HOLLYWOOD
1439 N. Highland Ave., Hollywood, CA 90028
Cross Street Sunset • (323) 463-5000 • (323) 463-2222
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm
Located one block from the metro red line

LOS ANGELES
1155 NORTH Vermont Ave. #200, Los Angeles, CA 90029
(323) 463-5000 • (323) 463-2222
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm
Located one block from the metro red line

RESEDA
6650 Reseda Blvd. #101B, Reseda, CA 91335
(818)654-5882 and (818)370-7379
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm
Located one mile east of the 101 freeway

AUGUST SPECIALS!!!
FREE GIFT WITH EVERY ID CARD PURCHASE

\$25 For Renewals
\$35 For New Patients

WALK-INS WELCOMED

24-HOUR VERIFICATION (LIVE AND ONLINE)
PROMO PRICES -TERMS & CONDITIONS APPLY

ALL PATIENTS ARE SEEN BY A CALIFORNIA LICENSED MD • MEDICAL BOARD REQUIREMENT

www.TheRecommendationStation.com

NIRVANA CLINIC
 Medical Marijuana Evaluations

\$25 \$35

Renewal from Any Doctor (MUST BRING AD) New Patients

12 MONTH RECOMMENDATIONS

Walk-in Welcome • 24 Hour Verification • ID Cards • 100% Private/Confidential • Cultivation Licenses Special

4511 W. Sunset Blvd • Los Angeles, CA 90027 • 323-663-4444
 ATM Available • MONDAY-SATURDAY 11AM-7PM & SUNDAY 11AM-6PM
 www.medical-marijuana-doctor.net

Medical Marijuana Doctor Evaluation

\$15*

New Patients & Renewals
 Twelve-month recommendation
 (310) 855-7323

Multi Locations including Beverly Hills
 All patients are seen by a California licensed M.D.

*Restrictions apply. Call for details and eligibility.
 Offer expires September 30, 2015.

ROBERT PALLAS M.D.
 Medical Marijuana Evaluations

Cultivation License available

RENEWALS ANY DOCTOR \$25* **NEW PATIENTS \$35***

11312 Venice Blvd.
 Los Angeles, CA 90066
 (310) 313-3161

24 hour online & phone verification
 Open Mon-Sat 12pm-7pm
 Walk-ins Welcomed

***MUST PRESENT THIS AD TO REDEEM SPECIAL OFFER**

+ DOCTOR PICO WEST +

BEST PRICES IN LA!

24/7 VERIFICATION PROFESSIONAL PHOTO ID CARDS

New Patients Renewals

*** \$30** *** \$20**

ALL DOCTOR LICENSED BY CALIFORNIA MEDICAL BOARD

323-251-0058

2267 W. PICO BLVD. LOS ANGELES, CA 90006
 MEDICAL MARIJUANA EVALUATIONS

WALK-INS WELCOME!

\$45
 6 GRAMS
EXCLUDES TIP & DELIVERY FEES
 MUST BRING AD

FREE GIFT BAG
*Free joint. Bah or \$5 edible.
 Limit one coupon per patient.

FREE GRAM!
 WHEN YOU REFER A FRIEND
(w/ min \$20 don.)

DAILY HAPPY HOUR SPECIALS
 2pm - 6pm
 FREE DAB w/ min donation.
Must bring ad

CITY COMPASSIONATE CAREGIVERS

606 E. 4TH ST. LOS ANGELES, CA 90013
 213-935-0996
 HOURS: MON-SAT: 10AM-8PM - SUN 10AM-8PM
 ASK ABOUT OUR TEXT AND REWARDS PROGRAM!
 CHECK US OUT ON: [social media icons]

FREE GRAM FOR EACH REFERRAL
6 GRAM 1/8TH
 FOR 1ST TIME PATIENTS ON ALL STRAINS (WITH THIS AD ONLY)
STRAINS ARE UPDATED DAILY!

5 GRAM 1/8THS AVAILABLE (DAILY ON SELECT STRAINS)

4720 VINELAND AVE. NORTH HOLLYWOOD, CA 91607
(ON VINELAND, BETWEEN RIVERSIDE & CAMARILLO) • 10AM-8PM

(818) 980-MEDS

Promotions & discount cannot be combined. All promotions valid while supplies last & are subject to change.

DAILY Give-Aways!
6GRAM 1/8TH
 for all first time patients

THE GREEN EASY

OPEN DAILY 10AM-7:45PM

8311 Beverly Blvd. Los Angeles, CA 90048 (323) 424-3035

www.GreenE420.com

PROP D compliant **MINIMUM DONATION OF \$30 ALL WEEK STARTING AUGUST 3, 2015.** **10% OFF OILS AND REFILLS EVERYDAY!**

MONDAY
 RECEIVE 1GRAM OF BANANA KUSH & 1JOINT.

TUESDAY
 RECEIVE 2 GRAMS OF HOUSE STRAIN & 1 EDIBLE.

THURSDAY
 RECEIVE 1 GRAM OF G.D.P., 1 LIGHTER & 1 JOINT.

FRIDAY
 1 GRAM OF PLATINUM BUBBA & 1JOINT.

SATURDAY HAPPY HOUR! ALL DAY!
 RECEIVE A BROWNIE BITE, 1 LOLLIPOP & 1JOINT.
 1/8'S=4GRAMS 1/4'S=8GRAMS.
 10% OFF ON OZ'S & 1/2OZ'S.
 EXCLUDING STRAINS ON SPECIAL.

WEDNESDAY & SUNDAY PATIENT APPRECIATION!!
 RECEIVE 1GRAM OF BLUE DREAM, 1JOINT & A RICE CRISPY TREAT.
 1/8'S=4GRAMS 1/4'S=8GRAMS.
 10% OFF ON OZ'S & 1/2OZ'S.
 EXCLUDING STRAINS ON SPECIAL.

HAPPY HOUR 3PM-6PM 4 GRAM 1/8THS, 8 GRAM 1/4S.

NEW ITEM! NOW AVAILABLE LAVA ROCKS
 1 GRAM \$30
 1/8'S \$100

HALF OUNCE & OUNCE SPECIALS
 ATF 30/60
 BIG BUD 60/110
 SOUR DIESEL 85/160
 BLUE DREAM 110/210
 XJ-13 125/240
 HEROJUANA OG 130/250
 PRESIDENTIAL OG 130/250
 PRIVATE RESERVE OG 135/260
 YODA'S BRAIN OG 140/270

TOTAL CARE & LOVE | CANNAHEALTH@YAHOO.COM 818-761-1557
 10718 RIVERSIDE DR., NORTH HOLLYWOOD, CA. 91602 WE CARRY VARIOUS EUREKA CO2 OILS!

City of Angels

NEW PATIENTS PROGRAM
\$30 CAP
OR FREE GRAM
OF HOUSE
SHATTER +
GIFT BAG
INCLUDED

WE CARRY A GREAT SELECTION OF OILS

EUREKA
DELTA
BLISS VAPE
OIL REFINERY
PRO-CANNA CAPSULES
LARGE SELECTION OF VAPE PEN ACCESSORIES

REFERRAL PROGRAM
FREE 1 GRAM
(Min \$25 donation)

FOLLOW US ON
INSTAGRAM @coa_420
& **FACEBOOK**
AND RECEIVE
A FREE DAB OR JOINT!

VARIETY OF EDIBLES AVAILABLE BY:

JUST BAKED
VENICE EDIBLES
DAILY HAPPY HOUR SPECIALS
10AM-12PM & 4:20PM-6:20PM
(ASK A BUD TENDER FOR DETAILS)
GLASS PIPE ACCESSORIES AVAILABLE

100 W. 17TH ST. #29, LOS ANGELES, CA 90015
213.743.7760 • MON-SAT: 9AM-10PM • SUN: 9AM-6PM

STUDENT & VETERAN DISCOUNTS

NOHO EVALUATIONS+

\$25

ANY DOCTOR
RENEWAL

\$35

NEW PATIENT

WE MATCH ANY LOCAL DR'S PRICE WITH FLYER - VETERAN DEALS AVAILABLE

OPEN EVERYDAY: 11AM-7PM

ADD US ON SOCIAL MEDIA!
@NOHOEVALUATIONS

(818) 853-7544 | 7561 LANKERSHIM BLVD. SUITE #107 NORTH HOLLYWOOD, CA 91605

ONE YEAR GUARANTEE

DAILY SPECIAL
• GET TWO 1/8'S AND
RECEIVE ONE 1/8 FREE OF
SAME OR LESSER VALUE.

FIRST TIME PATIENTS
GET A FREE GRAM OF THEIR
CHOICE WITH A MINIMUM
DONATION OF 15

EARLY BIRD SPECIAL
5 GRAM 1/8TH'S FROM
11AM - 12PM EVERYDAY
EXCEPT FOR WEDNESDAY & SUNDAY.

Exp 8/19/15

CHC ON PICO

(MUST BRING AD, LIMIT 1 COUPON PER PATIENT PER DAY)

323.932.0370

5658 W. PICO BLVD
LOS ANGELES, CA 90019
11AM-8PM M-SAT, 11AM-7PM SUN
CHCPico@gmail.com

5% FEE DOES APPLY WHEN USING A MASTER CARD/VISA/DISCOVER

Exhale

MED CENTER
PRE-ICO COLLECTIVE

THE BEST DISPENSARY IN LOS ANGELES

FEATURED ON

EXHALE MED CENTER
980 N LA CIENEGA BLVD #102
LOS ANGELES, CA 90069
(424) 279 - 9497

weedmaps yelp

Vape Haus LOS ANGELES

SPECIALS GRAND OPENING

- 5G 8THs* (w/ FLYER)
- 3G FOR \$55*
- (ON CONCENTRATES)
- \$1 DABS

3518 WHITTIER BLVD UNIT B-1
LOS ANGELES, CA

WEEDMAPS: VAPEHAUS (EAST LA)

323.335.9579

*SPECIALS APPLY TO FIRST TIME PATIENTS ONLY

PARKING IN REAR

LIVE LA TOUR

BUBBA SPARXXX

FRIDAY
AUG. 14TH
AFTER HOURS LA

SATURDAY
AUG. 15TH
NORTH HOLLYWOOD

SUNDAY
AUG. 16TH
CITY OF INDUSTRY

SATURDAY
AUG. 17TH
HOLLYWOOD



AUGUST 26
CITY OF INDUSTRY

AUGUST 27
AFTER HOURS LA

AUGUST 28
NORTH HOLLYWOOD

AUGUST 29
HOLLYWOOD / VINE

Déjà Vu[®] SHOWGIRLS

1000s OF BEAUTIFUL GIRLS AND 3 UGLY ONES[®]

ATM ON SITE CREDIT CARDS ACCEPTED VU CASH AVAILABLE BIRTHDAY PARTY HEADQUARTERS



FREE ADMISSION

MUST BE 18+ TOTALLY NUDE ENTERTAINMENT



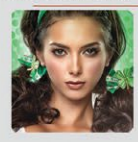
MUST BE 18+ W/ VALID ID - SUBJECT TO MINIMUMS
NOT VALID FOR SPECIAL EVENTS
\$10 ENTERTAINMENT FEE APPLIES * EXPIRES 10.15.15 LA WEEKLY
SPECIAL EVENTS NO PASSES WILL BE ACCEPTED

LOS ANGELES



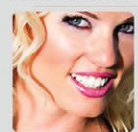
DEJA VU ON MAIN
1800 S. MAIN STREET - LOS ANGELES, CA 90015 (213) 747-5555
MON-SAT 3PM - 5AM / SUN 6PM - 5AM / TOTALLY NUDE 18+
FACEBOOK.COM/DEJAVUMAINST
INSTAGRAM/DEJAVUMAINST - TWITTER.COM/THEVUONMAIN

LOS ANGELES



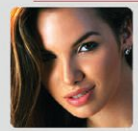
DEJA VU AFTER HOURS
710 E. COMMERCIAL ST - LOS ANGELES, CA 90012 (213) 213-1112
MON-SAT 6PM - 6AM / SUN 6PM - 3AM / TOTALLY NUDE 18+
LA AFTER HOURS HEADQUARTERS - SEXY FUN SHOWGIRLS
AFTER HOURS OPEN TILL 6AM

TORRANCE



DEJA VU TORRANCE
20320 HAMILTON AVE - TORRANCE, CA 90502 (310) 518-7555
EVERY DAY NOON - 4AM
TOTALLY NUDE 18+

CITY OF INDUSTRY



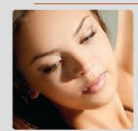
DEJA VU SHOWGIRLS COI
16025 GALE AVE - CITY OF INDUSTRY, CA 91745 (626) 336-2378
MON-SAT NOON-2AM / SUN 6PM - 2AM / TOTALLY NUDE 18+
TUESDAY \$10 TOPLESS DANCES
SUNDAY 30% LONGER DANCES

HOLLYWOOD



DEJA VU SHOWGIRLS HOLLYWOOD
6315 HOLLYWOOD BLVD - HOLLYWOOD, CA 90028 (323) 462-4200
MON-SAT NOON - 6AM / SUN 6PM - 4AM / TOTALLY NUDE 18+
HOLLYWOOD BLVD & VINE
NOW OPEN 4PM - 6AM MON-SAT

NORTH HOLLYWOOD



DEJA VU SHOWGIRLS NORTH HOLLYWOOD
7350 COLDWATER CYN - NOHO, CA 91605 (818) 982-1199
SUN-WED NOON - 3AM / THUR-SAT NOON - 5AM TOTALLY NUDE 18+
\$100 HALF HOUR VIPS EVERY THURSDAY - OPEN NOON DAILY!
OPEN DAILY AT NOON



FOLLOW US - LIKE US - SHARE US

See the Baddest & Sexiest Girls Compete for \$500 in Cash & Prizes!

DAMES N' GAMES LOS ANGELES

WICKED WILD GLOW IN THE DARK

STRIPPER LUBE WRESTLING

JUNE 17TH JULY 1ST JULY 15TH JULY 29TH
AUG 12TH AUG 26TH SEPT 9TH SEPT 23RD

WILL YOUR FAVORITE GIRL END UP TOPLESS AT THE END???

Ladies want to fight? Contact management to register!

Every Other Wednesday 10pm, 11pm & Midnight

Dames n' Games & Caliente Cage Rage Present

MAMA GIRL RIGHTS! THE BADDEST B*%@H ON THE BLOCK

June 8th · June 22nd · July 6th
July 20th · August 3rd · August 17th (Championship)

Ladies compete for \$3,000 in Cash and Prizes, Championship Belt and the title of "The Baddest B*%@H"

Judge's Seats will be raffled off each week!

Contact Club or Management for details

SPEARMINT RHINOS

Dames n' Games

TOPLESS "SPORTS" BAR & GRILL

2319 EAST WASHINGTON BOULEVARD
LOS ANGELES, CA 90021 (323) 589-2220
OPEN DAILY 11AM-2AM DAMESNGAMES.NET

FULL BAR • FINE FOOD

ONE FREE ENTRY WITH THIS PASS

VALID ONLY AT DAMES N GAMES LOS ANGELES. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.

LAWEEKLYFREE EXPIRES 9-01-15

ADULT WAREHOUSE OUTLET

YOUR # 1 SOURCE FOR THE ADULT MARKET & INDUSTRY IN LOS ANGELES AREA!

WWW.ADULTWAREHOUSEOUTLET.COM

WE HAVE A HUGE SELECTION OF ADULT TOYS, LUBES AND MUCH MORE!

WE MOVED!
OUR NORTH HOLLYWOOD STORE HAS RELOCATED TO
8126 VAN NUYS BLVD. #2,
VAN NUYS, 91402
818-985-2255

RESEDA
7118 RESEDA BLVD RESEDA, CA 91335
818-514-6655

2 CONVENIENT LOCATIONS • OPEN 7 DAYS A WEEK
ORDER ONLINE WWW.ADULTWAREHOUSEOUTLET.COM
WE OFFER DISCREET SHIPPING ON YOUR PACKAGE!

FREE ADMISSION WITH THIS PASS
1 DRINK MINIMUM UPON ENTRY - PASS EXPIRES 10/1/15

We're Back & Better Than Ever!

Odd Ball

CABARET

8532 Sepulveda Blvd., Van Nuys, CA 91343
CALL FOR MORE INFO (818) 893-5444
Or visit us at OddBallCabaret.com

BIKINI SERVER OPENINGS - CALL NOW - 310.488.0451 COME JOIN THE FUN!

THE WORLD FAMOUS

SPEARMINT RHINO GENTLEMEN'S CLUBS

FREE CAB RIDES TO SPEARMINT RHINO DOWNTOWN LOS ANGELES FROM ANYWHERE IN THE DOWNTOWN LOS ANGELES AREA FOR PICKUP CALL:

323-503-6565
323-284-6464
323-982-8585

FREE ENTRY DAILY UNTIL 6PM

SUNDAYS 3 NUDE DANCES FOR \$100

ONE FREE ENTRY WITH THIS PASS

ONE DRINK MIN. PURCHASE REQUIRED CANNOT BE COMBINED WITH ANY OTHER OFFER.
SPEARMINT RHINO LA ONLY LAWEEKLYFREE EXPIRES 10-01-15

SPEARMINTRHINO.COM 18+

2020 E. OLYMPIC BLVD. LOS ANGELES 90021 (213) 629-9213
M-W: NOON-2AM TH: NOON-3AM F: NOON-4AM SAT: 1PM-4AM SUN: 6:30PM-2AM

THE ONLY FULL NUDE/ FULL BAR CLUB IN LA

XPOSED

WET SPOT

PAID SHIFTS

HAPPY HOUR 11AM TO 6PM

\$2 DRAFT BEER AND FREE POOL WEDNESDAY'S 11-6PM

18 AND OVER

ALL PRIVATE FULL NUDE LAP & COUCH BOOTHS

1/2 OFF ADMISSION BEFORE 7
\$5 OFF ADMISSION AFTER 7
1ST SODA FREE

ALCOHOL EXTRA • NO COUPONS ON TUESDAY WITH AD • LAW EXP. 8/31/2015

8229 Canoga Ave., Canoga Park
818.992.7616
www.xposedclub.com

M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM
SUN 6PM-2AM LUNCH AND DINNER MENU AVAILABLE

CANOGA @ ROSCOE



NEW SPECIAL!
12PM - 7.30PM
EVERY DAY
\$100 FOR A 1/2
HOUR NUDE DANCE

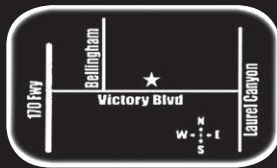
**GROUP AND
BACHELOR
PARTY
DISCOUNTS**

SPECIALS:

**Monday - \$100 1/2 Hour Nude Dances
All Day & All Night**
Tuesday - \$40 10 Minute Nude Dances
Wednesday - Nude Dance for \$20
Thursday - 2 for 1 Topless Dances \$20
Sunday - 2 for 1 Nude Dances for \$30

**MORE GIRLS
MORE EXOTIC SHOWS
& A CLASSIER
VIP EXPERIENCE**

12147 Victory Blvd.
by Laurel Canyon
North Hollywood, CA
in the SEARS shopping center
www.vipshowgirls.com
818.760.1122
ALWAYS HIRING NEW GIRLS!



**FREE
ADMISSION**
with this coupon
subject to minimums
void during special events
restrictions apply



**FREE
STAGE DANCE
ON YOUR
BIRTHDAY!**



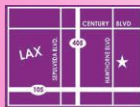
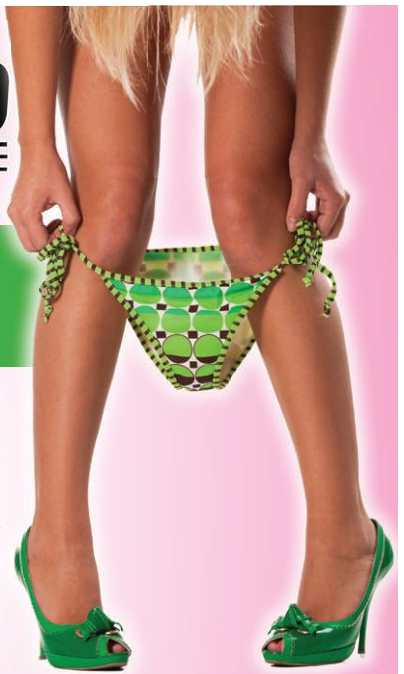
**Always Hiring
Beautiful Dancers**
(no experience necessary - we will train)

**NEW DANCE
SPECIALS**

\$30 Nude All Day Monday
Mini Premier Lounges
now available

**THURSDAY COUPLE'S
SPECIAL**
ask for details
FRIDAY - FREE BUFFET
12PM - 2PM

**FREE
ADMISSION**
FROM OPEN TILL 9PM
(WITH THIS AD)



10624 HAWTHORNE BLVD. LENNOX, CA
310.671.3073 • JETSTRIP.COM
MON-WED 11AM TIL 2AM THURS 11AM TIL 3AM FRI-SAT 11AM TIL 4AM SUN 6PM TIL 2AM
FREE PARKING • EXP 8/31/2015



SPEARMINT RHINO'S
Dames n' Games
TOPLESS "SPORTS" BAR & GRILL

VAN NUYS CALIFORNIA

FULL BAR

HAPPY HOUR 11AM-7PM M-FRI

LATE NIGHT MENU

BOTTLE PACKAGES AVAILABLE

PLAYING ALL MAJOR SPORTS
ON A DOZEN BIG SCREENS!

WE SHOW ALL PPV UFC & BOXING

\$5.00
"EXPRESS LUNCH SERVICE"
lunch special
MON-FRI 11AM-2PM

INCLUDES CHOICE OF:

- 5OZ. BURGER OR WRAP • FRIES, ONION RINGS OR BOTH
- 1 DRINK (WELL OR 16OZ. DOMESTIC DRAFT) OR ANY NON-ALCOHOLIC BEVERAGE

*TAKE OUT ORDERS AVAILABLE W/O BEVERAGE • LIMIT 2 PER CUSTOMER

14626 RAYMER STREET VAN NUYS, CA 91405 818-786-1822 OPEN DAILY 11AM-2AM 21+ w/ID DAMESNGAMES.NET



Voted #1
W. HOLLYWOOD THERAPY
323-822-3318
 7607 Santa Monica Bl., #24
 W. Hollywood, CA 90069
 (Between La Brea & Fairfax) above 7-11
 7 Days 10am-10pm • Free Parking



LANKERSHIM
KOREAN
HOT OIL MASSAGE
818-980-6868
 4713 Lankershim



BEST IN LA
MOON Health
213-989-1700
 2128 W. Temple St. **\$10**
 off w/ad



GRAND OPENING
WY Massage
 Beautiful Asian Girls
818-886-1688 10am-10pm
 8415-3 RESEDA BLVD, NORTHRIDGE 91324



ASIAN MASSAGE
\$10 OFF 1 HR.
 10am-10pm **(818) 888-6298**
 22055 SHERMAN WAY,
 CANOGA PARK, CA 91303



KING SPA
 800 W. Carson St., Ste #3
 Torrance, CA 90502
310-294-6749



Asian Massage
 3989 S. Centinella Ave, #102 & #201, LA 90066
310-465-8787
 9:30am - 10pm



Grand Opening! ECO SPA
\$40X40 MINS SPECIAL!
GORGEOUS therapists
 9am to 9pm
(310) 328-8303
OR (323) 424-2759
 21730 S VERMONT AVE.
 STE 125, TORRANCE, CA



U SPA **\$39.99/30 mins**
BEAUTIFUL YOUNG ASIAN STAFF!
818-760-2688
 6005 Vineland Ave, #108 N. Hollywood, CA 91606 • 10am-10pm



ADULT MASSAGE

915
 Adult Massage
\$45/1 Hr.
Body Massage
(310) 446-8882
 4 Hands Massage
 also available
 2154 Westwood Bl.
 UPSTAIRS

*****Grand Opening*****
Asian
Full Body Massage
 \$50 1 Hour \$10 off w/Ad
 Foot Massage \$25 Hr
 Relax in a Luxury Spa!
818-956-0888
 125 W. Los Feliz Rd
 Glendale. 7 days 10a-9p

♥ **Rachel** ♥
 Natural busty blonde gives
 sensual body rubdown.
 Private, safe, playful!
 (310) 274-4518

★ **New** ★
 Beautiful woman of Color!
 Very classy. Please call me
(323) 769-5025
 Chloe

★ **ASIAN** ★
ESCORT
 OUTCALL 24HRS
424-332-2326

★★Grand Opening!★★
 ♥ **Eco Spa** ♥
Special \$40x40 mins
 Young, Friendly &
 Beautiful Staff. Pick
 your favorite! Latina,
 Japanese, Korean,
 Italian & Caucasian Girls
 No Rush, Shower Avail.
 Security, Easy Parking,
 Near All Main Freeways.
310-328-8303
323-424-2759
 ★ 9am to 9pm ★
 21730 S. Vermont, #125
 Torrance, CA 90502

BLACK MALE & FEMALE
 5'4", 130 lbs of lean muscle,
 handsome face, smooth
 and athletic, Ocean view
 massage, Private Personal
 Training also avail. Michael
 (562) 714-4270
 Or 2 Male Masseuses also
 avail. MC/Visa Accepted.

Exotic Brown Sugar
 Come & enjoy a delicious
 full body massage
 by soft, sweet & petite
 Monique. 310-396-2480

★★Grand Opening★★
Asian
Massage
Beautiful
Asian Girls
818-610-1188
 22311 Ventura Bl, #120
 Woodland Hills, 91364
 10a-9:30p

Hollywood Hills
Thai Massage
Young & Nice
 1607 N. La Brea Ave
 323.369.1929
Silverlake Spa
 240 N Virgil Ave #11
 213.263.2662
\$39.99/hr
 before 2pm

FULL BODY MASSAGE
\$35
 40 min w/ad
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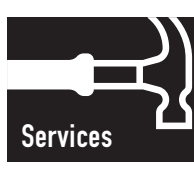
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. LS026952
Van Nuys Superior Court Van Nuys CA 91401. Filed on July 10, 2015. In the matter of petitioner **Nicole Alyssa Zweig**
It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. **NOTICE OF HEARING: 08/21/2015, 8:30am Dept M Filed On July 10, 2015.** And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have their names changed from: **Nicole Alyssa Zweig to Nicole Alyssa Araña.** Now therefore, tis hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 7/23/15, 7/30/15, 8/6/15, 8/13/15 Dated: July 10th, 2015

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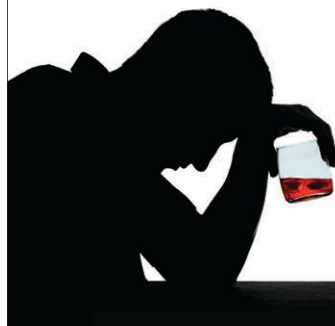
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