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**Dawud Abdulwali** said he wanted to light a really big fire. The Da Vinci was, allegedly, the biggest pile of wood he could find

## THE BONFIRE OF THE DA VINCI

By Hillel Aron



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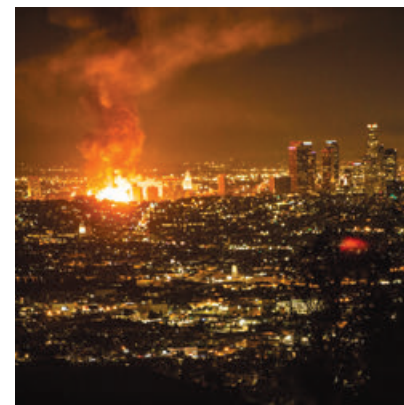
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Dawud Abdulwali said he wanted to light a really big fire. The Da Vinci was, allegedly, the biggest pile of wood he could find.

**BY HILLEL ARON.**

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News //

# THE LOWDOWN ON PROP. 64

From our voter cheat sheet: Will Californians finally legalize recreational weed on Nov. 8?

BY DENNIS ROMERO

It's not as if getting your hands on marijuana is difficult in California; a trumped-up ailment and a doctor's note will do. Yet marijuana remains a source of significant inequity, even in the Golden State. African-Americans and Latinos are arrested for cannabis-related crimes at much higher rates than whites, despite marijuana usage rates being similar. Proponents of recreational legalization say the passage of Proposition 64 will level the playing field; they say recreational legalization is about social justice. But it's also about taxing and regulating the weed business.

Organizers behind a 2010 initiative tried and failed to legalize recreational marijuana in California — so Colorado got all the attention when voters there passed a similar measure two years later. Now decriminalization activists and other pro-pot groups are uniting behind Proposition 64, which is backed by Silicon Valley billionaire Sean Parker and Lt. Gov. Gavin Newsom, and would legalize

holding up to an ounce of pot for those 21 and older. It would tax retail weed at 15 percent and continue to outlaw toking in public. And it would place California in the company of Colorado, Washington and Oregon — and in the process would make recreational weed legal to three times as many Americans.

If California passes recreational pot, proponents say, it could be a turning point for the country as a whole (Massachusetts, Maine, Arizona and Nevada also are voting on recreational marijuana in November). In addition, it would bring in billions of dollars in revenue. California's medical marijuana market was worth \$2.7 billion in 2015, according to a report earlier this year by cannabis business analysis firm New Frontier, in partnership with ArcView Market Research. If recreational use is legalized, that figure could be a whopping \$6.6 billion by 2020, the report found.

"You can make a ton of money for the first five years and do very well," predicts Larry Banegas, a Southern California dispensary investor.

The state Legislative Analyst's Office

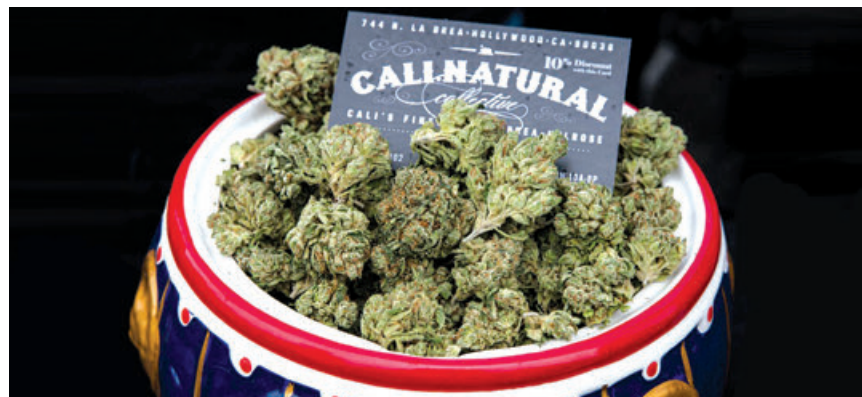


PHOTO BY TIMOTHY NORRIS

estimates that taxes generated by legalization could amount to \$1 billion a year. Most of that money would go to youth programs, cleaning up environmental damage caused by cultivation and programs designed to reduce stoned driving.

Opponents say recreational legalization would allow marijuana sellers to advertise their wares on television during times when children are watching. They say children could be attracted to candy-like marijuana edibles. And they say incidents of stoned driving will drastically increase. While the criticism of potential pot advertising in California is technically true, proponents say Federal Communications Commission rules prohibit illicit-drug advertising.

It's worth noting that the proposition would continue to allow cities to ban or strictly limit the number of cannabis retailers in town. In Los Angeles, it seems

likely that many of the 135 or fewer medical shops that were granted limited legal immunity by voters in 2013 would transition to recreational sales.

As for the hundreds of other L.A. dispensaries currently operating in an even grayer area, their future under Proposition 64 would be brighter than usual. Two initiatives headed for the city's March ballot would open the door to an expansion of the number of legally recognized pot shops in town.

**Don't miss the rest of our Voter Cheat Sheet!**  
We give you the lowdown on 17 California propositions — from abolishing the death penalty to requiring condoms on porn sets — as well as on local measures, including a \$1.2 billion bond to combat homelessness and a sales tax that would generate \$120 billion (over four decades) to expand public transit. Get it all at [laweekly.com/news](http://laweekly.com/news).



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Dawud Abdulwali said he wanted to light a really big fire. The Da Vinci was, allegedly, the biggest pile of wood he could find

# THE BONFIRE OF THE DA VINCI

BY HILLEL ARON

Even before he gave \$2 million to a pro-Donald Trump super PAC, Geoffrey H. Palmer was among the most hated developers in Los Angeles.

The people may have forgiven him for accidentally demolishing the last of the 1880s Queen Anne Victorian houses from Bunker Hill (his lawyers said it was an accident); they may have forgiven him for successfully suing to overturn a state law forcing new apartment buildings to provide below-market affordable housing. But forgive him his architecture, they could not.

Though he owns a number of anonymous-looking apartment buildings in Southern California, Palmer is best known for his Renaissance Collection, a chain of a dozen or so nearly identical compounds built on the periphery of downtown Los Angeles. Their faux-Mediterranean aesthetic strikes many as cheap, out-of-place, something better suited for Orange County, while the concrete façades of their ground floors deaden the adjacent streets.

The most recently opened building in Palmer's collection is the Da Vinci, an imposing, L-shaped complex com-

posed of two buildings connected by a pedestrian bridge, tucked into the corner where the 110 and 101 freeways converge.

On Dec. 7, 2014, Da Vinci's northern section was nearing completion, while its southern counterpart — sprawling nearly the length of three football fields — was still a wooden skeleton, waiting to be wrapped in insulation and stucco. Palmer's buildings are known for their fortress-like qualities, but the Da Vinci was uniquely vulnerable, protected only by a chain-link fence. Its proximity to the freeway made it easy for an intruder to slip in; its exposed wood made it highly combustible.

It started with a brief flash of light. For nearly two hours, the fire secretly smoldered. Hundreds of cars rushed by, their drivers unaware. By the time the security guard smelled the smoke, by the time firefighters and news cameras began to arrive at the scene at around 1:15 a.m., it was too late.

At that point, the fire spread astonishingly quickly, eating through the entire structure within a manner of hours. Seen from the Hollywood Hills, the Da Vinci blaze looked like a column of fire, something out of a Cecil B. DeMille

biblical epic, threatening to swallow downtown L.A. with the wrath of the Almighty. It took nearly 400 firefighters to extinguish the inferno, which not only engulfed the entire southern structure but managed to melt a nearby aluminum sign on the freeway, singe trees and vegetation on the opposite side of the roadway and shatter the glass windows of a city-owned office building across the street.

By morning the Da Vinci had been reduced to ash, mangled metal and two blackened, ghostly staircases — the smoldering remains of the most expensive and memorable structure fire in recent L.A. history.

"This is what we call a career fire," arson investigator Robert McLoud says. "This is a big one, one that everyone remembers."

It didn't take long for McLoud and other investigators from the LAPD and the U.S. Department of Alcohol, Tobacco and Firearms to determine the Da Vinci fire was the work of an arsonist. It would be months, however, before they zeroed in on a suspect.

As for a motive, investigators initially focused on Geoff Palmer.

"There's a lot of people in L.A. that do not like his architectural style," LAPD Detective Peter Lee says. "It's not really L.A.-looking, it's more Mediterranean. There's (10 »

» 9 ) a lot of hate.”

But it soon became clear that the man suspected of burning the building knew nothing of Palmer, and that if he did set the fire, it was inspired — perhaps vaguely — by the fatal police shooting of the unarmed, 18-year-old Michael Brown in Ferguson, Missouri.

As one official quipped, “There are probably a million people who wanted to burn down that developer’s building. He just wasn’t one of them.”

In 2010, NBC’s local news affiliate ran a story about large, foreclosed homes being taken over by squatters.

“In this upscale enclave in the San Fernando Valley, there’s a new neighbor on the block,” reporter Joel Grover intoned dramatically. “He drives a big Mercedes, sometimes a fancy SUV, and residents say he’s been living in a three-story mansion, which was empty and going into foreclosure.”

The man was Dawud Abdulwali — or, as Grover identified him, Dawud Walli. Neighbors said he had moved into the house more than a year earlier, had furnished it, covered the windows in garbage bags and turned it into a “party house.”

When asked on camera if he was renting the house, an indignant Abdulwali replied, “No, that’s none of your business.” When asked if he was squatting, he replied: “Yeah, me and your mom!”

Eventually, neighbors got the cops to change the locks and post “No Trespassing” signs, and NBC filmed Abdulwali moving out (he wasn’t arrested for the incident). One shot showed him carrying a *Dreamgirls* movie poster out of the house.

“Why not explain why you’re in that house illegally?” an NBC producer asked. “Because I don’t have to,” Abdulwali said. “That’s why.”

The 3½-minute segment seems to capture the enigmatic Abdulwali in all his contradictions. He was at turns convivial and defiant, penniless but by outward appearances quite wealthy, a partier and a bit of a nomad.

He has been known as Dawud Wali, Dawud Walli, Dawud Abdul-Wali and Abdul-wali Dawud, according to his Facebook page. An old friend who’s known him for more than 20 years (and who asked that we not print her name, for fear of retribution) says she and others called him Abdul.

He was born Timothy Roston, and police believe he changed his name and converted to Islam during one of his prison stints.

In recent years, Abdulwali had lived rather modestly. He drove a decommissioned, unlicensed taxi, picking up fares as a bandit cab driver. In fact, Abdulwali owned several cabs, one of which bore the logo for “D-Tourz,” a company he started to take tourists to nightclubs.

“He was always in the club-promotion business,” LAPD’s Lee says. “He wanted to have his own cab company and take people from party to party.” At one point, Abdulwali even had a D-Tourz storefront. But, Lee says, the venture never became all that profitable.

A few years back, Abdulwali lived in a house on 111th Street and rented out two rooms, to Edwin Gomez and his brother.

“We were really close,” Gomez would later testify at a preliminary hearing. “I looked up to him a lot. ... He took me in when I was pretty much homeless, me and my brother. He fed me when I needed food. He always gave me rides to work. He always gave me money when I needed money. He wouldn’t let me pay him half the rent sometimes when I wouldn’t have the money. He would always take in animals from the street.”

Photos Abdulwali has posted on Face-

ing grand theft auto, receiving stolen property, assault with a deadly weapon, robbery and a firearms violation. In 1994, when he was still Timothy Roston, he served 16 months in a California prison for fraudulent use of a credit card. In 1996, he served four years and five months in an Arizona state prison for fraud. Arizona prison records list him as Dawud Wali, the earliest instance he is identified by his new name.

In 2012, he was arrested and charged

**“HE PARTIED, LIKE, MAYBE THREE TIMES A WEEK. WHENEVER A BLACK CLUB OPENED, HE WAS THERE. HE GOT BOTTLES, HE GOT GIRLS. HE LIKED TO HAVE PEOPLE COME OVER TO HIS HOUSE, KIND OF IN THE HOLLYWOOD HILLS.” —a friend of Dawud Abdulwali**



Dawud Abdulwali in court

book, which go back decades, depict a far more opulent lifestyle than the one he displayed in recent years. They show him driving a Porsche and a Mercedes, flying first class, frequenting nightclubs and posing with Laurence Fishburne, Magic Johnson, Flavor Flav and Eric B.

“He partied, like, maybe three times a week,” says Abdulwali’s old friend. “Whenever a black club opened, he was there. He got bottles, he got girls. He liked to have people come over to his house, kind of in the Hollywood Hills.”

Where did his money come from? One friend suggests it came from his wife, Fujiyo Ogata, a Japanese woman who married Abdulwali in 2001, months after he was released from an Arizona state prison. They divorced three years later. According to the terms of their marital settlement agreement, Ogata paid Abdulwali \$10,000. She kept two of the couple’s pet cockatiels; he kept the third.

Abdulwali has been arrested more than a dozen times since 1979 for crimes includ-

ing with beating and raping his ex-wife, according to court records (she is identified as A. Fujiyo, a “former spouse”). The charges were later dropped, according to LAPD’s Lee, because Ogata didn’t want to testify. “They had a strong case, but she didn’t want them to pursue it,” Lee says.

Abdulwali was a frequent traveler to Japan, having flown there twice since the Da Vinci burned down. Police say he had a girlfriend living in Saipan, and he told them he was planning a permanent move there. Facebook photos show Abdulwali posing in front of a Shinkansen train, on the observation deck of the Tokyo Skytree and in Japanese nightclubs.

But the trips may have been as much about business as they were pleasure. As Lee said in a written declaration to the court, “I believe that the defendant is involved in international narcotics trafficking and money laundering.”

In April 2005, according to Lee’s declaration, U.S. Customs agents intercepted a FedEx package en route from Tokyo to

Glendale. The sender was listed as Dawud Abdulwali; the recipient was Timothy Roston. The package contained a remote-controlled car. In the chassis of the car was \$80,000 in cash.

According to Lee’s declaration, Abdulwali “claimed he earned that money from selling clothing in Japan.”

Weeks later, Abdulwali’s girlfriend, Lisa Toscano, was arrested at Tokyo’s Narita International Airport after officials there found 930 grams of methamphetamine strapped to her body. According to Lee’s declaration, “Toscano admitted to transporting drugs for Abdulwali.”

Nearly 10 years later, in January 2015 — less than two months after the Da Vinci burned down — Abdulwali’s nephew, Marc Roston, was arrested at San Francisco International Airport. Roston, who was scheduled to fly to Tokyo, was discovered with nearly 900 grams of methamphetamine in his luggage and tucked inside the cuffs of his socks. Agents believed Roston also had swallowed some bags of meth. Abdulwali was in Japan at the time; he flew back to Los Angeles two days after his nephew’s arrest. He himself was never arrested for drug trafficking.

“We heard rumors that he was transporting drugs for the yakuza,” Lee says. “That was never proven. But that’s what custom agents were looking at.”

Homeland Security investigators detained Abdulwali after he returned to Los Angeles, following yet another trip to Japan, in March 2015. They interviewed him, seized his cellphone and laptop and then released him.

Two months later, on May 26, Abdulwali was sitting in the passenger seat of a 2008 white Chevy Silverado that was pulled over for a broken taillight, according to a search warrant later filed by Detective Lee. The two patrol police officers found that Abdulwali had two misdemeanor arrest warrants, for driving with a suspended license and for failing to appear in court. They placed him under arrest.

Arson investigator McLoud and Detective Lee met Abdulwali at the jail. When Lee read Abdulwali his Miranda rights, Abdulwali replied, according to the search warrant, “Yes, yes, yes, yes ... no. ... I want to have an attorney.”

**The day after the Da Vinci** burned down, commenters on the website Curbed L.A., a local real estate blog that has dubbed Palmer “the worst developer in downtown L.A.,” were positively giddy. “Karmic justice,” one called it. “An act of God — even he couldn’t stand what Palmer is doing to L.A.,” another wrote.

Another comment simply read: “One down...”

Some of Palmer’s residents, it should be said, love living in his buildings, for both their amenities and their not unreasonable price point. A one-bedroom apartment at the Da Vinci starts at \$2,125 a month (just over the city’s median rent), though you’ll pay more if you don’t want your balcony overlooking the freeway.

And Palmer is hardly the only practitioner of faux-Mediterranean architecture.

“Faux-Mediterranean is a standard style and has been for about 30

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>> 10 ) years,” developer Mott Smith says. “Stucco is a natural finish for that stuff. You can do the faux ornaments, the fleur-de-lis. It’s cheap, and everyone loves it.”

“You see it everywhere,” Austrian-born, L.A.-based architect Gerhard Mayer says. “In our houses, people celebrate it. We’re building houses that look like they would be from the south of Spain or from Italy, but we’re building them with cheap sticks and then a fake, plastic coat.

“There is no architectural integrity in L.A. This is Disneyland. And Palmer fits right into that vein.”

Though Palmer rarely gives interviews (and politely declined our requests for one), he had an email exchange with *Los Angeles Magazine* in 2014, before the fire, in which he expressed admiration for Italians.

“The Italians actually settled L.A. before the Spanish and Chinese,” he wrote, in a curious bit of historical revisionism.

He was even more outspoken at a public

Abel says. “He broke the narrative that downtown was dangerous and unlivable.”

When Palmer presented his plans to build the Medici shortly before the turn of the millennium, everyone thought he was crazy. Only 27,000 people were living downtown. The 1992 riots were still fresh in people’s minds. There was no Old Bank District, no Walt Disney Concert Hall, no Grand Park, no Bottega Louie. At night, the streets were almost entirely devoid of human life.

“No one believed he was actually gonna build it,” says Palmer’s land-use lawyer, Ben Reznik. “When we said we were going to build market-rate housing, it was quite out of the box, really. But Geoff believed in it.”

Tom Gilmore’s buildings had off-site parking; they had retail space on the ground floor, and residents got a discount to join the Los Angeles Athletic Club. His tenants were, in effect, encouraged to be part of the neighborhood, to walk around.

Palmer’s residents, meanwhile, were



event with *Planning Report* publisher David Abel, in October 2015. In one particularly Trump-esque moment, he told Abel: “Through the magic of depreciation, we haven’t paid federal taxes for the last 30 years.”

Asked about his feelings about a law that forced developers to build affordable housing, which he effectively overturned by suing the city, Palmer said: “Why do these social engineers think that private individuals should be subsidizing these people? Where do they get these progressive ideas? It’s totally un-American.”

Many credit developer Tom Gilmore, who utilized the city’s adaptive-reuse ordinance to turn historic buildings in the Old Bank District into mixed-use apartment buildings, with kick-starting downtown L.A.’s revitalization. Palmer’s role, however, may be underappreciated.

“He really established that you could have market-rate rentals in downtown Los Angeles, at a point in time after the riots, when no one thought that was possible,”

shielded from the street. You could barely even find the building’s front door. The Medici was designed to be driven into, and to repel pedestrians and, crucially, the homeless, with its steep, two-story brick walls. Inside, it brimmed with amenities — a swimming pool, a gym, BBQ pits and outdoor common areas that especially appealed to students at nearby USC.

If Gilmore was building a neighborhood, Palmer was building castles.

“His buildings say, the people around here are not welcome in this community,” says Renee Dake Wilson, an architect and vice president of the city’s Planning Commission. “Residents don’t have to go out into the street, ever.”

Once his model proved to be a successful one, Palmer saw no need to alter it. He has replicated the Medici again and again, with the Orsini, the Piero, the Visconti and the Lorenzo, all multibuilding complexes with the same faux-Italian aesthetic, built within spitting distance of the 110 — despite the fact that studies have shown living within

500 feet of a freeway increases one's risk of heart disease.

His is a vertically integrated operation: G.H. Palmer Associates has its own management and construction divisions, always working on the next project.

The amenities have grown. The Da Vinci boasts a full-size basketball court, a plush screening room, a bonfire pit, a putting green, shared office space, saunas, steam rooms and no fewer than three swimming pools. Some of Palmer's newer buildings even offer a smattering of street-level retail space. But the character of the buildings remains the same — imposing, inward-facing, standoffish.

"He's gone on and on, as if nothing has changed," Abel says. "He has these fortress projects, on the argument that it's dangerous out on the street. And it isn't dangerous on the street."

**The trail that led authorities** to Abdulwali began with a security camera on the side of a Bank of America data processing center, on the opposite side of the freeway from the Da Vinci. The khaki-colored building is owned by Palmer, who plans to tear it down and build his biggest project yet — the Ferrante, a mixed-use behemoth with 30,000 square feet of commercial space and 1,500

into his car and pulls away.

After seeing the video, investigators consulted the Automated License Plate Reader database. There are hundreds of Automated License Plate Readers all over the city, on top of police cars and on street posts. The infrared cameras can capture images of vehicles driving up to 100 miles per hour, day or night.

Investigators were able to search the database for any Ford Crown Victorias driving in the general vicinity of the Da Vinci that night. They found one, a decommissioned taxicab with a license plate registered to Dawud Abdulwali, who'd bought the car in July 2014 for \$500.

Later, investigators would find that Abdulwali's cellphone was intermittently pinging off of cell towers near the Da Vinci, at 11:04, 11:19, 11:32 and 11:33 p.m.

One of the first things investigators did after identifying Abdulwali as a suspect was to send him a friend request on Facebook, which Abdulwali accepted. Most of his posts were photos of him posing with women or with friends. There were also a number of photos of flowers.

But other posts revealed that he had a political side. On Nov. 25, 2014, he posted a number of photos from a protest in downtown L.A., near USC, following the decision

## "HE BROKE THE NARRATIVE THAT DOWNTOWN WAS DANGEROUS AND UNLIVABLE."

—publisher David Abel, describing Geoff Palmer's early DTLA developments

rental units (nearly three times as many as the Da Vinci).

The camera had been pointed down at the Da Vinci, monitoring its construction. But it perfectly captured a Ford Crown Victoria sedan as it pulled over to the right-hand shoulder of the 110 north on Dec. 7, 2014, at 10:57 p.m. The body of the car was white, the top painted dark, in the style of a taxicab.

The driver got out of the car, ducked underneath a break in a chain-link fence, scurried down a short embankment and crawled through the metal scaffolding and into the massive wooden frame of what would soon be the Da Vinci, which at points is so close to the freeway that a passing driver could almost reach out and touch it.

Minutes later, the video shows the Crown Victoria pulling away, only to return at 11:19 p.m. The driver gets out of the car and goes to the trunk, opens it, takes out something — the video is too grainy to tell what. Again, the driver crawls through the fence and into the wooden structure.

About four minutes later, a flash of light appears inside the complex, as if a light in one of the unfinished bedrooms has been turned on. Investigators say this was a flash fire — the sudden ignition of flame and some sort of accelerant, either gasoline or lighter fluid.

The driver calmly exits the building, gets

of a grand jury in Ferguson, Missouri, to not file charges against Darren Wilson, the police officer who'd shot Michael Brown, a black, unarmed teenager.

One photo depicts Abdulwali wearing a blue tracksuit, holding a large yellow sign with bright red letters reading, "Stop killer cops!"

Other posts proved more incriminating. On Dec. 9, a friend posted a photo of the Da Vinci, engulfed in flames.

"Maybe we oughta worry about who set the fire," someone commented.

"Or why they set the fire!" Abdulwali responded.

Abdulwali then shared the photo, writing above, "Things are only gonna get worse!!!"

On Dec. 23, he posted the following rant: "I wonder how many crooked cops (fucking pigs) have to be slaughtered or how many buildings have to be burned to the ground before the DA of the U.S. gets it right. Another pig gets a pass from the DA's office for shooting a mentally challenged black man over a dozen times and killing him. Of course the pigs feared for — I am sorry, of course the pig feared for his life and claimed self-defense. Smh."

Friends and acquaintances of Abdulwali lent credence to the theory that he'd set the fire as an act of political protest. Popaul Tshimanga recalled — first to police, and then to the court during Abdulwali's preliminary hearing — being at a **(14 »**

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» **13**) party with Abdulwali the week after the fire.

It was a small affair, Tshimanga said, in a room at the Hollywood Holiday Inn. There was a jacuzzi in the room, and a few girls, maybe seven people in total. They were drinking, smoking weed, snorting cocaine, and the conversation turned to the Michael Brown killing.

"He was mad about it," Tshimanga told the court. "He didn't like the way the cops was killing black people." Then, Tshimanga recalled, Abdulwali said "he burned a building."

"He said he burned a building?" asked the prosecutor.

"Yes."

"Did he tell you what building?"

"No."

"Was he specific about the location?"

"Yeah," said Tshimanga, who lives in San Francisco. "103 or 105 or something like that. 110. Like in the freeway."

Edwin Gomez, Abdulwali's former roommate, also told police that Abdulwali was angry over the events at Ferguson, and that before the fire he said to Gomez, "We should go burn some shit down." (That statement by Gomez, made to the LAPD, was recorded and played during the preliminary hearing; Gomez claimed that police were recording the conversation without his knowledge. Lee denies this.)

it burned in construction," says Andrew Thul, a fire-protection consultant. "That's when these buildings are most vulnerable. Once complete, they aren't any more hazardous than any other."

Palmer's Renaissance apartments follow the same construction template, one that many buildings in Los Angeles follow — two concrete ground floors with five residential, wood-frame floors on top. Wood-frame construction (also called "stick and stucco") is exponentially cheaper than using other materials, such as steel. Not only is steel itself far more expensive than wood, but steel construction requires a higher skilled, and therefore higher paid, workforce.

According to city code, the maximum number of residential wood-frame floors you can build is five.

In other words, the arsonist who stopped at the side of the 110 freeway could scarcely have found a bigger pile of wood to set on fire. Perhaps that's what made him stop, get out of his car and crawl into the half-finished building for a look around. Perhaps that's why he came back, with a plan to burn it down.

That night, Lee says, Abdulwali was driving to the Valley to sell a fish tank: "He was selling stuff on Craigslist, to move to Japan.

"My theory is, he drives by and thinks,

**"HE DIDN'T LIKE THE WAY THE COPS WERE KILLING BLACK PEOPLE,"** POPAUL TSHIMANGA TESTIFIED, BEFORE RECALLING THAT ABDULWALI SAID "HE BURNED A BUILDING."

"I know he wasn't serious," Gomez insisted in court. "And people get angry over little things every day, and we all say things out loud that we don't mean."

**In February, the city** of Los Angeles filed a lawsuit against Geoff Palmer over the Da Vinci fire, which had not only damaged a city-owned office tower and a freeway sign but also stretched fire department resources nearly to the breaking point. Though insurance covered \$61 million of the cost, the city says it's seeking to recover the remaining \$20 million of its expenses.

The suit alleges that Palmer "allowed the creation of a fire hazard at the Da Vinci Apartments" with his crew's "improper and defective construction methods" that failed "to comply with industry standards for fire safety and prevention." It argues the Da Vinci was "more susceptible than normal to becoming swiftly engulfed in flames without appropriate fire-prevention measures."

Though the Da Vinci's sprinkler system was installed at the time of the fire, it wasn't hooked up to the water supply; that was scheduled to happen sometime in the week after the fire, according to Robert McLoud, the arson investigator. It also was soon to be wrapped in stucco, which would have prevented the flames from spreading so quickly.

As it was, the Da Vinci site was set up like a giant bonfire, with plenty of fuel and plenty of air circulation.

"I wasn't necessarily surprised to see that

'Damn, that could light up like a forest fire,'" Lee says. "I think he was angry. I don't think Da Vinci was a target he was planning."

It just happened to be there, standing by the side of the freeway.

**The northern section** of the Da Vinci, untouched by the fire, opened in May 2015, right on schedule. Palmer's crews quickly rebuilt the southern building, which opened in August of this year. Its units went quickly — as of three weeks ago, only 34 were available out of 526, according to a rental agent who works there.

Abdulwali has been in jail since his arrest, held on a \$1 million bond. His trial is scheduled to begin in January. If convicted, he faces up to a life sentence, due in part to the extent of the damages the fire caused.

When police searched the most recent house Abdulwali had been staying at, the warrant stated they were looking for "documents associated with anti-establishment, anti-gentrification, anti-police or anti-government activities." Investigators searched for any connection between Abdulwali and Palmer. They found none.

"Honestly, he didn't seem like one of those militant type guys," Lee says. "He had opinions — he wasn't happy with police brutality. That's part of his culture, who he was. But I didn't have any problems, any issues. He didn't give me an attitude.

"He's just one of those guys. He had a cause. He wanted to make a statement."

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Protocol ID:IRB#15-000159 UCLA IRB Approved Approval Date: 12/16/2015 Through: 12/15/2016 Committee: Medical IRB 1



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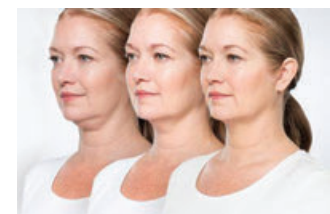
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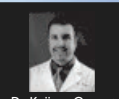
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# RISE UP

71Above has lofty ambitions to be L.A.'s ultimate special-occasion restaurant

BY BESHA RODELL

**A**s the great middle ground takes over dining in L.A. and beyond, we're left with an odd conundrum: Where can you go for a truly special occasion? Fine dining is too stuffy for many, and the difference between Saturday-night dining and Tuesday-night dining is generally measured only in dollars, not atmosphere. Where is the restaurant that feels sparkly and celebratory without being stiff and intimidating? Are you really going to propose marriage in the din of Bestia while some producer beside you complains loudly about his workday?

Enter 71Above, the restaurant that occupies the 71st floor of the US Bank Tower. The dining room circles the building's inner perimeter, so no matter where you're sitting you're in range of the floor-to-ceiling windows, beyond which L.A. spreads

out in all its twinkling glory. The sparse white echo chamber of a lobby, where you'll be greeted by a host, the elevator ride up, the

majesty of that view ... well, it feels special. This is not a Tuesday-night restaurant.

71Above is attempting to be a landmark restaurant for Los Angeles, and the place's design — even aside from that view — is sleek opulence. The name of the restaurant is rendered in marble and metal on the floor at its entrance, the ceiling is decorated with hexagonal sculptural forms, the waiters have the suave formality of first-class airline stewards. The cocktails are expensive and a touch too sweet. The music is electronic and smooth.

In the kitchen is Vartan Abgaryan, who came to 71Above from a stint at Cliff's Edge in Silver Lake, where he raised the quality of the food considerably. Abgaryan's cooking never seemed quite right at the neighborhood-centric Cliff's Edge — it was too formal for that sprawling space. At 71Above, his penchant for high-end drama on the plate is much more at home.

The format here is a three-course savory prix fixe menu for \$70. You don't have to pay ahead of time, as you do with many prix fixe menus these days, but you do have to buy a ticket (the cost of which is deducted from your bill) if you want to sit at a table next to the window and take full advantage of that amazing view.

This is a romantic restaurant above all else, which makes it a little lame that those window-side tables can only be purchased for three or more guests. If you want to come as a couple and also be guaranteed a

window-side seat, you need to buy a table for three. The extra \$70 also is applied to your final bill. So if you drink a bottle of wine and have a dessert (not included in the three-course prix fixe), the math should come out in your favor.

Abgaryan offers a number of choices within each of the courses. Luxury ingredients abound, and you can see the chef's training at Lutèce, the legendary French restaurant in New York, where Abgaryan worked after graduating from Le Cordon Bleu. This food is engineered to feel fancy and modern but also to please a wide number of people. I assume it will succeed in that aim.

You can have oysters poached in Champagne and topped with uni and caviar, or a standard but luxurious steak tartare. An old-school foie gras terrine shares menu space with a decidedly modern parsnip dish, roasted in duck fat and served whole on the plate surrounded by dollops of strained yogurt and date puree, and scattered with rosemary, pistachio and parsnip chips. Scallops come imbued with the flavor of an aromatic vadouvan curry, amped up with barrel-aged fish sauce. If that sounds too exotic (our server worried it might be), you can opt for roast chicken with foie gras, black truffle and asparagus.

If I have a complaint about Abgaryan's food, it's the same as the one I had at Cliff's Edge: Sometimes I feel as though the look of the food is more important than the

taste: Sometimes the prettiest dishes are a little boring to eat. This was true of a sunchoke soup that was gorgeously textured and looked amazing as the server poured it from its little vessel to surround the whipped creme fraiche and orange pearls of trout roe already in the bowl. But the soup itself had very little flavor — it almost tasted as if potato was the featured tuber — and the trout roe were oddly resilient, making the work of biting through their skin a distraction. I'm not sure if their briny flavor might have complemented the soup if they'd popped delicately, but either way they seemed to be there mainly for looks.

Conversely, the foie gras terrine was so buttery that it seemed to have been made with texture in mind over flavor. It spread beautifully, but I missed that decadent, livery tang. Even the hunk of prime rib-eye, while cooked perfectly, failed to hold my attention. Some of the food here is nice rather than thrilling.

Desserts are optional, but you should leave room for pastry chef Gregory Baumgartner's creations. He has been bouncing around town in recent years, showing up everywhere from West Hollywood's E.P. & L.P. to downtown's Spring. At 71Above he's making desserts from the serious fine-dining school of modern cooking, showcasing an aptitude for elements such as *crèmeux* and ganache. Desserts like this are almost old-school these days, but I welcome the precision and playfulness that the best of them exhibit.

In many ways, going to 71Above is like going back in time about 10 or 20 years. Even the service is a throwback to the days when waiters mansplained ingredients as common as curry. Perhaps this says more about the clientele that 71Above expects: tourists, picky wealthy elderly diners, bratty expense-account business folks. But for those of you who have been to a restaurant in the past decade and understand the mechanics of a modern menu, it might rub you the wrong way to have some vest-wearing schmo tell you, "This is dry aged beef, so it's going to have a different flavor profile than you're used to."

This is the paradox of our era: We reject fine dining as too stuffy while also feeling as though the unstuffy places don't quite cut it for special occasions. And when a place like 71Above comes along, which tries to reinject a sense of occasion and grandeur, it feels a little *passé*.

Twenty years ago, 71Above would have been an incredibly exciting place to eat, one with creativity and sea urchin and inventive vegetable preparations in the mix. In 2016, it's a nice albeit slightly dated fancy restaurant with a jaw-dropping view. For some purposes — like a birthday or anniversary or a location to propose — the view alone will be worth the price of admission, and Abgaryan's beautifully presented food will be icing on the skyscraper. Perhaps that's enough. In this era of "casual" \$200 meals, there's a lot to be said for a place that manages to feel truly special.

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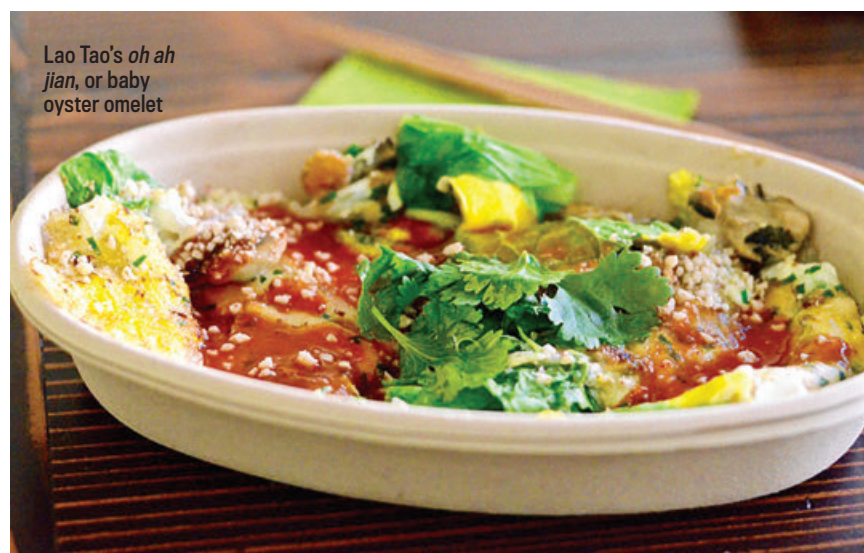
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Lao Tao's oh ah jian, or baby oyster omelet

PHOTO BY EDDIE LIN

**Eats // Squid Ink //**

**DRIVEN TO TAIWANESE STREET FOOD**

**CHINATOWN'S LAO TAO OFFERS AUTHENTIC TASTE**

Street food seems to be a road every food lover wants to travel on nowadays. Los Angeles provides enough options in this casual category to cover a six-lane highway, and we just can't seem to get enough of it. Now piling on the very large plate occupied by the likes of Korean tacos, bacon-wrapped hot dogs and slurpy *khao soi* is Taiwanese street food.

After a smattering of popups and an appearance at the Lucky Rice food festival, Lao Tao Taiwanese Street Food made its debut as a storefront in early October at the food bazaar that is Chinatown's Far East Plaza. David Wang is the chef and co-owner along with his partner, Ying Xie. Their simply adorned, 25-seat restaurant features, on its plate-glass window, a cartoony dragon-beast called Taotie, who sits with his back and butt crack facing the viewer. He's a mythical Chinese creature whose appetite was so insatiable, he devoured everything in sight including, one day, himself. The name Lao Tao is derived from this character, and is also slang in Taiwan for foodie.

And for these foodies, there are plenty of dishes that will appeal to adventurous types. However, Wang and Xie were careful to design a menu that is also accessible to diners who have no experience with Taiwanese food. The Big Bowls are more or less the gateway items for trying out these flavors. *Niu rou mian*, or beef noodle soup, rules Taiwan like no other national food, and the version at Lao Tao is a merging of

two noodle bowl styles — the aforementioned favorite and *ban mian*. *Ban mian* incorporates a broader noodle, which helps the beefy, eight-hour spicy bone broth stick to the springy strands with that just-right Chinese bite called “Q.” The *niu rou mian* part is the pleasingly tender beef shank that's pan-seared with rock sugar and black bean sauce before the braise, locking in some pretty great Taiwanese taste profiles. Each component of the bowl, including fried pickled mustard greens and tomato chunks, is neatly compartmentalized. The bowl is soupless in the summer, but Wang promises a more traditional beef noodle soup when winter comes.

Part of the appeal of Taiwanese food, at least for natives and the converted, is texture, some of which can be challenging to the uninitiated. Traditionally, *oh ah jian*, aka oyster omelet, involves such a texture — let's say it can be on the viscous side of the mouth-feel map. Wang and Xie agreed to walk a fine line for this very popular Taiwanese fare, which is eaten at every night market on the island: Lao Tao carefully griddles its baby oyster omelet so the outer rim is firm, while a small portion of the center shimmers and shimmies with the runny underdoneness of egg and potato starch slurry. Wang prides himself on using strictly Taiwanese bok choy for the omelet, which is difficult to consistently source even at 99 Ranch Market.

Wang loves cooking, but not so much the restaurant business. He is an escapee from his family's Chinese fast-food joint — the ubiquitous kind that gives you three choices, packing them all in a Styrofoam to-go container. He helped his parents run one for years, taking days off only for Thanksgiving and Christmas. His frustration stemmed from knowing that his mom “would make orange chicken and beef broccoli for the customers but something else at home.” Wang said, “I wanted her to put her home-cooked food on the menu and not the stuff every other Chinese restaurant makes.” After he left the family business, he vowed never to return the restaurant world, but as the story so often goes, he was pulled back in by his passion for food. But this time he vowed to only make food that quickened his pulse.

Two more pulse-quickening picks on Lao Tao's menu board are century egg tofu



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salad and "chicken neck" roll. A handful of ingredients make up the salad: century egg, silken tofu, pork floss, baby kale and a chili oil sauce. The preserved egg's gelatin slickness and pungent creamy yolk mix with the rough wool-like texture of savory pork floss (dried pork fiber). Wang's attention to detail demands that the oolong tea-infused eggs he serves must be cracked precisely the right way so as to form fissures on the shell, allowing the boiled egg to stain with a brown cobweb pattern. This is definitely not your church picnic egg salad; once tossed, the chili oil pulls everything together for a one-of-a-kind experience.

The occasional elderly Taiwanese lady may bust Wang's chops about the authenticity of Lao Tao's "chicken neck" roll, but it's still a worthwhile appetizer. The colorful name refers to its appearance. A sheath of leathery tofu skin is rolled with a pork and fish paste mixture, carrots, celery, onion and water chestnuts, then fried. Dip into the thick sweet chili sauce to complete your bite of this crispy sausage-y wrap.

By the way, Lao Tao bao are coming soon, and not only because Baohaus' L.A. branch is a couple of weeks from opening in the same plaza, but because Taotie the foodie beast demands it. And what Taotie wants, Taotie usually gets. —Eddie Lin

727 N. Broadway, Unit 207, Chinatown;  
(213) 372-5318, [laotaostreetfood.com](http://laotaostreetfood.com).

**BARS**

for mixologist Julian Cox.

But Fiscal Agent aside, Kline's projects are rarely short-lived. Kline, who got his start in his early 20s as a carpenter and construction worker in Northern California, eventually broke out as a successful furniture designer. The myriad L.A. bars and eateries Kline has since designed include acclaimed Oaxacan restaurant Guelaguetza, hip coffee shop G&B Coffee, downtown sports bar Brack Shop Tavern, Thai Town wine bar Tabula Rasa, retro dance club Honeycut and Cole's French Dip and its backroom speakeasy Varnish.

But Kline's all-time favorite is also his first solo project: Three of Clubs, which opened in Hollywood in 1991. "Renée Zellweger used to be a barback there. She barbacked in yellow Playtex gloves. It was early '90s," Kline laughs. "And Kevin Spacey posted up there on the regular."

Kline's approach to designing spaces has shaped the look of L.A.'s nightlife. This is perhaps most apparent in the case of Seven Grand, the epic whiskey bar on Seventh Street between Grand Avenue and Olive Street. "People thought that we were all nuts to open up a bar," Kline says of the idea to open in the then less-trafficked part of downtown.

"Seven Grand is an establishment now, but it was so groundbreaking when we opened it up. Nobody had ever seen anything like it in this town," Kline points out, noting that most other bars at the time served the same menu of standard, two-ingredient drinks like vodka cranberry and Jack and Coke.

Designing and opening a comprehensive whiskey bar was no small task. Kline and owner Cedd Moses traveled to England, Ireland, Scotland and the Bourbon Trail in Kentucky to research whiskey culture. Kline took note of common style links. "There's commonalities with hunting and with tartans and plaids, which are Scotch-Irish. I saw that link and then I had this beautiful space to work with."

"That building was abandoned when we went in," he says of the building on the now-bustling block of downtown. "So the first thing we did was save the building. We put a brand-new roof on it, built a new driveway."

Kline recalls that in the process of renovating the building, he came across a religious diorama in the basement. The relic, it turned out, was from Clifton's Cafeteria. In the mid-1970s, "The Garden of Gethsemane" had been moved from Pacific Seas to Clifton's Silver Spoon — where Seven Grand now operates. "There was a fake tree and dirt and the statue is gone," Kline says of his discovery. "The diorama was in place. The only thing missing was Jesus. Jesus had left the building."

Unearthing the history of downtown Los Angeles and reviving it seems to be Ricki Kline's M.O. When he renovated Cole's French Dip and built the room for the Varnish, his team discovered a staircase that once led to public restrooms from the last stop of the Red Cars. "What's wonderful about downtown L.A. is that we're building a new city on the ashes of the old," he says. And embracing these old treasures could be what makes Kline's spaces work. "I try to express what

**Designer Ricki Kline Is Reviving Vintage L.A. One Bar at a Time**

It is Friday morning at designer Ricki Kline's downtown L.A. studio. But with no one else here, it seems more like a Sunday.

"We're experimenting with a four-day work week," says Kline, gesturing to a row of empty desks, which he points out have each been custom-designed by the designers themselves to fit their individual needs. A cabinet is fully outfitted with gold-rimmed vintage glassware for the likely event that someone wants a cocktail. Evidently, in order to design drinking spaces, one must drink.

The space is scattered with vintage lamps and fixtures, many of which are relics from the few of Kline's now-closed projects. Remnants of the Fiscal Agent are especially prized — Kline's love of the short-lived bar is apparent. "We did beautiful furniture for that room. That's one of the lights. That's one right there," he says, pointing to a standing lamp in the corner of his ninth-story office.

"They didn't have a single stock glass in the place," he explains, pointing out that unlike most vintage-style bars, the Fiscal Agent actually sourced vintage glassware from swap meets. "When they opened the door, they greeted you with a little Champagne glass with Champagne in it," Kline remembers. "It was the most beautiful room, the most amazingly set-up bar. It was like his Bentley, that bar," Kline says of the space he custom built

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Guelaguetza	The Bar at Belecampo Santa Monica	Enjoyer	Waffling Around
House of Punch	The Lincoln	Mascarpone Cheesecake	Wanderlust Creamery
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is already there. I don't try to fight against it. That seems to be kind of a losing battle, to plug something in that's not going to fit." At Cole's, for example, Kline repurposed an old wooden cooler in the corner of the 100-year-old space simply by slipping a brand new cooler inside of it.

And though Kline has built and designed many private residences over the years, hospitality remains his main focus. "When I do a hospitality project, I get to go in and experience it anytime I want. And the even bigger upside to that is I get to see other people in the room enjoying it and having a good time. I get a lot from that." —Heather Platt

## BURGERS

### Everson Royce Bar's Cheeseburger Doesn't Look Like Much, But It Sure Tastes Great

Open just over a year now, the urbane — but never aloof — Everson Royce Bar has quite the gastronomic pedigree for what was initially envisioned as a simple neighborhood watering hole.

Even more surprising, the highlight of the well-curated "bar eats" menu is the small, squishy "single burger." Chef and co-owner Matt Molina, previously executive chef at Mozza, wanted to serve a thin, drippy burger. He was inspired by the unprepossessing cheeseburger he thoroughly enjoyed at the famed Au Cheval

in Chicago's West Loop. Molina recalled the burger's Dijonnaise and "unobtrusive" brioche egg bun: Though the patty was thin, it was the focus.

It was not quite a "culinary epiphany," he said, just the inspiration for a comforting cheeseburger that patrons would thoroughly enjoy. The Au Cheval burger also didn't look like much on the plate. At Everson Royce, too, the flavor leads.

ERB's cheeseburger contains the merest of toppings: a lashing of Dijonnaise, and mild, melted Tillamook Cheddar cheese. That's it. The four-ounce beef patty is sourced from Harris Ranch, courtesy of Huntington Meats' Nancy Silverton Burger Blend (80% prime chuck to 20% fat), which goes on a buttered egg bun. The ground beef blend also is sold at Huntington Meats at the Original Farmers Market at Third and Fairfax, in case you want to try it at home.

Each burger is griddled for all of three minutes, since it's a thinner patty. According to Molina, a number of patrons visit just for the burger.

Molina describes the cheeseburger as "something approachable for all guests, uncomplicated and straightforward." It's served with homemade dill pickle spears, and that's it. The less than aesthetically pleasing appearance of the burger — compared with other gourmet burgers around town — is apparently by design. "It shows the restraint within it." —Kayvan Gabbay

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11/4

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sat

11/5

## ARTS &amp; CULTURE

## Artopian Future

The arts-and-culture event of the year is back and this time it's higher than ever. **Artopia** is taking over the OUE Skyspace in downtown Los Angeles (aka the top three levels of the US Bank Building, aka the place where the SkySlide is) for an evening of visual art, performance art, experiential art, VR, magic and, of course, bites and cocktails. Curated by online radio station Dublab and L.A. *Weekly* managing editor Drew Tewksbury, the roster includes site-specific dance performances from Heidi Duckler and Teresa “Toogie” Barcelo, video installations from Human Resources and Philip Rugo, an air sculpture by Doron Gazit, sculpture by Kiel Johnson and Curime Batliner, a 3-D installation by Elsewhere, experiential performance art by Jeepneys and a lot more. Vendors from Smorgasburg L.A. are serving bites and Effen vodka is providing the boozy beverages. Oh, and the SkySlide will be open. *OUE Skyspace*, 633 W. Fifth St., downtown; Sat., Nov. 5, 8-11 p.m. (VIP

hour from 7-8 p.m.); \$35, \$30 in advance; VIP \$60, \$55 in advance. *micro* app.laweekly.com/artopia/2016. —Gwynedd Stuart

## OPERA

## Heart of Glass

Philip Glass' opera *Akhnaten* rises from the tomb in a much-praised production by director Phelim McDermott of the Improbable theater company. Part of Glass' “Portrait” trilogy of operas, which includes *Einstein on the Beach* and *Satyagraha*, *Akhnaten* traces the titular pharaoh's ascension to the throne along with his bride, Nefertiti, and his vision of a monotheistic world that leads to his violent deposing. Redolent of incense, mold and fire, Glass' score is among his most compelling, full of churning rhythms and spine-tingling choral sections (sung in biblical Hebrew, ancient Egyptian and Akkadian) composed using texts taken from ancient hymns, letters and prayers. *Dorothy Chandler Pavilion*, 135 N. Grand Ave., downtown; Sat., Nov. 5 & 19, 7:30 p.m.; Thu., Nov. 10 & 17, 7:30 p.m.; Sun., Nov. 13 & 27, 2 p.m.; \$29-\$309. (213) 972-8001, laopera.org. —John Payne

## FOOD &amp; DRINK

## Turning Japanese

Torrance's Mitsuwa Marketplace has great Japanese food year-round, but this weekend at **Rising Tohoku Food Fair** it will be focusing on the delights of Tohoku, a northeastern region of Japan. That was the area hit hardest by the 2011 earthquake — think of this as its coming-out party, as it reminds folks that it's ready for visitors again. There will be toy-making workshops, dance performances and photo ops with the life-sized region mascots (Musubi-maru, Haneton and Momorin), but the focus is on the food. Purchase tuna sashimi, eel bento boxes and Tohoku-grown meat

Philip Glass' *Akhnaten* at L.A. Opera: See Saturday.



COURTESY OF L.A. OPERA

and vegetables, as well as a number of desserts. *Mitsuwa Marketplace*, 21515 S. Western Ave., Torrance; Sat.-Sun., Nov. 5-6, 10 a.m.-7 p.m.; free. mitsuwa.com/event/rising-tohoku-food-fair-torrance-san-jose-stores. —Katherine Spiers

## BURLESQUE

## Down and Nerdy

At **Pow! The Ultimate Interactive Cosplay Burlesque Show**, expect to see sendups of your favorite comic book, film, TV and video game characters up close. Devil's Playground, the burlesque company known for its outrageous parodies, such as the long-running show *Star Girls*, is leveling up with a new cosplay extravaganza at Koreatown's intimate Monte Cristo. Expect dancers to pop off the stage, shimmy down the pole and even hang from the air throughout the 90-minute show. The lineup reads like a who's who of L.A. burlesque, with Leigh Acosta, Audrey Deluxe, Diamondback Annie, Leggy Lass Greenleaf and many more scheduled to perform. Whether your passion is burlesque or video games, this is the place to geek out on Saturday night. *Monte Cristo*, 659 S. Westmoreland Ave., Koreatown; Sat., Nov. 5, 10 p.m.; \$30. courtneycruz.net. —Liz Ohanesian

sun

11/6

## DANCE

## Barak and Roll

As Elon Musk plans his escape to the Red Planet, choreographer Melissa Barak and her **Barak Ballet** are way ahead of him, thanks to NASA's Mars Rover project. Inspired by the dazzling photos the rover has sent back and the prospect of human inhabitants, Barak created *Eos Chasma*, set to a pulsing score by Pulitzer Prize-winning composer Julia Wolfe. Though it premiered at Virginia's Richmond Ballet, *Eos Chasma*'s local debut is sponsored by none other than Pasadena's Jet Propulsion Laboratory, the home of the Mars Rover project. A JPL scientist will be part of a postperformance discussion and JPL has provided some of those ravishing photos for a lobby display. *ARC Pasadena*, 1158 E. Colorado Blvd., Pasadena; Sun., Nov. 6, 2 p.m. (also Sat., Nov. 5, 8 p.m.); \$25. barakballet.org. —Ann Haskins

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SoCal gypsy-chic lifestyle. Not only does the health-conscious marketplace feature an impressive array of eco-friendly artisans and organic food vendors, it also offers dozens of fascinating workshops, lectures, live music performances, film screenings, sound baths and more. For instance, Maja D'Aoust, aka the White Witch of L.A., discusses the eerie commonalities connecting the I Ching, DNA and artificial intelligence, while Amanda Ackerman of Plant Language lectures on "Flower Essences for Empaths." For Angelenos, the festival is a reminder that we're not undergoing a bohemian renaissance, because the culture itself never really went away. *Paramount Ranch, 2903 Cornell Road, Agoura Hills; Sun., Nov. 6, 10 a.m. (also Sat., Nov. 5); \$25 per day, \$40 weekend pass (presale only). mercado-sagrado.com. -Tanja M. Laden*

**mon** 11/7

### FEMINISM

#### Riot Act

After spending nearly two years in prison for staging a protest performance in a Moscow Orthodox church, Maria Alyokhina and other members of feminist punk band Pussy Riot have established themselves as poster girls for Russian dissent, touring the world and continuing to speak out about prison reform, police brutality, LGBT rights, media censorship and other issues in their country. (The group just recently released an English-language video, "Straight Outta Vagina," filmed in L.A., and have launched MediaZona, an independent Russian news outlet.) Co-presented by SpaceLand and Shepard Fairey, **Pussy Riot in Conversation** features Alyokhina, Fairey, MediaZona reporter Sasha Bogino and former Bratmobile singer Allison Wolfe. On this election eve, Alyokhina will no doubt discuss not only injustices in Russia but also U.S.-Russia relations, as well as oppression in the rest of the world. *The Regent Theater, 448 S. Main St., downtown; Mon., Oct. 7, 7:30 p.m.; \$17.50-\$35.50. (323) 284-5727, theregenttheater.com. -Siran Babayan*

### COMEDY

#### Poll Position

Tomorrow is Election Day, and you know which presidential candidate you're voting for. But what about all the California propositions? Have you studied the state's 200-page-long voter guide? Should we ban the death penalty (Propositions 62 and 66)? Ban plastic bags (Propositions 65 and 67)? Legalize pot (Proposition 64)? Require condoms in adult films (Proposition 60)? If you're undecided or confused, UCB's **Late Night Proposition Cram Sesh!** is here to help. Hosted by Karen Baughn, 40 UCB teams and solo comedians present their pro, con or neutral takes on each of the 17 initiatives while performing sketches, improv and even songs that



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**tue** 11/8

COMEDY

**Election Interruptus**

In recent months, Doug Benson and friends have talked over a movie about a demonic possession (*The Conjuring 2*), a movie about a bunch of a-hole magicians who can rob banks or something (*Now You See Me 2*) and a movie about an alcoholic superhero (*Hancock*). On Tuesday, the pot enthusiast and comedian takes on something even crazier: this GD presidential election. At **Doug Interrupts Decision 2016**, Benson and special guests will sit themselves down on a sofa in the front row and comment as the results roll in. Depending on how things go, you just may need a laugh. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Tue., Nov. 8, 7 p.m. (a potluck dinner begins at 6 p.m.); free with registration (which doesn't guarantee admission). (323) 330-4412, cinefamily.org.* —Gwynedd Stuart

ELECTION

**Civics Lesson**

**Civic Engagement: Democracy in Action** is an Election Day symposium that examines how responsibly citizens interact with important issues of the day. An initiative of artworxLA and TaskForce, Civic Engagement brings in students to see what they think about this election cycle, if they still have faith in democracy and what kind of artistic inspiration they draw from the current noxious political atmosphere. Children, as they say, are our future — make them into artists and we might actually have a future worth experiencing. *Los Angeles Public Library, Mark Taper Auditorium, 630 W. Fifth St., downtown; Tue., Nov. 8, 11 a.m.; free. (323) 465-1404, artworxla.org/event/civic-engagement-democracy-in-action-public-presentation.* —David Cotner

**wed** 11/9

COMEDY

**The Full Monty**

Eric Idle and John Cleese last appeared together in L.A. in 2014 — the year Monty Python celebrated its 40th anniversary with a string of shows in London — to chat about Cleese's memoir, *So, Anyway...* The book discussion inspired the two to reteam for their current tour, **John Cleese & Eric Idle: Together Again at Last ... for the Very First Time**. In the show, Idle, who lives in L.A., and Cleese reminisce about meeting at Cambridge University in the early 1960s and Python's origins; perform old sketches,

including some pre-Python material; sing songs, such as the happy sing-along "Always Look on the Bright Side of Life" from *Life of Brian*; and answer audience questions. With no hope of another Python reunion in sight, and the sad news of fellow member Terry Jones' recent dementia diagnosis, it's all the more crucial to catch these two comedic legends on the same stage while you can. Also at Pasadena Civic Auditorium, Fri., Nov. 11. *Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks; Wed., Nov. 9, 7:30 p.m.; \$63.50-\$103.50. civicartsplaza.com.* —Siran Babayan

**thu** 11/10

FILM

**Fuller House**

Born at the tail end of the 19th century, Buckminster Fuller was a man ahead of his time. After being expelled from Harvard twice, Fuller went on to become a pioneering designer, architect, inventor, theorist, environmental activist and utopian futurist whose ideas continue to be influential more than three decades after his death. Sam Green's documentary *The Love Song of R. Buckminster Fuller* is a film as enigmatic and original as its subject. Part movie and part performance, Thursday's screening is accompanied by onstage narration from Green himself, alongside indie-rock legends Yo La Tengo, who will be performing their original score live. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Thu., Nov. 10, 8 p.m.; \$75 premium, \$50 general, \$40 members. (877) SCC-4TIX, skirball.org/programs/film/sam-green-and-yo-la-tengo-love-song-r-buckminster-fuller.* —Matt Stromberg

READINGS

**Greek to Me**

To commemorate Veterans Day, Bryan Doerries' **Theater of War** presents a reading of Sophocles' *Ajax* by Doerries, Michael Imperioli and Heather Goldenhersh. Doerries, who wrote last year's memoir *The Theater of War: What Ancient Tragedies Can Teach Us Today*, runs the Brooklyn-based public health project, which translates Greek dramas and other classic text into everyday language and stages them as a form of therapy to servicemen, veterans, drug addicts, victims of natural disasters and at-risk people. Actors including Jake Gyllenhaal, Paul Giamatti, Jesse Eisenberg, Martin Sheen, David Strathairn, Frances McDormand, Alfred Molina and Eric Bogosian have appeared in past performances, which have taken place in prisons and military bases all over the world, including Guantanamo Bay. The reading is followed by a panel discussion. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Thu., Nov. 10, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu/programs-events/2016/11/theater-of-war.* —Siran Babayan



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PHOTO BY LAURA AGUILAR

| Culture //

# BODY OF WORK

For 30 years, East L.A. photographer Laura Aguilar has committed the daring act of refusing to be invisible

BY EVA RECINOS

**W**hen it comes to the history of contemporary photography, the female body often is portrayed as it's been captured by a male perspective. Maybe it seems like a trite statement at this point, but despite all the theoretical talk about the male gaze and the hierarchy of art-making (with female artists constantly in the minority), there's still power in discovering female artists who are creating their own narrative and showing us the world through their eyes.

"Laura Aguilar: Show and Tell" highlights the work of a Los Angeles native representing a sort of photography in which the brown, female body is depicted with more agency.

For the 2017 iteration of the citywide, cross-institutional art exhibit Pacific Standard Time, the Getty Foundation set aside \$8.5 million for 43 exhibitions centering around Latino and Latin American art. "Pacific Standard Time: Los Angeles/Latin America" ("LA/LA" for short) will feature an enormous range in subject matter and style.

Opening next September, "Laura Aguilar: Show and Tell" at the Vincent Price Art Museum marks the first retrospective of the artist's work. Curator Sybil Venegas first got involved with the project while working on an essay for the show's catalog. Following some administrative changes within the museum, Venegas became curator of

the show. The show will have two parts: historical works and ephemera in the second-floor gallery and video as well as large-scale works in the first-floor gallery. The show features more than three decades' worth of work from the artist.

Venegas has known Aguilar since the artist was a young photographer at East Los Angeles College. As one of Aguilar's mentors, Venegas has come to learn a lot about both Aguilar's personal life and her artistic journey.

"She's not typical in the sense that she has issues such as dyslexia — auditory dyslexia, which has impacted her entire life in terms of how she hears and how she understands. ... She did not have a typical high school and college experience," Venegas says. "In many ways, photography for Laura was a way of communicating when other forms of communication were very difficult."

Aguilar found inspiration in photographers such as Judy Dater and Joyce Tenneson. She began creating series such as the "Latina Lesbian" series, portraits with captions written by the women portrayed under each piece. Soon, her focus turned to her own body and she started going out into nature and capturing her body within the landscape. This led to her "Nature Self Portrait" series.

For Venegas, the photographer's decision to depict her own body proves especially significant. As a Mexican-American, Aguilar had to deal with her cultural identity while facing the challenges of coming out as a lesbian.

"Laura's work a lot of time represents people that are marginalized and



PHOTO BY LAURA AGUILAR

"POOR, LARGE WOMEN OF COLOR — THEY TEND TO BE INVISIBLE IN SOCIETY. NOBODY SEES THEM."

—SYBIL VENEGAS

people that are oppressed or people that are invisible," Venegas says. "Poor, large women of color — they tend to be invisible in society. Nobody sees them. They're not represented in media, they are discriminated against because we have issues with color, we have issues with obesity. And so for a woman like her to put herself front and center in the conversation, that's pretty brave. That's pretty amazing because there's nobody

Laura Aguilar is known for her self-portraits. out there that looks like her that's saying anything like that."

While Aguilar has exhibited her work internationally, staging the show in East L.A. is important, particularly because of her connection to ELAC. She admits, though, that she had to find her strength amidst a lot of challenges during her time there.

"I feel good that it's going to be at East L.A., where I started and where I struggled," Aguilar says. "In the long run I got a lot out of East L.A., dealing with teachers who were sexist and all that — and learning to speak up for myself to men or to anyone who was trying to stop me from doing what I want to do."

But Aguilar can't help but feel distracted by one looming concern: her health.

"There's a good part of me that is afraid I may not be there," Aguilar says. "And I worked so damn hard to get there. And in this sense, to go back to a place that was not so easy to learn about photography or just being a woman that's trying to do something different and being told, 'But that's not what we do.'"

Aguilar recognizes that some things since her time in art classes have changed. But many of today's emerging artists still face the same challenges. Just recently, Artsy broke down *ArtReview's* Power 100 list, a catalog of the most influential figures in the art world; the list was 68 percent male and 70 percent white. The odds are still stacked against certain kinds of artists, but Aguilar's work is evidence that it's possible to fight for visibility.

Venegas can't get past the "insurmountable odds" that Aguilar faced.

"She was able to transform herself through photography," the curator says. "It's like the power of art, it's the power of the visual image, [the fact] that she's been able to create, to communicate what she's needed to communicate — that is a profound story."

Venegas also hopes that Aguilar's story encourages others to create despite the challenges in their lives, specifically those stemming from discrimination. And she hopes that viewers will expand their opinions of others by seeing Aguilar's work.

"When you're driving down the street of East L.A., you see so many women that look like Laura," Venegas says. "And no one's going to pay attention to them. Because they're poor, because they're just walking with a bunch of kids ... people don't pay attention to those people. And so to have her and the work that she did, in particular her self-portraits — they're really beautiful. So it really challenges what is beauty. What is beautiful? What is a woman or a man, for that matter — what do we have to look like in order to be considered beautiful?"

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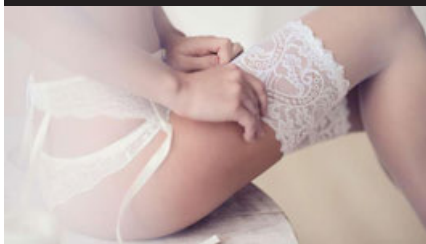


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## THE MASK SLIPS

AN INTELLECTUAL IN A RUBBER MASK WONDERS ABOUT HUMAN EXTINCTION IN A NEW FILM BY HARRY DODGE

BY CATHERINE WAGLEY

**T**his week, an artist-activist creates the visual version of a research paper, and a Mid-City show pays tribute to a renegade group called Rat Bastards. **Order pizza before the world ends**

In Harry Dodge's new video, *Mysterious Fires*, actors fight off laughing fits while discussing human extinction and a crew member suddenly tells people to "check out my work." The casual atmosphere contrasts with the heavy plot. Artist Cay Castagnetto plays an odd intellectual with a hard-to-place accent, interrogating a half-machine, half-human named after Dolly the cloned sheep. "We humans are like small children playing with a bomb," she says, "and we have very little idea when the detonation will occur." Dodge stops her, recommending she say her lines again, with intensified inflection. He later interrupts talk about existential disaster and imminent machine takeover to ask a crew member to order pizza. The film is the centerpiece of Dodge's show, "The Inner Reality of Ultra-Intelligent Life." 145 N. Raymond Ave., Pasadena; through Jan. 8. (626) 792-5101, [armoryarts.org](http://armoryarts.org).

### Breaking school rules

"[I]n art school, you're told, well, don't put anything in the middle," painter Deborah Remington said in a 1973 interview. "I put everything I wanted smack in the middle." Then she would "attempt to make it look like it wasn't in the middle." Many of the paintings in her show at Parrasch Heijnen have objects in the center: the glowing, floating grate in *Soot Series 2* or the explosive red and purple clouds in *Kennett I*. This approach reads as brazen, and the work has an infectious confidence and a sci-fi sensibility, as if it's depicting catastrophes or equipment from a machine-made future. But Remington, who spent much of her career in San Francisco and died in 2010, always found a way to throw things off-kilter. For instance, a crystal shape juts out like a rocket from the right-hand corner of some of her "Adelphi" drawings. 1326 S. Boyle Ave., Boyle Heights; through Nov. 26. (323) 943-9373, [parrasch-heijnen.com](http://parrasch-heijnen.com).

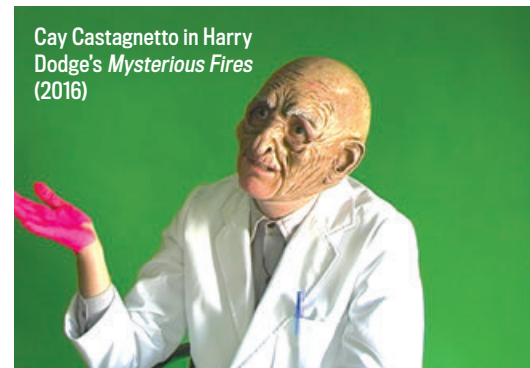
### Unfairness Doctrine

Walking through artist-activist Fred Lonidier's "N.A.F.T.A. (Not a Fair Trade for All)" at Michael Benevento is like exploring a well-illustrated, 3-D manifestation

of a research paper years in the writing. It's wordy and dry, but it's also compelling in the way a crash course on something you're desperate to understand can be. The subject here: labor violations and trade law. In the late 1980s Lonidier created *Labor Link TV*, a public-access show about union activities, and footage from the show plays in the gallery. Footage from 1997 shows a protest outside a Hyundai plant in San Diego and features an interview with a verbose, eager organizer, who keeps referring to the sixth floor of the corporate building, wanting the big shots up there to know he's not going away. 3712 Beverly Blvd., Koreatown; through Dec. 3. (323) 874-6400, [beneventolosangeles.com](http://beneventolosangeles.com).

### Laughing rats

In 1957, within months of moving from L.A. to San Francisco, artist Bruce Conner formed a collective. He called it the Rat Bastard Protective Association, taking inspiration from an organization of local trash collectors, the Scavengers' Protec-



Cay Castagnetto in Harry Dodge's *Mysterious Fires* (2016)

COURTESY OF THE ARTIST / THE ARMORY CENTER FOR THE ARTS

Association. He sent out invitations to some of the city's most exciting, and devotedly experimental, young artists: Jay DeFeo, Wally Hedrick, Joan Brown, Fred Martin. The Rat Bastard artists' work features in the Landing's show, curated by scholar Anastasia Aukeman with the help of gallery director Sam Parker, who was interested in the Bastards even before he met Aukeman. It's an appropriately expressive and gritty treasure trove, held together by mutual admiration. A loose drawing by Brown called *Rat Laughing at Manuel's Sculpture* shows a nimble rat doubled over in front of a sculpture, presumably made by Rat Bastard Manuel Neri. 5118 W. Jefferson Blvd., West Adams; through Jan. 7. (323) 272-3194, [thelandinggalleries.com](http://thelandinggalleries.com).

### Dance before casting votes

The night before the presidential election, a group of mothers-to-be will debut new performances at alt space Pieter in Lincoln Heights. Performer-choreographer Sarah Leddy, who operatically parodied fame obsessions in her recent piece *Grand Best American*, organized the event and calls it "Letters to the Future." The evening includes new work by artists Rebecca Hernandez, whose performance *Displace* featured female dancers in plaid and denim and a digital projection of a two-story home, and Andrea Gise, whose CalArts thesis show involved glitching images and an army of uniformed women who confront their digital doppelgangers. How else should one spend election eve? 420 W. Avenue 33, Unit 10, Lincoln Heights; Mon., Nov. 7, 8:30 p.m. [pieterpasd.com](http://pieterpasd.com).

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Stage //

# RISING STAR MEETS SUN GOD

26-year-old wunderkind Matthew Aucoin brings Philip Glass' opera *Akhnaten* to L.A.

BY CATHERINE WOMACK

It's a rainy Monday morning in downtown Los Angeles and the staff at L.A. Opera is busy preparing for the next mainstage production. Inside a large, fluorescent-lit rehearsal space at the Dorothy Chandler Pavilion, Matthew Aucoin, Anthony Roth Costanzo and Phelim McDermott are gathered around an iPad. They are watching YouTube clips of *H.R. Pufnstuf* (one of L.A. Opera's set guys used to work on the show). As giant, colorful puppets lumber across the screen in front of them, they joke and laugh about the absurdity of the show's premise and production quality.

A few minutes later, seated around a folding table, the group discusses the music of Philip Glass. Along with the rest of the cast, crew and creative team (as well as a talented troupe of jugglers), the trio is preparing to present Glass's 1983 opera *Akhnaten*. Aucoin, L.A. Opera's new artist-in-residence, is conducting the piece. McDermott is the director who designed the ambitious new production (it premiered in London earlier this year). Countertenor Roth Costanzo sings the title role. They share a palpable connection that is as dynamic when they are discussing Glass' score as it is when they are considering psychedelic puppetry in television.

*Akhnaten* is the third of Glass' iconic biographical operas composed in the late 1970s and early '80s. Whereas *Einstein on the Beach* deals with science and *Satyagraha* (an opera about Gandhi) focuses on politics, *Akhnaten* deals with religion. Set in ancient Egypt, *Akhnaten* tells the story of its namesake, a pharaoh who was revolutionary because he rejected traditional Egyptian polytheistic beliefs, essentially becoming the world's first monotheist when he founded a new religion centered around the sun god Aten.

Aucoin, an opera composer himself, sees parallels between the minimalist nature of Glass' music and the "radical simplicity" of *Akhnaten*'s religious beliefs: "I hear the temptation in every bar [to make the music more complex]. But no, Glass says, we need to do that all over again. He lets the shape of it unfold without interference. It feels very honest to me. I think it took so

much courage as a composer to recognize the essential nature of these materials."

"You can't listen to Philip Glass with ego," McDermott interjects in a thick British accent.

Aucoin agrees: "The surrendering of the ego means not having expectations. You can't be asking yourself, 'Where is this going?' because after a while you realize that you're already there.

"It's a bit like being in L.A., actually," he adds. "I remember the first time I visited L.A. I was like, 'Yes, but where is L.A.?' But then you realize, 'Oh, this is all L.A., and it's great.'"

Aucoin's new position means he'll be spending more time in Los Angeles, and he seems to be thoroughly enjoying the change of scenery (he's based in New York now). This production marks the beginning of his three-year stint as L.A. Opera's artist-in-residence. Next season, Aucoin will conduct two productions, including one of his own operas. The company has commissioned a new opera from him to be premiered during the 2018-19 season, and he'll conduct that work as well.

As if that workload weren't ambitious enough, Aucoin is curating and hosting a new late-night concert series at L.A. Opera called *After Hours: A Musical Nocturne*. The free series will take place immediately following select opera performances and gives Aucoin a chance to explore musical interests beyond the confines of traditional classical repertoire. The first *After Hours* show, scheduled for Nov. 19 after a performance of *Akhnaten*, features music by both Franz Schubert and Bruce Springsteen.

Aucoin is the first person to hold the title of artist-in-residence at L.A. Opera; the position was created for him. His appointment is a big get for the company. At just 26, Aucoin is already a hot commodity in the opera world. Last year *The New York Times Magazine* called him "Opera's Great 25-Year-Old Hope." A *Wall Street Journal* profile from 2014 compared him to Wagner and asked whether he is on his way to becoming the 21st century's Leonard Bernstein.

The accolades aren't hyperbole. Aucoin possesses an innate musical talent and genius-level intelligence, which revealed itself at a young age. Growing up in Mas-



PHOTO BY BEN GIBBS

sachusetts in the 1990s, he composed symphonies and operas as a little boy. As a teenager, he explored jazz and started a rock band called Elephantom. He spent his undergraduate years studying poetry at Harvard before returning to classical music as a composition student at Juilliard in graduate school. He's worked at the Metropolitan Opera and his music has been performed by major symphony orchestras. He's brilliant and cool, a kind of millennial Mozart who seems to be able to handle the hype surrounding him.

In conversation with his colleagues, Aucoin is soft-spoken, thoughtful and warm. While he's the newbie on this team (McDermott and Roth Costanzo worked together earlier this year in the production's London premiere), he's been friends with Roth Costanzo for years and has composed songs for the countertenor.

"I REMEMBER THE FIRST TIME I VISITED L.A. I WAS LIKE, 'YES, BUT WHERE IS L.A.?' BUT THEN YOU REALIZE, 'OH, THIS IS ALL L.A., AND IT'S GREAT.'"

—MATTHEW AUCOIN

Roth Costanzo's unique sound has inspired many contemporary composers to write for him. As a countertenor, he uses a controlled type of falsetto that allows him to sing in the same range as a mezzo-soprano.

"There's an otherworldliness to it," McDermott says of Roth Costanzo's voice.

"It contributes a sense of mystery," Aucoin adds.

"And for people who've never heard a countertenor before, which is generally like 60 percent of the audience," Roth Costanzo admits, "it does kind of grab you by the balls when you first hear it. Especially the men. You can feel them go eeeeeooff."

McDermott and Aucoin laugh knowing-

ly at the description.

And then they dive back into a discussion of why Glass chose this voice for this role. Historical images of *Akhnaten* suggest that he was either intersex or trans, and the countertenor voice reflects that ambiguity.

After their conversation, it's time to get to work. Jugglers are doing warm-up exercises with white hacky sack-like balls. Roth Costanzo walks off to the side and warms up his voice, making strange, guttural vibrating sounds. McDermott draws everyone in the room into a circle and leads them through a daily check-in. When it's his turn to share, Aucoin says that he's been attempting to explore L.A. on foot during his down time. On his off day, he walked from Silver Lake to Highland Park, exploring the diverse neighborhoods in between.

This daily check-in sets a mood for the rehearsal, connecting the group and creating a unified atmosphere in which to work.

When the music begins, Aucoin transforms. As he conducts, he locks into Glass' hypnotic beat and grooves to the complex rhythms. He mouths the words and sings along when he feels like it. His head drops and his body bounces.

When he's conducting, younger versions of Aucoin appear. There's the boy genius, conducting an imaginary orchestra from the back seat of the family car. There's the jamming teenager, skinny and shirtless in a grainy YouTube video from 2009, performing with his rock band. And there's the poet, engrossed in the complexity of musical language.

There's a sense in the rehearsal space that something special is happening. In conversation, McDermott, Roth Costanzo and Aucoin admit they are already dreading the conclusion of the show's run.

"A production is kind of an island," Aucoin explains. "It evaporates, which is wonderful and also kind of sad at the end. But what's nice for me is that I have in the back of my head that this isn't the last time I'll work with the chorus and orchestra and music staff and team here at L.A. Opera. It is actually just the beginning. I can say unambiguously that it's a family feeling."

Matthew Aucoin has been called "opera's new hope."

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Loving

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## | Film //

# VIRGINIA IS FOR LOVERS

Interracial marriage drama *Loving* stirs with quiet humility

BY BILGE EBIRI

With films like *Take Shelter*, *Mud* and even this spring's somewhat uneven *Midnight Special*, Jeff Nichols has steadily built a filmography of terse beauty. With *Loving*, he tackles the kind of boldface subject matter that Oscar season feeds on: It's a historical drama about the 1967 Supreme Court decision that struck down state laws banning interracial marriage. Which makes it perhaps even more impressive that Nichols stays true to his sensibility, avoiding the melodrama or the back-patting triumphalism you expect from such movies. *Loving* downplays the historical significance of its subject in favor of a quiet humanity.

The film stays focused — almost to a fault — on the modest, very-much-in-love couple at the center of the case. In the opening scenes, set in the late 1950s in Virginia, Richard Loving (Joel Edgerton) and Mildred Jeter (Ruth Negga) can't seem to keep themselves off each other, whether they're holding hands, embracing at a drag race or even just sitting quietly, touching their knees together. Without idealizing anything, these early scenes depict a poor, rural community that's surprisingly diverse: Black and white folks race cars, work in fields, eat at a table together. Nobody seems to make much of the fact that these two — a white man and a black

woman — are in love. When they decide to get married, Richard and Mildred must cross state lines and drive to Washington, D.C. To them, it's the way things are, and they don't question it. They're just people getting on with their lives.

You might expect a story like this to have lots of scenes of righteous speeches and fire-breathing racists. But all we really get is Marton Csokas in a relatively small part as the dirtbag police chief who arrests the Lovings, going on about "God's law." Even this one-dimensional character is somewhat interesting: He sneers at Richard with a mixture of condescension and pity,

because he thinks the guy is too uneducated to understand the differences between blacks and whites. These classist aspects of racism are something we rarely see in films about this period; for perhaps obvious reasons, Hollywood prefers to depict blatant bigotry as something exclusive to the poor and uneducated.

Even as the Lovings face difficulties with the law and slowly become aware of the injustice of their situation, the film never really compromises its patience and intimacy. The couple gets exiled to D.C., unable to return to Virginia together. What drives their dream of going home

isn't indignation or morality but Mildred's simple longing for the country: She looks at a small, ugly patch of grass outside their D.C. home as if it's an insult, thinking back to the acre in Virginia where Richard had promised to build her a house.

Both actors are fantastic, and fantastically quiet: Edgerton's silence speaks volumes about the shame Richard feels at having to put his wife through such horrors. Negga, meanwhile, gives Mildred a matter-of-fact rectitude: This is not noble suffering; she just wants to get on with her life. By staying within the narrow world of these two people, Nichols avoids turning his film into a familiar screed or by-the-numbers legal drama. He also steers clear of that trap so many others fall into: losing focus on the people and letting the lawyers and their arguments become the heroes.

That's not to say that *Loving* doesn't resonate beyond the particulars of its specific characters and time period. Throughout, the film subtly invokes the more recent debate about gay marriage. This is subtle at first, but it's hard not to be reminded of the connection when we hear the words "marriage is a fundamental right" during the final trial. Nevertheless, Nichols rarely hits us over the head with such things. Throughout, the film's muted gentleness remains its great strength. Maybe even to its detriment: There are parts of *Loving* in which the drama dissipates, thanks to the tension between the demands of history and what Nichols has in mind, and there are points when I wished for a little more context behind the legal issues.

But what the director does instead pays greater dividends. While *Loving* is intimate, it's not indulgent; it seems to have absorbed Richard Loving's eyes-on-the-road humility and his wife's down-home pragmatism. The Lovings aren't even at the court or with their lawyers when the arguments are heard and decisions are made. (One late, brief shot of the outside of the Supreme Court contrasts so strikingly with what we've seen up until that point that I gasped.) We get no broad cathartic moments — no great breakdowns, speeches or confrontations. By the end, though, don't be surprised if your face is awash in tears.

**LOVING** | Directed and written by Jeff Nichols  
Focus Features | Arclight Hollywood, Landmark

## IGGY POP STARS IN STOOGES' STORY *GIMME DANGER*

The almost-70 Iggy Pop, the star attraction of Jim Jarmusch's worshipful documentary about The Stooges, proves just as charismatic as a raconteur seated in some ornately decorated living room as he did as a wiry, wired, blood-smeared djinn strutting across stages decades ago. The proto-punk quartet, particularly during its 1967-74 incarnation, is hailed by Jarmusch during his fleeting appearance onscreen in the film's opening minutes as "the greatest rock & roll band of all time."

The corny hyperbole is of a piece with the

Michael Moore-ish visual elements braided in: cute animation, dearly obvious era-setting archival footage. Band members come and go (and die); Pop's fruitful association with David Bowie in the '70s gets discussed too cursorily.

The frontman's reminiscences, though, are invariably eloquent, witty and often moving. Pop is the rare rock demiurge to say of Mom and Dad, who relinquished the master bedroom of their trailer home in Michigan so that their son could wail all night on his drum kit, "I got to know my parents — that's a real treasure." Barefoot and bedecked in pinstriped trousers like a bohemian Beau Brummell, Pop holds forth while enthroned in an armchair, to the left of which is a skull resting atop a pedestal. The prop may be a memento mori,



COURTESY OF ED CARAEFF / AMAZON STUDIOS

but even in his senescence, Pop maintains his lust for life. —Melissa Anderson

**GIMME DANGER** | Directed and written by Jim Jarmusch | Magnolia Pictures/Amazon Studios | Nuart



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Dog Eat Dog

COURTESY OF RLJ ENTERTAINMENT

## Film // THE SHREDDING OF LOVE

PAUL SCHRADER'S *DOG EAT DOG* NEVER TRANSCENDS PULP NIHILISM

BY DANNY KING

Edward Bunker's novel *Dog Eat Dog* (1996) kicks off with a disgusting sequence in which a two-bit criminal named Gerald "Mad Dog" McCain — caught up in a cocaine binge that Bunker describes in beat-by-beat detail across several pages — stabs his girlfriend and her daughter to death in a fit of rage. "It was as if he'd stabbed a wine sack," Bunker writes as Mad Dog pushes the knife into his lover's neck, inciting a spray of blood; later: "He might as well have turned on a hose."

To his credit, I guess, Paul Schrader has, in adapting *Dog Eat Dog* for the screen (from a screenplay by Matthew Wilder), not shied away from moments like these — episodes that repel both physically and morally. His version of the scene is arguably even more unpleasant than Bunker's: A television blares in the living room where the bloodshed takes place; the surrounding walls are encased in obnoxious pink floral designs; and Mad Dog (Willem Dafoe), a good deal shorter than his girlfriend, has to leap up onto her back in order to kill her.

This exploitative quality isn't necessarily a new element to Schrader's work, but *Dog Eat Dog* feels more mean-spirited than usual. This opening, with its denigrating and summarily dispensed female roles — and with Dafoe's energetic but empty characterization — doesn't land with the emotional force of, say, the agonizing scene in Schrader's *Hardcore* (1979) in which a strait-laced Michigan businessman (George C. Scott) encounters his missing daughter in a snuff

movie.

Given the tasteless and unforgiving black humor laced throughout *Dog Eat Dog* Schrader is likely not aiming for such profound spiritual reckoning, which is fine. But the comparison still does the new movie no favors: Why watch the nihilistic *Dog Eat Dog*, which doesn't seem to have more than an ounce of love in it, when Schrader has made so many other movies that deal far more tenderly — and equally brutally — with characters of a similar ilk — his criminals, outsiders and losers?

This list includes Schrader's two previous movies, *The Canyons* (2013) and *Dying of the Light* (2014), and if there can be any justification for *Dog Eat Dog*'s no-holds-barred nastiness, it's the fact that both of those flawed but serious projects were received so poorly. Lindsay Lohan lent *The Canyons* a weary directness that undercut any preconceptions of the movie being a tabloid folly — even as her Tara relaxes in a robe and sips on white wine, Lohan commands the camera with a disarming intensity. And although *Dying of the Light* contains its share of absurd latter-day Nicolas Cage-isms — a Romanian waiter accosts his character for smoking and he blurts out, "Are you out of your fucking mind? This whole country is a smoking section" — most of the movie sees Cage-investing his role as an ailing, past-his-prime, somewhat disgraced CIA agent with an appropriately desperate and poignant urgency.

Cage is back in *Dog Eat Dog*, playing the relative center of gravity. His Troy, a dapperly dressed career criminal just released from prison, is the disciplined organizational mind around which Dafoe's Mad Dog

and big-boned "Diesel" (Christopher Matthew Cook) operate. After regaining his freedom, Troy is set up by one of his contacts, "El Greco" (played by Schrader in a hoarse-throated cameo), with a job prospect that would seem to be rather harebrained: the kidnapping of a child. But the promised payday is enormous, affording the three men — people who have spent hard time in prison and vowed never to return — a possible path to comfortable retirement.

It's this latter dimension — the psychological state of the hardened ex-con — that proves richest. In one touching, comic scene of strategizing in a hotel restaurant, Mad Dog rubs his bare feet all over the carpet, waxing fondly over its superiority to the cold, hard floors of life on the inside. (Of course, he describes the prison concrete as having had "boogers and jizz on it" — the movie's off-putting even when it's at its warmest.) Unlike much of *Dog Eat Dog* — a film exemplified by the trio's crass cavorting with strippers (shot, curiously, in black-and-white) or Mad Dog's rejection of a masseuse giving him a handjob — the carpet gesture presents a facet of Mad Dog's weirdness that is worth embracing. It seems, sweetly, as if Schrader wants to both hug and laugh at the man as his toes fondle the carpet.

An even stronger illustration of this psychology comes earlier in the hotel, when a sensitive dynamic develops between the beefy Diesel and the friendly girl (Louisa Krause, from *Martha Marcy May Marlene*) sitting next to him at the bar. He vents about the establishment's ice policy, complaining that the bulky cubes ruin his scotch, which makes her laugh. She grabs his arms and says, "Damn, dude, you're fucking made of rock!" They retreat to Diesel's room, where she puts on an Elliott Smith song.

Diesel doesn't know who Smith is, so she quizzes him further about his tastes in music and his interests in general. He doesn't have a lot to say — not much time in prison for nurturing hobbies and interests that could help him connect with people on the outside. "I don't hang out to have fun," he says, before adding, "I don't have fucking friends." Weirder out, the girl moves to leave; Diesel tries to stop her, before realizing that it's hopeless. This is sad, true stuff — and one of the few scenes in *Dog Eat Dog* that feels as if it ends too soon.

**DOG EAT DOG** | Directed by Paul Schrader | Written by Matthew Wilder | RLJ Entertainment | Royal

## MARVEL'S SORCERER SUPREME WON'T BLOW YOUR MIND, BUT DOCTOR STRANGE IS STILL A TRIP

It's too much to ask that a studio money maker/ sequel generator like *Doctor Strange* actually be strange, much less flaunt doctoral levels of weirdness. Instead, it's Strange 101 in super HD, its lavish pop-art psychedelia in service of 1963 comic-book story beats. The attractions this time are Benedict Cumberbatch, haughtily Randian as a surgeon of self-willed greatness, and the most extravagant superhero trip-outs that Marvel can buy.

These prove familiar, too, a diverting jumble of action-fantasy and head-shop screen saver. Cityscapes fold in on themselves, à la Escher and *Inception*; we gush down an umbilicus of light, as in *2001* or *Contact*; too many hands from nowhere seize the terrified protagonist, as in *Repulsion*. But here blockbuster hugeness for once pays off. Those cities *keep* folding, as if Manhattan were some bored god's squeezable stress toy, while the characters vault from one skyscraper to the next. Here are kaleidoscopic visions of the everyday gone fractal, their geometry splintering and then endlessly replicating themselves. The history of the superhero movie has been, in part, a history of the breakdown of filmmakers'



Benedict Cumberbatch

COURTESY OF MARVEL

interest in spatial geography — *Doctor Strange* wittily literalizes this.

The story's the same-old, though, based on an Orientalist pastiche whipped up by *Atlas Shrugged* devotee Steve Ditko. *Doctor Strange* is another movie about a white man braving a garishly mysterious East, where monks who have devoted lifetimes to a discipline will train him in a couple montages to be the Best Ever.

It's almost as if Marvel is trolling: That monastery's master of all masters is Tilda Swinton, whiteness' Platonic ideal. Still, it's the fleetest superhero movie since *Deadpool*, and posh geek pinup Cumberbatch embodies the role with a dashing imperiousness. —Alan Scherstuhl

**DOCTOR STRANGE** | Directed by Scott Derrickson  
Written by Jon Spaihts, Derrickson and C. Robert Cargill  
Walt Disney Pictures | Citywide

## OPENING THIS WEEK

### THE CHARNEL HOUSE

Craig Moss wants us to fear both the past and future; his film *The Charnel House* concerns the opening of a luxury apartment building repurposed from a historic slaughterhouse, which was shuttered when it was discovered the owner wasn't killing only cattle. The new lofts are supposedly high-tech marvels: Everything's voice-activated, and the flat-screen TVs on each wall can function as wallpaper, send flirty text messages between neighbors or display grainy images of cattle being killed superimposed with the words WE WANT YOU TO DIE. (The deadliest future-tech in the place turns out to be a garbage disposal unit, patented in 1935.) For all the stomach-churning promise of its name, however, *The Charnel House* is surprisingly bloodless, as Moss' weak-kneed camera flinches from gore. Even in quiet scenes, it cuts away constantly, never dallying with any paper-thin character for long before losing interest. Of the bland tenants, the most entertaining is Erik LaRay Harvey's Devin, who makes unbounded leaps of logic to piece together the haunted building's secret and its connection to its landlords (Callum Blue and Nadine Velazquez). It's a theory so precise, you'd think he'd read the script ... or at least noticed the building's logo, which has the hilariously sinister look of a haunted hayride flyer. (Rob Staeger)

**CRD** Allusive, elusive and by turns funny, romantic and tragic, Kranti Kanadé's *CRD* is a film tuned to the pitch of the artist's heart. Starting out as a comedy about competitive theater students before expanding into something harder to classify by normal genre standards, it offers insight into the creative process and the motivations that drive (specifically) theater artists. It's a valuable piece of work, if also one that appeals exclusively to drama-club nerds who get jokes about the Bachchan

family. (There is a running bit about Indian cinema legend Amitabh Bachchan, who appears in a clip, and his well-liked but less revered son Abhishek, and it eventually coalesces into a really quite lovely philosophical epigraph — but the film does require that you know who they are, which may be limiting.) *CRD*'s best quality is the way cinematographer Daniel Katz's colors and judicious use of lens flare complement the opaque musings about theater and love that constitute the film's text. Written by director Kanadé and playwright Dharmakirti Sumant, *CRD* makes explicit the contrast between a rigid style of naturalistic, politically didactic mode of theater in which everything is spelled out and literally lived, and a more fluid, harder-to-define form that the film itself implicitly endorses. If *CRD* has a fault, it's in being content to remain entirely within the specific milieu of competitive collegiate drama. There are insights in its script, and its craft is sufficiently skillful that Kanadé and Sumant could have explored further afield had they so chosen. But they didn't, and that's not necessarily a bad thing. (Danny Bowes)

**GO HACKSAW RIDGE** Mel Gibson's *Hacksaw Ridge* is a film at war with itself. Which makes perfect sense, because it's about a man at war with himself, and I'm pretty sure it was made by a man at war with himself. The true-life story of Desmond Doss — a Seventh Day Adventist whose religious beliefs prevented him from carrying a gun but who won the Congressional Medal of Honor for his actions as a medic during the WWII battle for Okinawa — seems ready-made for Gibson, a director whose obsession with both piety and gore runs deep. In *Hacksaw Ridge* those obsessions collide, and the results are often beautiful, occasionally infuriating and always fascinating. As played by Andrew Garfield, Doss is a pleasant, sheltered young man raised in the shadow of the Blue Ridge Mountains. He's made

pacifism his personal salvation. Still, he enlists in the Army during WWII, refusing even to pick up a gun, much to the bewilderment of his company's hard-ass drill sergeant (a very good Vince Vaughn). Once Doss gets to Okinawa, the quaint, almost insistently idealized filmmaking of the movie's first part starts to make sense — all illusions about heroism and combat get ripped to shreds like our heroes' bodies. Gibson has taken the formula of Steven Spielberg's *Saving Private Ryan* and turned it on its head; in that film, the graphic, shocking horror of D-Day came right at the beginning, so that the trauma haunted the rest of the story, informing all character interactions. Gibson makes us wait for the horror — building to it like a showman, but then revealing something far worse than anything we'd imagined, effectively poisoning his own spectacle. (Bilge Ebiri)

**THE IVORY GAME** "Are we really in our generation going to allow the biggest mammal on Earth to disappear?" asks a conservationist late in Richard Ladkani and Kief Davidson's propulsive ivory-trade doc. That simple question cuts to the heart in ways that much of this showy, desperately dramatic pseudo-thriller doesn't. The title suggests globetrotting adventure. The music pounds, pulses, seizes your ears to demand you get how tense everything is. Ladkani and Davidson offer up sweeping aerial shots of SUVs surging down African two-lanes, then glass-and-gold reflection-scapes of Hong Kong skyscrapers glinting above the South China Sea. "You cannot trust anyone," a white anti-poaching investigator tells us as he and the camera stalk down a dark Hong Kong alley. An aproned worker rocks in a hammock as we hear those words, and it stings that a film so nobly intended has gone all-in on Hollywood filmmaking, right down to the demonization of what George Lucas called — in an *Indiana Jones* story conference — "third-world local sleazos." There are

only something like 500,000 elephants left in the world, and one is killed — we're told — every 15 minutes, but the filmmakers seem to believe that the only way to get us to care is to juice their doc with performance-enhancing *Bourne* suspense. But the material is suspenseful already: There are investigative teams infiltrating the Chinese shops that sell illegal ivory, raids on the homes of poachers, night patrols with the rangers protecting elephants in Tanzania, a bristling confrontation between rangers and poacher-sympathizing farmers. The complexities of the global ivory trade emerge only vaguely — they're treated as a backdrop to thrills, rather than the film's subject. (Alan Scherstuhl)

**KEEP IN TOUCH** Early in *Keep in Touch*, bland protagonist Colin (Ryan Bachand), a manual laborer on parole after a nearly fatal car accident, rifles through a collection of childhood ephemera, wondering what became of an early girlfriend. After learning she died as a teenager along with her mother in a car crash — a rather obvious parallel to Colin's own crime — he then starts a tenuous relationship with her sister. These narrative threads could lead to a thriller or even a horror movie, but *Keep in Touch* sticks to modest drama. Colin finds the girl's bohemian musician sibling Jessie (Gabbi McPhee) through Facebook. Scenes of characters' computer screens as they scroll through social media and Google searches are an increasingly common device for conveying information in indie films, but they smack of expositional laziness. Colin initially follows Jessie,

standing in the back at her gigs, walking by her apartment and even following her into the train one night. It all feels a bit creepy, and the film would benefit from exploring the fundamental weirdness of the situation even more. Colin and Jessie become a casual couple, and Jessie has no idea of his relationship with her late sister until, of course, a dramatic late scene that takes too long to reach. Colin works at a nursery, and the planting of trees and removal of dead roots stands as a metaphor for the twisted relationships here. The film is frequently punctuated by excerpts of an inspirational speech from a speaker at Colin's prison, and the words blandly wash over the narrative, serving little purpose. (Abbey Bender)

**MY DEAD BOYFRIEND** It's nicely convenient to have one simple answer to the question "Whatever happened to Anthony Edwards, Griffin Dunne, Heather Graham and Gina Gershon?" And it's ballsy as hell (if not entirely productive) for Edwards, as director, to try to make an indie comedy that sort of apes the structure of *Citizen Kane*, especially considering that this is only his second feature and the first was a family comedy about a ghost starring Cheech Marin. Set in 1999 for no particular reason (it's based on a novel, but the time period isn't essential), *My Dead Boyfriend* is a scarily accurate re-creation of hipster movies from that era. Check them off on your Bingo card: random, pointless animated bits; freeze frames followed by excessive narration leading into a flashback; surprise twists that aren't properly set

**"A LOVING TRIBUTE TO ONE OF THE GREATEST ROCK GROUPS. THE INTELLIGENT AND FREQUENTLY HILARIOUS REMINISCENCES BY IGGY POP MAKE FOR A TERRIFIC CHRONICLE OF THIS WILDLY INFLUENTIAL BAND."**

— Dennis Dermody, **PAPER**

**The New York Times** • **Critics' Pick**

**"PLENTY ENTERTAINING AND INCLUDES MANY MOMENTS OF FOAMING-AT-THE-MOUTH MUSICAL FURY."**

— Stephen Holden

**"GIMME DANGER LETS THE STOOGES LIVE AND BREATHE FOREVER. TOLD WITH THUNDEROUS APLOMB SO IT CAN STAND AS A TESTAMENT FOR FUTURE GENERATIONS."**

— Adam Graham, **The Detroit News**

A FILM BY  
JIM JARMUSCH

**GIMME DANGER**

THE STORY OF  
**the stooges**

FOR R RESTRICTED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 17

NYC FKA  
OFFICIAL SELECTION  
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**STARTS FRIDAY,  
NOVEMBER 4**

**WEST LOS ANGELES**  
Landmark Nuart (310) 473-8530  
landmarktheatres.com  
Daily: 12:00 • 2:30 • 5:00 • 7:30 • 9:55

**COSTA MESA**  
Regency South  
Coast Village  
(714) 557-5701

**PALM DESERT**  
Tristone  
Palm Desert 10  
(760) 779-0730

## Neighborhood Movie Guide //

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

### HOLLYWOOD & VICINITY

**ARENA CINELOUNGE** 1625 North Las Palmas Avenue (323)306-0676

**Army of One** Fri, 6:50, 11:30 p.m.; Sat, 2:15, 7:40, 9:20 p.m.; Sun, 12:30, 5:40, 7:20 p.m.; Mon, 4:35, 7:50 p.m.; Tues, 7:40, 9:20 p.m.; Wed, 6:30, 8:10 p.m.; Thurs, 7:40, 9:20 p.m.

**Fell, Jumped Or Pushed** Fri, 8:25 p.m.; Sat, 11 p.m.; Sun, 2:15 p.m.; Mon, 3 p.m.; Tues, 11 p.m.; Wed, 11:30 p.m.; Thurs, 11 p.m.

**My Dead Boyfriend** Fri, 9:55 p.m.; Sat, 4 p.m.; Sun, 9 p.m.; Mon, 9:30 p.m.; Tues, 6 p.m.; Wed, 9:50 p.m.; Thurs, 6 p.m.

**Weiner**

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

**Arrival** Thurs, 7, 8:45, 9:45, 10:45 p.m., 12:15 a.m.  
**Billy Lynn's Long Halftime Walk 3D** Thurs, 7:30, 10:30 p.m., 1:15 a.m.

**Doctor Strange** Fri, 9:45, 11 a.m., 12:15, 1:30, 2:45, 4, 4:30, 5:30, 6:30, 7, 7:30, 9:15, 10, 10:30, 11:15, 11:45 p.m., 1 a.m.; Sat, 9:30, 11 a.m., 12 noon, 1:15, 2:45, 4, 4:30, 5, 6:30, 7, 7:30, 9:15, 10, 11:15 p.m., 12:30, 1 a.m.; Sun, 9:30, 10:15, 11 a.m., 12 noon, 12:45, 1:15, 2:45, 4, 4:30, 5, 6:30, 7:30, 8:45, 9:15, 10, 11:15 p.m.; Mon, 10:30, 11:45 a.m., 12:45, 2:15, 3:15, 5:45, 7, 8:15, 9:30, 10:45 p.m.; Tues, 11 a.m., 12 noon, 1:15, 2:45, 4, 4:30, 5, 7, 7:30, 8:45, 9:15, 10, 11:15 p.m.; Wed, 10:30, 11:30 a.m., 2, 3, 4:30, 5, 6, 7, 8, 9:30, 10:15 p.m.; Fri, 9 a.m., 2:15, 8 p.m.; Sat-Sun, 9 a.m., 2:15, 8, 10:45 p.m.

**Doctor Strange in Disney Digital 3D** Fri, 10:15 a.m., 12:45, 3:15, 8:45 p.m., 12:30 a.m.; Sat, 10:15 a.m., 12:45, 3:15, 8:45 p.m., 3 p.m.; Sun, 11:15 a.m., 4:30 p.m.; Tues, 12:45, 3:15, 6:30 p.m.; Wed, 12:30, 5:30, 10:45 p.m.; Fri, 11:30 a.m., 5, 10:45 p.m.; Sat-Sun, 11:30 a.m., 5:15 p.m.

**Hacksaw Ridge** Fri, 9:30, 10:45 a.m., 12 noon, 1:45, 3, 4:45, 5:45, 7:15, 9:30, 10:25 p.m., 12:15 a.m.; Sat, 9:15, 10:15 a.m., 12 noon, 1:15, 3, 4:15, 5:45, 7:15, 9:30, 10:30 p.m., 12:15 a.m.; Sun, 9:15, 10:15 a.m., 12 noon, 1:15, 3, 4:15, 5:45, 7:45, 9:45, 10:30 p.m.; Mon, 10:45 a.m., 1:30, 2:45, 4:40, 7:30, 10:30 p.m.; Tues, 12 noon, 1:15, 3, 4:15, 5:45, 7:15, 9:30, 10:30 p.m.; Wed, 11:15 a.m., 1:30, 2:30, 4:30, 7:30, 10:30 p.m.

**Living** Fri, 9:15, 10:45, 11:30 a.m., 1:30, 3, 4:15, 5:45, 7:30, 8:30, 9:30 p.m., 12:15 a.m.; Sat, 9:15, 10:30, 11:30 a.m., 1:30, 3, 4:15, 5:45, 7:15, 8:30, 10, 11:15, 11:45 p.m.; Sun, 9:15, 10:30, 11:30 a.m., 1:30, 3, 4:15, 5:45, 7:15, 8:30, 9:30, 11:15 p.m.; Mon, 12:15, 1:45, 3:30, 4:30, 5:45, 7:15, 9:45 p.m.; Tues, 10:30, 11:30 a.m., 1:30, 3, 4:15, 5:45, 7:15, 8:30, 9:30, 11:15 p.m.; Wed, 10:45 a.m., 12 noon, 1:30, 2:45, 3:30, 5:15, 7:15, 9:45 p.m.

**Trolls** Fri, 10:10 a.m., 12:25, 2:15, 7:20, 11:35 p.m.; Sat, 10:05 a.m., 12:40, 2:10, 7:20, 11:35 p.m.; Sun, 10:05 a.m., 12:40, 2:10, 7:20 p.m.; Mon, 12:10, 2:20, 4:55, 7:05, 9:05 p.m.; Tues, 11:10 a.m., 2:15, 5:20, 7:20, 9:25 p.m.; Fri, 12:05, 2:05, 4:05, 7:05, 9:05 p.m.

**Trolls 3D** Fri-Sun, 5:20, 9:25 p.m.  
**Inferno** Fri, 9:35 a.m., 12:05, 2:35, 5:10, 8:25, 10:35 p.m.; Sat, 9:35 a.m., 12:05, 2:35, 5:10, 8:20, 10:35 p.m.; Sun, 9:35 a.m., 12:05, 2:35, 5:10, 7:10, 10:35 p.m.; Mon, 12:05, 2:20, 5:10, 7:50, 10:40 p.m.; Tues, 12:05, 2:35, 5:10, 8:20, 10:35 p.m.; Wed, 11 a.m., 1:05, 4:35, 7:50, 10:40 p.m.

**The Handmaiden (Agassi)** Fri, 10:20 a.m., 1:20, 4:25, 7:25, 10:50 p.m.; Sat, 10:20 a.m., 1:20, 4:20, 7:25, 10:05 p.m.; Sun, 10:20 a.m., 1:20, 4:20, 7:25, 10:20 p.m.; Mon, 11:35 a.m., 2:10, 4:25, 7:25, 10:25 p.m.; Tues, 11:05 a.m., 1:20, 4:20, 7:25, 10:25 p.m.; Wed, 10:40 a.m., 1:40, 4:05, 7:25, 10:20 p.m.

**Moonlight** Fri, 10, 11 a.m., 12:20, 1:45, 2:45, 4:30, 5:50, 7, 8:15, 10:05 p.m., 12:30 a.m.; Sat, 10:10, 11:15 a.m., 12:15, 1:45, 2:45, 4:30, 5:50, 7, 8, 9:45, 10:50 p.m.; Sun, 12:20 a.m.; Mon, 10:10, 11:15 a.m., 12:15, 1:45, 2:45, 4:30, 5:50, 7, 8, 10:05, 10:50 p.m.; Mon, 11:30 a.m., 1, 3, 5:30, 8, 10:15 p.m.; Tues, 11:15 a.m., 12:15, 1:45, 2:45, 4:30, 5:50, 7, 8, 10:05, 10:50 p.m.; Wed, 12 noon, 2:15, 4:45, 7:45, 10:30 p.m.

**The Accountant** Fri, 12:10, 2:10, 4:50, 7:50, 10:20 p.m., 12:35 a.m.; Sat, 12:10, 2:20, 5:05, 7:50, 10:20 p.m.; Sun, 12:10, 2:20, 5:05, 7:50, 10:35 p.m.; Mon, 12:05, 2:40, 5:25, 8:05, 10:20 p.m.; Tues, 12:10, 2:20, 5:05, 7:50, 10:20 p.m.; Wed, 11:55 a.m., 2:35, 5:10, 8:05, 10:25 p.m.; Thurs, 11:50 a.m., 8 p.m.

**There Will Be Blood** Mon, 8 p.m.  
**LOS FELIZ 3** 1822 N. Vermont Ave. (323) 664-2169

**Hacksaw Ridge** 1:15, 4, 7, 9:50 p.m.  
**Inferno** 1:30, 4:15, 7, 9:50 p.m.

**The Accountant** 1:30, 4:15, 7, 9:50 p.m.  
**TCL CHINESE 6 THEATRES** 6801 Hollywood Blvd. (323) 461-3331

**From Dusk Till Dawn 20th Anniversary** Sun, 6, 9 p.m.  
**Doctor Strange** Fri, 1:30 p.m.; Fri, 12:30, 3:45, 7, 10 p.m.

**Inferno** Fri, 1:15, 4:15, 7:30, 10:20 p.m.  
**Jack Reacher: Never Go Back** Fri, 1:40, 4:40, 7:40, 10:20 p.m.

**Ouija: Origin of Evil** Fri, 12:35, 3, 5:25, 7:50, 10:30 p.m.

**Miss Peregrine's Home for Peculiar Children** Fri, 12:50, 6:50 p.m.

**Miss Peregrine's Home for Peculiar Children 3D** Fri, 3:50, 9:50 p.m.

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

**Doctor Strange: An IMAX 3D Experience** Fri, 1, 4:15, 7:30, 10:30 p.m.; Sat, 12:30, 3:45, 7, 10 p.m.; Sun, 12:15, 3:15, 6:30, 9:30 p.m.; Mon-Tues, 1:15, 4:15, 7:30, 10:30 p.m.

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

**Doctor Strange in Disney Digital 3D** 12 noon, 3:30, 7, 10:30 p.m.

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

**Arrival** Thurs, 7, 9:40 p.m.  
**Doctor Strange** Fri, 9:35, 10:20, 11:45 a.m., 12:15, 2:30, 3:05, 5:15, 5:45, 8, 8:30, 9:10, 10:45, 11:15, 11:45 p.m., 12:10 a.m.; Sat, 9:05, 9:35, 10:20, 11:45 a.m., 12:15, 2:30, 3:05, 5:15, 5:45, 8, 8:30, 9:10, 10:45, 11:15, 11:45 p.m., 12:10 a.m.; Sun, 9:05, 9:35, 10:20, 11:45 a.m., 12:15, 2:30, 3:05, 5:15, 5:45, 8, 8:30, 9:10, 10:45, 11:15, 11:45 p.m.; Mon, 10:55, 11:15 a.m., 12:15, 2:30, 3, 5:15, 5:45, 8, 8:30, 9:10, 10:45, 11:15 p.m.; Tues, 10:25, 11:45 a.m., 12:25, 2:20, 3:05, 5:15, 5:45, 8, 8:30, 9:10, 10:45, 11:15 p.m.

**Doctor Strange in Disney Digital 3D** Fri-Sun, 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Mon-Wed, 1:45, 4:30, 7:15, 10 p.m.

**Hacksaw Ridge** Fri-Sun, 9:35, 11:10 a.m., 12:05, 2:15, 3, 4:25, 6:05, 7:45, 9:25, 11 p.m.; Mon-Tues, 11:10 a.m., 12:05, 2:15, 3, 4:25, 6:05, 7:45, 9:25, 11 p.m.; Wed, 11:10 a.m., 12:05, 2:15, 3, 4:05, 6:05, 7:45, 9:25, 11 p.m.

**Trolls** Fri, 9:30, 10:05 a.m., 12:20, 2, 2:35, 4:45, 5:30, 7, 7:30, 9:45 p.m.; Sat, 9, 10:05 a.m., 12:20, 2, 2:35, 5:30, 7, 7:30, 9:45 p.m.; Sun, 9, 10:05 a.m., 12:20, 2, 2:35, 4:45, 5:30, 7, 7:30, 9:45 p.m.; Mon, 12:20, 2, 2:35, 4:45, 5:30, 7, 7:30, 9:45 p.m.; Wed, 10:25 a.m., 12:20, 1:55, 2:35, 4:45, 5:30, 7, 7:10, 9:55 p.m.

**Trolls 3D** Fri-Sun, 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m.; Mon, 11:05 a.m., 1:20, 3:35 p.m.; Tues, 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m.; Wed, 11:05 a.m., 1:20, 3:35 p.m.

**Inferno** Fri-Mon, 10:50 a.m., 1:35, 4:25, 7:20, 10:05 p.m.; Tues-Wed, 10:45 a.m., 1:35, 4:25, 7:20, 10:05 p.m.

**Jack Reacher: Never Go Back** Fri-Sun, 9:30 a.m., 12:15, 2:55, 5:40, 8:20, 11:05 p.m.; Mon-Wed, 12:15, 2:55, 5:40, 8:20, 11:05 p.m.

**Ouija: Origin of Evil** Fri-Sun, 11:30 a.m., 1, 3:20, 5:40, 8:05, 10:35 p.m.; Mon, 10:40 a.m., 1, 3:20, 5:40, 8:05, 10:35 p.m.; Tues-Wed, 11:30 a.m., 1, 3:20, 5:40, 8:05, 10:35 p.m.

**Tyler Perry's Boo! A Madea Halloween** Fri, 11:40 a.m., 2:05, 4:40, 7:10, 9:35 p.m.; Sat-Sun, 9:45, 11:40 a.m., 2:05, 4:40, 7:10, 9:35 p.m.; Mon-Tues, 11:40 a.m., 2:05, 4:40, 7:10, 9:35 p.m.; Wed, 11:40 a.m., 2:05, 4:40, 9:35 p.m.

**The Accountant** Fri-Sun, 11:05 a.m., 1:55, 4:55, 7:55, 10:50 p.m.; Mon-Wed, 11 a.m., 1:55, 4:55, 7:55, 10:50 p.m.

**The Girl on the Train** Fri, 9:40 a.m., 12:35, 3:15, 5:55, 8:35, 11:10 p.m.; Sat-Sun, 9:10 a.m., 12:35, 3:15, 5:55, 8:35, 11:10 p.m.; Mon, 11:45 a.m., 12:35, 3:15, 5:55, 8:35, 11:10 p.m.; Tues, 11:05 a.m., 12:35, 3:15, 5:55, 8:35, 11:10 p.m.; Wed, 11:10 a.m., 12:35, 3:15, 5:55, 8:35, 11:10 p.m.

**VISTA** 4473 Sunset Dr. (323) 660-6639  
Call theater for schedule.

**DOWNTOWN, S. LOS ANGELES**

**DOWNTOWN INDEPENDENT 251** South Main Street (213)617-1033  
Call theater for schedule.

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

**Doctor Strange in Disney Digital 3D** Fri-Tues, 11:30 a.m., 2, 4:45, 7:30, 10:15 p.m.; Wed, 10:15 a.m., 2, 4:45, 7:30, 10:15 p.m.

**Inferno** Fri-Wed, 11:15 a.m., 1:45, 4:30, 7:15, 10 p.m.  
**LUCK-KEY** Fri-Wed, 11 a.m., 1:30, 4, 6:45, 9:45 p.m.

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

**Joe and Caspar Hit the Road USA** Thurs, 7 p.m.  
**Stephanie Miller's Sexy Liberal Comedy Tour** Mon, 7:30 p.m.

**From Dusk Till Dawn 20th Anniversary** Sun, 6, 9 p.m.; Wed, 2, 7 p.m.

**Doctor Strange** Fri, 1, 7, 7:30 p.m.; Sat-Sun, 1, 7 p.m.  
**Doctor Strange in Disney Digital 3D** Fri-Sun, 1:30, 4:30, 7:30, 10:30 p.m.; Fri-Sun, 4, 10 p.m.

**UNIVERSITY VILLAGE 3** 3323 S.

**Hoover St. (213) 748-6321**  
Call theater for schedule.

### WEST HOLLYWOOD, BEVERLY HILLS

**LAEMMLE'S AHRYA FINE ARTS**

**THEATRE** 8556 Wilshire Boulevard (310)478-3836

**The Shelter** Fri-Sun, 7:20 p.m.; Mon, 4:30 p.m.; Tues, 8 p.m.; Wed-Thurs, 4:30 p.m.

**The Royal Opera House: Cosi Fan Tutte** Mon, 7:30 p.m.; Tues, 1 p.m.

**A Man Called Ove (En Man Som Heter Ove)** Fri, 4:30 p.m.; Sat, 1 p.m.; Sun, 1, 4:30 p.m.; Mon, 1 p.m.; Tues, 5:20 p.m.; Wed-Thurs, 1 p.m.

**Carrie (1976)** Wed, 7:30 p.m.

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

**The Handmaiden (Agassi)** Fri, 6:45, 10 p.m.; Sat-Sun, 6:15, 9:15 p.m.; Mon-Wed, 7:10, 9:45 p.m.; Fri, 1, 4 p.m.; Sat-Sun, 11:30 a.m., 2:30 p.m.; Mon-Wed, 1, 4 p.m.; Thurs, 12 noon, 3 p.m.

**King Cobra** Fri, 9:45 p.m.; Sat-Sun, 7:30, 9:45 p.m.; Mon-Wed, 7:35, 10:10 p.m.; Fri, 1:45, 4:15 p.m.; Sat-Sun, 12:30, 3, 5:30 p.m.; Mon-Thurs, 3, 5:30 p.m.; Thurs, 1, 3:45 p.m.

**Certain Women** Fri, 7:30, 9:55 p.m.; Sat-Sun, 7:35, 10:05 p.m.; Mon-Wed, 7:30, 9:55 p.m.; Fri, 2:15, 5 p.m.; Sat-Sun, 12 noon, 2:35, 5:10 p.m.; Mon-Wed, 2:15, 5 p.m.; Thurs, 12:30, 3:15 p.m.

**Christine** Fri, 7:10, 9:30 p.m.; Sat-Sun, 7:45, 10:15 p.m.; Mon-Wed, 7, 9:30 p.m.; Fri, 2, 4:30 p.m.; Sat-Sun, 12:15, 2:45, 5:15 p.m.; Mon-Wed, 2, 4:30 p.m.; Thurs, 12:45, 3:30 p.m.

**The Girl on the Train** Fri, 7:40, 10:05 p.m.; Sat-Sun, 7:30, 10 p.m.; Mon-Wed, 7:40, 10:05 p.m.; Fri, 2:30, 5:15 p.m.; Sat-Sun, 11:45 a.m., 2:15, 5 p.m.; Mon-Wed, 2:30, 5:15 p.m.; Thurs, 12:15, 2:45 p.m.

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

**Dog Eat Dog** 12 noon, 2:20, 7:20 p.m.  
**The David Dance** 4:40, 9:40 p.m.

**All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone** 12:20, 2:40, 5, 7:30, 9:55 p.m.  
**Off the Rails** 12 noon, 2:20, 4:50, 7:10, 9:45 p.m.

**WESTWOOD, WEST L.A.**

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

**Almost Christmas** Thurs, 7, 10 p.m.  
**Arrival** Thurs, 7, 10 p.m.

**Joe and Caspar Hit the Road USA** Thurs, 7 p.m.  
**Stephanie Miller's Sexy Liberal Comedy Tour** Mon, 7:30 p.m.

**Bolshoi Ballet: The Bright Stream** Sun, 12:25 p.m.  
**Doctor Strange** Fri, 11 a.m., 2, 5, 8, 11 p.m., 12 mid.; Sat, 9, 11 a.m., 2, 5, 8, 11 p.m.; Sun-Tues, 11 a.m., 2, 5, 8, 11 p.m.; Wed, 11 a.m., 2, 5, 8, 10:45 p.m.; Fri-Wed, 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

**Doctor Strange in Disney Digital 3D** Fri, 9 a.m., 12 noon, 3, 6, 9 p.m.; Sat, 3, 6, 9 p.m.; Sun-Wed, 9 a.m., 12 noon, 3, 6, 9 p.m.

**Doctor Strange: An IMAX 3D Experience** Fri-Wed, 10 a.m., 1, 4, 7, 10 p.m.

**Hacksaw Ridge** Fri-Sat, 9:30 a.m., 12:40, 4:15, 7:30, 11:15 p.m.; Sun, 9:30 a.m., 12:40, 4:15, 7:30, 10 p.m.; Mon, 9:30 a.m., 12:40, 4:15, 7:30, 11:15 p.m.; Tues-Wed, 9:30 a.m., 12:40, 4:15, 7:30, 11 p.m.

**Trolls** Fri, 10:45 a.m., 1:15, 2:15, 3:45, 4:45, 6:15, 7:15, 8:45, 10:45 p.m.; Sat, 11:30 a.m., 1:15, 1:45, 2:15, 4:45, 6:15, 9:45, 10:15, 10:45 p.m.; Sun, 10:45 a.m., 2:15, 3:45, 4:45, 6:15, 7:15, 8:45, 10:45 p.m.; Mon, 1:45 a.m., 1:15, 2:15, 3:45, 4:45, 6:15, 7:15, 8:45, 10:45 p.m.; Tues-Wed, 10:45 a.m., 1:15, 2:15, 3:45, 4:45, 6:15, 7:15, 8:35 p.m.

**Trolls 3D** Fri, 9:15, 11:45 a.m., 9:45 p.m.; Sat, 10:30, 10:45, 11 a.m., 3:45, 7:15, 8:45 p.m.; Sun, 9:15, 11:45 a.m., 1:15, 9:45 p.m.; Mon, 9:15, 11:45 a.m., 9:45 p.m.; Tues-Wed, 9:15, 11:45 a.m., 9:45, 10:45 p.m.

**Inferno** Fri, 9:30, 10:40 a.m., 12:30, 1:40, 3:45, 4:40, 7:05, 7:40, 10:15, 10:55 p.m.; Sat, 9 a.m., 1:40, 4:15, 4:40, 7:10, 7:40, 10:15, 10:55 p.m.; Sun, 10:30, 10:40 a.m., 12:30, 1:40, 3:45, 4:40, 7:05, 7:40, 10:15, 10:55 p.m.; Wed, 9:30 a.m., 12:30, 3:45, 4:40, 7:05, 7:40, 10:15, 10:55 p.m.

**Jack Reacher: Never Go Back** Fri-Wed, 10:20 a.m., 12:0, 4:20, 7:20, 10:20 p.m.

**Moonlight** Fri, 10:15, 11:50 a.m., 1, 2:30, 3:45, 5:10, 7:50, 10, 10:45 p.m.; Sat, 10:15, 11:50 a.m., 1, 2:30, 3:45, 5:10, 6:45, 7:50, 9:45, 10:45 p.m.; Sun, 10:15, 11:50 a.m., 1, 2:30, 3:45, 5:10, 7:50, 10, 10:45 p.m.; Tues, 10:15, 11:50 a.m., 1, 2:30, 3:45, 5:10, 6:45, 7:50, 9:45, 10:45 p.m.; Wed, 10:15, 11:50 a.m., 1, 2, 3:45, 5:15, 8:15

YOUR WEEKLY MOVIE TO-DO LIST

**Platoon, Carrie and the Original Bridget Jones**

Friday, Nov. 4

**The Deer Hunter**, still the best and most wrenching Vietnam movie, nears the end of its four-day residency at the New Beverly. Robert De Niro, Meryl Streep, Christopher Walken (who won a richly deserved Oscar for his performance) and John Cazale's characters hail from a coal-mining town in Pennsylvania, and it isn't until they return home — or, in some cases, don't — that the war's full effects take hold. The film was directed by Michael Cimino, whose Oscars for Best Picture and Director earned him the freedom to do whatever he wanted. What he wanted to do was *Heaven's Gate*, of course, which was such a critical and financial disappointment that it all but ruined his career. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri.-Sat., Nov. 4-5, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Saturday, Nov. 5

Speaking of Best Picture- and Director-winning Vietnam movies, **Platoon** celebrates its 30th anniversary at Cinefamily. Writer-director Oliver Stone is an actual veteran of the disenchanting conflict, which is reflected in the raw quality of his semiautobiographical account. Film critic Matt Zoller Seitz, who recently published a book about Stone, will appear to discuss *Platoon* alongside *Deadwood* alum/Vietnam vet Jim Beaver. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sat., Nov. 5, 5 p.m.; \$14. (323) 655-2510, cinefamily.org.*

There are two main kinds of Renée Zellweger movies: the early- to mid-2000s prestige pictures (*Chicago, Cold Mountain*) and the romantic comedies that first made her a star (*Jerry Maguire*). **Bridget Jones's Diary** typifies the latter, and though Zellweger's return to her trademark franchise hasn't been a pop-culture phenomenon on the level of its predecessors, at least the original isn't going anywhere. It screens at Electric Dusk Drive-In, complete with the neurotic voice-over narration and bizarre love triangle rounded out by Hugh Grant and Colin Firth. *Electric Dusk Drive-In, 2930 Fletcher Drive, Glassell Park; Sat., Nov. 5, 6:30 p.m. (doors at 5); \$10 lawn, \$14 car, \$60 VIP. (818) 653-8591, electricduskdrivein.com.*

Monday, Nov. 7

The China Onscreen Biennial continues with Xu Haofeng's **The Final Master** at REDCAT. Xu is well known as a novelist; he co-wrote Wong Kar-wai's *The Grandmaster*, and he brings his ear for dialogue to this martial-arts picture set in the early 1930s. *The Final Master* will be preceded by **Nightfall on Shanghai**, a previously lost short film by Chantal Akerman that sets the cityscape to a cover of "Nights in White Satin." *REDCAT, 631 W. Second St., downtown; Mon.,*



COURTESY OF MGM

Nov. 7, 8:30 p.m.; \$11. (213) 237-2800, redcat.org.

Tuesday, Nov. 8

Escape the uncertainty and malaise of Election Day with an early-afternoon reminder of the Greatest Generation. Long before Clint Eastwood came along with *Letters From Iwo Jima*, Allan Dwan dramatized the WWII battle with **Sands of Iwo Jima**; John Wayne earned an Oscar nomination for his performance in the film, which is regarded as less straightforwardly rah-rah than you'd expect of a WWII drama starring the Duke. Bonus fact: *Sands of Iwo Jima* is credited with introducing the term "lock and load" into the popular lexicon. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Nov. 8, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, Nov. 9

Brian De Palma was a force of nature in the 1970s; ditto his most famous protagonist. Though a Stephen King adaptation (and one of the best at that), **Carrie** is also unmistakably De Palma: Psychodrama, sex and violence commingle in the unsettling manner that is his trademark. It's also terribly sad, which is sometimes forgotten when discussing the nerve-jangling, pig's blood-covered climax set during the prom from hell. To celebrate the film's 40th anniversary, Stephen Farber will hold a Q&A with members of the cast and crew. *Ahrya Fine Arts Theater, 8556 Wilshire Blvd., Beverly Hills; Wed., Nov. 9, 7:30 p.m.; \$13. (310) 478-3836, laemmle.com.*

Thursday, Nov. 10

Dostoevsky's short story "White Nights" has been adapted for film more than a dozen times, with Robert Bresson's **Four Nights of a Dreamer** standing out as one of the most memorable. (See also: James Gray's *Two Lovers* starring Joaquin Phoenix, Gwyneth Paltrow and Vinessa Shaw.) A more romantic outing from the usually austere filmmaker, *Four Nights* tells of the relationship that forms between a man and woman who meet in Paris as one of them is about to commit suicide. *CSUN, 18111 Nordhoff St., Northridge; Thu., Nov. 10, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine*

mare assemblage of all the worst trends of current overproduced FM radio, some of which are far past their use-by date (check out those fake record scratches!), complete with an empowerment ballad moment ("Get Back Up Again") that's the most noxious manifestation of the film's palpably insincere optimism: Good things always happen because they do! None of this matters: The kids at the press screening seemed to dig it. (Vadim Rizov)

ONGOING

**THE EAGLE HUNTRESS** It's hard to watch

*The Eagle Huntress* without being charmed by Aisholpan, the documentary's confident 13-year-old protagonist. In the mountainous region of Mongolia, which feels vast and untouched by time, Aisholpan dreams of following in the footsteps of her father by training an eagle for hunting, becoming what is known as a *bürkitshi*. Aisholpan, with her round face and pigtailed, is an unlikely candidate for this mythic role, which exists exclusively in her Eurasian homeland — centuries of previous eagle hunters have all been men. Thanks to an admirably self-assured attitude and a nurturing father who doesn't buy into the sexist myths surrounding eagle hunting ("She shows extraordinary strength regardless of her gender," he says), the girl realizes her dream. If this story weren't true, it would have to be written as a young-adult novel. Sometimes the film pushes this point: There's intermittent voice-over by Daisy Ridley, of *Star Wars* reboot girl-power fame, and the original Sia song that plays over the end credits consists mainly of the lyric "You can do anything." Shots of Aisholpan training in the hunt and forming a bond with her eagle are expressions of female empowerment (or at least one specific female's empowerment in one specific place) that speak for themselves. In one of the most poignant images, Aisholpan, having just fed her eagle, paints her nails with lavender polish while the bottle sits next to bloody animal entrails. Girlishness and guts coexist peacefully. The film lends itself to grand pronouncements about feminism or animal rights or some combination of the two, but at heart this is an engaging story about a girl and her eagle. (Abbey Bender)

**INTO THE INFERNO** An archeologist, a North

Korean dictator, a Norse god, two photographers, the people of Indonesia and a tribal chief who believes Jesus is actually black American WWII soldier John Frum all look into a volcano and see their fates. That's not the beginning of a joke; it's the

premise of Werner Herzog's newest documentary, *Into the Inferno*. Of course, not all these people (and entities) are looking into the same volcano at the same time, but their lives are in some way intertwined with a bubbling cauldron of molten lava, and Herzog unearths wildly fascinating stories about them. But to the film's detriment, each chapter barely skims the surface of these strange people and places, the end result feeling more like a very long trailer for six different, amazing movies than one developed, cohesive film. The idea that every bit of knowledge we have about volcanoes comes from people who either risked their lives or gave them entirely to the cause of scientific advancement seems barely interesting to Herzog. It's also never clear why he splits the story of John Frum believers — who are adamant that America and their island of Tanna in Vanuatu are connected through an underground channel whose gateway is their local volcano — to bookend the film. Its narrative punch is diminished, hitting less hard than the story of a photographer couple who for 23 years filmed erupting volcanoes at close range until they were swept up in a pyroclastic flow and killed at Mount Unzen in Japan. Meanwhile, the North Korean footage could most easily be extracted for its own film. (April Wolfe)

A Film By  
Alexandre Heboyan & Benoît Philippon

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up; quirky tics such as a character saying Pedro Almodóvar's name over and over; and the notion that you can hold down a spacious apartment in New York as a freelance writer and sometime musician. Also, the aforementioned actors. Graham's Mary discovers her boring live-in boyfriend of six months (John Corbett) dead in front of the TV on the day she gets fired; in trying to figure out who to contact, she learns that just about everyone in New York knew him and has a story to tell. This leads to lots of exciting scenes of ... people talking, because apparently the budget wasn't there to actually show his interesting escapades. To be fair, these actors are good at said talking, and they're not unappealing to watch, but the whole narrative seems rather pointless. (Luke Y. Thompson)

**TROLLS** The wooden troll figures that

Thomas Dam began carving and selling in the '50s had a great deal of folklore be-

hind them but no cast of fixed characters. Though the Trolls have since been in TV specials, video games and a short-lived series, none of those have established what we might call canon, so DreamWorks' animated feature-length adaptation is starting from scratch. *Trolls* is a pretty standard piece of subpar DreamWorks product: loud and shiny, more than a tad frantic despite a generic set of characters, written and directed by in-house lifers. Princess Poppy (Anna Kendrick) is the ceaselessly upbeat monarch-to-be of an annoyingly peppy Troll kingdom. The happy creatures' enemies are the miserable Bergens, who eat the Trolls once a year — it is, they say, the only way they can achieve happiness. The Trolls finally flee, but their new home is discovered after 20 years of peace. Plucky Poppy must rescue them while teaching the Bergens that, with a little emotional willpower, anyone

can find happiness within themselves. The movie's insistence on pairing everyone off in heteronormative couples — indeed, noting that that's the only place happiness comes from — is predictably dogmatic. The jukebox-musical soundtrack is a night-

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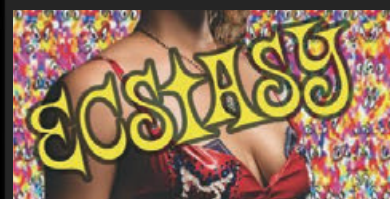
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11/10 GRADIENT  
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11/10 NOCHE DE ESTRELLAS W/  
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11/11 A CLUB CALLED RHONDA  
11/12 NOT ANOTHER SKA FEST 3  
11/12 HIP HOP SHOWCASE #19  
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11/13 BAILALO BASSMENT

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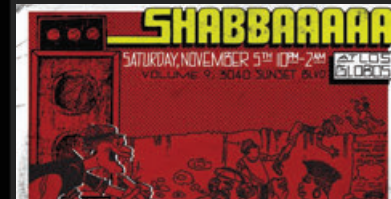
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PHOTO BY JEFF FORNEY

**Music //**

# VENGEANCE IS THEIRS

With a surprise album release and a rooftop concert at Capitol Records, Avenged Sevenfold make a splashy return

BY BRETT CALLWOOD

**O**n Thursday, Oct. 27, Orange County rockers Avenged Sevenfold dropped a welcome bombshell on their fans. Those with half an ear to the ground knew that the band would be performing an invite-only show on the roof of Hollywood's Capitol Records building, and that the four-song set would be streamed live to fans around the world.

What most people didn't know is that, as soon as the band got done, it would announce that new album *The Stage* was available for purchase. In fact, fans could buy *The Stage* right there at Capitol, as soon as the show ended.

Avenged Sevenfold are far from the only band to have employed the "surprise release" tactic in recent years. Such major artists as David Bowie, Radiohead, Drake, Beyoncé and U2 all have taken a similar route. Still, the approach is a brave new one in the world of metal and hard rock, which can't rely as much on mainstream media to jump on the story and help get the word out.

"We wanted to do something new for our fans," Avenged Sevenfold guitarist Zacky Vengeance says. "We didn't want them to know we're in the studio. We

didn't want them to sit there in anticipation until they lose interest. We're going to create an event that will be a once-in-a-lifetime opportunity, and surprise the hell out of our fans."

Watching fans respond to the daring strategy will be made all the more interesting by the fact that the band has dipped back into its roots and returned at least somewhat to its early sound, which seamlessly blends sleazy punk rock with riff-heavy power metal.

"We really tried to go overboard with instrumentation," Vengeance says. "Vocally it's way more reminiscent of the early albums. But we've also taken a brand-new approach. We've taken all of our influences that we've gathered over the last 15 years, from Django Reinhardt to Kanye West and all of our metal icons, and tried to incorporate all of those in ways that we never have before."

It's difficult to do anything these days without the subject of the election coming up. Avenged Sevenfold, particularly singer M. Shadows, have been publicly right-leaning and proudly Republican in the past, selling T-shirts at shows emblazoned with the Stars & Stripes and declaring, "Love it or die." After performing on the Warped Tour one year, Shadows was particularly critical of a lot of the left-leaning bands on the bill, saying they were "against what our country is about,"

which led to Fat Mike of NOFX calling A7X "everything that's wrong with rock."

Vengeance says that he tries not to be too political nowadays, but he believes the country is stuck between a rock and a hard place.

"One candidate is looking to be a dictator and doesn't stand for freedom or democracy, and the other candidate is a career politician," he says. He goes on to express some views that might startle Fat



THE BAND'S FORMER LABEL "PUT OUR ENTIRE CAREER IN JEOPARDY," SAYS GUITARIST ZACKY VENGEANCE.

Mike and the band's other critics. "This country is filled with remarkable people. One of my best friend's families is from Iran, and they're the most American family of all time. Some of the best people that I've ever met are immigrants. I think people have the right to love whoever they want, and I think the women have the right to do whatever they wish to their bodies, given the circumstances."

Liberal social views like these might

surprise some who have a preformed opinion of Avenged Sevenfold, but this band relishes surprising people. The move from Warner to Capitol, Vengeance says, has made possible curve-ball tactics such as this unheralded album release and its accompanying rooftop show.

"To be honest, we spent many years at Warner, and in the very beginning there was a very passionate team that worked alongside us on a daily basis," he says. "Every year that went by, we would lose just about every single person that worked directly with us, to the point that I honestly couldn't have picked up a phone and gotten one person who knew me. It put our entire career that we worked so hard for in jeopardy. Capitol has been incredible. A breath of fresh air."

On Thursday evening, fans and members of the media gathered at the foot of the Capitol building to watch the band, situated many stories overhead, play a short set on a big screen, broadcast in "3-D/360-degree, live-streamed virtual reality," according to a press release for the event. Some fans at street level were given VR headsets to watch the show; in some ways, those without the headsets may as well have avoided L.A. traffic and watched at home. But there was a palpable feeling in the air that this was an event.

"This is something we've been working hard at with Capitol to try and make perfect for a long time now," Vengeance said beforehand. "It's a special event. I think it's going to be incredible for some of our fans."

The band rattled through "Nightmare," "Planets," "Acid Rain" and new single "The Stage" without any sort of between-song banter, making a statement with just their music and the drama of the event itself. At the end, as fans lined up en masse to purchase the new album, it felt as if they had succeeded.

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**Music //**  
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## WASHINGTON HEIGHTS

NOW THAT KAMASI WASHINGTON HAS CONQUERED THE JAZZ WORLD, WHAT IS HE PLANNING FOR AN ENCORE?

BY JEFF WEISS

**A** month ago, I watched what should've been a weird, anachronistic scene. In the heart of the Hollywood bottle-service swamp, a snaking line of 20- and 30-somethings waited in biting cold for up to three hours to see a jazz show.

The Piano Bar was closing with a dazzling, funereal requiem from its most famed residents, The West Coast Get Down, spearheaded by saxophonist Kamasi Washington, who had made the sweaty, dimly lit space their unofficial basement for most of this decade. During that span, the group recorded Washington's debut, last April's *The Epic*, a modern jazz classic that sparked the most interest in the genre since De La Soul recruited Maceo Parker and Fred Wesley for 1993's *Buhloone Mindstate*.

*The Epic* didn't single-handedly bring about the jazz revival. Washington's Brainfeeder collaborators and labelmates Thundercat and Flying Lotus deserve credit. So does Kendrick Lamar, whose jazz-buoyed *To Pimp a Butterfly* helped bring Washington's tenor sax ascensions to mainstream attention.

But among his gifted peers, the Inglewood native might be the biggest crossover success, bridging the chasm between the staid contemporary jazz world and popular music. He's the only one on KJAZZ and at Coachella, hailed as jazz's future in *The New York Times*, *Pitchfork* and even the cover of *Downbeat*. To cap this unprecedented 18-month levitation, he's headlining Walt Disney Concert Hall on Sunday, Nov. 6.

"I always felt like jazz had this looming, bad reputation as something people didn't like, and I thought, 'That's not true,'" Washington, 35, says at a vegetarian restaurant in downtown Inglewood. As if to prove his point, the waitress smiles and lets him know that she'll be taking her mom to his Disney Hall concert.

"I wanted to dispel the myth that non-jazz fans couldn't grasp jazz," Washington continues, wearing a brown tribally patterned overcoat and woolen cap. An ornate walking stick idles beside him. "This was never about 'bringing jazz back.' It was about music I love that has a healing effect on people. I didn't want people to close themselves off."

The son of a saxophonist father and flautist mother, Washington's "overnight success" was anything but. He spent most of the 2000s backing Snoop Dogg, Gerald Wilson, Lauryn Hill and Raphael Saadiq. *The Epic* was his first real opportunity to transmit his personal visions; its success

enabled him to bring his music to the world, playing everywhere from Glastonbury to obscure villages in Italy.

Amidst the *Up in the Air* itinerary, Washington began recording a new album, inspired by his travels, recent discoveries ranging from Vince Staples to old Pharoah Sanders records, and the decades of explorations that went into developing his singular sound.

Kamasi Washington



PHOTO BY MIKE PARK

"I was never one to try to sound like someone else, but I learned about parts of myself from studying other people," Washington says. "I'll hear the cadences of someone like Vince Staples or Kendrick and hear how they're doing it, but combine it to what I've done previously."

In conversation, Washington has the air of a quiet visionary, a soft-spoken mystic far too self-effacing for any pretensions. If he's assumed the mantle as the new face of jazz, he's earned it — a worthy successor to a still-evolving tradition.

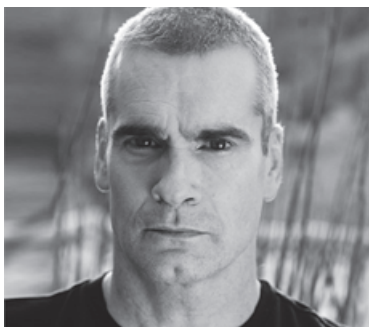
"Money isn't real, fame isn't real. The only thing that's real is hearing a song in your head and making it come to life," Washington says. "Music is alive; it has its own agenda. When you're playing a song, something pushes the music. You have to go with it by getting rid of your intentions and what you want to have happen. The jazz I love most is the kind that captures that momentum — that's when you really feel free."

**KAMASI WASHINGTON** | Walt Disney Concert Hall  
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An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at [passionweiss.com](http://passionweiss.com).



## Henry Rollins The Column!



### FUCK YOUR AWARD

I'm in Sayreville, New Jersey, tonight at the wonderful Starland Ballroom. The woods behind the venue might make you wonder if there aren't some wise guys' bodies buried back there.

While on tour, I get a lot of mail and do a lot of interviews. It's from these two sources that I found out that Bad Brains have been nominated for induction into the Rock and Roll Hall of Fame.

This particular institution was started in 1983 by Ahmet Ertegun of Atlantic Records. Ertegun is a man you cannot heap enough superlatives on. He was the realest of the real-deal music industry men. As an example of the weight of the man, when Led Zeppelin members Plant, Page and Jones reunited for a show at the O2 Arena in London in 2007, it was as part of an Ahmet Ertegun tribute concert.

I wonder if Mr. Ertegun's vision of the Hall would still line up with what it is now. I read that there have been some personnel changes in the group that decides who gets nominated and inducted. Admittedly, they have a fairly thankless task. The genre has been around so long, they would have needed to induct hundreds of people and bands in year one just to be on somewhat level ground moving forward. But for me at least, as with most awards, one from this outfit is absolutely meaningless.

Many years ago, I would look at the nominees with the slightest bit of interest, until it occurred to me that the Rock and Roll Hall of Fame is just a building dedicated to the opinions of a few people, and that any writ of rock supremacy is as worthwhile as anyone else's. As soon as you give something a logo, it suddenly takes on an air of credibility. That credibility should be challenged with great vigor, lest someone take any of this crap too seriously.

Here's a perfect reason to take this hall with more than a grain of salt: Although it is Ohio, the state that gave us Pere Ubu, The Cramps and Devo, to my knowledge, none of these truly amazing, groundbreaking bands has ever been so much as nominated.

I have no malice toward the nomination of Bad Brains. They are easily among the top three live bands I have ever seen. In the late 1970s, when I started checking out their early shows, they were not to be believed. What they were doing was so beyond anything you had ever seen or heard, you

left their shows barely able to find your way home — all you wanted to do was tell people that you had just seen the most amazing band in the world.

The first time I saw Bad Brains was in June of 1979, opening for The Damned. They had no records out at the time. They went on right after doors opened in front of a fraction of the people who would be packing the place an hour later for the headliner. They were so ferocious, most of those who were there hung in the back. Myself, Ian MacKaye and some others went right up to the front and had obliterated pretty much every idea of what live music could be. The Damned, who were amazing, were mere rock by comparison.

After that, we saw Bad Brains every chance we could. We were very lucky to live in the same city as they did. To this day, those are some of the best shows I have ever seen.

On the other hand, bands like Pere Ubu, The Cramps, Devo and a whole lot of other amazing Ohio bands, like Rocket From The Tombs, The Pagans and The Electric Eels, came out of a vacuum so intense, all of them are miracles of creativity and originality. I can't explain to you how completely change-your-life great The Cramps were. They were more than music. Visually, musically, performance-wise, they were the complete package.

None of this is a "thing" until the undertaking of awarding an act or an artist starts a hierarchy. By which criteria does one judge? Record sales? There are crap bands that have sold more of one record than the entire John Coltrane catalog, so it's obvious that tonnage doesn't matter. What the RRHOF is basically saying, when it doesn't nominate Roky Erickson, an American songwriter worth his weight in gold, is that it is disconnected, tone-deaf and grossly corporate. With each omission, it proves its ever-growing irrelevance.

The Award for Not Caring About the Award for 2006 goes to The Sex Pistols, who refused the RRHOF nomination by way of a letter from Johnny Lydon that would peel the paint off your car. He was right about all of it.

Ten years later, in 2016, the Award for Not Caring About the Award most certainly goes to the great Bob Dylan. He was awarded the Nobel Prize for Literature and for several days did not acknowledge it. A member of the Swedish Academy found Dylan's silence to be "impolite and arrogant." Fuck you. Fuck your award. Fuck your idea of its importance and yours.

Dylan's noncommunicative status, for whatever reason, was 100 percent purebred badass. It's not as if he asked to get the prize or the \$900,000 check that comes with it. I think Dylan's delayed response is one of the coolest moves in the history of rock & roll. It reminds me of Dylan in *Don't Look Back*, the documentary that covers his 1965 tour of England. He was at a young, surly, behind-the-sunglasses insolent high point. He had the smarts, the songs, the delivery, and he knew it. He didn't need your award then, either.

I am always impressed when someone can take or leave something of great magnitude. The sheer magnificence of the attitude at work is what it's all about. Long live rock.

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Music //  
Picks //

fri

11/4

### Function

@ UNION NIGHTCLUB

One of the most respected names in techno, Dave Sumner began his DJ career the way all DJs do — as a fan, regularly attending New York's storied Limelight nightclub to see resident Jeff Mills spin techno in the early 1990s. Sumner would adopt the alias Function, going on to hold his own Limelight residency, found the noted Infrastructure label and, more recently, become a regular selector at Berghain (the decadent Berlin techno club that has oddly become almost a household name as of late). Sumner released his debut album, the disconsolate yet richly detailed *Incubation*, in 2013, following it up in 2014 with *Games Have Rules*, a collaboration with Vatican Shadow. He is joined tonight by Cassegrain and Tin Man, who perform live.

—Matt Miner

### John Isaac Watters, I See Hawks in L.A.

@ THE HI-HAT

John Isaac Watters is an understated, determined and diverse songwriter who touches on country, folk and even a little gospel to make carefully crafted songs that drift to land somewhere between Townes Van Zandt and Leonard Cohen. He's paired perfectly here with I See Hawks in L.A., a classic L.A. band from before they tore up all the dive bars to make gastropubs. Now they're the cactus in the freeway median and the coyote in the flood-control channel, with songs that honor and sometimes even equal work by John Prine, Guy Clark and the much-missed Chris Gaffney. ("Turn That Airplane Around" is one of their all-time tragic devastators.) To hijack a line by Ernest Tubbs, it's country music for a country where there's no country anymore. —Chris Ziegler

sat

11/5

### The Real Show with Usher, Kid Ink

@ THE FORUM

Hosted by legendary Los Angeles radio jock Big Boy, 92.3's second annual Real Show is set to feature performances from Los Angeles' own Kid Ink and Ty Dolla \$ign along with more of today's reigning hip-hop and R&B acts. Scheduled performers include Bryson Tiller, Chance the Rapper, Kehlani, Kap G, Belly, Designer and surprise guests. Headlining is globally acclaimed singer Usher, who released his eighth studio effort, *Hard II Love*, in September. Featuring appearances from Future and Young Thug, the album has been hard for some critics to love, but the same is certainly not true of Usher's live show, which remains sultry, well-

Nina Diaz:  
See Monday.

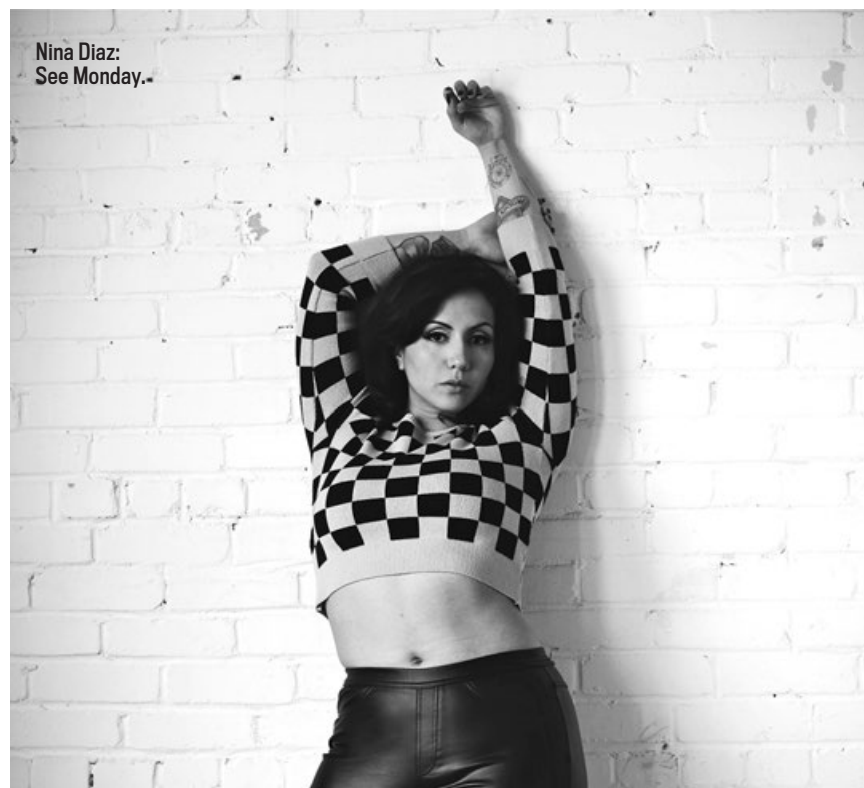


PHOTO BY JADE HERNANDEZ

choreographed and vocally impressive.  
—Jacqueline Michael Whatley

### Stones Throw Superfest

@ SYCAMORE GROVE PARK

Everybody loves Stones Throw Records, because it's got a little something for everyone. From the innovative hip-hop of Madlib and J Dilla on which the label was built, to the modern funk of Mndsgn and Dam-Funk, to the weird rock stylings of Mild High Club, Stones Throw artists have defined what's cool and innovative in music for two decades. Now that the label is running up on its 20th anniversary, it's throwing a free festival at Sycamore Grove Park in Highland Park, featuring sets by Dam-Funk, Homeboy Sandman, label founder Peanut Butter Wolf and even such non-Stones Throw artists as Common and Iman Omari. It's called a "Superfest," but it sounds more like a family function in the park, with Stones Throw providing the music, local vendors providing the food and the whole of L.A. enjoying one another's company. —Sam Ribakoff

### Primal Scream, Death Valley Girls

@ THE REGENT THEATER

What a long, strange trip it's been for Primal Scream. When Bobby Gillespie assembled the band in Glasgow in 1982, they played neo-psychedelic guitar rock with an almost meekly polite pop formalism. Gillespie was getting more attention at the time as drummer for the early lineup of The Jesus and Mary Chain, but after he left that group in 1986, Primal Scream expanded their sonic range and, not so coincidentally, their popularity. By the time of 1991's *Screamadelica*, Gillespie was mixing heavy doses of house and dance music into his previously retro rock. That combination continues on Primal Scream's latest album, *Chaos-*

*mosis*, with Sky Ferreira sparking a glittery duet with Gillespie on the perhaps overly glossy "Where the Light Gets in." Death Valley Girls are anything but glossy, stirring up a punk-grunge-garage maelstrom of loud riffage. —Falling James

### Wild Beasts

@ EL REY THEATRE

Wild Beasts are living up to their name. The British foursome were verging on feral territory on their popular and critically acclaimed 2014 album, the strong *Present Tense*. On this year's even stronger *Boy King*, Wild Beasts let loose like never before. The band drew from the remembered energy of their teenage years and high school garage mentality for *Boy King*, and the latest iteration of the group's live show follows that same ethos. Even with the marked visceral character of *Boy King*, there is still a synthetic polish to their performances, which gives Wild Beasts an edgy sheen. They are the most like this on primal rumbles of "Alpha Female," the doom-drenched builds of "Celestial Creatures" and the crying, pounding "He the Colossus." —Lily Moayeri

sun

11/6

### Mr. Airplane Man

@ CAFE NELA

Named after an eerie blues ramble by Howlin' Wolf, Mr. Airplane Man is the curiously beguiling duo of singer-guitarist Margaret Garrett and drummer-keyboardist Tara McManus. In the late 1990s, they drew a lot of attention busking on the streets of their Boston hometown and touring with such simpatico garage-rock revisionists as The Dirtbombs, The White Stripes and The Reigning Sound. They're most often recognized

for the raw, haunting way they combine The Gun Club's ghostly blues with the forceful rhythmic momentum of John Lee Hooker, but Garrett varies the bluesy mood with jangling, psychedelic folk tunes that are also melodically affecting. McManus and Garrett dropped out of sight for many years as each raised her children, but they reunited last year and are relocating to the West Coast. Also at Permanent Records, Saturday, Nov. 5.  
—Falling James



Wild Beasts:  
See Saturday.

PHOTO BY TOM ANDREW

takes electronic sounds to eclectic places. At her most energetic, her pipes ooze disco heartbeat. Against the slinkier beats, like "Pretty Gardens" from her latest album, *Take Her Up to Monto* (which Murphy also co-produced), she manifests as a ghost of the jazz age haunting the song. Murphy's unique and versatile voice has lent her a load of cult popularity in the States, but she is only now embarking on her first solo North American tour.  
—Liz Ohanesian

### Ruby Friedman Orchestra @ HOTEL CAFE

Ruby Friedman reeks of true charisma in all that she does. She's not just a real-deal soul stompstress who can blow your pretty mind with her colossal voice, though she is indeed a versatile and innovative song stylist who can and will do just that. Really, Friedman is a great actor and novelist combined, nuanced, deeply layered, complex as hell and funny, too — so pay attention when she struts her hour upon the stage, not that that'll prove too difficult. Friedman has a new album out titled *Gem*, a richly atmospheric and genuinely moving bunch of big-bad-world-drenched but wonderfully celebratory heart-wringers and hard-chargers to which she brings an enormous intelligence and sincerely red-blooded life.  
—John Payne

### thu 11/10

### Suzanne Vega @ REGENT THEATER

With her sly, subtle observations of the world swirling around her, Suzanne Vega is a grown-up and more melodic version of Harriet the Spy. She observes, collects and defines small, overlooked details with the careful precision of a fine poet and transmutes that information into musical arrangements that are more sophisticated than most folk-rock singer-songwriters. Always ambitious, Vega created and performed in her own one-woman play about writer Carson McCullers in 2011, which she's adapted further into a new album, *Lover, Beloved: Songs From an Evening With Carson McCullers*. Although she has occasionally collaborated with other writers, including Gerry Leonard and former husband Mitchell Froom, Vega usually goes it alone, but she wrote most of *Lover, Beloved* with Duncan Sheik. There's a playful cleverness in the gently swinging ode to a rival, "Harper Lee," and the yearning "We of Me."  
—Falling James

### mon 11/7

### Nina Diaz @ MULTIPLY L.A.

Nina Diaz's first band, *Girl in a Coma*, came out of the San Antonio punk scene, but it was soon apparent that the singer possessed a majestic voice that transcended genre limitations and soared straight into pure pop. The young trio attracted the attention of Joan Jett, who signed them to her label, and Morrissey, who asked them to open one of his tours. Diaz was just 13 years old in 2006, when she joined her older sister Phanie Diaz and Jenn Alva in the band, which was named after Morrissey's old Smiths reverie "Girlfriend in a Coma." Two years ago, Diaz decided to take a break from the group. The new single, "January 9th," from solo album *The Beat Is Dead*, is a romantic power ballad that starts off quietly before Diaz's vocals well up with her trademark rich and lustrous tone.  
—Falling James

### tue 11/8

### Le Boeuf Brothers @ BLUEWHALE

Quick, name some famous twins. If you said Mary-Kate and Ashley, congrats, you are just like 99 percent of America. How about musical twins? If the Harp Twins come to mind, you're on YouTube way too much. Pascal and Remy Le Boeuf won't don angel wings and pluck "Stairway to Heaven" on oversized lyres, but they will truly rock your world with their latest album, *Imaginist*, a hair-raising jaunt of jazz complemented by string quartet. Pascal (piano) and Remy (sax) are ridiculously talented and are among the world leaders in identical-sibling jazz. Their NYC-based quartet will be joined by members of Wild Up, one of L.A.'s premier modern classical music collectives.  
—Gary Fukushima

### wed 11/9

### Róisín Murphy @ EL REY THEATRE

Róisín Murphy is the voice of the dance floor. The Irish singer first came to prominence in the 1990s as part of Moloko, whose '99 club hit "Sing It Back" is as feet-rousing today as it was at the end of the 20th century. As a solo artist, Murphy

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Friday • November 4th • 5pm

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Canadian singer-songwriter and creative pioneer Jane Siberry celebrates her first official album in five years with an in-store performance & signing at Amoeba. *Angels Bend Closer* comes out November 18 but will be available at Amoeba a day early for this special event.

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## CLUBS

### ROCK & POP

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Cash'd Out, Bob Wayne, Fri., Nov. 4, 8 p.m., \$15. Pansy Division, Spare Parts for Broken Hearts, Toyguitar, Tragic Radicals, Sat., Nov. 5, 8 p.m., \$12. Eddie Cole, Nonchalant Savant, Neon Phoenix, Sun., Nov. 6, 9 p.m., \$5.

**AMERICAN LEGION POST 206:** 227 N. Avenue 55, Highland Park. High Functioning Flesh, Geneva Jacuzzi, Walter, Sextile, Side Thing, French Vanilla, Girl Pusher, Wild Wing, Future Shoxxx, Noah Kwid, Sat., Nov. 5, 4 p.m., \$10.

**AMOEBAMUSIC:** 6400 Sunset Blvd., Los Angeles. Shlohmo, Thu., Nov. 10, 6 p.m., free.

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Spring King, The Soft White Sixties, Mondo Cozmo, Yoke Lore, Mon., Nov. 7, 8 p.m., free.

**THE BACK ROOM AT HENRI'S:** 21601 Sherman Way, Canoga Park. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

**BEYOND BAROQUE LITERARY ARTS CENTER:** 681 Venice Blvd., Venice. The Baggage Review, Sun., Nov. 6, 2-5 p.m., \$5.

**BLACKLIGHT DISTRICT:** 2500 E. Anaheim St., Long Beach. Infinite Death, Blood of the Heretic, Septic Slaughter, Meridian, Back From the Dead, Fri., Nov. 4, 8 p.m., \$7. Chew, Lower Back Tribal Tat, Of Limbo, Desert Tundra, Strange Weather, Sun., Nov. 6, 7 p.m., \$5. Jagged Mouth, Ol' Dagger, Solar Haze, Diclonius, Mon., Nov. 7, 8 p.m., \$5. L.A. Air Raid, The Ride, Others, Thu., Nov. 10, 8 p.m., free.

**BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles. Zander Hawley, Lukas Frank, Fri., Nov. 4, 8:30 p.m., \$7. La Sera, Springtime Carnivore, TV Party, Sat., Nov. 5, 8:30 p.m., \$15. The Cave Singers, Chris Cheveyo, Sun., Nov. 6, 8:30 p.m., \$14. Alina Bea, Kona, Nilu, The Kidi Band, Mon., Nov. 7, 8:30 p.m., free. Sweet Shop Boys, Nina Las Vegas, Tue., Nov. 8, 8:30 p.m., \$20. Chris Cohen, Bouquet, The Lentils, Wed., Nov. 9, 8:30 p.m., \$13. Darlingside, Frances Luke Accord, Thu., Nov. 10, 8:30 p.m., \$15.

**CAFE NELA:** 1906 Cypress Ave., Los Angeles. Pedal Strike, Onda No, Kill for Kicks, L.A. Suspects, Skunk Munks, Fri., Nov. 4, 8:30 p.m., free. Plexikill, The Vigils, Ex-Gentlemen, The Singles, Sat., Nov. 5, 8:30 p.m., \$5. Way to Go Genius, Mr. Airplane Man, It, Sun., Nov. 6, 9 p.m., \$5 (see Music Pick). Tiatoani, Bipolarte, Nimodo, Thu., Nov. 10, 8:30 p.m., TBA.

**CANYON CAFE:** 28912 Roadside Drive, Agoura Hills. Venice, Fri., Nov. 4, 9 p.m., \$28-\$38. Tribute bands TBA, Sat., Nov. 5, 8 p.m., \$19.50; Dee Snider, Sat., Nov. 5, 9 p.m., \$38-\$58.

**CENTER FOR THE ARTS EAGLE ROCK:** 2225 Colorado Blvd., Eagle Rock. Dia de los Muertos, Fri., Nov. 4, 8:45 p.m., free.

**CLUB BAHIA:** 1130 W. Sunset Blvd., Los Angeles. Empress Of, Banoffee, Dizzy Fae, Mon., Nov. 7, 7 p.m., \$15.

**THE COACH HOUSE:** 33157 Camino Capistrano, San Juan Capistrano. Don McLean, Fri., Nov. 4, 8 p.m., TBA. Love & War, Thu., Nov. 10, 7-11 p.m., \$25.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Gary Myrick's Bluestrash, 3 Balls of Fire, Del Casher, Fri., Nov. 4, 6 p.m., free. The Cody Bryant Experience, Sat., Nov. 5, 8:30 p.m., free. Murphy's Flaw, Sun., Nov. 6, 2 p.m., free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free; Keller Juice, Mon., Nov. 7, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Karen Tobin, Sanity's Sake, Thu., Nov. 10, 6 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

**COMPLEX:** 806 E. Colorado St., Glendale. The Gitane Demone Quartet, In Letter Form, Night Nail, VV & the Void, Thu., Nov. 10, 8 p.m., \$8.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Caroline Smith, Sasha Desree, Callie, Fri., Nov. 4, 8:30 p.m., \$11.50. From Indian Lakes, Made Violent, Wild Wild Horses, Sat., Nov. 5, 6 p.m., \$14.50. The Regrettes, Peach Kelli Pop, Upset, DJ Honey Power, Sun., Nov. 6, 5:30 p.m., \$11.50; DJ Alex Transistor, Sun., Nov. 6, 10 p.m., \$8. Honeyblood, Hazel English, Jennie Vee, Mon., Nov. 7, 8:30 p.m., \$11.50. DZ Deathrays, Dune Rats, The Gooch Palms, Ice Cream, Tue., Nov. 8, 8:30

p.m., \$14.50. The Jezabels, Stal, Wed., Nov. 9, 8:30 p.m., \$19.50. Tom Misch, Chris McClenny, Thu., Nov. 10, 8:30 p.m., \$16.50.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Kinky, Fri., Nov. 4, 8:30 p.m., \$25.50. Tory Lanez, Pell, Kweku Collins, Sun., Nov. 6, 7 p.m., \$15. Fatal Jamz, Gabriella Cohen, Mon., Nov. 7, 8:30 p.m., free. Daughters, The Body, Loma Prieta, Tue., Nov. 8, 8:30 p.m., \$13.50. Halfpoint, Halfpoint, The East Wind Rockers, Wed., Nov. 9, 9 p.m., \$15. Diarrhea Planet, Lovely Bad Things, Melted, Thu., Nov. 10, 8:30 p.m., \$14.50.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Racella, Raquel Rodriguez, Viala, Fri., Nov. 4, 9:30 p.m., free. Diamonds, The Electric West, Modern Crush, Sat., Nov. 5, 10 p.m., \$5. The Tikiyaki Orchestra, Sun., Nov. 6, 8:30 p.m., \$10. Open Mic, Mondays, 8 p.m., \$5. Danke, Ian Change, Callie, Birth Day, preceded (at 7:30 p.m.) by a screening of *The Good Life*, Wed., Nov. 9, 9 p.m., \$10. Come What May, Thu., Nov. 10, 8 p.m., \$25; Nina Herzog, Thu., Nov. 10, 10 p.m., \$10.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. Little Empire, The Cowboy Movement, Ryan Taylor, Jessie Pitts, Fri., Nov. 4, 7 p.m., TBA.

**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. King Schascha, Sister Nancy, DJ Unite, Thu., Nov. 10, 9 p.m., \$20.

**GASLAMP RESTAURANT & BAR:** 6251 E. Pacific Coast Highway, Long Beach. Knyght Ryder, Fri., Nov. 4, 9 p.m., TBA. Pato Banton, Sat., Nov. 5, 5 p.m., TBA.

**GENGHIS COHEN:** 740 N. Fairfax Ave., Los Angeles. Todd Kerns, Fri., Nov. 4, 9:30 p.m., TBA. Julie Neumark, Daniel Schuck, Sat., Nov. 5, 7:30 p.m., TBA.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Crown the Empire, Blessthefall, New Years Day, Too Close to Touch, Light Up the Sky, Fri., Nov. 4, 6:30 p.m., \$20. Our Last Night, Hands Like Houses, The Color Morale, Out Came the Wolves, Sat., Nov. 5, 6:30 p.m., \$20. La Santa Cecilia, Sun., Nov. 6, 8:30 p.m., \$18-\$50. Attila, Chelsea Grin, Emmure, Slyar, Mon., Nov. 7, 7 p.m., \$20. Quitapenas, Yanga, DJ Fresko, Thu., Nov. 10, 8 p.m., \$15.

**THE HI HAT:** 5043 York Blvd., Highland Park. John Isaac Watters, I See Hawks in L.A., Jacob Metcalf, Uncles, Fri., Nov. 4, 8 p.m., free (see Music Pick). Pleasure Burn, Jew Cocks, Flames of Durga, Sat., Nov. 5, 8 p.m., free. Jake Davis, Minimal, Nightjars, Sun., Nov. 6, 7 p.m., \$10. Ramonda Hammer, Magic Bronson, Wasi, Children, Tue., Nov. 8, 8 p.m., free. Tiny Moving Parts, Movements, My Iron Lung, Wed., Nov. 9, 8 p.m., \$15. Mondo Generator, Fatso Jetson, The Freeks, Wild Eyes, Thu., Nov. 10, 8 p.m., \$10.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Salmon Eyes, Knop, Sam Babayan, Jared Farrell, Pete RG, Molly Kruse, Fri., Nov. 4, 7 p.m., \$15. The Nick Valentini Collective, Andy Lawrence, Kari Kimmel, David Wax Museum, Madison Douglas, Sat., Nov. 5, 7 p.m., \$10. Ben Lee, Julie Mintz, Ryan Dilmore, Sun., Nov. 6, 7 p.m., \$12. Michigan Rattlers, Ben Ottwell, Clark Graham, Mon., Nov. 7, 7 p.m., \$10. Mount Holly, Johnny Gomez, Lauren Ruth Ward, Mike Doughty, Tue., Nov. 8, 7 p.m., \$15. Ruby Friedman Orchestra, The Place, Lawrence, Dana Williams, Wed., Nov. 9, 7 p.m., \$10 (see Music Pick). Nic Armstrong & the Thieves, Andy Lawrence, Tom Schraeder, Nataly Dawn, Lauren O'Connell, Sheriffs of Schroedingham, Thu., Nov. 10, 7 p.m., \$15.

**HYPERION TAVERN:** 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

**THE KIBITZ ROOM:** 419 N. Fairfax Ave., Los Angeles. The Fockrs, Tuesdays, 9 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Ecstasy '90s Burlesque, Fri., Nov. 4, 8-11 p.m., \$10-\$15. Corrupted Youth, Syndrome del Punk, Total Chaos, Acidez, The Chernobyl Babies, The Bad English, Sat., Nov. 5, 5 p.m., TBA; Chris Webby, Skrizzly Adams, Regi Levi, El Monte Rey, Sat., Nov. 5, 6 p.m., \$17; El Monte Rey & MC Infinite, Sat., Nov. 5, 6:15 p.m., TBA. Anti Pop, Gwil, Luke Cage, VerBS, Arielle Samson, Damon Turner, Sun., Nov. 6, 8 p.m., free. Gradietn, Yung Bae, Annika Wolfe, Bapari, Louie Okami, Mr Low, Thu., Nov. 10, 9 p.m., TBA.

**THE LOVE SONG:** 450 S. Main St., Los Angeles. Spain, Tuesdays, 8:30 p.m., free.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Roy Zimmerman, Fri., Nov. 4, 8 p.m., \$20. The Lonely Heartstring Band, Sat., Nov. 5, 8 p.m., \$20. Robbie Fulks, Sun., Nov. 6, 8 p.m., \$20.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. Ryan Shupe, Fri., Nov. 4, 8 p.m., \$15; Strangely Attractive, The Inverse Effect, Thumpasaurus, Fri., Nov. 4, 9:30 p.m., \$12. The Nate Smith Band, Ali Blake, Joe

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# LA WEEKLY

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## COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Sideline, Sat., Nov. 5, 8 p.m., \$20.  
**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. The Lonely Heartstring Band, Fri., Nov. 4, 8 p.m., \$25. Emily Davis, Falling by the Wayside, Joe William Davis, Sat., Nov. 5, 2 p.m., \$15; Celebration Concert for Amy Yessian, with Bliss Bowen, Shane Allen, Eddie Cunningham, Sweet Talk Radio, Windfall, The Tall Men Group, Rebekah Del Rio, Kent Gray and others, Sat., Nov. 5, 7 p.m., \$20. Jim Curry, Anne Curry, Sun., Nov. 6, 3 & 7 p.m., \$18. Castletown, Wed., Nov. 9, 8 p.m., \$18. The Salty Suites, Phil Salazar & Mark Heyes, Thu., Nov. 10, 8 p.m., \$18.  
**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. The Just Dave Band, Fri., Nov. 4, 8 p.m., free. The Fulltones, Sat., Nov. 5, 8 p.m., free. The Mary White Band, Nov. 9-10, 8 p.m., free.  
**E.B.'S BEER & WINE BAR, FARMERS MARKET:** 6333 W. Third St., Los Angeles. Pete Anderson, Mark Christian, Sat., Nov. 5, 7 p.m., free.  
**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Nov. 4, 9 p.m., free. Time Bomb, Sat., Nov. 5, 9 p.m., free.  
**SAGEBRUSH CANTINA:** 23527 Calabasas Road, Calabasas. Sonny Mone, Saturdays, 4:30-8 p.m., free.  
**TINHORN FLATS SALOON & GRILL:** 1724 N. Highland Ave., Los Angeles. Tina Michelle & the Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

—Falling James

## DANCE CLUBS

**THE AIRLINER:** 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.  
**AVALON HOLLYWOOD:** 1735 Vine St., L.A. Felix Cartal, Disco Fries, Calinovas, KRZA, Fri., Nov. 4, 9:30 p.m., TBA; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Nick Warren, Danny Howells, Dave Seaman, Sat., Nov. 5, 10 p.m., TBA.  
**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Showtek, Fri., Nov. 4, 10 p.m., \$45-\$100; Noize Fridays, Fridays, 10 p.m. Fedde Le Grand, Sat., Nov. 5, 10 p.m., \$13.51 & up; Arcade Saturdays, Saturdays, 10 p.m.  
**DRAGONFLY:** 6510 Santa Monica Blvd., Los Angeles. Respect Drum & Bass, Thursdays, 10 p.m., \$10.  
**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Minnesota, Shawn Wasabi, Coyote Kisses, Fri., Nov. 4, 10 p.m. Alan Fitzpatrick, Matador, Dense & Pika, Sat., Nov. 5, 10 p.m., TBA; Inception, Saturdays, 10 p.m.  
**GENERAL LEE'S BAR:** 475 Gin Ling Way, L.A. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.  
**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8. Boombox, first Saturday of every month, 9 p.m. Night Shift, Thu., Nov. 10, 9 p.m.; Thu., Dec. 8, 9 p.m.; Thu., Jan. 12, 9 p.m.; Thu., Feb. 9, 9 p.m., free.  
**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. DJ Crooks, Shacia Marley, DJ King Marie, DJ Major League, KG, Fri., Nov. 4, 9:30 p.m., TBA. Banjee Ball, Sun., Nov. 6, 10 p.m.  
**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.  
**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.  
**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Lee Foss, Bob Moses, Fri., Nov. 4, 10 p.m., TBA. Secondcity, plus a special guest TBA, Sat., Nov. 5, 10 p.m., TBA. Matthias Tanzmann, Moon Harbor, Circo Loco, Mon., Nov. 7, 10 p.m., \$15.  
**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Function, Cassegrain & Tin Man, Temple, Kglndo, Fri., Nov. 4, 10 p.m., \$25 (see Music Pick); Dame Luz, Suga Shay, Josh Peace, Fri., Nov. 4, 10 p.m., \$10. Smog 10-Year Anniversary, Sat., Nov. 5, 8 p.m., free-\$30. Candyland, Thu., Nov. 10, 9 p.m., \$15-\$25; Loefah, Thu., Nov. 10, 10 p.m., \$10.  
**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles. 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.

—Falling James

For more listings, please go to laweekly.com.

## CONCERTS

FRIDAY, NOV. 4

**THE ALAN PARSONS LIVE PROJECT:** 8 p.m., \$39-\$73. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.  
**ALEJANDRA GUZMÁN:** 7 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.  
**BAD RELIGION, AGAINST ME:** With Dave Hause, 6:30 p.m. Hollywood Palladium, 6215 W. Sunset Blvd.  
**BOB MOSES:** 8 p.m., \$15. The Wiltern, 3790 Wilshire Blvd., Los Angeles.  
**CL:** 8:30 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.  
**DEE SNIDER:** 9 p.m., \$38-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.  
**DILLON FRANCIS, FLOSSTRADAMUS:** 9 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.  
**EDDIE MONEY:** 8 p.m., \$85-\$150. Norris Theatre, 27570 Norris Center Drive, Rolling Hills Estates.  
**THE HUBERT LAWS QUINTET:** 8 p.m., TBA. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.  
**JEN CHAPIN:** 7:30 p.m., \$33 & \$47. George Nakano Theatre, 3330 Civic Center Drive, Torrance.  
**KYLE RIABKO:** 8 p.m., \$39-\$99. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.  
**MICHAEL SESSION:** 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.  
**GO MORRISSEY:** 8 p.m., \$67. Bren Events Center, 100 Bren Events Center, Irvine.  
**NAKHO & THE MEDICINE FOR THE PEOPLE:** With Patrick Baker, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.  
**NAPALM DEATH, THE BLACK DAHLIA MURDER:** With Misery Index, Abnormality, 6:30 p.m., \$27.50. The Regent Theater, 448 S. Main St., Los Angeles.  
**THE SPAZMATIC:** 7 p.m., \$45. Pasadena Civic Plaza, 300 E. Green St., Pasadena.  
**TORY LANEZ:** With Dreezy, Kranium, Tony Rockmore, VeeCee, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.  
**GO TY SEGALL:** 9 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

SATURDAY, NOV. 5

**GO ARTOPIA:** L.A. Weekly presents Daniel T., DJ Domo, Electric Sound Bath, Induce, Dublab DJs, artists and more, 8 p.m., \$35 & \$60. OUE Skyspace, 633 W. Fifth St., Los Angeles.  
**BUSH:** With The Dead Deads, 7 p.m., \$27.50-\$60. The Wiltern, 3790 Wilshire Blvd., Los Angeles.  
**CELTIC THUNDER:** 8 p.m., \$49.50-\$89.50. The Orpheum Theatre, 842 S. Broadway, Los Angeles.  
**COMPLEXCON:** With Skrillex, Kid Cudi, Travis Scott, Metro Boomin, Virgil Abloh, 11-12 a.m., \$45-\$200. Long Beach Convention Center, 300 E. Ocean Blvd.  
**CRUISE FOR A CAUSE: MAKING WAVES FOR ANIMALS:** With an acoustic set by Moby, 6-10 p.m., \$250. Fantasea One Yacht, 13509 Fiji Way, Marina Del Rey.  
**EL VELORIO:** With Metalachi, Mariachi Manchester, Casa de Calacas, El Carro Fantasma, The Alien Dance Band, Danza Azteca and others, 6 p.m.-1 a.m., \$25-\$50. Plaza de la Raza, 3540 N. Mission Road, Los Angeles.  
**THE HONOLULU AVENUE STRUMMERS:** 10:30 a.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.  
**JEN CHAPIN:** 7:30 p.m., \$33 & \$47. George Nakano Theatre, 3330 Civic Center Drive, Torrance.  
**JOAN BAEZ:** 8 p.m., \$57 & \$85. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.  
**KYLE RIABKO:** 8 p.m., \$39-\$99. Wallis Annenberg Center, 9390 N. Santa Monica Blvd., Beverly Hills.  
**GO MORRISSEY:** With Mexican Institute of Sound, Rubén Albarrán, 5 p.m., TBA. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.  
**PAM TILLIS:** 7:30 p.m., \$59. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd.  
**GO PRIMAL SCREAM, DEATH VALLEY GIRLS:** 8 p.m., \$36.50-\$50.50. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.  
**GO THE REAL SHOW:** With Usher, Kid Ink, Designer, Kap G, Bryson Tiller, Belly, Ty Dolla Sign, Chance the Rapper, Kehlani, 7 p.m., \$39-\$130. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.  
**SCIENCE OF ART MUSIC:** With Cat500, Dublab DJs, 6-9 p.m., \$10. El Camino College, 16007 Crenshaw Blvd.

**STEVEN WILSON:** With Bruce Soord, 6:30 p.m., \$40. The Belasco Theater, 1050 S. Hill St., Los Angeles.  
**GO STONES THROW SUPERFEST:** With Common, Peanut Butter Wolf, Dam-Funk, J Rocc, Karriem Riggins, MNDSGN, Homebody Sandman, Gabriel Garzon-Montano, Mild High Club, Imani Omari, Koreatown Oddity, Chocoma Canyon, Sudan Archives, 11 a.m.-7 p.m., free. Sycamore Grove Park, 4702 N. Figueroa St., Highland Park. See Music Pick.  
**GO TY SEGALL:** 9 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.  
**WET:** With Demo Taped, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.  
**GO WILD BEASTS:** 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

SUNDAY, NOV. 6

**BUSH:** 8 p.m., \$35. The Observatory.  
**COMPLEXCON:** With Snoop Dogg, 2 Chainz, Migos, Chief Keef, Lil Yachty, 11-12 a.m., \$45-\$200. Long Beach Convention & Entertainment Center, 300 E. Ocean Blvd., Long Beach.  
**THE ENCORE SAXOPHONE QUARTET:** 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.  
**ESCRITURA, RADIO ETERNO, THE MOONSALTS:** 7 p.m. Avalon Hollywood, 1735 Vine St., Los Angeles.  
**KAMASI WASHINGTON:** With The Ron McCurdy Quartet, 7:30 p.m., \$46-\$123. Disney Hall, 111 S. Grand Ave.  
**MATT SAVAGE:** 7:30 p.m., \$35. Edge Second Space, 1310 11th St., Santa Monica.  
**ROCKIN' ROAD TO DUBLIN:** 7 p.m., TBA. Luckman Fine Arts Complex, 5151 State University Drive.  
**SUICIDE BOYS:** 8 p.m. The Novo, 800 W. Olympic Blvd.  
**SUM 41:** With Senses Fail, As It Is, 6:30 p.m., \$24.50. The Mayan, 1038 S. Hill St., Los Angeles.  
**THE WONDER YEARS, REAL FRIENDS:** With Knuckle Puck, Moose Blood, Seaway, 6:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.  
**YEHUDA POLIKER:** 7:30 p.m., \$50-\$150. UCLA, Royce Hall, 340 Royce Drive, Westwood.

MONDAY, NOV. 7

**POST MALONE:** With Jazz Cartier, Larry June, 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.  
**GO PUSSY RIOT IN CONVERSATION:** With Maria Alyokhina, Sasha Bogino, Allison Wolfe, Shepard Fairey, 7:30 p.m., \$17.50-\$35.50. The Regent Theater, 448 S. Main St., Los Angeles. See GoLA.  
**VAMPS:** With Citizen Zero, 8:30 p.m. El Rey Theatre.

TUESDAY, NOV. 8

**SUICIDE BOYS:** 8 p.m., \$210. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WEDNESDAY, NOV. 9

**LIDO:** With Nick León, 8 p.m., \$15. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.  
**GO MORRISSEY:** 8 p.m., \$67. Bren Events Center, 100 Bren Events Center, Irvine.  
**POST MALONE:** With Post Malone, Larry June, Jazz Cartier, 7 p.m. The Wiltern, 3790 Wilshire Blvd.  
**RAEKWON:** 8 p.m., \$5. The Observatory.  
**GO ROÍSN MURPHY:** 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

THURSDAY, NOV. 10

**GO CULTURE CLUB:** 7 p.m., \$59-\$399. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.  
**JAMESTOWN REVIVAL:** With Jonny Fritz, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.  
**LINDSEY STIRLING:** 8 p.m., \$33.50-\$79. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.  
**MAC MILLER:** 8 p.m., \$35. The Observatory.  
**MARSHMELLO:** 9 p.m., \$25-\$45. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.  
**GO SERJ TANKIAN:** With The CSUN Symphony, 8 p.m., \$33-\$68. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.  
**GO SOUTHERN CULTURE ON THE SKIDS:** 9 p.m., \$15. The Observatory, 3503 S. Harbor Blvd.  
**GO SUZANNE VEGA:** With Teddy Thompson, 8 p.m., \$22.50-\$37.50. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.  
**GO WHITE FANG, NO PARENTS:** With Birth Defects, 11 p.m., \$8. The Observatory, 3503 S. Harbor Blvd.  
**YO LA TENGO:** 8 p.m., \$50 & \$75. Skirball Cultural

Center, 2701 N. Sepulveda Blvd., Los Angeles.

—Falling James

### CLASSICAL & NEW MUSIC

**GO AKHNATEN:** L.A. Opera artist-in-residence Matthew Aucoin conducts director Phelim McDermott's new, visually provocative production of composer Philip Glass' opera. Countertenor Anthony Roth Costanzo plays the titular Egyptian pharaoh who wants to unite his followers under a single god, and mezzo-soprano J'Nai Bridges portrays his wife, Nefertiti, Sat., Nov. 5, 7:30 p.m.; Thu., Nov. 10, 7:30 p.m.; Sun., Nov. 13, 2 p.m.; Thu., Nov. 17, 7:30 p.m.; Sat., Nov. 19, 7:30 p.m.; Sun., Nov. 27, 2 p.m., \$29-\$339. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles. See Stage.

**ARPA Y AULOS:** Harpist Andrea Puente and flutist Salpy Keronian conjure selections by Daniel Catán and Arturo Marquez, Sun., Nov. 6, 4 p.m., free. St. James Presbyterian Church, 19414 Ventura Blvd., Tarzana.

**BETH NAM & SOMANG JEAGAL:** The pianists face off in a lunchtime recital, Fri., Nov. 4, 12:15 p.m., free. First Lutheran Church & School, 2900 W. Carson St.

**THE COLBURN CONTEMPORARY ENSEMBLE:** Ted Atkatz takes the student musicians through Andrew Norman's *Music in Circles*, Béla Bartók's Sonata for Two Pianos & Percussion, and George Crumb's *Black Angels*, Fri., Nov. 4, 8 p.m., free. Colburn School of Music, Thayer Hall, 200 S. Grand Ave., Los Angeles.

**COLLECTIF9:** The Montreal string band fuses classical and pop styles, Fri., Nov. 4, 7:30 p.m., \$35. Theatre Raymond Kabbaz, 10361 W. Pico Blvd., Los Angeles.

**KALEIDOSCOPE:** Soprano Maria Valdes torches Samuel Barber's *Knoxville, Summer of 1915*, and the conductor-less ensemble also covers Barber's *Adagio for Strings*, Aaron Copland's *Music for the Theatre* and the West Coast premiere of Clint Needham's *When We Forget*, Sat., Nov. 5, 8 p.m., TBA. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles. Sun., Nov. 6, 3 p.m., TBA. First Presbyterian Church, 1220 Second St., Santa Monica.

**GO L'ARPEGGIATA:** The baroque ensemble jazzes up and riffs on selections by Claudio Monteverdi, Maurizio Cazzati, Barbara Strozzi and others, Wed.,

Nov. 9, 8 p.m., \$20-\$106. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**THE L.A. BAROQUE PLAYERS:** The period ensemble evokes Telemann and Buxtehude, Fri., Nov. 4, 8 p.m., \$30. Trinity Lutheran Church, 997 E. Walnut St., Pasadena. Sun., Nov. 6, 2:30 p.m., \$30. Contrapuntal Performances Recital Hall, 655 N. Bundy Drive, Brentwood.

**LE SALON DU MUSIQUES:** Soprano So Young Park casts her voice aloft on Richard Strauss' *Songs for Soprano & Piano*, and a strings-piano quartet unveils Schumann's Piano Quartet in E-flat major, Op. 47; and the U.S. premiere of Xaver Scharwenka's Piano Quartet in F major, Op. 37, Sun., Nov. 6, 4 p.m., \$85. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

**GO MUSICA ELETTRONICA VIVA:** Alvin Curran, Frederic Rzewski and Richard Teitelbaum reunite for an evening of improvised music, Wed., Nov. 9, 8:30 p.m., \$12-\$25. REDCAT, 631 W. Second St.

**NEW WEST SYMPHONY:** Pianist Vadym Kholodenko explores Rachmaninoff's Piano Concerto No. 2, and Philip Mann conducts Stravinsky's ballet suite from *The Firebird* and Adam Schoenberg's *Go*, Nov. 4-5, 8 p.m., \$30-\$120. Fred Kavli Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

**PASADENA SYMPHONY:** Pianist Ray Ushikubo revels in Gershwin's *Rhapsody in Blue*, Sat., Nov. 5, 2 & 8 p.m., \$35. Ambassador Auditorium, 131 S. St. John Ave.

**RUSSELL STEINBERG:** The acoustic guitarist strums his own *Mauji Slack Key Preludes* alongside selections by Turina, Tárrega, Castelnuovo-Tedesco and Villa-Lobos, Fri., Nov. 4, 8 p.m., \$10. Beyond Baroque Literary Arts Center, 681 Venice Blvd., Venice.

**GO SALASTINA MUSIC SOCIETY:** L.A. Phil oboist Ariana Ghez wends her way through the world premiere of Jeremy Cavaterra's Oboe Quintet, a work that was written for her. First, violist Meredith Crawford, cellist Charles Tyler, and violinists Kevin Kumar and Maia Jasper White lace together Maurice Ravel's String Quartet in F major, Sat., Nov. 5, 8 p.m., \$40. Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena. Also Sun., Nov. 6, 3 p.m., \$75. Villa Aurora, 520 Paseo Miramar, Pacific Palisades.

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authorize the use in this state of a fictitious business name in violation of the rights of another creditor, federal, state, or common law (see Section 1440 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: October 14, 2016. Publish: 11/03/2016, 11/10/2016, 11/17/2016, 11/23/2016. LA Weekly

656  
Legal Notices

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME**  
Case No. S026390

Superior Court of California Santa Monica Courthouse located in 1725 Main Street Santa Monica, CA 90401, on 09/30/16 - In the matter of petitioner: **Albert Bugoff**, it is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 1725 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this court, and in answer thereto said petitioner(s) desire(s) to have his name changed from: **Albert Bugoff** to **Albert Buegoff** and **Ramona Molayem-Buegoff**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 11/03/16, 11/10/16, 11/17/16 and 11/24/16 Dated: Sep 30th, 2016

**NOTICE OF PETITION TO ADMINISTER ESTATE OF JOSEPH ARTHUR BENNETT, JR.** CASE NUMBER 16STPB05590. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both of JOSEPH ARTHUR BENNETT, JR. A Petition for Probate has been filed by LUDIA BENNETT in the Superior Court of California, County of Los Angeles. The Petition for Probate requests that LUDIA BENNETT be appointed as personal representative to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in the court as follows: Date: 12/01/16 at 8:30 a.m. in Dept. 11 located 111 N Hill Street, Los Angeles, CA 90012 Stanley Mosk Courthouse - PROBATE DEPT. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance

may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code, or (2) 60 days from the date of ailing or personal delivery to you of a notice under section 9052 of the California Probate Code. The California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court if you are a person interested in the estate. You may file with the court a request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for Petitioner: **PAYSON L. LEDERMAN** 27068 LA PAZ, SUITE 305, ALISO VIEJO, CALIFORNIA 92656. (949) 305-7890

**SUMMONS NOTICE TO DEFENDANT: WILLIAM E. DILLON, deceased, an individual; ELIZABETH DILLON, deceased, an individual; all persons unknown claiming any legal or equitable estate, interest, lien, right, or title in the property described in the complaint adverse to plaintiffs' title or asserting any cloud on plaintiffs' title to the property; and DOES 1-100, inclusive. YOU ARE BEING SUED BY PLAINTIFF: MARIE-LUISE TAYLOR, an individual, and ALVIS W. TAYLOR, deceased, an individual. CASE NUMBER: YC071545. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information on the back of this notice. AVISO! Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información en la continuación. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org) or the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar**

association. **NOTE:** The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **Superior Court of CA, Los Angeles, Southwest District, Torrance Courthouse, 825 Maple Avenue, Torrance, CA 90503** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **JDAVID LAW PRACTICE, Jill S. David, 1500 Rosecrans Ave., Suite 500, Manhattan Beach, CA 90266 Phone: (310) 706-4130 DATE: August 31, 2016 Sherri R. Carter Clerk, by T.Rhodes, Deputy.**

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