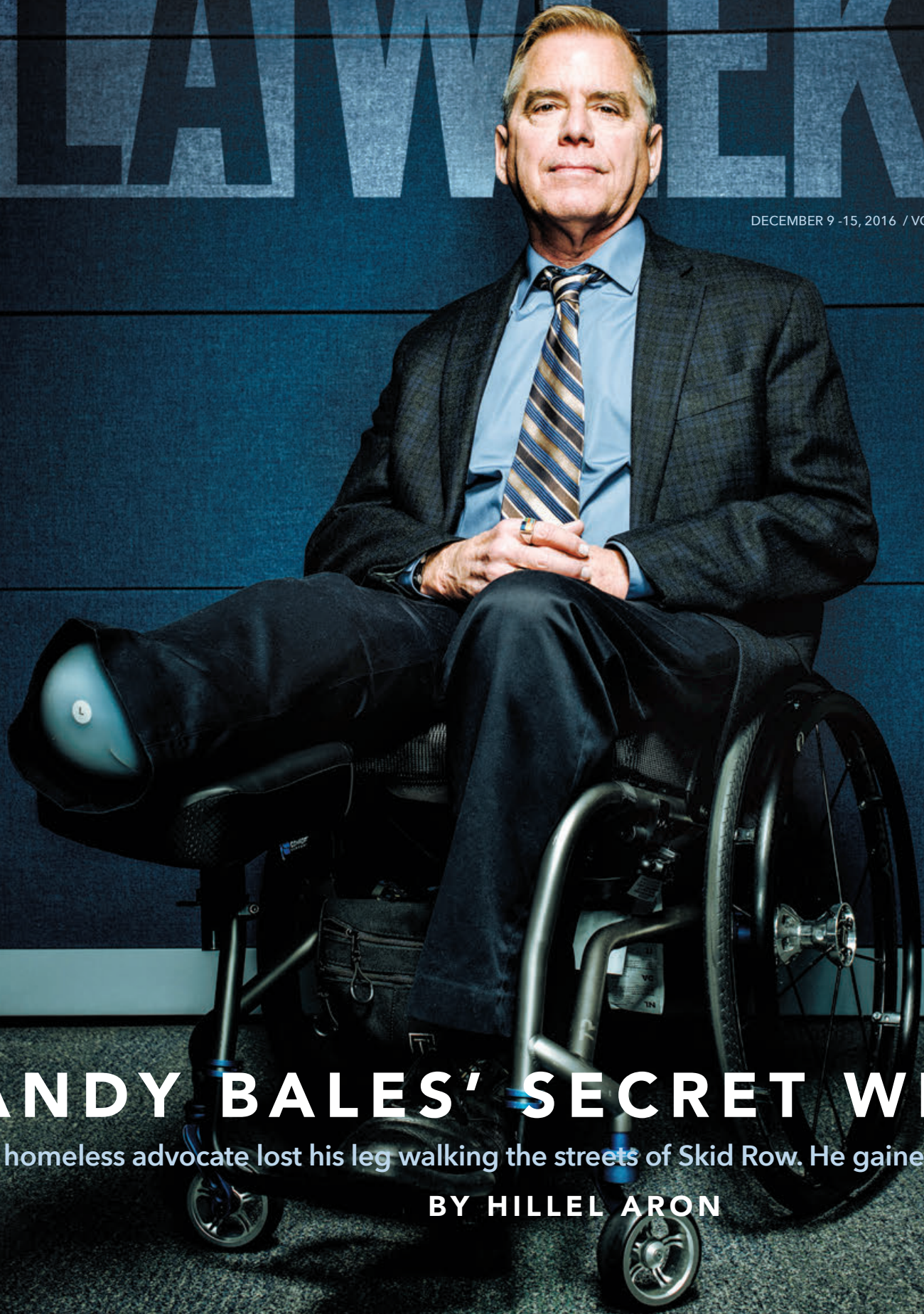


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The homeless advocate lost his leg walking the streets of Skid Row. He gained something in return

BY HILLEL ARON

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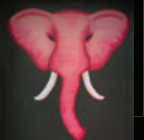
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BY HILLEL ARON.

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News //

BLACK LIVES MATTER PROTESTER SUES POLICE

A video captured the moment Rebecka Jackson-Moeser was injured

BY JASON MCGAHAN

On the evening of Nov. 25, 2014, Rebecka Jackson-Moeser marched with a crowd of thousands from Leimert Park to L.A. City Hall. She and the others were protesting a Missouri grand jury's failure to indict the white police officer who shot and killed an unarmed black teenager in Ferguson.

At around 9:30 p.m., Jackson-Moeser joined a group of about 100 protesters that split off from the main rally at City Hall and managed to walk onto the 101 freeway downtown, blocking traffic in both directions. Within minutes, officers from the California Highway Patrol arrived in riot gear and began to disperse the protesters.

Jackson-Moeser originally is from St. Louis and was a master's student in theater at the California Institute of the Arts at the time of the protest. (Currently, she works as a stage manager for a theater company in L.A.) She marched that day with her younger brother, the two of them part of a group of protesters the police were forcing to exit the freeway near Grand Avenue. "There was a whole line of them," she tells *L.A. Weekly*. "It felt like a military action of them just like forcing us off the highway."

A video captures the moment Jackson-Moeser had a violent run-in with authorities. She is exiting the freeway, walking backward up the hill. After she turns her back to the skirmish line of police, an officer swings a baton with a backhand motion that strikes the left side of her face. The blow would split her left earlobe and open a gash on the side of her head, requiring 20 stitches altogether and leaving her with a concussion, according to a federal civil rights complaint filed on Nov. 23 against the California Highway Patrol.

The complaint alleges the CHP violated Jackson-Moeser's First Amend-

ment right to freedom of speech and her Fourth Amendment right against the use of excessive force.

"Police officers are human, they get angry," says Jorge Gonzalez, the attorney representing Jackson-Moeser in the lawsuit. "He lashed out at her for no good reason. She was running away from him."

Jackson-Moeser says she considers her suit against the CHP an extension of her activism to hold the police responsible for their use of force. "Mostly what we're pushing for is accountability, which rarely happens," she says. "It's an issue that goes beyond this individual case of trying to hold this particular officer accountable."

"THERE IS ALWAYS AN ELEMENT OF DANGER, BUT WHAT'S MORE IMPORTANT IS THAT OTHERS HAVE LOST THEIR LIVES. ... HOPEFULLY YOUR ACTION WILL HELP TO PREVENT MORE OF THOSE DEATHS."

—REBECCA JACKSON-MOESER

A spokeswoman for the California Highway Patrol declined to comment, citing the pending litigation.

On the night of the protest, the CHP tweeted: "Working with @LAPDHQ all day to facilitate a peaceful protest. Destructive/unruly protesters will not be tolerated."

The night of the protest, the CHP reportedly made 10 arrests on the 101 freeway and cleared demonstrators from the freeway within about 20 minutes (LAPD reportedly made an additional 183 arrests over the course of the protest



The blow to Rebecka Jackson-Moeser's face required 20 stitches, according to a lawsuit.

COURTESY OF REBECCA JACKSON-MOESER

that night). It was the second — and most disruptive — of three consecutive nights of protest following the grand jury's decision on Ferguson.

Jackson-Moeser addressed her injuries in video taken within an hour of the beating by police. "I'm in downtown Los Angeles now," she says in the video, her face and her left ear smeared with blood. "I was in the protest, I was part of the group that blocked the highway today, Tuesday.

"The police started pushing us back, they were pushing girls, they were pushing really small people, they tried to grab my brother. I grabbed my brother, moving back the whole time holding him behind me. They swung around and hit me with a club in my ear. They would have taken me, too. We started running. We all got out of there."

LAPD Chief Charlie Beck said at a news conference the day after the protest that his department and the California Highway Patrol were "extremely generous in allowing the expression of First Amendment activities" within the limits of the law.

"It's very easy to demonstrate in the city of Los Angeles and not get arrested," he said.

Jackson-Moeser says that she saw the highway blockade as an opportunity to bring attention to the issue of aggressive use of force by police.

"To get some sort of coverage and bring attention to causes, you have to take advantage," she says. "There is always an element of danger, but what's more important is that others have lost their lives. ... Hopefully your action will help to prevent more of those deaths."

The complaint cites — but does not name — two CHP officers as defendants: the officer who struck Jackson-Moeser in the video and the officer who was standing beside him. Gonzalez claims the latter is at fault "because he failed to intervene and stop it."

Gonzalez says he has filed a state public records act request on his client's behalf to obtain the names of the two officers involved.

"We'd like to know who these people are," he says.

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ANDY BALES' SECRET WEAPON

The homeless advocate lost his leg walking the streets of Skid Row but gained something in return

BY HILLEL ARON



PHOTOGRAPHY BY DANNY LIAO

It's a sweltering, 90-degree November afternoon, and the putrid smell of sweat and urine, punctuated by the occasional waft of cigarette or marijuana smoke, permeates Skid Row. The sidewalks are dominated by massive, festive colored tents — red, orange and blue. People are everywhere. The streets have a kind of manic energy about them, especially lately. Lots of shouting, lots of sudden movements. Everyone is packed together; there is no personal space. Homeless encampments have sprung up all over the city, but there is nothing like Skid Row, nothing that amounts to this concentration of human suffering.

"Cold water!" Phillip calls out. "Union Rescue Mission! Cold water!" He pushes a large cart loaded with plastic water bottles down the middle of San Julian Street. The tents have made the sidewalks impassable for anything wider than a skateboard. Smooth jazz is blasting from a speaker.

William, a large, muscular man with an L.A. Rams cap and a Band-Aid across the bridge of his nose, follows behind Phillip, hands out a bottle and informs the recipient, "Jesus Christ gave you that bottle of water." He clutches a soft-cover copy of the Bible.

"Thank you, Jesus, for the water," Phillip says, to no one in particular. Homeless since the age of 8, he has been staying at the Union Rescue Mission, a homeless shelter founded in 1891, for more than a year. "Beautiful day out here," he says, and he looks as if he means it.

The Rev. Andy Bales follows close behind, gliding along in his wheelchair, a 24-pack of water balanced on his lap. He wears a gray suit and a red tie, black Ray-Ban Wayfarers and black, fingerless cycling gloves. What's left of his right leg, which was amputated just below the knee, is propped up at a 90-degree angle.

He has the calm, plainspoken demeanor of a Midwesterner. He seems to know half the people out here.

"You get a water, Elena?" he asks a woman sitting outside a tent. She did. "Good."

He rolls a little more and stops beside a man splayed out on the concrete, tucking a bottle between the man's chest and arm.

He stops to talk to another man and holds his hand, gingerly, for a few seconds. "When can I come to see you?" the man asks. "Tomorrow," Bales answers. He doesn't linger. There's too much to do.

As CEO of the Union Rescue Mission, a privately run, Christian-based homeless shelter, Bales hands out water on Skid Row whenever it's 85 degrees or hotter. He believes it was on one of these treks, around two years ago, that he came into contact with the flesh-eating bacteria that would eat away at his leg.

Bales had a history of health problems that made him susceptible to infection. He has Type I diabetes, has had two heart attacks and received a kidney transplant from his wife in 2013. Five weeks after the transplant, he competed in a triathlon, during which he developed a blister. The blister festered into a wound and, even though Bales wore a protective (10 »

» 9) boot, that's probably how the bacteria found a way into his body.

He was on a plane to North Carolina when his foot began to ache. He felt feverish. By the time he made it to a doctor, his foot was covered in blisters. It looked like something out of *The Walking Dead*.

"Please cut this off," Bales recalls saying, in response to the excruciating pain. He'd contracted three types of bacteria — E. coli, strep and staph. He had to be hooked up to an IV drip of antibiotics for six weeks.

The doctors couldn't save his foot. First they took out a bone, which seemed to stabilize it, for a time. But the foot continued to deteriorate, and two months ago Bales' leg was amputated.

"There was nothing left," Bales says. "The bones were mush."

The horrifying injury shocked public officials and served to highlight the consequences of allowing so many people to live in such squalor.

"I think it inspired a lot of people to step up their game," says Councilman José Huizar, whose district includes Skid Row. "The conditions there are just inhumane."

Bales, through his work and, to a certain extent, his injury, has become a prominent spokesman for homeless Angelenos — "precious human beings," he calls them. Lately he's become highly critical of the political establishment and its "housing first" policy, which places the emphasis on long-term, supportive housing and is the driving ideology behind Proposition HHH, a \$1.2 billion bond measure passed by L.A. voters in November. "Housing first," Bales says, has come at the expense of short-term interventions such as emergency shelters (including Union Rescue Mission), which get men, women and children off the street more quickly.

"People need a safe place to stay while they wait for permanent supportive housing," Bales says. "It's not there yet. So L.A.'s latest plan is to allow people to be on the streets while we build the housing, and I disagree with that."

According to Bales, city officials like Huizar and Mayor Eric Garcetti talk about homelessness as a crisis, but few of them act with any sort of urgency. Why not turn city- and county-owned abandoned buildings into homeless triage centers? Why not lease warehouses and turn them into temporary shelters — or designate city-owned parking lots as safe places for people sleeping in their cars?

"Andy sees the tragedy, he lives it every day," Huizar says. "He's constantly urging that more has to be done. And the fact is, on our end, we're kind of going at it at a government pace. For good or bad, that's the way government works."

"For Andy, it's taking too long."

Andy Bales' grandfather was homeless for much of his life. He moved his family back and forth from Des Moines, Iowa, to California, riding in freight cars. On the wall of Bales' office hangs a photo of his dad, at the age of 14, outside the family's home at the time — a tent in Azusa Canyon. They later moved to a garage in

Compton, then a shed in Baldwin Park, then back to Des Moines.

Bales' dad did a bit better: He got a job and earned enough money to get his family off the streets before he was 18. He joined the Army, married, started a family, went into business manufacturing parts and cleaning solution for car washes, and lost everything when Andy was 14.

"I remember him lying on his couch,

a student being bullied. He went home, picked up his Bible and read from Matthew 25:40: "The King will reply, 'Truly I tell you, whatever you did for one of the least of these brothers and sisters of mine, you did for me.'" The next day, he taught the lesson to all six of his classes — that which you do to the least fortunate, to someone who is hungry or who is hurting, you do to God himself.

That weekend, Bales went to his second

"I WORKED MY WHOLE LIFE TO END UP ON SKID ROW — AND I FINALLY MADE IT."

—THE REV. ANDY BALES



The Rev. Andy Bales in front of Union Rescue Mission on Skid Row

PHOTO BY DANNY LIAO

depressed," Bales recalls. "I was in the eighth grade, and I said, 'Get off your butt and go to work.' As kindly as I could."

Bales, who was raised a nondenominational Christian, grew up wanting to be a preacher, but the first time he tried his hand at public speaking — in speech class at Biola College (now Biola University) in La Mirada when he was 17 — he fainted, passing out against a chalkboard. So he became a youth pastor. It was the tail end of the Jesus movement, which was sort of like Christianity's answer to the 1960s. Burned-out flower children everywhere were turning to new-age religions (or in some cases cults). Some chose Christianity.

"I remember singing in a gospel team and having all these long-haired guys that were on drugs and in bands and turning to church," Bales says. "I was like their young mentor."

After graduating from college, Bales took a job teaching at a Christian school in Des Moines. One day, he witnessed

job, taking tickets at a parking garage. He was married with four kids and was struggling to make ends meet. He was sitting in the glass booth watching the NFL on a small television, on a frigid winter's night, and he heard a knock on the window. He looked up to find a man with a long, filthy beard, missing teeth, staring at Bales' sandwich. The man asked for it.

"No, sir, I need my sandwich," Bales replied. The man's face fell, and he disappeared into the cold.

"And I realized, 'Andy, you missed your chance,'" Bales says. "You had a chance to practice what you preached on Friday, and you missed it."

"So I prayed and I hoped for another chance, and I found him on the street, and I fed him dinner."

A few weeks later, Bales was offered a job at a mission in Des Moines. That was 30 years ago.

"Since that day, from the meal I failed to feed, I've fed millions of meals to hungry people," Bales says. "Now I'm to the point

of, I can't bear to leave a precious human being on the streets."

There are around 3,600 homeless people living within the roughly 50-square-block area known as Skid Row, according to the latest count by the Los Angeles Homeless Services Authority. Nearly half of them are unsheltered, inhabiting tents, cars or makeshift encampments, or simply lying out on the sidewalk. There is nothing else like it in America.

Back in 2005, then-Mayor Antonio Villaraigosa launched the Safer Cities Initiative, which put 50 additional LAPD officers on the streets of Skid Row, or about one on every block. This was before the "housing first" approach became the consensus solution. Back then, many officials still thought that one way to end homelessness was to make it harder to live on the street. Bill Bratton was police chief, and "broken windows" policing, by which signs of blight are eradicated in an effort to psychologically dissuade criminal behavior, was very much the order of the day. The effort to clean up Skid Row was lauded by business groups such as the Central City Association — and decried by social justice activists like the L.A. Community Action Network (L.A. CAN).

Perhaps surprisingly, Bales aligned himself with the Central City Association and LAPD. He favored a crackdown on the gangs that were terrorizing the streets of Skid Row.

"At times, Andy has taken what we would say is a problematic stance in allying himself with the approaches that criminalize homelessness," says Eric Ares, spokesman for L.A. CAN.

But Bales isn't permanently aligned with anyone — not the cops, not the business community and certainly not the supportive-housing providers. He's spoken out against court rulings that have made it illegal for police to confiscate homeless people's property, which he says have allowed the encampments to flourish, bringing with them crime and unsanitary conditions. He's also been critical of LAPD's reaction to those court decisions.

"The police became hands-off," Bales says. "They retreated to their cars and gave up their walks." The result, he says, has been chaos.

Then there's Bales' criticism of the "housing first" policy supported by the United States Department of Housing and Urban Development. The policy emphasizes permanent supportive housing — apartment buildings with on-site mental health services — to combat chronic homelessness. It's a model that's been proven effective, but it's useful for only about 20 percent of the homeless population. Which is why Bales thinks it's seriously flawed.

Homeless advocates, including Bales, say the people who make up the other 80 percent require more subtle and less expensive approaches — things such as housing vouchers, drug and alcohol treatment, job training, mental health care and other supportive services. The approach that utilizes these

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>> 10) tools is called “rapid re-housing.”

Proposition HHH, the \$1.2 billion bond measure that will be funded by property tax increases — and which L.A. voters overwhelmingly approved — doesn't allocate any money for rapid re-housing. And it remains to be seen if L.A. residents will support such housing anywhere but Skid Row.

Even more troubling, from Bales' perspective, is that permanent supportive-housing complexes will take at least three to five years to build. In the meantime, people dealing with chronic homelessness will be left out on the street.

“They somehow think that focusing on the few will help those few, and that's all we can do, that's all the resources they can come up with,” Bales says. “They're not haunted by the many that are suffer-

a job as associate pastor at Lake Avenue Church. He was hired specifically to lead efforts to help impoverished people of the area, a task he took to with characteristic zeal.

Twice a week, Bales handed out coffee and sweet bread to day laborers who lined nearby East Villa Street. He also started holding Sunday night dinners for 300 people who were homeless. Those programs caused a backlash — Pasadena residents thought that kind of outreach encouraged homelessness and attracted illegal immigrants.

“A city councilman and a neighbor threatened the church,” Bales says. “[They said] that if I kept doing what I was doing — which is what I was hired to do, outreach — that the church was going to run into all kinds of troubles.” (Bales won't name the city councilman.)

In response, Bales filed paperwork

“SHELTERED IS STILL HOMELESS. INVESTING IN HOUSING PEOPLE IS THE KEY TO ENDING HOMELESSNESS.”

—PETER LYNN, EXECUTIVE DIRECTOR,
L.A. HOMELESS SERVICES AUTHORITY

ing on the streets, the kids that are going to be harmed forever by suffering on the streets.”

The permanent supportive housing that already exists on Skid Row is supposed to serve as a refuge from the suffering. But Bales says that some of the supportive-housing complexes don't have the supportive services they need and have themselves become hazardous. “Some have been taken over by gangs, because they aren't well managed, they don't have strong security,” he says. “They allow drug and alcohol use and drug sales. We have people move in and they come back here [to Union Rescue Mission] and say, ‘[I] can't live there, it's dangerous, how do I stay sober?’”

This kind of talk is anathema to much of the city's homeless-services community, which holds out supportive housing as the one true solution to homelessness.

“I know there are some that are irked,” says Anita Nelson, CEO of SRO Housing Corporation, which runs both supportive and transitional housing. “I'm not. I've known Andy for years. He's entitled to his opinion.”

From practically the moment he set foot in Southern California, Bales ruffled feathers.

In 1999, he moved to Pasadena to take

to run for the City Council himself, on a platform of helping the poor and undocumented immigrants.

“I said, ‘In Des Moines, Iowa, we had 1,300 shelter beds and we knew it wasn't enough. In Pasadena, you have 54 beds and you think it's enough. Des Moines does a better job.’”

“That ticked off everybody.”

The church board told Bales to cease his political activities. He refused and said he was running to make a statement. The board put him on paid administrative leave. Two hours later, he was notified by the election board that he had failed to qualify for the ballot — too many of the people who signed his petition to run had been living in temporary housing, in places other than the homes where they were registered to vote. Of the 43 signatures he'd gathered, only 16 were valid — he was 25 short.

He'd lost his job for nothing.

“The guys that used to stand out on the streets told me they felt like dirt,” Bales says. “Well, for the first time in my life I felt like dirt, because I had really blown it.”

Then the Union Rescue Mission called. Bales had applied to be its CEO, and the mission's board thought Bales was perfect. The job paid about twice what Bales had been making at Lake Avenue. (14 >

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» 12) Says Bales: "I like to joke, I worked my whole life to end up on Skid Row — and I finally made it."

When Bales took over as head of Union Rescue Mission in 2005, it was already the biggest shelter on Skid Row, in terms of size. But Bales didn't think the facility was using the space well enough. Its fifth floor was virtually empty, reserved for volunteers and visiting VIPs. Bales turned the fifth floor into transitional living for recently released female prisoners. When the great recession hit, the floor filled with homeless women and children.

A few weeks ago, a group of women was sleeping on cots in the mission's chapel. "We just don't feel that we can leave women and children on the streets," Bales says, "because it's dangerous."

The biggest change Bales made was expecting something from the "guests," as he calls them. It used to be that guests

— takes time. And for him, people living on the street, particularly women and children, don't have time. Living on the street is too damaging, too traumatic. He says homelessness can't be treated as a long-term problem at the expense of treating it as a short-term one. It's a problem that requires urgent care.

After all, if Bales can catch a flesh-eating virus walking around Skid Row, other people can — and have, he says.

After his recent amputation, Bales thought about retiring. "I sat on my back one day and just said, 'Well, is it time to hang it up?'"

The answer, he decided, was no. "I'm just gonna keep going."

"He loves what he does," says David Dow, chairman of Union Rescue Mission's board of directors. "It propels him. Occasionally, I will say, 'Slow down, Andy.' Well, that's like talking to the wind."

In a way, Bales' amputation has given



Before his amputation, Bales was a witness to the degradation of Skid Row. Now he's a casualty of it.

would sleep at Union Rescue Mission at night and leave in the morning. Now, they don't have to leave; they can keep their same bed and footlocker, but they are expected to stay sober. If they have any income, either from a job or a disability check, they are expected to pay \$5 a day and to save, for themselves, another \$2 a day.

"When I did that, a lot of people criticized me," he says. "But we went from 300 guests who were really stuck and going nowhere [to] 400 who are climbing and getting on their feet. It had the effect I hoped it would have. It affirmed people's dignity, it taught responsibility, it caused people to feel [a sense of] ownership."

Despite the sense of community that Bales has fostered, many advocates for the homeless bristle at the idea that more shelters should be built.

"Sheltered is still homeless," says Peter Lynn, executive director of the Los Angeles Homeless Services Authority. "Investing in housing people is the key to ending homelessness."

Bales doesn't disagree with that. But investing in housing — building housing

him a renewed purpose. Before, he was a witness to the degradation of Skid Row. Now he's a casualty of it.

"It's not just me," Bales says. "There's a lot of vulnerable people out there, with wounds."

"Andy Bales' case is a reflection of the fact that this is not just a discussion about living on the street and housing the homeless. It's a discussion about health and welfare," says Carol Schatz, who recently stepped down as president of the Central City Association. "He's the most poignant example of it."

But Bales' injury is more than just a symbol of martyrdom. It's allowed him to become closer to the people he helps.

"They used to think I was a cop," Bales says. "They used to say, 'Officer walking!' when I would walk around. And now they know I'm not a cop, and they know I'm not intimidating, and they just welcome me and fist-bump me."

He says he considers his disability a secret weapon, one that allows him "to communicate with people without any barrier."

"They know my story," he says. "I am one of them."

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PHOTO BY ANNE FISHBEIN

| Eats // Fork Lift //

WINSOME, LOSE SOME

Winsome in Echo Park is the all-day hipster diner you can't resist

BY BESHA RODELL

Did you ever know someone with a face so attractive, style so effortlessly perfect and a life so wonderful that it made you secretly hate them? Sometimes I think this basic human cattiness is a large part of why many people disparage Los Angeles — it's too sunny, too breezy, too full of beautiful people. If you ever want to torture a particularly cynical New Yorker with just such a Californian fantasy, I recommend taking them to Winsome, the all-day Echo Park restaurant and cafe that embodies that dream of stylish, carefree California living so completely, it's hard not to hate it a little.

The servers are ridiculously beautiful, not in the cliched L.A. struggling-actor way but in a casual, bohemian way, as if they all just stepped out of an Anthropologie catalog:

CRITIC'S RATING
 ★ ★
 Zero = Poor
 ★ = Fair
 ★ ★ = Good
 ★ ★ ★ = Very Good
 ★ ★ ★ ★ = Excellent
 ★ ★ ★ ★ ★ = World-Class

They look as though they ought to be photographed in soft focus wearing complicated lace dresses while lounging in

a flower field. Winsome itself would make a great set for a fashion shoot, especially in the daytime, when light streams in and illuminates the blond wood ceilings and booths. Even the customers seem to have materialized from mythical unrealities, some of them perfectly stubbled, sunglasses-inside Hollywood types, some of them looking as if they just came from a fabulous Laurel Canyon house party, circa 1972.

I suppose that's what Echo Park looks like in 2016, at least the part of it built for its moneyed newer residents. Winsome is in the bottom of an apartment complex called the Elysian, where a 523-square-foot studio apartment rents for \$2,250 a month. The restaurant obviously caters to the type of people who either live in the building or could see themselves living in such a building. The first I heard about Winsome was someone exclaiming about the cost of a single pancake on its breakfast menu — \$11. But when you're dealing with folks willing to pay up to \$5 per square foot in rent, an \$11 pancake doesn't seem so crazy.

(I interrupt this snark fest to inform you that the Elysian is part of the historic Metropolitan Water District campus, originally designed by acclaimed architect William Pereira; the studio apartment referenced above has a balcony with a looming, glittering view of downtown that's undeniably astonishing.)

Winsome is put together by Marc Rose and Med Abrous, the guys behind the Roo-

sevelt Hotel's lauded Spare Room cocktail bar. The chef is Jeremy Strubel, who has worked in L.A. for years and probably is best known for having been the chef at Rustic Canyon between when Evan Funke left and when Jeremy Fox came on. Strubel is also a partner in Winsome; while he created the menus, he's not executing them on a day-to-day basis. That's being done by Matt Bollinger, who was previously at Trois Familias. Strubel's style is to douse everything in lots of bright, herb-based and often creamy sauces, to throw a bunch of ingredients that sound fairly random into a bowl together and to create something harmonious and interesting and delicious.

That's the thing about Winsome: Even if you'd like to resist the hipster fantasy it perpetuates, the food — and the drinks! — are likely to seduce you anyway.

Vibrant, blindingly green sauces are a specialty. At breakfast, tangy basil tahini pools around a potato rosti (a large, flat, crispy potato pancake) that's draped in smoked salmon, and cilantro yogurt perks up a plate of "grains and eggs." An addictive, deep green sludge of herb pistou tops a lunchtime dip of whipped feta combined with pureed shelling beans — you slop the stuff onto grilled bread and wish they also served it at dinner. Underneath the beautifully cooked grilled rib-eye comes a layer of grassy but decadent creamed wild arugula. You get the feeling the chefs in charge could spend years thinking up new ways to

combine leafy things and creamy things, and you hope they do just that.

Acid is another apparent muse. Maitake mushrooms over sauteed greens with a tarragon breadcrumb crunch are complemented by a wonderfully bracing hit of lemon aioli. A stack of lightly fried tofu cubes gets the exact amount of tang needed — from a dice of peppers and chili and puffed wheat berry — to bring out the creaminess of the bean curd.

Winsome is cooking a lot of food for a lot of people — breakfast, lunch and dinner is a big undertaking — and it would be weird if it was batting a thousand. I have some minor complaints: The wilted escarole chicken soup at lunch tastes a little too much like what I'd make from whatever was in my fridge on a night when I didn't feel like shopping; the heirloom carrot "tagliatelle" and watercress next to a beautifully cooked beef cheek looked and tasted a bit too much like bunny food; desserts are uneven, some of them too wacky and some of them too clumsy. But for a menu with such breadth and personality, Winsome's average is pretty impressive.

If there's one place where Winsome plays to its own hipster cliché in a less flattering light, it's in the service, which can be charming and neglectful, oftentimes because it seems like the waiters are having such an awesome time hanging out at the end of the bar flirting with one another. One of the owners often hangs out at that same end of the bar, leaving his perch to schmooze with the industry types who take meetings here all day, slapping them on the back a few feet away as I wait in vain for my man-bunned waiter to notice I've been done with lunch for 20 minutes.

The drinks are great, both the cocktails and the short wine and beer list. But it can be a difficult task to get those drinks. Even after you've flagged someone down and ordered, the bartender won't notice the order come in, and your waitress might be having such a good time chatting to him that she forgets to tip him off. Everyone on staff is so delightful and attractive, it makes me feel bad to want to break up their good time. If that circle of chatty goodwill extended far enough outward that it could carry my cocktail down the bar to my needy hands, I'd be all for it.

There are some restaurants that present a fantasy that enrobes you when you walk in, that manage to make you feel as though you are fabulous simply for being there. Winsome is not that restaurant. Either you belong there or you don't — you'll know the answer as soon as you walk in. If you do, Winsome will be your new favorite spot to sip a cocktail or a macchiato and feel blessed to live in a city that provides such stylish quality in its restaurants and way of life. If you don't, all this louche comeliness is a little hard to swallow. I suggest you ungrit your teeth long enough to eat. Unlike people or restaurants, it's hard to hate food because it's so effortlessly wonderful.

WINSOME | 1115 Sunset Blvd., Echo Park | (213) 415-1818 | eatwinsome.com | Shared plates \$13-\$19; shared entrees \$28-\$46 | Breakfast and lunch, 8:30 a.m.-2:30 p.m. daily; dinner, Sun.-Thu., 5:30-10 p.m.; Fri.-Sat., 5:30-10:30 p.m. | Full bar | Street and lot parking in the daytime, valet parking at dinner

Eats //
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Is L.A.'s POKÉ CRAZE BAD FOR THE ENVIRONMENT?

FISH USED FOR POPULAR DISH IS RESOURCE-INTENSIVE

Poké was originally a minimalist, low-impact dish. It started in Hawaii, where for centuries fishermen simply cut their raw leftover catch into cubes and seasoned it with whatever they had on hand.

In modern-day poké shops, however, catch-of-the-day poké is virtually unheard of. The menus in Los Angeles follow a rather standard formula: yellowfin tuna (also known as ahi), salmon, albacore and maybe octopus.

The poké craze in Los Angeles is undeniable. But with a raw-fish store in nearly every neighborhood, it's time to consider the implications of the trend. While fresh fish drizzled with ponzu and Sriracha in a bowl is undoubtedly delicious, what are the environmental consequences of this craze?

For one, the growing demand for yellowfin tuna could put increased stress on worldwide fish stocks. Some salmon comes from farms in Canada, where certain open-ocean fish farms are known to generate pollution, disease and parasites. Also, fish used in poké restaurants are resource-

intensive. More often than not, the kinds of seafood used in poké are at the top of the food chain.

It's no secret that seafood is in a precarious situation. According to a 2011 report by the Monterey Bay Aquarium Seafood Watch, nearly two-thirds of fish stocks worldwide require rebuilding. It is estimated that there will be more plastic than fish in the oceans by 2050. While the United States has some of the best-managed fisheries in the world, roughly 90 percent of our seafood is imported from abroad. And worldwide, only 7 percent of coastal governments employ rigorous scientific assessments as a basis for their management policies.

One of the biggest issues is by-catch. According to a report by Oceana, global by-catch may amount to 40 percent of the world's catch. Some fisheries discard more fish at sea than they bring in, which includes injuring and killing thousands of whales, dolphins, seals, sea turtles and sharks annually.

And while intensive aquaculture farms



Poké from Sweetfin

PHOTO BY ALEX KROHN

are satiating our appetite for wild-caught fish and in part solving the problem of by-catch, aquaculture can be problematic for the environment as well. Fish farms produce enormous quantities of waste and release contaminated water into the natural environment.

"The main problem is that you don't know what the fish is fed," says Seth Cohen, co-owner of Sweetfin Poké.

Sweetfin Poké, with locations in Santa Monica and Topanga and more planned, is one of the few poké shops in Los Angeles that claims a commitment to responsible fish sourcing.

"The salmon we're getting from Northwestern Scotland. This is a farm product," Cohen says. "There's a lot of misinformation about farmed versus wild, and when you want to get consistently great salmon, the only way to do that is to go with a farm product. And we wanted to make sure that if we were serving a farm product, we were serving the highest level of sustainably farmed product that we have. The farm product is certified by the Aquaculture Stewardship Council. Not only do they grow the fish but they also create their own feed. It's antibiotic-free and there's no growth hormones in the feed."

All other fish on the Sweetfin menu is wild and line-caught. Line-caught means that the fish was caught with traditional methods of hook and line and that there is no unwanted by-catch.

Sweetfin's albacore comes from just off the Fijian Islands and is managed by the Western and Central Pacific Fisheries Commission, which keeps track of conservation and management of the highly migratory fish stocks in the region. Tai snapper hails from a small fishing village in New Zealand, where they have their own quota-management system. The village implements yearly catch limits for every fish stock in the region.

Yellowfin tuna, which can be a controversial fish because it was put on the near-threatened list by the International Union for Conservation of Nature, is sourced off of the island nation of Kiribati.

"It's really hard to find sustainably caught yellowfin tuna, and labeling it sustainable is a little bit difficult to do," Cohen says. "With that being said, the fishery that we work with in that area is regulated by the Marine Stewardship Council. They are actively monitoring and making sure that the yellowfin tuna that we are receiving has

a healthy level of population. We've spoken to them and it's not an endangered species by any means especially in that area. It's actually a very healthy stock."

One of the main challenges of being a poké business is balancing price point with quality. Poké shops are fast-casual concepts, and low prices are a hallmark of that.

Many poké shops won't discuss their fish sourcing with reporters; some managers will hang up on a caller who asks where they get their product. Mainland Poké is one that says it's committed to responsible sourcing. Its products are certified by Friends of the Sea, which promotes selective fishing methods and aims to reduce ecosystem impact. "The certification also ensures high quality standards in terms of energy efficiency and social accountability," says owner Ari Kahan.

Certification can get confusing, though. Both Friends of the Sea and the Marine Stewardship Council have met with controversy in the past. According to chef Michael Cimarusti of Providence and Connie & Ted's, the solution is to buy American.

"At my restaurants, we buy and sell American fish," he says. "Buying and selling American fish is a patriotic act. More people should understand that. I'm pro-business and people making a buck, but we have to be responsible about our choices."

Thanks to domestic regulations, which are among some of the best in the world, seafood from U.S. waters is more likely to be responsibly caught. However, one-third of American-caught seafood is sold abroad.

"A lot of these [poké] businesses are based on cost and not based on the sustainability of the fish," Cimarusti says. "We either protect the fish in our ocean and think about climate change or we put into action a series of events that's irreversible."

Cimarusti has long been an advocate of sustainable fish sourcing. His businesses, considered the best seafood restaurants in L.A., are committed to transparency. He gets his seafood from a program called Dock to Dish, which connects chefs to local American fishermen.

"There are sources for wild, American sustainable fish," he says. "Whether or not businesses make that switch is another issue."

According to Ryan Bigelow, program engagement manager for the Monterey Bay Aquarium Seafood Watch program, this switch on the part of L.A. poké owners could have a ripple effect for the rest of the

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seafood industry.

"[Angelenos] are such trendsetters that, if you could get people to convert to all sustainable poké, it would go a long way to helping the movement even more so [than] if it was started somewhere else," he says. "I would love to see that."

Consumers, he stresses, can be the catalyst for this movement.

"When you're buying seafood, ask if it's sustainable seafood," he says. "If they can't or won't share where they're getting their seafood, you might consider going someplace else." —Clarissa Wei

CELEBRITIES

Cheech Marin Discusses Mezcal, Marijuana and the New Silver Lake

Although we're nearly a generation removed from Cheech Marin's final cinematic turn as everyone's favorite Latino stoner, the native Angeleno just can't seem to shake his love for green plants that get you high. These days, though, he's traded ganja for agave — the spiny, desert succulent used in mezcal production. He helped launch Tres Papalote in 2015 and has been busy promoting the brand ever since.

In L.A., that might seem easy enough; after all, this is the largest market for mezcal in the entire United States. But Marin is working hard to make the Mexican spirit a recognizable name across the globe. Here he walks with the *Weekly* on what attracted him to the project, why he still calls L.A. home and how he feels about marijuana legalization.

How did you get into mezcal?

Well, I've seen it kinda all my life, because they'd have those bottles with the scorpion or a worm in it, and that was kinda all I knew about it. Then I started tasting it, and it was really just different. I started researching mezcals and what I found is that the one I think would be most successful is the one that's not really too smoky but kinda right down the middle and smooth-tasting, and that's the one that I went for.

Why mezcal as opposed to other spirits?

I like the smoky flavor, and I like that it blended well. For me it wasn't at first a sipping kind of liquor, it was something that could be blended in so many different ways, and I was really attracted to that. And the fact that people were learning about it, and there's always this intrigue when people are learning about something new.

Tell us about the unique design of the Tres Papalote bottle, and how you had a hand in that.

I'm a collector of Chicano art, exclusively, since about 1985, and I put together this world-renowned collection. I kinda got onto the Chicano painters very early, and I thought they were really, really good. What emerged was this story of a community told in a lot of different ways. Not only are these great painters but this is an American school of art that has not been recognized as it should be. So I started collecting that, and it's been wonderful, still doing it. It's like a habit.

You were born here 70 years ago, and still consider L.A. home. What are some of the biggest changes you've seen in your time here?

When I was a youngster, it was Mexico and now it's America. The border crossed me. My grandmother, who died when she was 96, she was from Tucson when it was still Mexico. But the change is the diversification of a lot of different neighborhoods. And all of it's a sudden it's going to be easier to get to places because they're really expanding transit. So now I see interaction between communities more and more. People are not as isolated. They go to each other's communities more and more. As each individual community gets more gentrified or integrated, or whatever that it is, people are involved in each other's food more. Especially millennials, I see them appreciate that. There is a taco truck on every corner.

How do you feel now that gringos are embracing Mexican culture — particularly food and drink — more enthusiastically than ever?

Listen, my little blond-haired, blue-eyed friend, I think it's a wonderful thing. Everybody's trying more and more things, but not only getting to try them but getting to know them. Because it's an ongoing process. My daughter, who's 24, goes down to Silver Lake and experiences all different kinds of cultures. It's pretty cool. You go to other parts of the country and it's still just burgers and fries.

We just passed Proposition 64, legalizing recreational marijuana. Did you truly ever think you'd be alive to see the day?

I did, I always thought that I would. But nothing is quite as simple as it seems; it's like on my Instagram account ... [I received this comment]: "You guys are the leaders of the movement, and you were out there fighting on the frontiers for so long, you represented the community, and now you voted for Proposition 64 to legalize marijuana ... fucking sellouts!!!" [Laughs] It just cracked me up, man. Like, OK, you can't please everybody. But it was always a tool to lock minorities up. It's gonna change. There's always heavy pushback against any legalization efforts, no matter what state it's in. You forever advance, but people on the other side of the line want to undo all of those laws and they try and push back at every chance they get.

So what's next for you and Tres Papalote?

When I first started getting into this venture, my perception was that people didn't know a whole lot about mezcal, because there wasn't a face of it. How do you do it? Do you chug it, sip it, put it in mixed drinks? I wanted to educate people about mezcal, and that's what we're doing right now. We have distributors on both ends of the country and in the middle. You can't really learn about it unless it's there, and we're trying to make it easier to get to. That's the push for me: to get it out there so it won't be a mysterious thing with a worm in it. —Brad Japhe

Tres Papalote can be found behind the bar at many a Silver Lake watering hole. Liquor stores around the city price the 92-proof mezcal at around \$60 a bottle.



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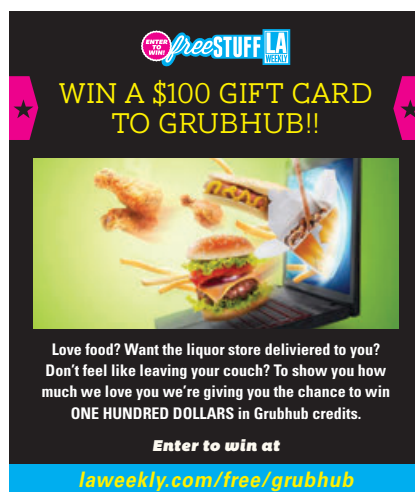


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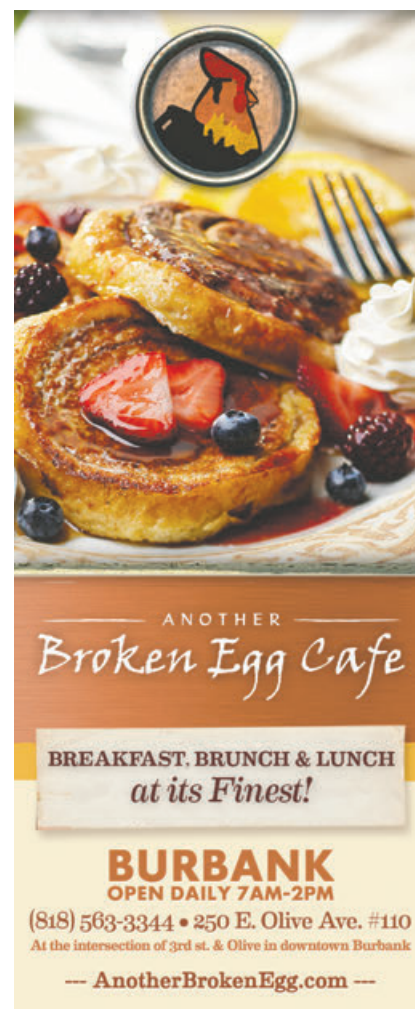
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CULTURE

Russia Invades

UCLA's departments of comparative literature, musicology and Slavic languages/literatures have joined forces for a three-day celebration of Russian arts and cuisine. **Far From Moscow** is a multidisciplinary look at what's going on in Russia right now, from comic books to music. The festival launches on Friday with events both on campus and around town. No knowledge of Russian is necessary; everything will be translated or subtitled in English. Head to the Fowler Museum for a free show of comics and graphic arts, most being displayed in the United States for the first time. For \$15, check out a screening of *Queen of Spades*, a film derived from Tchaikovsky and Pushkin, at the James Bridges Theatre. Foodies might want to shell out \$185 for a seven-course dinner from an all-star roster of Russian chefs at Verlaine in West Hollywood. Contemporary and classical music concerts at multiple venues also are part of the event. *UCLA Fowler Museum, 308 Charles E. Young Drive N., Westwood; Fri.-Sun., Dec. 9-11, noon; free-\$185. (310) 825-9212, ffmfestival.com.* —Liz Ohanesian

sat 12/10

ROLLER DERBY

Four-Wheel Drive

Whoa Nellie! With names like Demolicious, Shockme Amadeus, Thora Zeen and Marina del Rage, the wild women of roller derby are not to be trifled with, bud. It's a night of thrills on wheels when the best of the best clash, jam and roll at the **L.A. Derby Dolls Championship**. It's Fight Crew vs. Tough Cookies as SoCal's premier banked-track, quad-skating female roller derby league collide in full-body-contact Fleetwood smackdowns to emerge fist-pumpingly victorious. The theatrically spectacular Derby Dolls are a league of more than 150 skaters and volunteers, divided into five teams. *The Dolloseum, 4900 Alhambra Ave., El Sereno; Sat., Dec. 10, doors 6:30 p.m., bout starts 8 p.m.; \$15-\$35, \$10 children, students, seniors & military. derbydolls.com.* —John Payne



Mumiy Troll, featuring Ilya Lagutenko, will play UCLA's Far From Moscow Festival: See Friday.

COURTESY OF FAR FROM MOSCOW

DANCE

The White Stuff

Come Jan. 1 (well, Jan. 2 this year, because Pasadena), the snowbound parts of this country enviously eye the Rose Parade and SoCal's sunny beneficence, yet throughout December artificial snow and ice spring up here as seasonally as Christmas trees and *Nutcracker* ballets. Recognizing this sun-drenched area's fascination with the snow L.A. lacks, Heidi Duckler, L.A.'s mistress of the site-specific performance, and her band of dancers, singers and musicians tackle the idea and object of snow in SoCal. Join Heidi Duckler Dance Theater as it exploits Culver City's temporary snowpack in **Snowed Under**. There's only one show; they have to be quick before it melts! *Helms Bakery, 8685 Washington Blvd., Culver City; Sat., Dec. 10, 7 p.m.; \$25-\$50, \$15 students. bit.ly/hddtsnowedunder.* —Ann Haskins

COMEDY

Oh, Sandy

Let **Sandra Bernhard** drive as she premieres her latest show, *Sandra Monica Blvd. Coast to Coast*, a typically sardonic combination of stand-up comedy and

musical performance, which she promises will be delivered, sentimentally enough, in "the muted colors of dreamy landscapes." The longtime film and television provocateur and host of the satellite-radio program *Sandyland* envisions her new piece as "a journey to find the soul of America ... while weaving in the soundtrack you might hear on an AM radio station you pick up from Oklahoma." In past performances, that soundtrack has included the New York comedian's surreally irreverent reinterpretations of such schlocky tunes as Gordon Lightfoot's "If You Could Read My Mind," interspersed with nostalgic storytelling, personal confessions and ruthless eviscerations of her fellow celebrities. *Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Sat., Dec. 10, 8 & 10 p.m. (also Thu. & Fri.); \$70. (310) 246-3800, thewallis.org/sortingroom.* —Falling James

sun 12/11

MUSIC

Different Drum

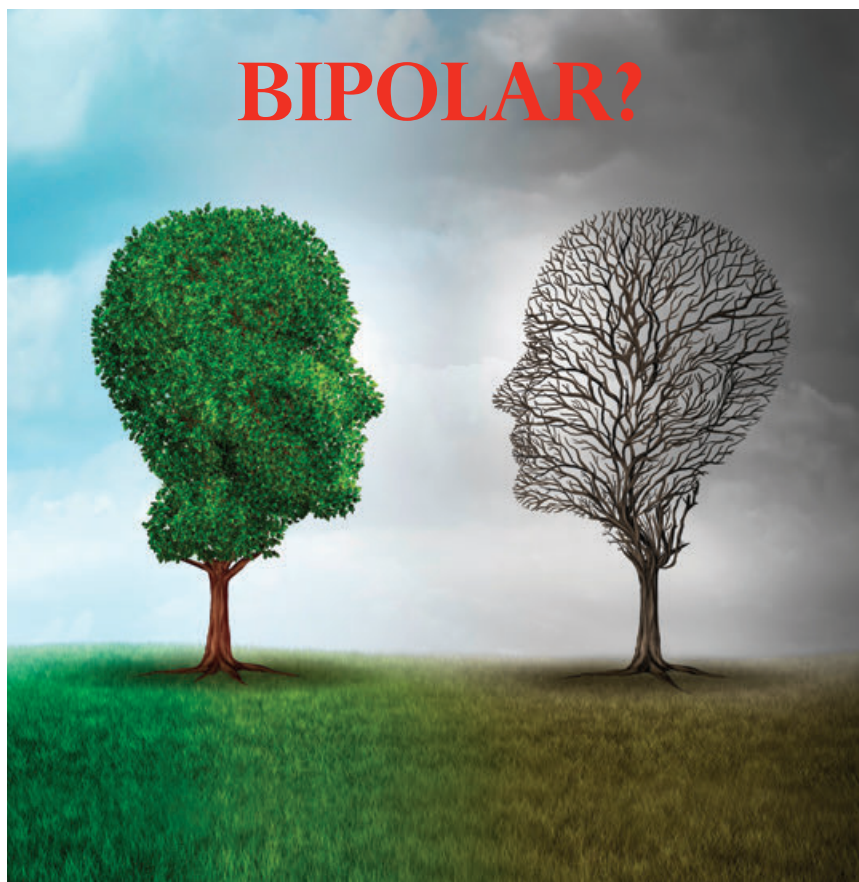
Linda Ronstadt is one of the most power-

ful voices in the history of popular music. Period. No arguments will be heard. The Stone Poneys frontwoman-turned-solo powerhouse retired from performing in 2009, and then in 2013 re-emerged with tragic news: She had been diagnosed with Parkinson's disease and can no longer sing. At **A Tribute to the Music of Linda Ronstadt**, old friends and plenty of admirers — Grace Potter, Jackson Browne, Dawes, Maria Muldaur, Gaby Moreno, I'm With Her, David Lindley, JD Souther and Watkins Family Hour — honor her musical legacy by performing songs such as "Different Drum," "You're No Good" and "Blue Bayou." All proceeds go to the Michael J. Fox Foundation for Parkinson's Research, so hopefully another musical legend won't be robbed of their gift when they could still be sharing it with the world. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Sun., Dec. 11, 8 p.m.; \$49.50-\$250. (213) 235-9614, acehotel.com/losangeles/theatre.* —Gwynedd Stuart

BEAUTY

To and 'Fro

Women's magazines were abuzz last year when Maria Borges became the first model to walk in Victoria's Secret's



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annual lingerie show sporting a short afro. This year, all of the models will forgo the usual wigs and extensions. The mainstream fashion world might have been late to adopt natural hairstyles, but more and more women of color are eschewing chemicals and hairpieces and opting for a more natural look. The **Afrolicious Hair & Beauty Expo** “celebrates, educates & demonstrates” natural haircare. The daylong event features hair demos and discussion panels, as well as a Little Miss Afrolicious Pageant for 5- to 12-year-olds, a fashion show and music from DJ Looney. A portion of the proceeds goes to My Friend’s House, a charity dedicated to helping downtown L.A.’s homeless. *Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Sun., Dec. 11, 11 a.m.-5 p.m.; \$20-\$50. (424) 262-AFRO, afrolicioushairaffair.com.* —David Cotner

ANIMALS

Animal Collective

It’s been said you can’t train a cat, but professional clown, physical comedian and animal trainer Gregory Popovich has done much more than that, incorporating two dozen canines and felines into his small-scale circus. Even more impressive, all of his performing pets are shelter rescues, proving that you don’t have to be pure-bred to put on a good show. Straight from the Las Vegas Strip, the multifaceted entertainer brings his **Popovich Comedy Pet Theater** to Los Angeles for a weekend of animal acrobatics and furry fun. Alongside the pups and pussycats, the spectacle features new additions including the goat duo of Kurt and Helga and the miniature horse with the showbiz name, Mr. Diamond. *Freud Playhouse, 245 Charles E. Young Drive E., Westwood; Fri., Dec. 9, 7 p.m.; Sat., Dec. 10, 3 & 6 p.m.; Sun., Dec. 11, 2 & 5 p.m.; \$17-\$50. ticketmaster.com/popovich-comedy-show-tickets/artist/2243744.* —Matt Stromberg

mon 12/12

FILM

Night Magic

Moonlight is perhaps the most lauded film of the year, and rightfully so. Barry Jenkins’ first feature in eight years (following 2008’s *Medicine for Melancholy*) is gorgeous and gripping; it’s a film that clenches your heart long after you’ve left the theater. Three incredible leads offer us potent, often painful fragments of an African-American man’s journey of self-discovery, from boyhood to manhood. The film is likely to continue sweeping up awards and well-deserved exposure for Jenkins, so don’t miss this unique opportunity to explore its complex humanity at the Hammer’s *Moonlight* screening and Q&A with the director. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Mon., Dec. 12, 7:30 p.m.; \$12. (310) 443-7000, hammer.ucla.edu.* —Neha Talreja

tue 12/13

COMEDY

It’s Amazing

Before he began writing for and acting in bit parts on *Conan*, Emmy-winning comedian Andrés du Bouchet hosted *Giant Tuesday Night of Amazing Inventions and Also There Is a Game* in New York between 2002 and 2006. The weekly sketch/stand-up/improv hybrid featured du Bouchet playing an MC named Francisco Guglioni, from the fictional country of Boliviaguay, who presided over skits involving wacky inventions and games with Christopher Walken impersonators, as well as appearances by then-little knowns Nick Kroll, Aziz Ansari, Eugene Mirman and Kristen Schaal. Du Bouchet brings the show to L.A. for the first time with *Giant Tuesday Night of Amazing Inventions and Also There Is a Game’s 15th Annual Holiday Special*, which includes sidekick/keyboardist Adam Felber and guests Dana Gould, Dan Cronin, Brandon Wardell, Ed Salazar and Rebecca Schiffman. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Tue., Dec. 13, 9-10:30 p.m.; \$10. (323) 851-7223, nerdmeltdla.com.* —Siran Babayan

wed 12/14

COMEDY

Fred Claus

This year, Santa had to outsource the holiday presents to China, but he’s bankrupt and needs to pay off the Chinese. No money, no toys. No toys, no Christmas. In order to get the kids their gifts, St. Nick has called on Fred Willard and his celebrity do-gooder friends to perform comedy and music and answer the phones at **Santa-Thon 2016**. The comedic actor and Christopher Guest’s right-hand man has hosted the mock telethon for several years, and past performers have included names as big as Jay Leno. Tonight’s lineup features mostly returning guests, including *The Lampshades’* Kate Flannery and Scot Robinson, *The Love Boat’s* Ted Lange, Ileana Douglas, Nikki Glaser, Jo Anne Worley, Todd Sherry and Heather Olt, Judy Nazemetz, Wayne Federman, Paul Greenberg and Jackie Harris, Moses “Dreidel Top” Silbermintz, Phillip Wilburn, Edd Hall, Lou Wagner, Chris Fairbanks, Paul Wilson and Jimmy Brogan. *Acme Comedy Theatre, 135 N. La Brea Ave., Fairfax; Wed.-Thu., Dec. 14-15, 8 p.m.; \$20 advance, \$25 at the door. santa-thon.com.* —Siran Babayan

HISTORY

A Message to You, Rudy

For 90 years, Hollywood Forever Cemetery has hosted an annual memorial for Rudolph Valentino, who died at age 31 on Aug. 23, 1926. For fans of the silent film sex symbol who missed last summer’s gathering, the Hollywood Foreign Press Association and Hollywood Heritage have organized a tribute, **Evening at the**

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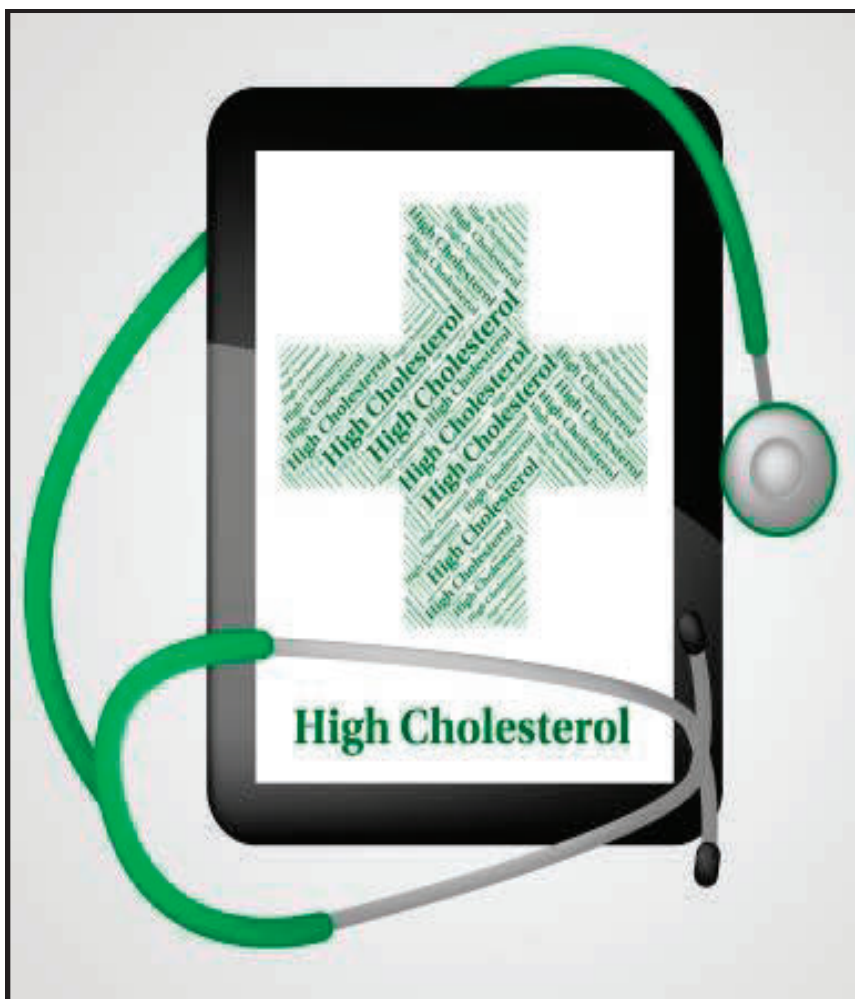
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Barn — Remembering Valentino, which commemorates the 90th anniversary of the actor's death. The schedule features a screening of *Death of the Sheik*, a modern silent movie starring Vladislav Kozlov, as well as two Kinescope interviews, one with Gloria Swanson discussing Valentino, and one with the original "Lady in Black," Ditra Flame, who, as legend has it, was the mysterious woman who visited Valentino's tomb every year until 1984. The event also includes refreshments, memorabilia and rare videos of Valentino's two funerals (the first held in New York) and his Beverly Hills estate, Falcon Lair, which was later owned by Doris Duke for years and demolished in 2006. *Hollywood Heritage Museum, 2100 N. Highland Ave., Hollywood Hills; Wed., Dec. 14, 7:30-10:30 p.m.; \$15. hollywoodheritage.org.* —Siran Babayan

thu 12/15

COMEDY

Blast From the Past

Tumultuous times making you wish for a kinder and gentler Christmas? Impro Theatre's **1966 Holiday Variety Extraganza** takes you back to the homey and wholesome Andy Williams and Perry Como Christmas specials of the 1960s and '70s, with their colorful costumes, vocal harmonies and cheesy skits. L.A.-based Impro produces improvised full-length plays, including *Shakespeare Unscripted*,

Jane Austen Unscripted and *Tennessee Williams Unscripted*. Taking suggestions from the audience, the cast stages a mock, period-themed TV show — complete with commercials — featuring comedy, singing, dancing, storytelling and even puppetry, accompanied by a five-piece jazz band. *The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica; Thu., Dec. 15, 7:30 p.m. (also Fri. & Sat.); \$32-\$60. (310) 434-3200, thebroadstage.com.* —Siran Babayan

ART

Selective Haring

Keith Haring created pop art on street and subway walls, in ad campaigns and even on cars, his signature cartoon-style stick figures a response to sociopolitical issues such as capitalism, apartheid and AIDS, of which he died in 1990. After displaying Haring's 1971 Land Rover in its lobby last summer, the Petersen Automotive Museum includes five more of Haring's art vehicles in **"The Unconventional Canvases of Keith Haring"** (Dec. 17-June 4), including his 1962 SCAF/Mortarini Mini Ferrari, '63 Buick Special, '91 BMW Z1 and '87 Honda Hurricane motorcycle. The museum hosts this preview reception, featuring remarks by board member Michael Armand Hammer and executive director Terry Karges, DJ Peanut Butter Wolf and catered food. *Petersen Automotive Museum, 6060 Wilshire Blvd., Mid-Wilshire; Thu., Dec. 15, 8 p.m.; \$35, \$25 members. (323) 930-2277, petersen.org.* —Siran Babayan

OWN THE DIGITAL HD 11/15
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For more information contact the **UCLA CARE Center** at careoutreach@mednet.ucla.edu or via phone 310-557-9062

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NO STRINGS ATTACHED

The human beings behind the bizarre Saturday night puppet show/religious service almighty Opp just want you to know that “It’s OK that it’s not OK”

BY MARNIE SEHAYEK

On a nondescript street corner a hair north of Koreatown, an infectious five-note ditty emanates into the night repetitiously. The melody is sickeningly sweet and like a maddening loop of ice cream truck music, recontextualizing what would otherwise be an unexciting patch of urban real estate nestled amid closed businesses, strip malls and fast-food joints.

It’s the Saturday before Halloween, and a group of relative strangers, some costumed, has huddled around the source of the music, a black shrouded stage erected by masked characters who have arrived on bicycles with a dollhouse full of equipment in tow.

Unsuspecting attendees soon discover that they’ve stumbled upon almighty Opp, a monthly streetside puppet show. But returning patrons are quick to explain that “puppet show” is shorthand for something the initiated invariably describe as a religious service. This makeshift outdoor performance space at the intersection of Western and Elmwood is their “rebirth place.”

I sit next to Solomon Rivera, chief of staff to City Councilman Marqueece Harris-Dawson (whose district doesn’t encompass this particular spot). He tells me he’s an atheist but has been coming to the Opp since 2011, when he was in search of a “different kind of church.”

A narrow metal box is passed to me with a note on it that reads, “Please snip a lock of your hair and place it into this can. Thank you.”

Rivera prods, as I skeptically consider the box: “You gotta be a part of the community.” I reach inside the box and feel a matted tuft and scissors. I snip. He does, too. Then it begins.

The ice cream truck riff gives way to a tinny voice on a microphone: “almighty Opp is completely safe. You can terminate this session at anytime. You cannot be made to do something against your own will. Almighty Opp can be a safe, relaxing and enjoyable experience.” The chorus multiplies, instilling the message over and over before breaking into a discordant fuzz of microphone feedback and radio frequencies that lasts five minutes, long enough to weed out anyone unsure they’d

like to continue. It’s uncomfortable.

Suddenly, an acoustic guitar breaks through the fuzz and a voice croons, “It’ll all be over soon.” The crowd erupts with applause and cheers over the pleasant melody. “You think this is a puppet show — ha ha!” a high-pitched voice says. It continues, “While your brain is occupied, we slide something in the other side, la da da da ...”

The show that follows isn’t a linear narrative but rather a series of vignettes set to loops of music, created live, featuring acoustic guitar, synthetic drum beats, synths, whistling and whimsical sound effects.

Handmade puppets are deftly maneuvered with intention or manipulated so that they flail and jitter to the music. There’s a puppet snail that wanders aimlessly on the stage; a punk-rock, curb-stomping clown; a bikini-clad dancer. One puppet has a balloon for a head that alternately inflates and deflates, floating upward and downward before launching into the sky and exploding into a cloud of blue and white confetti. There’s also Kate, the perfectly normal-looking fat lady, and Smeej, a baby with a distorted face that crawls on all fours. There’s a puppet in a wheelchair, and Little Jimmy, the dancing man on a tin can. There’s a clown puppet whose marionette hands manipulate strings attached to a smaller identical version of himself. As wind-up toys stutter to a halt on the pavement, audience members crawl forward to crank them to life again.

Jeffrey is the puppet with the white face, black hat and elongated nose whose visage is emblazoned on almighty Opp memorabilia, T-shirts and stickers. Jeffrey’s Human Persona, on the other hand, is the master of ceremonies; he wears a white mask with a red dot for a nose and candy-red lips. He’s accompanied by puppeteer Kranko Human Person, whose bald head and face are painted white save for exaggerated black lips and a red foam nose. Since the show’s inception in 2003, their guises have become familiar sights for attendees of almighty Opp, which they describe as “a rapidly growing friendship network.”

“It has very little to do with puppets and music,” Jeffrey calls from behind the scenes. “What it has a lot to do with is community. So please turn to someone you’ve never met before, the last person you thought you’d never meet! And meet somebody new in your community. Shake



Monthly streetside puppet show almighty Opp

COURTESY OF ALMIGHTY OPP

a hand, hug somebody!” The crowd giggles and mutters greetings to one another.

“The central message of almighty Opp is, It’s OK that it’s not OK,” Jeffrey tells me by email. “Outside agencies are constantly attempting to convince us that we’re flawed and the world around us is horrible. The fact is that everything is in perfect balance ... for every terrible travesty there is an amazingly beautiful counterpoint.”

The reprise “It’s OK that it’s not OK” always makes an appearance at the monthly service, where attendees shout it into the night in unison. For the Opp community, it’s become mantra, a source of comfort in the face of stress or hardship.

“It’s OK that it’s not OK” is so easy it’s difficult to get to on your own,” Opp superfan Bradley-Ray Watkins says pensively between cigarettes.

“IT’S THE CLOSEST I’VE COME TO FEELING GOOD ABOUT RELIGION.”
—BRADLEY-RAY WATKINS

B-Rad, as he’s affectionately known, has been attending the Opp with regularity for the past six years. “It’s the closest I’ve come to feeling good about religion ... letting in this spirituality that doesn’t feel fake,” he says. Despite being so enmeshed, he still doesn’t know the true identities of the puppeteers.

For someone so shrouded in mystery, Jeffrey’s correspondence with me is disarmingly earnest, but there are clever instances of evasion. When I ask why he and Kranko perform as personas, he writes, “I think the transformation aids in surfacing aspects of our personalities that we normally keep hidden,” adding, “This is probably a more suitable question for a Catholic priest.”

“Who are you when not Opping?” I ask. “We’re another average set of nobodies standing in line behind you at the courthouse waiting to pay for traffic violations,” he replies.

Ultimately, it’s not about him or Kranko. Jeffrey reiterates that the goal of the ser-

vice is bringing the community together. “As far as I’m concerned, almost every aspect of almighty Opp is disposable/ interchangeable, except for the community that it has created.” Remember the hair collection? Before each show, he ingests the smallest clippings in gelatin capsules. “I feel that this somehow connects me more closely to our family of friends and supporters,” he writes. Responses like these make me question whether I’m communicating with a real person or a puppet alter ego. Which is more contrived, I wonder. And does it matter?

Though the Opp has spawned a loyal following with its off-kilter approach to spirituality, it turns out that DIY noise-music puppet shows aren’t everybody’s cup of tea. Occasionally the cops show up to address noise complaints or to needlessly corral people to one side of the sidewalk or to shut down the show altogether. It’s hard to imagine that after a 13-year tenure, during which time almighty Opp has twice been recognized by the city of Los Angeles for its altruistic community achievements, it’s still subjected to this law enforcement charade. I guess we all have a role to play.

“My favorite puppets are the police, random drunks and homeless who show up and alter the course of a service,” Jeffrey writes. “They help remind everyone that life is out of our control and as unfair as it is fair.”

At the end of the service, we are encouraged to collectively send healing to a little girl named Holly, who has cerebral palsy. Jeffrey tells me that she is his niece. “I believe very strongly in the power of focused intention, and I know that the closing ceremonies have affected her and all participants in a positive way.” Everyone participates because, three hours into an evening of absurdity, only the die-hards remain. The group spends last moments together, emitting an even-keeled hum that closes the portal of Opp space until the next time.

Though he sees no end in sight, Jeffrey says, “It’s a fact that every service could be the last,” in which case he hopes the people will gather and sing regardless, “forever in Koreatown.”

Almighty Opp takes place the last Saturday of every month at 9 p.m. at the corner of Western and Elmwood.

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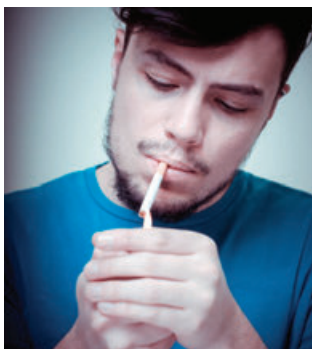


Paul Thek's *Untitled (Ferocious)*, 1971

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Arts // Art Picks //

ELEGANT BUTCHER

ARTIST PAUL THEK CALLED HIMSELF THE "MEATMAN,"
AND HIS CURRENT SOLO SHOW IN HOLLYWOOD SHOWS WHY

BY CATHERINE WAGLEY

This week, the replica of a war-ravaged Game Boy appears in a Hollywood show, and an idiosyncratic, makeshift ship lights up a Los Feliz window that doubles as a gallery.

Meatman's rabbit

Paul Thek once described himself as the "meatman." The nickname stuck. The

late New York-based artist's solo show at Hannah Hoffman features some memorable meat pieces: *Untitled (Meat Cable)* is a steel cable that stretches across a corner, with slabs of red-brown wax meant to resemble raw meat attached to it. Thek was good at being simultaneously gross, childish and skillfully virtuosic. One of the show's highlights is *Untitled (Ferocious)* from 1971, a plasticine sculpture of a rab-



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bit's head with feather for an ear, sitting amidst dry foliage in a glass box. It looks as if the rabbit's fur and skin has been torn away to expose the flesh, yet the creature still appeals in the way an odd-looking cartoon character might. *1010 Highland Ave., Hollywood; through Jan. 7. (323) 450-9106, hannahhoffmangallery.com.*

Just enough to remember

There are seven artworks in British artist Oliver Payne's show at Overduin & Co., unambiguously titled "Seven Objects." Payne tells us, via a tape in a recorder we are welcome to carry as we wander, that most people can only recall seven items in a sequence. A jar of jellybeans sits on a pedestal near the front entrance. Behind it, a skewed rendering of Renaissance painter Hans Holbein's famous skull stretches across a wall-sized mirror. In gallery two, a cellphone video of an impromptu music festival dance party plays across a large stand-alone screen, which dominates the space. On one side of the screen sits a circle of seven stones, filled in with burned wood. On the other side, resting on a pedestal, is a grimy, melted Game Boy that looks as if it's been excavated from wreckage. It's a replica of an actual Game Boy that still worked after being torched during the Gulf War. *6693 Sunset Blvd., Hollywood; through Dec. 31. (323) 464-3600, overduinandco.com.*

Snakes everywhere

Stuffed snakes made of patched-together fabric hang in the rafters and slink over the temporary wall in German artist Phillip Zach's exhibition at

Freedman Fitzpatrick. Some snakes also loop over and around the metal frames of Zach's polyurethane paintings. Others are stuck hovering in the thick substance, which looks like foaming milk or frosting squeezed excessively from oversized tubes. One particularly good polyurethane painting is deep purple on the bottom half with oozing red on top. The wood, small rocks and seaweed embedded in the red turn the painting into a dystopian landscape of debris caught in lava. *6051 Hollywood Blvd., #107, Hollywood; through Dec. 23. (323) 723-2785, freedmanfitzpatrick.com.*

Disco journey

The ship that L.A.-based artist Roni Shneior made for the Finley, the window

gallery on a residential street in Los Feliz, is a quaint, quirky contraption by daylight. Ballpoint pens, parts of pipes and other household castoffs serve as its smokestacks and masts. It hovers above the stairwell to the garage, resting on an unpainted wooden disc. At night, however, it turns into a disco ball, the mirrored squares that line its hull reflecting off the walls. It's an attractive alternative to Christmas lights, one that acknowledges the awkwardness of sentimentality and the unwieldiness of even small voyages. *4627 Finley Ave., Los Feliz; through Feb. 5. thefinleygallery.artcodeinc.com.*

Dancing for a green card

A young man is getting his hair cut throughout almost all of Yusuke Ito's

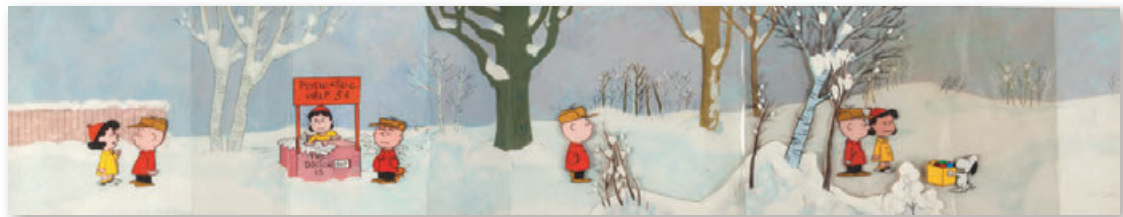
19-minute video *Untitled (Loke Lau)*, playing in a side gallery at LAXart. A woman who may or may not be his girlfriend cuts it, sometimes in the staged quiet of a filming studio and sometimes in a hectic salon. At the salon, the young man interrogates another hairdresser, who came to the States as a refugee from Iran. She describes her expensive and difficult path to citizenship, which included a trip to Austria and at least \$9,000 in fees. The man thinks his path is going to be burdensome, too, and then, for a brief interlude, he and his girlfriend/hairdresser dance the Green Rose Hula. The Hawaiian rose, the press release points out, is the color of a green card. *7000 Santa Monica Blvd., Hollywood; through Jan. 7. (323) 871-4226, laxart.org.*

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Books

BLACK AND WHITE AND READ ALL OVER

Creator of a beloved early-20th century comic strip gets his due in *Krazy: George Herriman, a Life in Black and White*

BY TONY MOSTROM

In the current era of comics-saturated American pop culture, there's yet to be a consensus on who takes the prize for the greatest comic strip of all time. But a likely candidate is a long-gone, syndicated newspaper comic strip that ran for decades (from 1913 to 1944), which irritated and baffled so many thousands of readers that it was often on the brink of being discontinued by its editors (who also hated it), had it not been for their boss, newspaper publisher William Randolph Hearst. This classic comic, the "beautiful loser" of old America's popularity contest, was *Krazy Kat*. And its creator was shy artist and longtime Angeleno George (he pronounced it "Garge") Herriman.

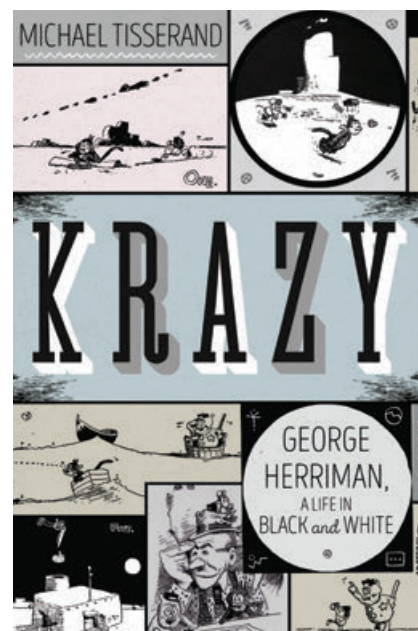
What is *Krazy Kat*? A strange little "love-hate" triangle, played out against desert backgrounds, wherein a naive cat of indeterminate gender (*Krazy Kat*) loves an irritable mouse (*Ignatz*), as a bullish dog policeman (*Offisa Pupp*) tries hard to keep said mouse from hurling ("zizzing") bricks against the head of the self-same *Kat*. The catch here, which delights the strip's fans, is that *Krazy* takes each "beaning" as a gesture of affection (or "luff").

What made *Krazy Kat* such a favorite among the pre-WWII intelligentsia — President Woodrow Wilson, T.S. Eliot and Gertrude Stein were among its elite fans — was its quietly Dadaist humor, generously sugared with dense poetical wordplay in a semi-polyglot language Herriman crafted for his *Kat* and mouse.

As Michael Tisserand makes plain in his new biography, *Krazy: George Herriman, a Life in Black and White* (\$35, HarperCollins), *Krazy Kat* never lacked for fans, but they were always a relatively select group.

"*Krazy Kat* might not have had universal appeal," Tisserand writes, "but ... it was beloved by those readers whom Hearst most wished to impress."

For all its avant-garde quirkiness, *Krazy Kat* was not above indulging in slapstick violence, what with all those bricks flying. This was, after all, a comic strip in the knockabout era of Buster Keaton and the Three Stooges, and one of the interesting episodes in this bio is the author's account



COURTESY OF HARPERCOLLINS

of Herriman's "residency" in a small studio room he'd set up for himself on the Hal Roach movie lot in Culver City, where he drew the strip while near some good friends, such as Beanie Walker, a gag writer for Laurel & Hardy.

This rich biography is illustrated with rare samples of Herriman's pre-comics work, which he churned out like a little steam engine for various turn-of-the-20th century newspapers. By charting Herriman's early, bicoastal career, Tisserand, a diligent detective, gives us a glimpse into the world of early-20th century newspapermen, full of in-house artist bullpens, early star cartoonists like Herriman's buddies Jimmy Swinnerton and Tad Dorgan, and cigar-chomping editors.

For many years the most intriguing mystery about George Herriman was his race. In 1971 it was discovered that his birth certificate listed him as "col." (colored), which surprised his surviving friends. (Herriman's fellow cartoonists had always known him as "the Greek.") He was, properly speaking, Creole, and Tisserand dutifully includes some comic panels where *Krazy* (dark) and *Ignatz* (white) change and/or swap colors. Tisserand also recounts some of Herriman's early, racially stereotyped comics, like his character Musical Mose ("Isn't yo rather dark complected fo a Scotchman?"). In life, you could say Herriman passed with flying colors.

When he died in 1944, Herriman's daughter received a note from Walt Disney, praising him as "a source of inspiration to thousands of artists," echoing a 1920s journalist who had described him as "a cartoonist's cartoonist."

Few comic strips ever maintained an introspective, self-consciously poetic feel the way *Krazy Kat* did. My gut feeling is that Herriman's love for the Western deserts instills the strip with this timeless Zen quality, which might explain its appeal to bookish, gentle souls such as e.e. cummings, an early champion. I strongly recommend picking up *Krazy* as a companion to any one of the readily available *Krazy Kat* reprint volumes. Read both at night. Even for those of us who hate real cats, Tisserand's *Krazy* is the *Kat*'s pajamas.

TRIAL AND ERROR

Devil's Salt clumsily attempts to revisit the Salem witch trials from a more enlightened perspective

BY BILL RADEN

A lot of gender theory has passed under the bridge since Arthur Miller dramatized the Salem witch trials. In a sense, the stage has been begging ever since for a compelling feminist corrective to *The Crucible's* somewhat phallogocentric apology for what many now see as a foundational injustice of New World patriarchal power.

Unfortunately for *Devil's Salt*, the revisionist period drama by Los Angeles playwright Jovanka Bach, getting the theory right is only half the battle. The other half — a convincing sense of what everyday life looked and sounded like in a world as alien as the 17th-century Puritanism — is where director John Stark's otherwise handsome production comes up short.

Tom Groenwald stars as Hooker Wainwright, the fictional albeit censorious governor of Plymouth Colony, whose public piety masks an unhealthy preoccupation with the citizenry's sexual pursuits, both real and imagined. But the person

who most arouses both his ire and his unreciprocated desire is the fetching Hannah Mulwray (Katharina Magdalena), the town's guileless and saintly midwife and herbal healer.

Hannah makes an unusually vulnerable target for Hooker's lethal combination of sanctimony, obsession and vindictiveness. Her careless proclivity for showing a little too much ankle in public is only aggravated by her after-hours hobby of advocating an alt gospel of love and tolerance. In a society where women are thought to have a sinful nature and where a consort of Satan is seen behind every crop failure and skin rash, Hannah is primed for a downfall.

That comes when Hooker exhumes a deformed stillborn baby, which Hannah secretly buried in order to shield its parents (Erin Hammond and Joseph Michael Harris) from diabolical accusations. The incriminating remains persuade colony elders (Alexander Wells, Dana Kelly) to join Hooker in prosecuting Hannah for witchcraft. Act 2's trial, in which Hannah claims to be the anointed prophetess of God, goes no better for her than a similar defense did for Jesus or Joan of Arc.



Dana Kelly, left, Katharina Magdalena and Tom Groenwald in *Devil's Salt*

PHOTO BY MIRIAM GEER

It is the play's miscarriages of drama, however, that prove more troubling. Magdalena has the thankless chore of retrofitting human dimensions into a character that is little more than a hagiographic abstraction. And both Groenwald and Wells strain to reconcile their characters' contortions of arbitrary flip-flops over the question of Hannah's guilt. Meanwhile, the production's grasp of period detail is flaccid enough to have Hannah and her followers sing a Shaker hymn 150 years before it was composed and to imagine a 17th-century Puritan congregation in which female preaching of any kind wasn't

an excommunicable offense.

Despite some delightful supporting performances, such careless yet crippling flaws ultimately flatten the dramatic impact and blunt the point of Bach's gender-savvy argument. The squandered opportunity is good news only if you're Arthur Miller's literary executor; it leaves *The Crucible* unchallenged in its 63-year-old blast of misogynist libel from the prestigious redoubt of the literary canon.

DEVIL'S SALT | Odyssey Theatre, 2055 S. Sepulveda Blvd., Sawtelle | Through Dec. 18 | johnstarkproductions.com

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Damien Chazelle's glittering throwback can't measure up — but that's its charm

BY ALAN SCHERSTUHL

The cussedness of *La La Land* is almost enough to recommend it. Damien Chazelle's sumptuous tribute to romantics trying to keep lit the fire of a guttering culture is defiantly old-fashioned in form and style. It is, among other things, a throwback to the great MGM musicals of the Gene Kelly era, just starring people who haven't devoted their lives to the talents such musicals demand.

That failure to live up to the past is, in its way, Chazelle's subject. Everyone involved in *La La Land* is plucking up their grit and striving to pull off the impossible, no matter the gulf between Hollywood as it was and what we've got left. His musical numbers explode with so much color and movement that to watch them is something like sticking your head into a confetti cannon. The best dancer in the movie is the camera operator, who Steadi-snakes through platoons of hoofing extras, more often capturing the idea of a dazzling musical than performances that truly dazzle.

The second big song, about the thrill of a Hollywood party, features several actresses swapping lines of the verses, and their voices are so indistinct you might think it's just one person singing. The soirée is a Gatsby lulu, wild and pleasing, shown in rapid, witty bursts, but the song itself is a cotton-candy wisp that dissolves between the crooners' mouths and the audience's ears. It's almost clever that these sequences exemplify strain more than grace, as if Chazelle is saying, after each flat note or out-of-focus face, "See how much better things used to be?"

That's *La La Land* all over: joyous, open-hearted filmmaking in the service of wan songs, bloodless singing and dancing that we too often can't quite see — we just have to take the movie's word that it's great.

Wanting to be great is the theme. The leads, the swimmingly toothsome Mia (Emma Stone) and Sebastian (Ryan Gosling), play talented dreamers who have come to Los Angeles in search of last-century glamour and artistry. She's a barista/actress/playwright who can't get through an audition without being interrupted, while he's a jazz pianist with vague plans to open his own club someday, one that only hosts "the purest jazz." Be-

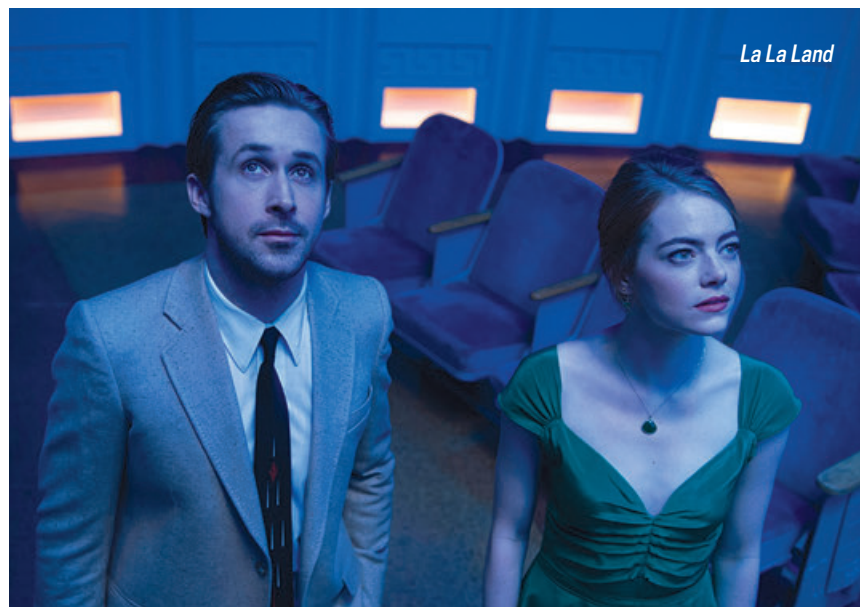
cause Chazelle's no dope, Sebastian gets reminded that the jazz revolutionaries he reveres became great by looking forward.

The film is effervescent at first, as Mia and Sebastian discover each other. A moonlight walk is appropriately moon-swooning, with their bickering characters trying to resist dancing together, even as movie logic insists they must. Soon, they'll swan out of a screening of *Rebel Without a Cause* right up to Griffith

CHAZELLE'S CHAMPIONING OF JAZZ IS TOUCHING, AND HE EVEN DEMANDS WE LISTEN TO AND ENJOY SOME.

Observatory, where they'll slip loose of gravity and slow-dance against a dome of stars. Stone and Gosling have always been adroit enough physical performers that you could compliment them with the old line that they're actors who move like dancers; it's also fair to say that as dancers they move like actors.

The tone here isn't all *Singin' in the Rain* giddiness and satire. The darker moods of *It's Always Fair Weather* movingly weight the film with adult loss and



La La Land

PHOTO BY DALE ROBINETTE / LIONSGATE

disappointment. Mia and Sebastian's L.A. is muraled over with the faces of the stars of the past, but its movie palaces and jazz clubs keep closing down. Still, after getting over the initial mutual loathing that such movie romances demand, the two of them offer just the encouragement they each need.

She's going to seize the world through a one-woman show, and he's going to bank some startup money by touring with a pop-soul combo fronted by John Legend. That move comes to feel like selling out, of course, and if your eyes roll at that I don't know what to tell you: This is a movie in which finding success as a professional touring and session musician is the source of the third-act crisis.

Still, there's much to celebrate here. Chazelle's championing of jazz is touching, and he even demands we listen to and enjoy some, which is something even documentaries about jazz musicians have lately not dared to do. The air percolates between Stone and Gosling, and while neither has a strong voice, both know how to get a plaintive ballad across. Again and again *La La Land* cuts to some vibrant

vision, and it's often funnier about its outsize old-school ambitions than any cutting critic could be. My favorite scene is one of the simplest: Mia and Sebastian sitting down to dinner, before a glowing curtain the color of lime Jell-O, facing at last everything that's not working out in their lives. The camera settles down, and for once we're watching something that could unfold on an actual theater stage — we're watching performance.

This is 2016, a year that devours dreams as Galactus does planets, so of course their wishes can't all go the way they hope. But this is also a defiant movie musical, meaning that those wishes do flower, eventually. Complicating the eventual triumphs is the reality that the movie itself is the product of the same Hollywood that almost crushes Mia, so it's weirdly right that *La La Land* — like her — reaches for the stars, doesn't quite grab them all and then is still kind of OK in the end.

LA LA LAND | Directed and written by Damien Chazelle
Summit Entertainment | Century City, Arclight Hollywood, Landmark

AN AFGHAN GOES MYSTERY SOLVING IN THE CALIFORNIA WOODS IN WOBBLY ECCENTRIC NOIR BURN COUNTRY

In Olds' loose local-color thriller *Burn Country* works from the thesis that rural America is as complex and dangerous to justice-minded visitors as the most contested regions of Afghanistan. As Afghan national Osman (Dominic Rains) gets to know his new town, taking over the police-blotter beat at the local newspaper, the incidental violence of a backwoods Northern California meth cartel gets intercut with desert airstrikes and insurgent attacks, which maybe is meant to tell us something about how people are all the same everywhere, poor and desperate, incapable of seeing other ways of resolving conflict.

But the movie — at first scrappy and strange but an increasingly tough sit as it goes — never fixes its gaze on any singularly compelling idea.

Osman is staying in the home of the mother of a journalist he guided through the tricky local politics of his homeland. That mother, played with a weary mellow toughness by an excellent Melissa Leo, is her town's sheriff, and through her Osman becomes embroiled in California strangeness: First, he is enchanted by a local theater troupe's hilariously inscrutable production. Then, on a domestic disturbance call during a ride-along with Leo's Gloria, he angers up the blood of a creepy flannelled ne'er-do-well in a scene of queasy menace.

That ne'er-do-well is played by a ridiculously bewigged James Franco. Until this point, the film works as an outsider's study of the Ameri-



Burn Country

COURTESY OF ORION PICTURES

can grain, with promising hints of a criminal conspiracy plot. But Olds' hand proves less steady from there, the balance uncertain between the eccentric comedy, noir-dread and existential sea-gazing. —Alan Scherstuhl

BURN COUNTRY | Directed by Ian Olds
Written by Olds and Paul Felten | Samuel Goldwyn Films | Monica Film Center



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Film //

“GET IN THERE AND CREATE”

PABLO LARRAÍN TALKS ABOUT JACKIE AND NERUDA

BY BILGE EBIRI

Pablo Larraín is having a good year. The Chilean director, Oscar-nominated a few years ago for his 2012 political drama *No*, has just released *Jackie*, featuring a striking Natalie Portman as Jackie Kennedy in the immediate aftermath of her husband's assassination. Also about to be released is *Neruda*, his complex, semifictionalized drama about the Chilean poet-politician Pablo Neruda. Both titles are among the most spellbinding and fascinating films of the year.

2016 also saw the U.S. release of *The Club*, the director's unsettling 2015 Berlinale prize winner about a house filled with priests guilty of molestation. The movies may be quite different in size, subject and scope, but with their dreamlike narratives and constant stylistic invention, all of Larraín's films defy expectations. He sat down with us recently to talk about his work.

This has been an incredible year for you, with Jackie and Neruda, as well as The Club earlier this year. It seems like you went from one project to the other very quickly. How it started was, we were about to make *Neruda*, and then we had to wait for Gael [García Bernal], who was working with [Werner] Herzog. Then Luis Gnecco, the guy who plays Neruda, had to gain some weight — you know, you can't have a skinny Neruda — and then we had to finish the financing. So the movie got pushed, which was very disappointing. My brother, who is a producer

on everything I do, just showed up and said, “We can't shoot it. We have to wait six months.” So I started working with Guillermo Calderón, who had also written *Neruda*. We wrote *The Club* really quickly and shot it really quickly. It went to Berlin, and there Darren Aronofsky [president of the jury at Berlin that year], at the afterparty, said, “Why don't we make a movie together?” I admire him a lot. I think he's one of the greatest filmmakers of our time. He called me a week after, and sent me the *Jackie* script. So one thing led to another in a very unexpected way.

You've talked about how odd it was for someone who isn't an American to be approached to make a film about Jackie Kennedy. I'm curious about your position specifically as a Chilean, since you've made films that address the destructive effect of U.S. foreign policy on Chile over the decades. So now you're suddenly going into the belly of the beast. When we were shooting in the Oval Office, or in front of the White House, I was like, “Ohh! Here we are!” But I was doing a movie about a woman, about a mother, about someone under an extreme amount of risk and danger. That tension that might have existed between the U.S. and my country, I filtered it and sort of tried to transform it. When I met Noah Oppenheim, who wrote the script, the first thing I asked him to do was to wipe away all the scenes that were not focused on Jackie. I didn't want to deal with all the other characters, because I might have issues with them.

It was better to stay on her, someone I was so attracted to. And then I saw the White House tour that she gave [in 1962], and

I see this woman who is melting on screen, who seems like she's about to explode. It was so human and beautiful, and also a foreshadowing of what would happen later in the film — she talks about Lincoln and how he was assassinated, and what happened to Lincoln's widow afterward. If it had been political, it would have been a totally different movie.

The politics doesn't feel absent; it feels sublimated. It's a film about the myth of the White House, the myth of the presidency, the myth of the Kennedys. You don't need too many logical leaps to get to the myth of American benevolence and supremacy, the idea of how American power is presented to the public. And how media does the job. You can't understand contemporary politics if you don't deal with media. It's impossible.

Which is what *No* is about as well. And both Jackie and Neruda seem obsessed with the idea of myth and seizing control of one's own narrative. Neruda essentially conjures up this playful, fictional cop character, who pursues him. Meanwhile, Jackie helps create the Camelot myth around the JFK presidency. Yes, there are interesting bridges, and ways you can connect them. When media — whether we're talking Jackie or Neruda, or Donald Trump or Barack Obama — tries to shape a public image, there's always a gap between the intent and the result, and that's where an artist can work. Get in there and create fiction, because you don't know what happens in between. It's an open door, an indeterminate place. And it's a dangerous place. Everything that's been said, everything that you're dealing with, is fiction.

Now I think I'm more conscious of what we did, because I am talking to journalists and reading what has been said about [Jackie], and this subject is so important in this country. If I had all that information, maybe it would be intimidating for me. But when we were making the movie, it was just going to the set to make a film about this incredible woman. That gave us the freedom to do it. And in *Neruda*, we were fictionalizing so much, it gave us the chance to play with him.

But in trying to shape a public image, you can also get a very different result. That's why we included the mannequin scene at the end of *Jackie*, where she's looking at a store display and they're putting up these mannequins up of her.

Within the context of Jackie, where you're focusing on such a limited period in a character's (34 »

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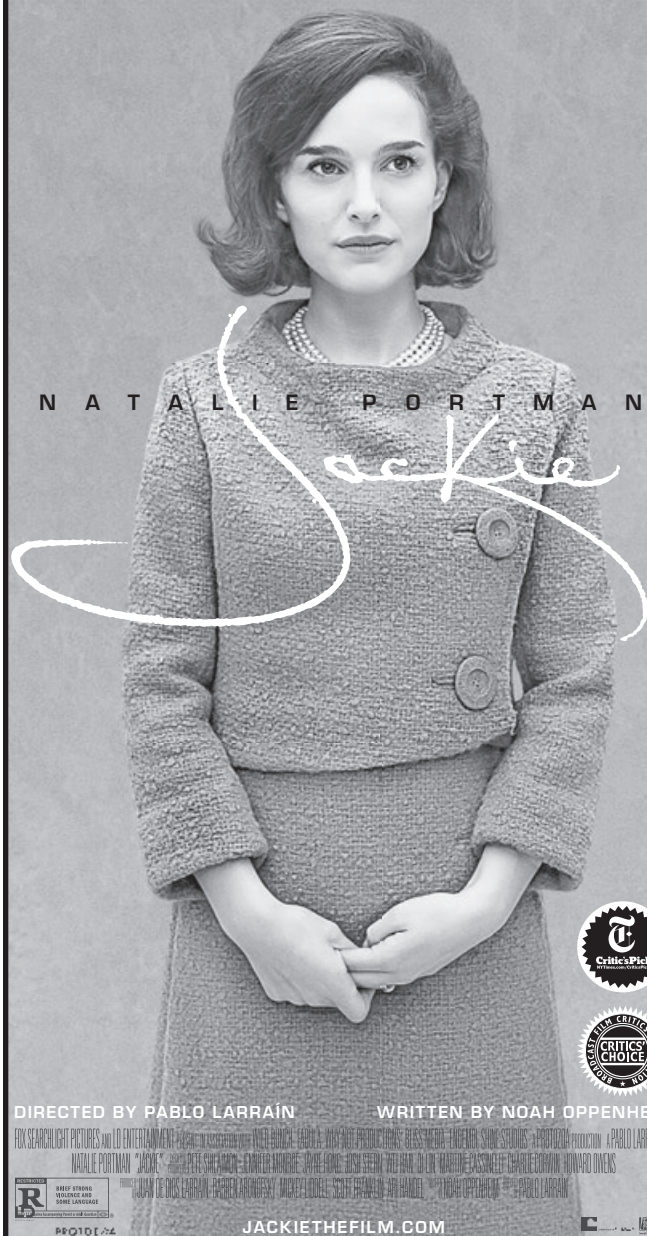
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OPENING THIS WEEK

ABATTOIR I've never bought a house, but I have a feeling "escrow" is not as literally scary as the horror movie *Abattoir* makes it out to be. Though a family was just murdered in a house, what the characters find most spooky is how quickly the home sells. Darren Lynn Bousman's film tries to recapture the carnival of nightmares found in his several *Saw* sequels, employing a house from hell as its key set piece. However, the allusions to Satanism and some hefty psychological metaphors don't suit the absurd premise. After her sister's family is killed in their own home, Julia (Jessica Lowndes), a real estate journalist, of all things, discovers that the new owner has somehow ripped out of the house the entire room where the crime took place. Something is seriously wrong with your horror movie when the big scare isn't the bloodshed but a suspect remodeling. Julia unwisely follows a web of conspiracy threads to Small-Town Murder Country, where she uncovers a local history far removed from her initial pursuit of closure. *Abattoir* culminates in a literal haunted mansion full of smoky wisps of ghosts replaying the moments of their deaths for Julia's mental torment. But the goofy special effects resemble Disneyland animatronics, about on par with the film's lame attempts at jump scares and frigid townspeople skulking in the background. It's possible to view it all as a corny throw-back to radio horror drama or a *Twilight Zone* parable about the idea of making a home, but I wouldn't buy it. (Brian Welk)

CONTRACT TO KILL Steven Seagal, the flamboyantly brutal action hero, is a shadow of his hyper-violent self in *Contract to Kill*, a dreary espionage thriller that never lets the '90s genre icon cut loose. Instead of snapping Russian mobsters' necks or throwing Jamaican druglords into elevator shafts, Seagal — as government-trained black-ops assassin John Harmon — deliv-

ers endless debriefings to instantly forgettable sidekicks Matthew Sharp (Russell Wong) and Zara Harek (Jemma Dallender) about two newly allied criminals: Hezbollah leader Ayan Al-Mujahid (Sergiu Costache) and Mexican cartel boss Jose Rivera (Mircea Drambareanu). The dry info dumps are visually complemented by drab *Bourne*-style area maps, file photos and statistics. Writer-director Keoni Waxman (recent direct-to-video Seagal flicks such as *A Good Man* and *A Dangerous Man*) tries and fails to make his star look slimmer — a too-tight black leather jacket only accentuates Seagal's gut — by mostly filming him in head-and-shoulder-centric medium close-ups. Seagal's clumsy body language is evident in a handful of overedited, poorly paced action sequences, and the action is usually so hard to follow that you can barely tell whether it's Harmon, Sharp or Harek who's braining an enemy with a metal pipe. Granted, tedious dialogue and spatial incoherence probably aren't major deal-breakers for *Contract to Kill*'s target audience: undemanding Seagal devotees. But even the most masochistic filmgoers should avoid this boring vanity project. (Simon Abrams)

HARRY BENSON: SHOOT FIRST Try to watch Matthew Miele and Justin Bare's new documentary, *Harry Benson: Shoot First*, as Benson would want you to: with no commentary, consideration or delay. It's the same risky, presumptuous way he takes his photos. When Robert Kennedy was shot, Benson ran into the fray and snapped a photo of the warm corpse on the asphalt, surrounded by concerned men unable to help; Benson didn't help either. "Shoot first" is his ethos but not his ethic; in fact, he states several times that good ethics make bad photographers. Think too hard about whether it's OK to take that photo, and you'll miss the moment. Benson is best known for his intimate portraits of The Beatles, and the film opens with images of the four lads from

>> 33) *life, how did you and Natalie Portman build a character? Was a lot of additional research required?*

We didn't rehearse at all. We just sat down and talked. She had Tanya Blumstein, this incredible dialect coach, who also helped me a lot. I had characters from Dallas, from California, from New York, from Boston like the Kennedys, all with accents. I would look at Tanya after every take, and she'd say, "You have to do it again." Or: "You're gonna dub this guy later."

But one of the traps here is that people are so concerned with the way Natalie speaks. And of course that's very important, but it's not what I think gets you into the story. I think it's in the way she moves, something in the way she performs. There's something in the mystery that Natalie has — an unexpected desire that you can find in her eyes, and I think that's where the key is. My approach with her was different from all the other actors.

I would try to be very specific with the others — with Billy [Crudup] and Peter [Sarsgaard] and Greta [Gerwig] and John [Hurt]. But with Natalie, I would be more open and not very specific. Or sometimes I would be very contradictory: I would say one thing in one take, and then I would say something totally different. And she'd say, "What?!" And I'd say, "Action!" And she would just go on. I would try to surprise her and try to put her in uncomfortable places.

We shot on film, and a film magazine is 11 minutes, and sometimes we would just sit in silence for 11 minutes, and I would say nothing. And she would just be sitting in front of the camera, and then she would just start walking around and doing things. The camera was super close to her most of the time — like this close, man [holds his hand about a foot away from my face]. It really bothers you. You're very exposed. But if you get used to it, it's like, "OK, all right. I live with these people in here." And then it starts to capture something that I can't explain.

It is interesting that people focus so much on the voice, and the accent, because so much of her performance is wordless.

It became very silent, and that's the key. That's why I tell you, I have no idea who Jackie Kennedy was. Because she is so mysterious. And the more mysterious she is, the more the audience starts to create their own Jackie, which is what we wanted. ... That mystery, that unanswered question, that's the key of Natalie's performance.

ONE MAN VERSUS AN ARMY.

TOM HOPPER

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Liverpool gasping and pop-eyed, flinging pillows and falling onto a hotel mattress. It's a soft invitation into Benson's rare world, which offers unprecedented access to eye contact with the reclusive and the bedrooms of the elite. Here's Michael Jackson with a plastic Boy Scout; Hillary and Bill almost kissing; Alec Baldwin baring his rug of a chest. More compelling and less well known are Benson's images from the civil rights era, photographed at Klan gatherings and Martin Luther King Jr.'s funeral. The images are augmented by commentary from Benson, his subjects and his critics, who include his own family. In his singular dedication to brilliant work, Benson was rarely home, even on holidays, but he expresses scorn for

people more concerned with others' feelings than their images. It's a reminder: Not only cameras but also guns can shoot. An image, like a bullet, can be violent; it can change the world forever. (Diana Clarke)

I AM NOT YOUR NEGRO Like Ava DuVernay's *13th*, Raoul Peck's *I Am Not Your Negro* travels a straight, well-researched path from the darkest tragedies of American history to the ones that plague the country today. Both films filter African-American life through the prism of the societal construct called race, but while DuVernay's dissertation focuses on mass incarceration and the constitutional means by which it was made possible, Peck's thesis observes the daily struggles of black folks in America from the brilliant, pointed view of James

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YOUR WEEKLY MOVIE TO-DO LIST

Little Miss Sunshine Is 10 Years Old?!

Friday, Dec. 9

Rules Don't Apply may not have been the return to form you were hoping for from Warren Beatty, but neither is it his only movie playing on the big screen — there's also *Bonnie and Clyde*. That Beatty's latest film is in part a paean to the Tinseltown of yore is a bit odd, given that he helped usher in the New Hollywood era by both producing and starring in this most urgent tale of lovers on the lam. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Dec. 9, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.*

Saturday, Dec. 10

Forty years later, the first *King Kong* remake doesn't exactly boast a legacy in keeping with its massive box office take. But John Guillermin's update has its champions, and with yet another reboot on the way, the Aero's screening presents an opportunity to get acquainted with the Kong mythos: Don Mancini will moderate a postfilm discussion with legendary make-up artist Rick Baker, cinematographer Richard H. Kline, Martha and Raffaella De Laurentiis, *King Kong: The History of a Movie Icon* author Ray Morton and Richard Kraft of Kraft-Engel Management. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Dec. 10, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Get your tongue stuck to a pole at the New Beverly, where *A Christmas Story* gets the midnight treatment. Director Bob Clark also is responsible for the equally seasonal *Black Christmas*, an early slasher that the New Bev is given to celebrating during the holidays; suffice to say that people lose their eyes in that one as well. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Dec. 10, 11:59 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Sunday, Dec. 11

There's no place like home, but UCLA will have to do if you feel like seeing *The Wizard of Oz* on the big screen. The crown jewel of 1939, a year often remembered as Hollywood's best — see also *Gone With the Wind* (likewise directed by Victor Fleming) and *Mr. Smith Goes to Washington* — is movie magic personified. UCLA presents it as a free matinee,



Die Hard: See Monday.

COURTESY OF 20TH CENTURY FOX

so bring the young ones — just don't tell them how the studio treated poor Judy Garland until they're older. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sun., Dec. 11, 11 a.m.; free. (310) 206-8013, cinema.ucla.edu.*

Monday, Dec. 12

Yippee ki-yay, moviegoer: *Die Hard* screens at the ArcLight. Certainly the only film to have been hailed as both the best Christmas movie and the best action flick ever made, John McTiernan's holiday classic will be bittersweet now that Alan Rickman has left us. His Hans Gruber is the perfect foil to Bruce Willis' John McClane — an exacting villain from the days when movie terrorists hailed from Europe. *ArcLight Hollywood, 6360 Sunset Blvd., Hollywood; Mon., Dec. 12, 8:15 p.m.; \$15.75. (323) 464-1478, arclightcinemas.com.*

Tuesday, Dec. 13

Like *The Apartment* before it, *Irma La Douce* was directed by Billy Wilder and stars Jack Lemmon alongside Shirley MacLaine. This adaptation of Marguerite Monnot and Alexandre Breffort's stage musical stars MacLaine as the eponymous prostitute and Lemmon as a former police officer who falls under her spell in Paris. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Dec. 13, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Dec. 15

This week in "Want to feel old?" events, Cinespia is here to remind us that *Little Miss Sunshine* came out a full decade ago. It's putting together a 10-year reunion screening for the indie film that could, complete with appearances by co-directors Jonathan Dayton & Valerie Faris and to-be-announced cast members; as is Cinespia custom, there will be DJs, a free photo booth and full bars (making this 21+ only). *Palace Theatre, 630 S. Broadway, downtown; Thu., Dec. 15, 9 p.m. (doors at 7:30); \$18-\$45. (213) 553-4567, cinespia.org. —Michael Nordine*

Baldwin. Almost 30 years after his death, there is still chatter concerned with who could possibly succeed him as a master of black social commentary. *I Am Not Your Negro* suggests that there is simply no viable replacement. Peck chooses as his jumping-off point Baldwin's *Remember This House*, an unfinished work in which the author sought to discuss the assassinations of three prominent black leaders of the civil rights era: Medgar Evers, Dr. Martin Luther King Jr. and Malcolm X. Baldwin knew all of them, and their deaths "devastated his universe." The daunting task of documenting their lives eventually took its toll on the writer, who had completed only 30 pages of this project before his death in 1987. *I Am Not Your Negro* presents a good chunk of this on its soundtrack, masterfully syncing Baldwin's words to images binding past and present. Samuel L. Jackson brings Baldwin's words to life, nailing the cadences in his speech, punctuating his words with humor, anger, exasperation and hope. At times, there's an almost feminine quality to Jackson's delivery, a softness that carries surprising power. This isn't just narration — it's a

full-blooded, lived-in performance, one of Jackson's best. (Odie Henderson)

KILL RATIO Given a couple more drafts and a bigger budget, "*Die Hard* in an Eastern European hotel during a Russian-backed coup" wouldn't be such a bad idea for a movie — especially as we're likely to see similar international situations become commonplace in the next four years. And despite its cheaply animated muzzle flashes and explosions, and accents so inconsistent they make it clear a fictional country is the setting just so nobody can critique the film for accuracy, *Kill Ratio* manages to be reasonably engaging for a while. Cellphone representative Gabrielle (*Threesome's* Amy Huberman) and secret CIA guy James (*Black Sails'* Tom Hopper) lack any clear path to safety or success when their hotel is swarmed by militia-men, an evil general and his KGB liaison; that inspires some effective tension as our heroes duck in and out of various rooms escaping capture. Once their cover is blown, though, the heroes' lack of an obvious goal starts to feel like the screenwriters' foot-dragging, and the bad guys' propensity to pause the action periodically

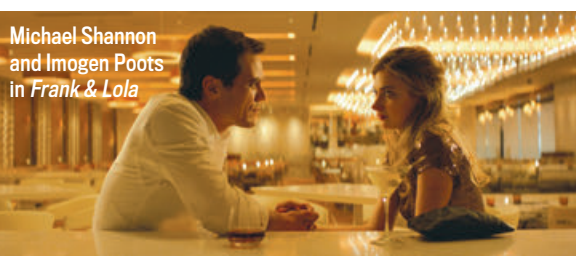
for rape attempts is distastefully dumb. Hopper looks like Patrick Wilson and Chris Pratt got mashed up and stuffed into a perfect body; his American accent is flawless but seems to be holding the English actor back a bit from really cutting loose. The Irish Huberman is equally adept at American-ness, which makes one wonder why the rest of the cast are so hard on the ears with their pseudo-Pottsylvania. Best case for director Paul Tanter: He sells the remake rights and somebody actually turns this thing into the consistently taut thriller it ought to be. (Luke Y. Thompson)

OLD STONE No good deed goes unpunished in *Old Stone*, which opens on an arresting, faraway shot of trees swaying in the wind before cutting to the immediate aftermath of a car accident involving a taxi and a motorcycle. Lao Shi (Chen Gang), the cabbie, is our man here, and he makes the mistake of ferrying the seriously injured motorcyclist to the hospital rather than waiting for an ambulance — an act that saves the other man's life but gets against company policy and leaves the driver on the hook for the medical expenses. Worst of all: The accident wasn't even Lao Shi's

TOP-TIER CAST SHINES IN *FRANK & LOLA*

Writer-director Matthew M. Ross' debut feature, *Frank & Lola*, follows a Las Vegas chef named Frank (Michael Shannon) and a much younger woman named — you guessed it — Lola (Imogen Poots) who complicates his life. Poots imbues the initially sexy, confident woman with a toxic vulnerability as Lola reveals secrets that cause Frank to doubt the strength of their relationship — and compel him to dig deeper into her past.

A top-tier supporting cast includes Michael Nyqvist as unrepentant slimeball Alan (he played a similarly sinister role in the excellent *John Wick*) and Emmanuelle Devos as the slimeball's wife. But the film's success depends upon the tension between Frank and Lola, and even this cast can't overcome what feels like an essential disconnect in the central relationship. Driven, obsessive men are Shannon's bread and butter — see his stellar turns in Jeff Nichols' *Midnight Special* and Tom Ford's *Nocturnal Animals* for two recent examples — but Frank's compulsion to track down Alan and punish him is more believable than the depth of his connection with Lola.



Michael Shannon
and Imogen Poots
in *Frank & Lola*

PHOTO BY ERIC KORETZ

Despite Shannon's intensity and Poots' complex charisma, the conflict and connection remain ambiguous — is Frank being taken advantage of? Even his background as a French-trained chef, which brings him to an audition in Paris, where he further investigates Lola's past, feels incongruous as we see him making his way around the city; like the overtures of love he makes toward Lola, the French language turns to mush in Shannon's mouth.

The film has elements of noir without the genre's visual or tonal clarity, and culminates in a bland whimper of an ending. It depicts the labors of love, but the love comes across as little more than laborious. —Abby Garnett

FRANK AND LOLA | Directed and written by Matthew M. Ross | Paladin | NoHo 7, AMC Rolling Hills 20

fault. What follows is as informed by Kafka as it is by noir, with first-time filmmaker Johnny Ma offering a disturbing view of Chinese bureaucracy and interpersonal conflict resolution. He cuts between drab hospital rooms and that forest from the first shot — the edges blurred like an old photograph, a slight mist enshrouding the tall trees — throughout, almost like a mocking reminder of how calm things can be when we aren't mucking them up. Lao Shi's winding path is paved with good intentions, which should tell you all you need to know about where it leads; Ma ensures that the trip itself is stylized and involving, if admittedly derivative. Though the cabbie is rarely in control of the circumstances he finds himself in, Ma is confident enough behind the wheel not to make nervous passengers of us — except for when he wants to. (Michael Nordine)

PET The indie horror trope of "socially awkward guy gets rejected by woman, turns psychotic" remains a perennial — not just because so many filmmakers feel insecure and crazy themselves but also because it's relatively easy to pull off. So long as you have an actor who can look intense, an actress who can scream and at least one good location, the trickiest thing is not how to pull it off but how not to bore an audience that's already seen a million of 'em. Spanish director Carles Torrens gets the basics right. Dominic Monaghan is a suitable nutball-to-be, Ksenia Solo a fine female lead; and the secret torture basement underneath a dog pound works both thematically and visually. The problem, initially, is predictability, as everything unfolds the way you expect it to: Pound worker Seth (Monaghan) bumps into former schoolmate Holly (Solo) on the bus and proceeds to first woo and then stalk her until her rejections finally prompt him to drug her and lock her in a cage. There's a change of dynamics about halfway through that shakes things up, and surprising amounts

of gore ensue, but once the blood has all settled, things go from trite to unbelievable. The actors are solid, and Timothy A. Burton's moody cinematography sets the right tone. Unfortunately, it feels as if the cast members are forcing their performances through the narrative contortions rather than finding a natural rhythm, and the characters never quite convince as a result. Ruff. (Luke Y. Thompson)

STEVIE D The premise of *Stevie D* — think *Dave* set in the intersection of crime and showbiz in L.A. — suggests a film with a lot more heat and velocity than the one first-time writer-director Chris Cordone ultimately delivers. In this case, though, that's not entirely a drawback. There's a relaxed quality to the scenes here that occasionally charms, with the fairly predictable crime plot — in which struggling



CONFESSIONS OF A WOMANIZER

Dec. 9-15, 2016 ♦ Daily at 3:15, 5:25, 7:40 & 10:00
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"The newly minted director has made one hell of an introduction"

DAVID EHRLICH, *INDIEWIRE*

DIRECTED BY KATIE HOLMES

ALL WE HAD

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Sundance Sunset Cinemas sundancecinemas.com
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Fri, Mon-Thur: 2:00 • 7:00 Sat: 3:00 • 7:30 Sun: 2:45 • 7:55

O&A with actor/director KATIE HOLMES & producer BERRY WELSH
Sat 12/10 after the 7:30 show and Sun 12/11 after the 2:45 show

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BEST ORIGINAL SCREENPLAY KENNETH LONERGAN
BREAKTHROUGH PERFORMANCE, MALE LUCAS HEDGES

8 CRITICS' CHOICE AWARDS
NOMINATIONS INCLUDING
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BEST ACTOR CASEY AFFLECK
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BEST SUPPORTING ACTRESS MICHELLE WILLIAMS BEST SUPPORTING ACTOR LUCAS HEDGES

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3 NEW YORK FILM CRITICS CIRCLE AWARDS
BEST ACTOR CASEY AFFLECK
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HEART AND HUMANITY."

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"CASEY AFFLECK
JOINS THE RANKS OF GIANTS."

CRITIC'S CHOICE—
Los Angeles Times

"MICHELLE WILLIAMS IS STUNNING."

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CASEY AFFLECK
GOTHAM AWARD

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INCLUDING
BEST FEATURE

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CASEY AFFLECK MICHELLE WILLIAMS KYLE CHANDLER AND LUCAS HEDGES

A PICTURE BY KENNETH LONERGAN

MANCHESTER BY THE SEA

WRITTEN AND DIRECTED BY KENNETH LONERGAN

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WEST LOS ANGELES The Landmark at W. Pico & Westwood (310) 470-0492 landmarktheatres.com Free 3-Hour Validated Parking	SANTA MONICA ArLight Cinemas Santa Monica (310) 566-2810 arlightcinemas.com	DOWNTOWN L.A. Regal L.A. Live Stadium 14 (844) 462-7342 #4046 (844) 462-7342 #4046 regmovies.com Validated 4-Hour Parking \$5, Parking Lot at Olympic & Francisco St
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MALIBU Regal Malibu Twin (844) 462-7342	NEWPORT BEACH Edwards Island Cinema (844) 462-7342 #151	REDLANDS Krikorian's Redlands Cinema 14 (909) 793-6393
BURBANK AMC Burbank 16 amctheatres.com	NORTH HOLLYWOOD Laemmle's NoHo 7 (310) 478-3836 (310) 559-2416	ROLLING HILLS AMC Rolling Hills 20 amctheatres.com
CLAREMONT Laemmle's Claremont 5 (909) 621-5500	PALM SPRINGS Camelot Theatres (760) 325-6565	ROLLING HILLS ESTATES Regal Promenade Stadium 13 (844) 462-7342 #158
CULVER CITY ArLight Culver City (310) 559-2416	PASADENA ArLight Cinemas Pasadena (626) 568-9651	SANTA BARBARA Paseo Nuevo Cinemas (877) 789-6684
HUNTINGTON BEACH Century Huntington Beach & XD (714) 373-4573	PASADENA Laemmle's Playhouse 7 (626) 844-6500	SOUTH BAY ArLight Beach Cities (310) 607-0007 #028
IRVINE Edwards University Town Center 6 (844) 462-7342 #143	PLAYA VISTA Cinemark Playa Vista & XD (310) 862-5667	VENTURA Century 10 Downtown (805) 641-6555
LAGUNA NIGUEL Regency Directors Cuf Cinema at Rancho Niguel (949) 831-0446	RANCHO MIRAGE Century @ The River & XD (760) 836-1940	WESTLAKE VILLAGE Regency Westlake Village Twin (818) 889-8061
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Neighborhood Movie Guide //

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

HOLLYWOOD & VICINITY

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

Abattoir Fri., 9:15 p.m.; Sat., 6:11 p.m.; Sun., 2:15, 7 p.m.; Mon., 3:30, 8:30 p.m.; Tues., 5, 9:55 p.m.; Wed., 5, 11:30 p.m.; Thurs., 6:50, 10:05 p.m.

Beyond the Gates Fri., 7:30 p.m.; Sat., 2:30, 9:40 p.m.; Sun., 3:40, 8:45 p.m.; Mon., 10:10 p.m.; Tues., 6:40 p.m.; Wed., 8:10 p.m.; Thurs., 11:45 p.m.

Kill Ratio Fri., 10:30 p.m.; Sat., 8:05 p.m.; Sun., 10:15 p.m.; Mon.-Tues., 11:35 p.m.; Wed., 6:40 p.m.; Thurs., 8:30 p.m.

808 Fri., 6 p.m.; Sat., 4:15 p.m.; Sun.-Mon., 5:10 p.m.; Tues., 8:05 p.m.; Wed., 9:40 p.m.; Thurs., 5 p.m.

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

The Founder Fri., 8:35, 9:35, 11:15 a.m., 1:30, 3, 4:30, 5:30, 8, 9:45, 11, 11:30 a.m., 12:30 a.m.; Sat., 8:30, 9:30, 11 a.m., 1:45, 3, 4:45, 5:30, 8, 9:45, 11, 11:30 p.m., 12:30 a.m.; Sun., 8:45, 9:30, 11:15 a.m., 1:45, 3, 4:30, 5:30, 8:15, 9:45, 11 p.m., 12:30 a.m.; Mon., 9:30 a.m., 12 noon, 2:30, 4:30, 5:45, 8:30, 11 p.m.; Tues., 10:15 a.m., 12 noon, 1:15, 2:30, 3:45, 5, 7:30, 8:30, 9:30, 11 p.m., 12 mid.; Wed., 10:15, 11:45 a.m., 1:15, 2:15, 3:45, 5, 7:15, 8:30, 9:45, 11 p.m., 12:30 a.m.

Rogue One: A Star Wars Story Thurs., 4:15, 4:30, 5 a.m., 7:15, 7:30, 8, 8:45, 10:15, 10:30, 11, 11:45 p.m., 1:15, 3:0, 2, 2:45 a.m.

Rogue One: A Star Wars Story 3D Thurs., 8:15, 11:15 p.m.; Thurs., 5:15 a.m., 7, 10:30 p.m., 2 a.m.

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

Nocturnal Animals Fri.-Sat., 9:20 a.m., 12:05, 2:35, 4:20, 7:35, 10:20 p.m.; Sun., 9:20 a.m., 12:05, 2:35, 4:20, 7:35, 10:05 p.m.; Mon., 11:40 a.m., 2:50, 5:10, 7:35, 10:20 p.m.; Tues., 11:55 a.m., 2:25, 5:40, 8:20, 10:55 p.m.; Wed., 10:35 a.m., 12:10, 2:50, 5:05, 8:10, 10:20 p.m.

Jackie Fri., 8:10, 10 a.m., 12:45, 2:50, 5, 6:30, 7:15, 8:45, 10:30 p.m.; Sat., 8:10, 10 a.m., 12:45, 2:50, 5, 6:30, 7:45, 8:45, 10 p.m.; Sun., 8:15, 9, 10, 11:30 a.m., 1:45, 2:45, 5, 6:30, 7:45, 8:45, 10:15 p.m.; Mon., 9:45, 10:45 a.m., 1, 3:30, 5:40, 7:15, 9:30, 10:45 p.m.; Tues., 9:45, 11:45 a.m., 2:45, 5:15, 7:15, 9:45 p.m.; Wed., 9:30, 10:45 a.m., 12:45, 2, 3, 5:30, 7:15, 10 p.m., 12:15 a.m.

Lion Fri., 10:05 a.m., 1:25, 4, 7:20, 10:10 p.m.; Sat., 10:05 a.m., 1:20, 4, 7:15, 10:10 p.m.; Sun., 10:50 a.m., 1:20, 4, 7:15, 10:10 p.m.; Mon., 11:20 a.m., 1:55, 4:35, 7:10, 10:35 p.m.; Tues., 9:35, 10:55 a.m., 1:35, 4:40, 7:05, 10 p.m.; Wed., 11:20 a.m., 1:50, 4:20, 7:05, 9:35 p.m.

Fantastic Beasts and Where to Find Them Fri., 11:30 a.m., 1:45, 4:50, 7:10, 10:55 p.m.; Sat., 11:30 a.m., 1:35, 4:50, 7:05, 10:55 p.m.; Sun., 11:35 a.m., 1:25, 4:50, 7:05, 10:55 p.m.; Mon., 10:15 a.m., 1:45, 4:50, 7:55, 10:50 p.m.; Tues., 11:35 a.m., 1:55, 4:15, 7:50, 10:35 p.m.; Wed., 11:40 a.m., 2:35, 5:20, 8:05, 10:45 p.m.

Manchester by the Sea Fri., 8:40, 10:30 a.m., 12:05, 2:45, 5:10, 8:10, 9:50 p.m.; Sat., 8:40, 10:30 a.m., 12:05, 2:45, 5:10, 8:15, 9:50 p.m.; Sun., 8:40, 10:30 a.m., 12 noon, 1:30, 2:45, 5:10, 8:15, 9:50 p.m.; Mon., 11:55 a.m., 2:25, 5:20, 7:30, 10:10 p.m.; Tues., 10:20 a.m., 12:10, 2:50, 5, 7:30, 10:20 p.m.; Wed., 11:10 a.m., 2:10, 4:20, 7:30, 9:50 p.m.

Arrival Fri., 10:50 a.m., 12:15, 2:40, 5:35, 7:05, 10:40 p.m.; Sat., 8:25, 10:55 a.m., 12:15, 2:40, 5:15, 5:35, 7, 8:10, 10:40 p.m.; Sun., 8:10, 10:55 a.m., 12:15, 2:40, 4:15, 5:35, 7, 10:40 p.m.; Mon., 11 a.m., 1, 3:10, 5, 7:45, 10:15 p.m.; Tues., 9:30, 11:50 a.m., 2:55, 5:05, 7:45, 10:15 p.m.; Wed., 11 a.m., 1:45, 4:30, 7:45, 10:15 p.m.

Moonlight Fri.-Sun., 9:25 a.m., 12:10, 2:20, 5:20, 8:05, 11:10 p.m.; Mon., 11:50 a.m., 2:25, 5:30, 8:25, 10:55 p.m.; Tues., 12:20, 2:25, 5:50, 8:15, 10:50 p.m.; Wed., 9:35 a.m., 12:20, 2:55, 5:35, 8:20, 10:50 p.m.

Slamdance Shorts Program Sun., 8 p.m.

Die Hard Mon., 8:15 p.m.

A Christmas Story Wed., 7:45 p.m.

Smash Mon., 8 p.m.

La La Land Fri., 9:30, 10, 10:45, 11:45 p.m., 12:15, 1 a.m.; Sat., 10:45, 11:45 p.m., 12:15, 1 a.m.

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

Accidental Courtesy: Daryl Davis, Race & America 1:30, 4:15, 7, 9:45 p.m.

Sugar Mountain 1:30, 4:15, 7, 9:45 p.m.

Arrival Fri.-Tues., 1:30, 4:15, 7, 9:45 p.m.

Moonlight Wed.-Thurs., 1:30, 4:15, 7, 9:45 p.m.

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

Rogue One: A Star Wars Story Thurs., 7:30, 11 p.m.

The Rolling Stones OIÉ OIÉ OIÉ! Mon., 8 p.m.

From Here to Eternity (1953) presented by TCM Sun.-Wed., 2, 7 p.m.

I Know What You Did Last Summer Tues., 7:30 p.m.

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

Rogue One: A Star Wars Story An IMAX 3D Experience Thurs., 5:15 a.m., 7, 10:30 p.m., 2 a.m.

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

Moana Fri.-Sun., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.

Rogue One: A Star Wars Story Thurs., 7, 10:55 p.m.

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

Allied Fri.-Sun., 11:10 a.m., 12:05, 2:50, 5:30, 8:15, 10:05 p.m.; Mon., 11:30 a.m., 2:15, 5:15, 8:15, 10:05 p.m.; Tues.-Wed., 11:10 a.m., 12:05, 2:50, 5:30, 8:15, 10:05 p.m.

Moana Fri., 11 a.m., 12 noon, 1:45, 2:35, 4:25, 5:10, 7:05, 7:45, 9:35 p.m.; Sat.-Sun., 9:25, 11 a.m., 12 noon, 1:45, 2:35, 4:25, 5:10, 7:05, 7:45, 9:35 p.m.; Mon., 11:05 a.m., 12 noon, 1:45, 2:35, 4:25, 5:10, 7:05, 7:45, 9:35 p.m.; Tues., 10:40 a.m., 12 noon, 1:25, 2:35, 4:05, 5:10, 7:05, 7:45, 9:35 p.m.; Wed., 11 a.m., 12 noon, 1:45, 2:35, 5:10, 7:05, 7:45, 9:35 p.m.

The Edge of Seventeen Fri., 11:40 a.m., 2:40, 5, 8:05, 10:55 p.m.; Sat.-Sun., 9:30, 11:55 a.m., 2:40, 5, 8:05, 10:55 p.m.; Mon.-Tues., 11:25 a.m., 2:30, 5, 8:05, 10:55 p.m.; Tues.-Wed., 11:40 a.m., 2:40, 5, 8:05, 10:55 p.m.

Collateral Beauty Thurs., 12:05 a.m.

Rogue One: A Star Wars Story Thurs., 7, 8:30, 10 p.m., 1 a.m.

Rogue One: A Star Wars Story 3D Thurs., 7:45, 10:45 p.m.

Nocturnal Animals Fri., 11:45 a.m., 1:55, 4:20, 5:40, 8:20, 11 p.m.; Sat.-Sun., 10 a.m., 12:10, 1:55, 4:20, 5:40, 8:20, 11 p.m.; Mon.-Wed., 11:45 a.m., 1:55, 4:20, 5:40, 8:20, 11 p.m.

Office Christmas Party Fri., 10:25 a.m., 12:50, 3:15, 4:50, 5:45, 7:30, 8:20, 9:45, 10:15, 10:45, 11:15 p.m., 12:10 a.m.; Sat., 9:45, 10:15 a.m., 12:45, 3:15, 4:50, 5:45, 7, 7:30, 8:20, 9:45, 10:15, 10:45, 11:15 p.m., 12:10 a.m.; Sun., 9:45, 10:15 a.m., 12:45, 3:15, 4:50, 5:45, 7, 7:30, 8:20, 9:45, 10:15, 10:45, 11:15 p.m.; Mon., 11, 11:15 a.m., 12:50, 3:15, 4:50, 5:45, 7, 7:30, 8:20, 9:45, 10:15, 10:45, 11:15 p.m.; Tues., 10:25 a.m., 12:50, 3:15, 4:50, 5:45, 7:30, 8:20, 10:15, 11 p.m.; Wed., 10:25 a.m., 12:50, 3:15, 4:50, 5:45, 7:30, 8:20, 10:15, 10:45, 11:15 p.m.

Incarate Fri.-Wed., 11:05 p.m.

Miss Sloane Fri., 10:30 a.m., 2:25, 5:35, 7:25, 9:55 p.m.; Sat.-Sun., 11:05 a.m., 2:25, 5:35, 7:25, 9:55 p.m.; Wed., 10:30 a.m., 2:25, 5:35, 7:25, 9:55 p.m.

Fantastic Beasts and Where to Find Them Fri., 11:10 a.m., 1:20, 2:45, 4:10, 5:05, 7:05, 8, 9:50 p.m., 12:05 a.m.; Sat., 10:10 a.m., 1:10, 2:45, 4:10, 5:05, 7:05, 8, 9:50 p.m., 12:05 a.m.; Sun., 10:10 a.m., 1:10, 2:45, 4:10, 5:05, 7:05, 8, 9:50 p.m.; Mon., 11:10 a.m., 1:20, 2:45, 4:10, 5:05, 7:05, 8, 9:50 p.m.; Tues., 10:50 a.m., 1:20, 2:45, 4:10, 7:05, 9:50 p.m.; Wed., 10:50 a.m., 1:20, 2:45, 4:10, 5:05, 7:05, 8, 9:50 p.m.

Arrival Fri., 11:50 a.m., 2:20, 4:45, 7:15, 10 p.m.; Sat.-Sun., 11:55 a.m., 2:25, 4:45, 7:15, 10 p.m.; Mon., 11:50 a.m., 1:50, 4:35, 7:15, 10 p.m.; Tues.-Wed., 11:50 a.m., 2:20, 4:45, 7:15, 10 p.m.

Doctor Strange Fri.-Wed., 11:35 a.m., 2, 3, 5:25, 8:30, 10:40 p.m.

Trolls Fri.-Sun., 11:30 a.m., 12:40, 2:05 p.m.; Mon., 10:40 a.m., 12:40, 2:05 p.m.; Tues.-Wed., 11:30 a.m., 12:40, 2:05 p.m.

Moonlight Fri.-Wed., 11:20 a.m., 2:10, 4:40, 7:20, 10:25 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Moana Fri.-Wed., 1:15, 4:15, 7, 9:45 p.m.

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Fantastic Beasts and Where to Find Them In 3D Fri.-Mon., 10:30 a.m., 1:15, 4, 6:45, 9:45 p.m.; Tues., 1:45, 4:30, 7:15, 10:15 p.m.; Wed., 10:30 a.m., 1:15, 4, 6:45, 9:45 p.m.

Brother (hyeong) Fri.-Mon., 11:30 a.m., 2, 4:30, 7:15, 10 p.m.; Tues., 11:30 a.m., 2, 4:30, 7, 9:45 p.m.; Sun., 11:30 a.m., 2, 4:30, 7:15, 10 p.m.

Missing Woman (mi-ssing; sa-ra-jin ai) Fri.-Wed., 11 a.m., 1:30, 4:15, 6:30, 9:15 p.m.

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Allied Fri., 12:25, 3:25, 6:30, 9:40 p.m.; Sat., 3:25, 6:30, 9:40 p.m.; Sun.-Wed., 12:25, 3:25, 6:30, 9:40 p.m.

Bad Santa 2 Fri., 1:50, 6:40 p.m.; Sat., 6:40 p.m.; Sun., 1:50, 6:40 p.m.; Mon.-Wed., 1:50 p.m.

Moana Fri.-Wed., 1:10, 4, 7, 9:50 p.m.

Rogue One: A Star Wars Story Thurs., 8, 10:45, 11:30 p.m., 12:15 a.m.

Rogue One: A Star Wars Story 3D Thurs., 7, 10:30 p.m.; Thurs., 8:30 p.m., 12 mid.

George Takei's Allegiance on Broadway Tues., 7:30 p.m.

The Rolling Stones OIÉ OIÉ OIÉ! Mon., 8 p.m.

The Metropolitan Opera: L'Amour de Loin Sat., 9:55 a.m.

Befikre Fri.-Wed., 11:45 a.m., 2:50, 6:10, 9:30 p.m.

Nocturnal Animals Fri.-Sat., 1:30, 4:40, 7:20, 10:10, 11:50 p.m.; Sun.-Wed., 1:30, 4:30, 7:20, 10:10 p.m.

Office Christmas Party Fri.-Sat., 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m., 12 mid.; Sun.-Wed., 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.; Fri.-Wed., 12:20, 3, 5:40, 8:20, 11:10 p.m.

Incarate Fri., 11:30 a.m., 4:20, 9:20 p.m.; Sat., 4:20, 9:20 p.m.; Sun., 11:30 a.m., 4:20, 9:20 p.m.; Mon., 11:30 a.m., 4:20 p.m.; Tues.-Wed., 11:30 a.m.

Moana in Disney Digital 3D Fri.-Wed., 11:25 a.m., 2:15, 5:05 p.m.; Fri.-Wed., 12:30, 3:20, 6:20, 9:10 p.m.

Fantastic Beasts and Where to Find Them Fri.-Wed., 12:40, 3:50, 7:10, 10:30 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 7:50, 11:05 p.m.

Manchester by the Sea Fri.-Mon., 12:10, 12:50, 3:30, 4:10, 6:50, 7:30, 10, 10:40 p.m.; Tues., 12:10, 12:50, 3:30, 4:10, 6:50, 10 p.m.; Wed., 11:25 a.m., 12:10, 2:35, 3:30, 6:50, 10 p.m.

Arrival Fri.-Wed., 1:40, 4:50, 8, 10:50 p.m.

Doctor Strange Fri., 11:35 a.m., 2:25, 5:20, 8:10, 11 p.m.; Sat., 2:25, 5:20, 8:10, 11 p.m.; Sun.-Wed., 11:35 a.m., 2:25, 5:20, 8:10, 11 p.m.

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Lincoln Center Series: Balanchine's The Nutcracker from NYC Ballet Mon., 7:30 p.m.; Tues., 1 p.m.

A Christmas Story Sun., 1 p.m.

The Last Picture Show Tues., 7:30 p.m.

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Stevie D 1, 4, 7, 9:55 p.m.

The Hollars 5:10 p.m.

The Meddler 12 noon, 7:30 p.m.

I Saw the Light 2:20 p.m.

Miles Ahead 10 p.m.

I (Ai) (Tamil) Mon.-Thurs., 12:40, 3, 5:20, 7:40, 10 p.m.

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AMC CENTURY CITY 15

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Moana Fri., 9:45, 11 a.m., 12:45, 3:45, 4:35, 6:45, 7:30, 9:45, 10:

actor Michael Rose (Cordone) is hired by construction honcho Angelo DiMarco (John Aprea) to impersonate the ne'er-do-well son Stevie D (also Cordone) he so remarkably resembles — treated as a clothesline for a series of low-stakes hang-out scenes. The Tarantino-esque banter between two assassins hired to take out Stevie D suggests the playful vibe Cordone is aiming for. The filmmaker clearly has intimate knowledge of the life of a struggling actor; his movie consistently exudes the ring of authenticity in that regard. *Stevie D* could be seen as Cordone's attempt to write himself the kind of leading-man role he has yet to score in Hollywood. But there's always something a little too good to be true about Michael Rose, the endlessly benevolent, generous, kind-hearted polar opposite of spoiled misogynistic brat Stevie D. The same could be said for Dave in the aforementioned Ivan Reitman film, but considering Cordone wrote this character for himself, *Stevie D* acquires an uncomfortable aura of narcissism that eventually overrides its minor pleasures. (Kenji Fujishima)

ONGOING

GO ARRIVAL Denis Villeneuve has a great eye — his images are at once elegant and forbidding — and has honed the ability to immerse you in unreal, deeply unsettling worlds. He's at his best with mood pieces, when he's not trying to navigate through conventional story beats and resolutions. Which might be why *Arrival* — about the mysterious appearance of 12 floating extraterrestrial vessels in different corners of the world — is the best film he's made so far: Its atmosphere is its story. *Arrival* finds Louise (Amy Adams), a grief-stricken linguist, and Ian (Jeremy Renner), a scientist, recruited by the U.S. military to communicate with the aliens, called "heptapods" thanks to their seven long tentacles. Hearing a recording of their inchoate wailing — part whale noise, part metal machine music — Louise realizes that she must be in their presence to understand them. Sure enough, when she does "meet" the heptapods, she realizes that their real language is not spoken but written, consisting of circular swipes in which every little wave and eddy and brush stroke conveys meaning. To find out why the creatures are here, and whether they come in peace, Louise and Ian try to master this nonlinear language. If all this sounds very tone-poem-y to you, that's because it is. But Villeneuve can ground the metaphysical and the metaphorical without undermining the mood he's created. I have to respect a wide release with the gall to spend so much of its running time watching a linguist translate cryptic alien messages. And Adams, with her melancholy curiosity, does a fine job with this beautifully suffering character. (Bilge Ebiri)

GO ELLE Dutch provocateur Paul Verhoeven has spent decades cine-psychanalyzing the relationship between sex and violence, pulp and profundity. Since the septuagenarian hasn't made a proper feature since *Black Book* in 2006, he has been spared the overly didactic hot-take interpretations that proliferate online. But *Elle*, adapted by David Birke from

Philippe Djian's novel *Oh...*, is, in a way, Verhoeven's own hot take on his career. It stars Isabelle Huppert as rape survivor Michèle, a former literary editor who now develops fetid video games about goblins and trolls. Just as Verhoeven uses low-brow genres to create scathing satires of capitalism (*RoboCop*) and fascism (*Starship Troopers*), Michèle uses video games to expose nasty truths about human desires: Her monsters violate women from behind with writhing tendrils. Brutal violence usurped by a smile is maybe the defining idea of the film. Verhoeven treats sexual violence with sobriety (he has repudiated some critics' queasy description of *Elle* as a "rape comedy"), but most of the film is a burlesque of manners and mannerisms. Verhoeven extrapolates the novel's ideas on the role of forgiveness and penance and Christian veneration in a rotten world into something far more cryptic: an inquiry into not just the nature of what we call "evil," but what kinds of transgressions and monsters we're willing to ignore or absolve. It's unrepentantly a Verhoeven film, but it owes everything to Huppert, whose straight-faced comic delivery has never gotten as much renown as her more solemn work. She makes *Elle* a serious work of art that mocks Serious Works of Art™. (Greg Cwik)

GO JACKIE Natalie Portman has had a small succession of parts that have allowed her expand beyond stereotypical female roles, but her Jackie Kennedy, which never gives into the Lady Macbeth insanity that it could have, is the pinnacle of her performances. Jackie's oscillations from stoicism, to hysterics, to dutiful wife, to thoughtful art lover, and then to grieving widow and back again, are seamless and heartbreaking. And Noah Oppenheim's script is rife with the kind of dialogue an actress would sell her soul for: witty, provocative, layered and meaningful beyond the scope of this story. The film is a searing, almost scary thrill ride through the psyche of one very determined woman. Director Pablo Larrain utilizes a jump-cut technique to create a dreamlike structure that interweaves impressions and memories. He either skips the mundane or imbues it with gravity, like a scene depicting the night before Jackie is to vacate the White House; She plays house, gliding around her elegant living quarters in a daze, pouring martinis, chain-smoking, slipping into her couture gowns, carrying a silver tray of drinks to a regal dining table. She sits alone, listening to a record player blasting the jovial theme from *Camelot*, as Secret Service agents look on from afar. The camera stays close to her; there is no doubt this is Jackie's story alone. Mica Levi's score adds an overwhelming sense of dread, and it's almost easy to overlook the craftsmanship on Jackie's immaculately replicated Chanel numbers. Not one element of the costuming and production design stands apart but all together re-create the time, place and people. (April Wolfe)

NOCTURNAL ANIMALS Tom Ford has entirely overstuffing his nesting-doll domestic drama-cum-thriller *Nocturnal Animals*, and yet I spent much of the film worrying that it might not have a point. Its aesthetic footprint is huge, but its impact decidedly

small-scale. The film unfolds in three interlocking strands: Fancy-pants gallery owner Susan Morrow (Amy Adams), living a life of chilly comfort with unfaithful husband Hutton (Armie Hammer), receives the manuscript of a novel written by her ex, Edward (Jake Gyllenhaal). The book he's written offers the second strand, telling the grisly story of Tony (Gyllenhaal, again), a Texas man who's on a road trip with his beautiful wife, Laura (Isla Fisher), and teenage daughter, India (Ellie Bamber), when they're accosted by a carload of rednecks on an empty stretch of highway. As Susan reads all this, enraptured, she's reminded of her early days with Edward, whom she'd known since they were kids. This is the third strand; looking back on their brief, doomed romance, she recalls how her wealthy, conservative Texas family didn't want her to marry him. "He is too weak for you," we see her unforgiving mother (Laura Linney) warn over a martini lunch. We've seen lots of layered fictional narratives, in film and literature, that create correspondences between art and artist. What makes *Nocturnal Animals* so striking is how it all winds up focusing on the accusation that was hurled at both Edward and Tony — that they're too "weak" — and the unlikely ways that both men find to take revenge on those who wronged them. It's kind of petty, when you really think about it — all this over the juvenile notion of being too soft. (Bilge Ebiri)

GO THINGS TO COME (L'AVENIR) One reason Isabelle Huppert makes suffering so compelling onscreen is her sheer — well, "unflappability" isn't quite the right word. It's a kind of ironic distance, perhaps: The actress can convey curiosity, bewilderment and coolness all at once, even as she deals with the most agonizing of circumstances. But there's pain there, too, lurking just under the surface. Somewhere beneath the calm perseverance is an ever-present, though often subtle, vulnerability. In the great pantheon of Huppert Hurt-a-thons, Mia Hansen-Love's lovely new drama *Things to Come* is relatively mild stuff, suffering-wise. Here she endures just a shitty divorce, a professional crisis and a sad-but-not-entirely-unexpected death in the family. Huppert plays Nathalie, a philosophy professor and author who has captivated generations of students. Her husband leaves her for another woman. Then her publisher decides not to renew her contract. There's more, but I'll leave it at that. Nathalie begins to feel not just the anxiety of a 50-something woman seemingly left alone in the world but also a sense of renewed possibility: "I've gained my freedom," she tells her protégé and onetime student Fabien (Roman Kolinka), even if it doesn't quite seem as if she believes it. "Can the truth be questioned?" Nathalie asks her students. "Debating truth is one thing, contesting it is another." In other words, facts are facts, but their nature can change. That's a good way to describe Hansen-Love's style, too: It is both grounded and loose. Her compositions are matter-of-fact, her angles eye-level; she's not an expressionist. Yet her camera drifts, sometimes subtly, exploring even the most mundane of spaces and situations with trepidation and possibility. (Bilge Ebiri)

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Mario Diaz: "I don't do flip-flops or glow sticks."



PHOTO BY ERIC SCHWABEL

Music //

GOOD DIRTY FUN

Club promoter Mario Diaz loves raising the raunch factor in L.A.'s gay nightlife

BY LINA LECARO

Big Fat Dick (BFD for the meek). Hot Dog. Full Frontal.

As these monikers might suggest, there's nothing subtle about Mario Diaz or the parties he throws. And that's what makes them so damn fun.

The man behind some of the city's most playful and provocative gay clubs has a sexy, silly, sassy energy that has served him well both after dark and on the screen as a working actor (one of those character actors you see in countless commercials and instantly recognize, though you don't necessarily know where from).

Still, the New York City transplant considers the auditioning grind secondary to his starring role as a "Club King," which also happens to be the name of a recent documentary about his life and two-decade-long career in nightlife, currently available for streaming via Vimeo.

"I've always considered my nightclub work my day job, and a fun way to make money while I work as an actor," Diaz explains. "And it's been a great combina-

tion. I've been acting since I was a teenager. In New York I did mostly theater, which was great fun. We had a theater company in the village called Theater Couture. [Drag stars] Jackie Beat, Sherry Vine, Candis Cayne were some of my co-stars, and we did some hilarious, smart, stylish camp — some of the best times I've had onstage."

Diaz moved to New York just out of his teens, but when he got there things were starting to change, and from the queer community's perspective, not for the better. "It was gentrifying and homogenizing quickly, mainly due to the fascist regime of Mayor Rudolph Giuliani and his 'quality of life campaign,'" he recalls. "The decadence that I read about, and the sexual freedom that was being celebrated, was slipping away and I felt cheated.

"I've always felt, as a gay person especially, that being able to accept our innate sexuality without the shame so many of us carry was an essential lesson. So I made it sort of my mission to bring back the sexy, wild NYC I moved there to be a part of."

Clubs and parties such as Squeezebox, Jackie 60 and Dean Johnson's Rock & Roll Fag Bar, not to mention infamous

precursors such as Studio 54, served as inspiration, and soon Diaz started promoting his own "down and dirty, dark and loud, retro porn-inspired clubs that were reminiscent of the '70s gay scene that I dreamt of."

He made a point of being uncensored and brash, but he also strove to inject a sense of humor and style into his events, which led to his first club hit, the legend-

DIAZ FAVORS "RETRO PORN-INSPIRED CLUBS REMINISCENT OF THE '70S GAY SCENE."

ary and lascivious boy buffet called the Cock. That gathering offered the kind of defiant debauchery that people in New York were obviously looking for. "New York was a unique breeding ground," Diaz says, with "rough trade, club kids, glamazons and superchicks" out and about every night. "Now you can find people all over the country expressing themselves in the same amazing and surprising ways."

And that includes Los Angeles. In fact, Diaz feels that L.A. beats everywhere else right now, and not just because of his nights. "The scene has been proving to be quite a force. I see many of my co-promoters and producers putting more energy into their events, and it's great," he says. "It's an honor to be in the company of so many interesting characters. And so many New Yorkers have relocated here, which might have something to do with it."

His own move to L.A. came just after 9/11. "I wanted to be in the sun, get some TV roles, get a dog and buy a house. And that's what I did," he recalls, adding that his "tranma" and bestie Beat had moved here to write for a TV show. Once here, the duo created the electro dance act Dirty Sanchez (currently on hiatus) and scored a local club hit with their single "Fucking on the Dance Floor."

Diaz delved into doing clubs pretty early on, and says he was surprised by his quick success. "The gay clubs were bright, clean and pretty," he says. "It looked like all the boys, although handsome, had a bar of soap in their pocket. Not really my cup of 'pee.' So I basically turned the lights down, turned the music up, blew some smoke in the room and messed their hair up a little bit."

Diaz's clubs have been among my favorites as I cover nightlife for the *Weekly*. In addition to their irreverent and naughty vibes, they always have a rebellious, punkish feel (no matter the music on the dance floor). Also, all his haps — even the ones with hunky, half-naked, tattooed go-go boys writhing about — have always been welcoming to us straight (as well as bi and gay) ladies. Well, at least the stylish ones.

When I ask if he has any boundaries where his bawdy bashes are concerned, he replies, "I don't do flip-flops or glow sticks — anything else is cool with me."

Rave-toy and bare-toe biases aside, Diaz's dance soirees are both chic and inclusive, with an emphasis on erotic yet campy vibes and great sounds. His current roster includes Thursday's BFD at Fubar, a lusty queer party going strong after 14 years; Full Frontal Disco, which started at the Grand Star Jazz club in Chinatown thanks to its famed light-up dance floor and is now held every first Saturday at Akbar; and his newest, Bonkerz!, with his pal Beat at Precinct, which he describes as "puppets, compliments, hugs, all-star drag shows and shenanigans!"

As I said, subtlety isn't part of this man's vocabulary, and he never plays it safe. But even amidst the eye candy and raunch, what he does always has heart.

"At the end of the day we are all basically the same. We want to have a laugh, connect, feel beautiful, sexy, unique, funny or whatever it is that makes us feel worthy and special," Diaz says. "Plus we want to listen to some good music and dance. And as far as nightlife goes ... it's about the people. The people creating it and the people enjoying it."

BONKERZ! | Precinct, 357 S. Broadway, downtown Sat., Dec. 10, 9 p.m.-2 a.m. | \$5 | precinctdla.com

PACIFIC GRIM

ON HIS MOODY NEW ALBUM, *WE MIGHT DIE*, DUMBFOUNDEAD GETS PERSONAL — AND UPENDS ASIAN STEREOTYPES IN THE PROCESS

BY JEFF WEISS

Dumbfoundead never expected to talk this much about race. Growing up in Koreatown and MacArthur Park, Jonathan Park's closest friends were Latino and African-African. Occasionally the Korean-American rapper got called "Chino," but mostly as a playful term of endearment, not a racial slur.

Some time over the last several years, long-simmering racial tensions manifested themselves in the Black Lives Matter protests and the #OscarsSoWhite campaign. In addition to convincing the Academy of Motion Picture Arts & Sciences to diversify its voting ranks, the latter inspired one of the most poignant songs of 2016, Dumbfoundead's "Safe" — the hip-hop equivalent of the "Parents" episode from *Master of None*.

"I'm a huge fan of [Oscars host] Chris Rock and expected him to speak for every person of color in the industry, but he kind of threw Asians under the bus with some tasteless jokes. That really fucked me up," Park says at a coffee shop a few blocks from his K-town home.

If you didn't know better, his tattoos and earring might tempt you to describe him as looking like the star of a Justin Lin movie — but that's part of the problem. Other than Lin, *Fresh Off the Boat* and Aziz Ansari, Asian-American actors have mostly been ignored by Hollywood or, worse, given roles that embody crude stereotypes (see Ken Jeong in *The Hangover*).

"I don't like to front like I'm a crazy activist," Park demurs, changing the subject. "I'm just a rapper and I like sharing my thoughts."

Released this spring, the video for "Safe" upends stereotypes of Asians as a "model minority" through withering satire. Superimposing his own face onto characters from *Pirates of the Caribbean*, *Napoleon Dynamite* and *Titanic*, Park makes the absence of Asian faces on the big screen seem glaringly obvious. The opening bars say it all: "The other night I watched the Oscars/And the roster of the only yellow men were all statues."

With more than 1.5 million views, the clip sparked discussion in quarters that had previously ignored Park's music, solidifying his spot as the most prominent Asian-American rapper since Far East



COURTESY OF TRANSPARENT AGENCY

Movement (whose Transparent Agency manages him). The Project Blowed alumnus has become the closest rap cognate to his friend, chef Roy Choi, whose cooking artfully fuses ingredients emblematic of L.A.'s diversity.

Dumbfoundead has become more than the best Asian rapper in L.A. He might speak specifically to the Asian-American experience, but his sharp, battle-rap-honed punch lines, nimble cadences and narrative strength give him an appeal that cuts across ethnic lines.

"I DON'T LIKE TO FRONT LIKE I'M A CRAZY ACTIVIST."

His latest album, last month's *We Might Die*, seamlessly shifts from turn-up party songs, to familial history chronicles, to pimp raps with Too \$hort. Its cover depicts Dumbfoundead shadowed by the Grim Reaper, whose head is down, staring at his phone. The slightly darker tone stemmed from a bout of soul-searching and substance abuse that Park had gone through over the previous few years.

In the future, he plans to act more, and to write films. He mentions that his next album is already underway; it will find him striving to increase his appeal among his already substantial Asian fan base.

"With shows like *Atlanta* and *Insecure*, we're seeing millennial writers and actors of color talk to their communities but also retain that outsider sensibility that allows them to joke about it," Park says. "Most of the stories in the Asian community haven't been told in the right way. I'm an insider and outsider among Asian people, and I think that's when you can really make fun of your own people — and do it in the right way — a smart way where everybody will get it."

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.

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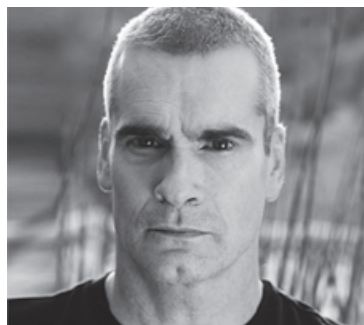


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OF BONFIRES AND BOLLOCKS

When I first became aware of punk rock, it was more than just the music that commanded my attention. The artwork on the records and fliers, the clothes that people in the bands were wearing — it all made for a powerful combination. Like rock & roll, punk looked as cool as it sounded. It was easy to tell that beyond the music, there was a real and powerful artistic element at work. For every hastily made flier or garment torn apart and put back together with staples or safety pins, there were images that were truly gripping and clothes that carried an obvious brilliance and sophistication.

The look of punk rock became so intertwined with the music, seeing someone who looked "normal" listening to a band like The Clash made you question their commitment to the cause. It was this that almost immediately marginalized the music and those who liked it. In schools and on streets all over the world, bullies had the kid with the blue hair as a new and highly visible target. (Being self-conscious and afraid of getting punched out, I never went for the look nearly as much as I went for the music, fliers, posters and record artwork.)

To this day, I think punk rock is the coolest-looking genre as far as creating a lasting impact. A lot of the imagery strikes me as coming from a smarter, more streetwise point of view. As soon as I saw punk rock fliers popping up on light poles and record stores where I grew up, I grabbed as many as I could. I would look at them for hours; decades later, I still do.

How I feel about all this isn't at all unique. The proof is how much you can pay for items from the early days of punk rock. At auction sites like eBay, people sometimes throw down startling amounts of money for a shirt or a poster. What is the actual worth of these things? Whatever the highest bid was. The point is, a lot of people feel this era of music has a place in their lives.

Items or, at this point, artifacts from the early days of punk rock are as scarce as they are in demand. Over the years, I have asked many members of the first wave of punk bands if they still have any of their own records or other miscellany. The answer is as consistent as it is disappointing: no.

What's kind of cool are the reasons why. Many of them have told me that they weren't interested in hanging onto anything, that they were living in the moment and to keep things would be anathema to what it was all about. I get that, but at the same time, it's too bad.

When I ask them if they wish they had kept some of these things, I usually get a shrug. Fair enough.

There are some who consider the posters and the fliers from this era of music to be free of nostalgic longing and just great art. They seek to preserve it and sometimes display it for others to enjoy. More and more universities and galleries have punk collections, which draw a lot of interest.

Unsurprisingly, there are people who think that to put these items on exhibit in a mainstream venue such as the Museum of London is a nightmare example of everything punk set out to destroy. This point of view was demonstrated last month when Joe Corr , the son of Sex Pistols manager Malcolm McLaren, took his collection of punk memorabilia, said to be valued at around \$6 million, on board a boat on the Thames River — and set it on fire.

Corr  was seemingly angry that the 40th anniversary of punk was being celebrated at all. His corny stunt was made even more pathetic when, just as the fire was picking up momentum, the fire brigade pulled alongside the blaze and put it out.

Thinking how much fun it would have been to see all the Vivienne Westwood (Corr 's mother) clothes and Jamie Reid posters from back in the day makes Corr 's act seem cruel and incredibly selfish. Not only did he prove nothing but he showed great disrespect to the artists who created all the things he set ablaze, as well as depriving people from all over the world of the joy of getting to look at it.

ALL CORR  AND WESTWOOD DID WAS SHOW OFF THEIR MASSIVE EGOS.

There is a backstory to Corr 's act that is as repellent as what he did. Corr  sold a lot of the pieces, took the money and created an underwear line called Agent Provocateur, which he sold for approximately \$74 million. He took some of that money, bought back the items, then set them on fire. So he might be against his warped idea of nostalgia but he's obviously all for making a profit. There is some hypocrisy in there somewhere and you don't have to look too hard to find it.

It was sad to see that Ms. Westwood was also in attendance for the conflagration. She and Corr  proved nothing. I wish Ms. Westwood — such a creative force — had seen things differently. I think that now and then, someone is part of something that becomes bigger than themselves and with that comes a responsibility to maintain the work, thus allowing others to draw inspiration. The perfect way to not overestimate your importance in this case would have been to put it all on exhibit or sell it all off and do something philanthropic with the proceeds.

Corr  and Westwood might think they have taught everyone a lesson in what punk's all about, but all they did was show off their massive egos and how much they've lost the plot. Maybe it was something else, too. Perhaps it was an emotional response to the fact that McLaren cut Corr  out of his will.

It doesn't matter now. It's yesterday's garbage. Ooh, how punk.

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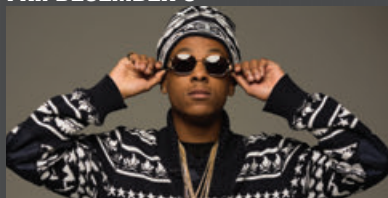
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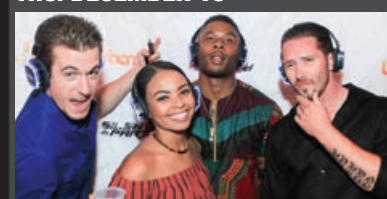
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FT. KRISTINA SKY

THU. DECEMBER 15



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12/11 COAST 2 COAST
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Animals as Leaders:
See Thursday.

PHOTO BY RENE GOMEZ

Music Picks

fri 12/9

The Bangles

@ WHISKY A GO-GO

Three and a half decades into their on-again-off-again career, The Bangles are going back to where it all started, playing a run of shows at the Whisky, the scene of so many of their early gigs. The band still loves playing clubs, particularly following the recent release of *Ladies and Gentlemen ... The Bangles!*, a collection of early demos and B-sides. Old fans will be filled with nostalgic glee, while others will be offered an alternative look at a band some view as simply pop. Everybody loves some “Manic Monday,” “Walk Like an Egyptian” and “Eternal Flame,” but the opportunity to see The Bangles in an intimate venue playing the music that invigorated them from the start is irresistible. Also Saturday, Dec. 10. —**Brett Callwood**

PartyNextDoor, Jeremih

@ THE WILTERN

Hip hop and R&B star PartyNextDoor has had a busy year. Aside from penning two tracks on Rihanna’s chart-topping album *Anti*, “Sex with Me” and the inescapable “Work,” the Canadian crooner released his sophomore album, *PartyNextDoor 3* — a deeply moody record, and his most dancehall-inspired work to date — on mentor and frequent collaborator Drake’s imprint, OVO Sound. This summer, “Birthday Sex” singer/rapper Jeremih added to PartyNextDoor’s plate, announcing a joint album between the two, *Late Night Party*, slated for release in 2017. Until then, you can cross your fingers that you’ll be among the first to hear their new tracks when the two take the stage together. —**Artemis Thomas-Hansard**

The Handsome Family

@ THE BOOTLEG

The Handsome Family formed in Chicago and are now based in Albuquerque, but you can hear traces of rural Americana blowing like a cold wind through the open windows of their songs. On their latest album, *Unseen*, singer-guitarist Brett

Sparks croons with a world-weary voice as his wife, Rennie, accompanies him on banjo and bass. Such tracks as “King of Dust” initially appear to float by like melodic ballads evoking pastoral wonder, until you listen closely and realize that Rennie’s lyrics are unusually haunting and macabre. “I dreamed that I was flying above the glittering world, but I woke up in the bar ditch,” Brett intones. “The Sea Rose” is a folksy shuffle that portrays a mysterious and watery siren who wants to drag her lover under the waves. —**Falling James**

sat 12/10

Riot Grill Fest

@ REGENT THEATER

In uncertain political times, punk rock always takes on more relevance, and tonight’s lineup at the latest Riot Grill Fest is loaded with fiercely articulate, female-fronted bands who are ready to fight back against oppression. Le Butcherettes have evolved from a performance art-minded shock-rock duo into a more musically nuanced band, but leader Teri Gender Bender remains more subversive than soothing as she upends social expectations. Formerly L.A.-based duo Girlpool have more of an intimate, personal perspective in their melodic folk-punk reveries, whereas another L.A. duo, Deap Vally, make for a stark contrast with their heavy grunge provocations. Seattle quartet Chastity Belt take their post-punk inspirations into dreamier, more contemplative sonic territory, while L.A. combo The Menstruators mix the occasional Prince cover among their straightforward punk originals. —**Falling James**

John Digweed, Droog

@ EXCHANGE L.A.

Before you join the queue to check out an “extended set” from John Digweed, prep yourself by listening to his weekly “Transitions” shows on Mixcloud. Digweed serves up the sounds of underground house and techno from slick to soulful, with an emphasis on the new, although you may hear him unearth a long-forgotten gem here and there. One of few DJs who can legitimately be considered a superstar, with a career spanning decades,

Digweed builds tension until the sounds explode. Make sure you arrive early enough to catch Droog as well. The L.A. trio have spent the better part of the last decade building up the hometown house scene, championing new sounds as DJs, producers, promoters and label owners. —**Liz Ohanesian**

The Jigsaw Seen

@ SILVERLAKE LOUNGE

Since 1989 or so, pop masters The Jigsaw Seen have offered expertly transmogrified meltdowns of arty rock, flowery psychedelia, heavily rocking garage fuzz and true-toned Americana. Tonight these local heroes perform songs from their concept album *Winterland*, a festive song cycle highlighting the virtuosic ensemble’s hydra-headed spins on traditional holiday music, plus loads more of the superbly crafted gems that fairly spill over the sides of their amazingly vast catalog, which has seen release on several of the wiser labels including Del-Fi, Eggbert, Get Hip, Rhino/Warner and Vibraphonic. (You can hear their excellence in episodes of *Futurama*, too.) Seek out a copy of *The Jigsaw Seen for the Discriminating Completist (Rarities and Singles 1989-2015)*, released by Burger Records last winter. —**John Payne**

sun 12/11

Pylon Reenactment Society

@ THE ECHOPLEX

Pylon were one of the first and greatest bands from the underground-music scene in Athens, Georgia, in the late 1970s, which included such peers and admirers as R.E.M. and The B-52’s. Although they were never as commercially successful as their more-famous rivals, Pylon were more musically unusual, combining funky rhythms with angular post-punk riffs that were topped with Vanessa Briscoe Hay’s coolly arty vocals. In many ways, they sounded more like British groups such as Gang of Four and The Slits than other bands in Athens at the time. After breaking up in 1983, the band have reunited sporadically over the years and are calling themselves Pylon Reenactment Society on their current tour. Far more than just a tribute-band reenactment, PRS churn out the same abrasive yet groovy riffs and confrontational lyrics, which sound just as unsettling today. With like-minded local acolytes Sex Stains. —**Falling James**

mon 12/12

ExSage, Death Hymn Number 9

@ THE BOOTLEG

ExSage rose from the ashes of L.A. psych-rockers Cobalt Cranes, when that band’s Kate Clover and Tim Foley rekindled their musical and romantic partnership in Joshua Tree. On their 2016 EP, *Out of the Blue*, there’s a newfound focus, urgency and leather-jacketed toughness to their sound, reminiscent of other fuzz-

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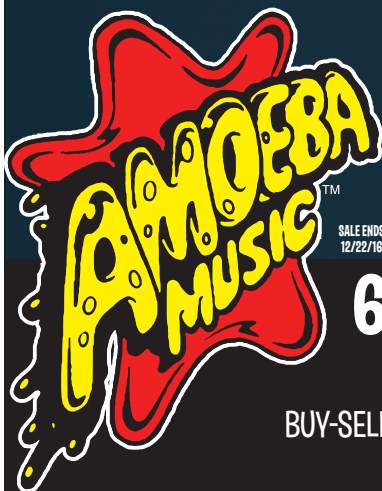
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SAT 1.14



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Girlpool:
See Saturday.

PHOTO BY ALLYSSA YOYANA

loving West Coast rockers such as The Warlocks and Black Rebel Motorcycle Club. There's some Fleetwood Mac-like tension to many of the songs as well; on "Love Me Doom," guitars and emotions churn as Clover wails, "I don't want your love." Opener Death Hymn Number 9 reduce garage-rock to a deliriously primitive wall of noise, over which frontman and local DIY scene hero Paul Gonzalez howls like a wild child raised by wolves in the woods behind Tom Waits' house.

—Andy Hermann

tue 12/13

Jonathan Richman

@ EL REY THEATRE

Jonathan Richman is an institution, and if you need something solid to hold onto right now, well, that's kind of what he offers. Yes, let's remember his original band, The Modern Lovers, whom he led through a debut record that captures a certain species of adolescence with awesome depth and detail. But if you stopped there, then you never really got started with Jonathan. On album after album, he somehow rediscovers and renews his own personal kind of rock & roll, where innocence and nostalgia and love and loss and joy are less emotions than forces of nature. His newest, *Ishkode!* *Ishkode!*, is named for the Ojibwa word for "fire" (Richman loves languages) and single "Wait! Wait!" is a Valentine and a half. It's not for nothing that people cry at his shows, honestly and freely and without hesitation or shame. You might, too, and you'll be happier if you do. —Chris Ziegler

wed 12/14

Sara Watkins

@ THE TROUBADOUR

While she frequently performs at Largo as part of the Watkins Family Hour and often lends her time to various benefits and tribute concerts, a Sara Watkins headlining show is an imperative experience for fans of the founding member of the Grammy-nominated "progressive bluegrass" trio Nickel Creek. Watkins' current tour features songs from her recently released solo album, *Young in All the Wrong Ways*, produced by Gabe

Witcher of The Punch Brothers, which boasts her strongest set of songs yet. Her solo shows in Los Angeles regularly include an all-star band, special guests, memorable songs from throughout her career, and often some surprise Jackson Browne and/or Fleetwood Mac covers.

—Jackson Truax

thu 12/15

Animals as Leaders

@ THE MAYAN

Since bursting onto the heavy metal scene in 2009, guitarist Tosin Abasi has steered Animals as Leaders from their auspicious upstart beginnings to their current status as one of the most revered acts in instrumental rock. The band's early days were peppered with riffs that were heavy enough to make Meshuggah fans mosh it up and dazzle Musicians Institute grads with off-kilter time changes and musical dexterity. The combination made prog-metal cool again with a new wave of mid-aughts kids raised on hardcore. On new record *The Madness of Many*, Abasi — alongside second guitarist Javier Reyes and drummer Matt Garstka — has guided Animals as Leaders down a path that is not as heavy as their past musical excursions, with increasing jazz and electronica influences blended into their more familiar sounds. —Jason Roche

The Dustbowl Revival

@ THE HI HAT

Folks who dismiss The Dustbowl Revival as another retro-swing band are missing out on everything the Venice collective can do. The group aren't just reviving swing music; they can also draw upon rich strains of folk, blues, soul, Americana and jazz. By the time they've blended it all together, they've come up with something that's smart and sassy and hardly as quaint as their name. Liz Beebe sings many of the lead vocals, but she's well matched by bandleader Z. Lupetin, who chimes in on guitar, harmonica, kazoo and vocals. On their new single, "Busted"/"Only One," The Dustbowl Revival are supertight and musically dextrous instead of staid and bound by tradition. On the A-side, Beebe wails with a fiery immediacy, whereas she and Lupetin harmonize achingly on the stripped-down B-side. —Falling James

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AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Expo, DJ Jedi, Phatrick, Sloe Poke, Monalisa, C-Minus, Fri., Dec. 9, 8 p.m., free. Sebastian Bach, signing copies of a new book, Tue., Dec. 13, 5 p.m., free.

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BARDOT HOLLYWOOD: 1735 Vine St., Los Angeles. Kadhja Bonet, Incan Abraham, Morgan, The National Parks, Mon., Dec. 12, 8 p.m., free.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. Blood Cabana, Zaltu, Unscarred, Venada, Withdrawal Symptoms, Fri., Dec. 9, 8 p.m., \$5. Sugar Skulls, Marigolds, Hex Horizontal, Vigr, Diclonius, Sun., Dec. 11, 8 p.m., \$7.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. The Handsome Family, Drunken Prayer, Fri., Dec. 9, 8:30 p.m., \$20 (see Music Pick). Slotface, Junk, Sat., Dec. 10, 8:30 p.m., \$10. ExSage, Death Hymn Number 9, Girl Tears, The Mad Walls, Mon., Dec. 12, 8:30 p.m., free (see Music Pick). Fell Runner, Pratley, SK Kakra, Tue., Dec. 13, 8:30 p.m., \$7. Vinyl Williams, Superet, Shit Giver, Wed., Dec. 14, 8:30 p.m., \$8. Sextile, Everyone Is Dirty, TV Heads, Psychic Jiu-Jitsu, Thu., Dec. 15, 8:30 p.m., \$5.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Tommy Chiffon, Somos Mysteriosos, Mecoldiacs, Ghidrah, Fri., Dec. 9, 9 p.m., \$5. Radwaste, Trotsky Icepick, Mike Watt & the Secondmen, Big Pig, Sat., Dec. 10, 9 p.m., \$10. The Rocketz, Peter Lewis & Arwen Lewis, The Knitts, Sun., Dec. 11, 9 p.m., \$5. Name the Band, Tiger Tank, SoCal Tennis Pros, Thu., Dec. 15, 8:30 p.m., free.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Lee Ann Womack, Fri., Dec. 9, 9 p.m., \$24-\$38.

CENTER FOR THE ARTS EAGLE ROCK: 2225 Colorado Blvd., Eagle Rock. Barrio Lindo, Uji, Rafi El, Wed., Dec. 14, 7 p.m., \$5-\$10.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. Play'n Lucky, Fri., Dec. 9, 7:30 p.m., free. Big Jay McNeely, The Cody Bryant Experience, Lynette Skynyrd, Christopher Amerouso, Jill Guido, Sat., Dec. 10, 7:30 p.m., free. Bluegrass Ghosts, The Bullfish Band, Sun., Dec. 11, noon, free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free. Tracy Dawn, The Cody Bryant Experience, Wednesdays, 7:30 p.m., free. The Barnyard Stompers, Jimmy Angel, Thu., Dec. 15, 7 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jay Dee Maness, Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 8:45 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Void Omnia, Icon of Phobos, Skyeater, Pessimist, Fri., Dec. 9, 8 p.m., \$5. Intronaut, Mustard Gas & Roses, Colombian Necktie, Wovoka, Sat., Dec. 10, 8 p.m., \$15. Bloodmoon, Yidhra, Ancient Altar, Sun., Dec. 11, 7 p.m., free. Elegant Machinery, Wed., Dec. 14, 9 p.m., \$15. Deathkings, Destroy Judas, Trapped Within Burning Machinery, Thu., Dec. 15, 8 p.m., \$5.

DON THE BEACHCOMBER: 16278 Pacific Coast Highway, Huntington Beach. Jonathan Richman, Sat., Dec. 10, 7 p.m., TBA.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Pere Ubu, Obnox, Fri., Dec. 9, 8:30 p.m., \$19.50-\$24.50. Hodgy, Steven Cannon, Sat., Dec. 10, 6 p.m., \$13.50. Cosmonauts, Adult Books, Numb.er, Veronica Bianqui, Mon., Dec. 12, 8 p.m., free-\$8. Chester Watson, Natia, Jordan Raf, Pioneer 11, Ness Nite, Tue., Dec. 13, 8:30 p.m., \$8. Puppet, Profiles, Marc Baker, Wed., Dec. 14, 8:30 p.m., \$14.50. Weyes Blood, Tasseomancy, Thu., Dec. 15, 8:30 p.m., \$10.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Pylon Reenactment Society, Sex Stains, Panthar, The Tissues, Sun., Dec. 11, 9 p.m., \$18 (see Music Pick). Carah Faye, Weathers, Beginners, Mon., Dec. 12, 8 p.m., \$13.50. Winter Dance Party 2016 with Brian Whelan, Chris Shifflet, Austin McCutchen, Mapache, Jaime Wyatt, Little Lonely, Ben Reddell, Ruby Force, Aaron Kyle, Caitlin Webster, Dominique Pruitt, Mara Connor, Greg Felden, Kat Myers and others, Thu., Dec. 15, 8 p.m., \$10.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Equanimous, Famous Friend, Shere Disraeli, Taber Onthank, Fri.,

Dec. 9, 9:30 p.m., \$10; Equanimous, Famous Friend, Shere Disraeli, Taber Onthank, Fri., Dec. 9, 9:30 p.m., \$10. The SuperBees, Barrio Tiger, Le Cos, Sat., Dec. 10, 10 p.m., \$7. Open Mic, Mondays, 8 p.m., \$5. The Ukulele Orchestra of the Western Hemisphere, Tue., Dec. 13, 8 p.m., \$10. Short Film Night, Wed., Dec. 14, 9 p.m., \$10. Annie Hardy, Lael Neale, Alex Aleco, Thu., Dec. 15, 8:30 p.m., \$5.

THE GLASS HOUSE: 200 W. Second St., Pomona. Batwings Catwings, Panoramic, Bellhaunts, Fri., Dec. 9, 9 p.m., \$5.

GLDVV: 131 E. 24th St., Los Angeles. Run River North, Sat., Dec. 10, 4 p.m., \$60.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. David Bromberg, Mon., Dec. 12, 8 p.m., \$20. Us the Duo, Wed., Dec. 14, 8 p.m., \$20.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Vitamin Wig C, The Blood Wisdom, Illuminati Sex Party, Sewage, L.A.Drones, Thu., Dec. 15, 8 p.m., \$7-\$10.

THE HI HAT: 5043 York Blvd., Highland Park. Sego, Prism Tats, Dear Kora, Fri., Dec. 9, 8 p.m., \$10. The Lovely Bad Things, Susan, Hana Vu, Caterwall, Whaja Dew, Sat., Dec. 10, 8 p.m., \$8. Snake Snake Snakes, Bogan Via, Wam Dingis, Sun., Dec. 11, 8 p.m., free. Duniven, Adam Levy, Kav, Brian Whelan, Mon., Dec. 12, 8 p.m., \$7. Facial, Vs. Colour, Clear, Tue., Dec. 13, 8 p.m., free. Royal Teeth, Kolars, Wed., Dec. 14, 8 p.m., \$15. The Dustbowl Revival, E Arenas, Thu., Dec. 15, 8 p.m., \$15 (see Music Pick).

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. Vegabonds, Rod Melancon, Ninet, Distant Cousins, Fri., Dec. 9, 7 p.m., \$12; Backbone, David Ryan Harris, Gabe Dixon, Fri., Dec. 9, 7 p.m., \$20.

KULAK'S WOODSHED: 5230 1/2 Laurel Canyon Blvd., Studio City. Dean Friedman, Sat., Dec. 10, 8 p.m., \$30. Annette Conlon, Tue., Dec. 13, 8 p.m., \$5.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Henry Rollins, through Dec. 12, 8 p.m., \$30.

LOS ANGELES CENTRAL LIBRARY, MARK TAPER AUDITORIUM: 630 W. Fifth St., Los Angeles. School of Prince, with Tisa Bryant, Ernest Hardy, DJ Lynnée Denise, George Tate, Fri., Dec. 9, 7:30 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Sylvan Lacue, Sat., Dec. 10, 6:30 p.m., TBA. Retch, Wed., Dec. 14, 8:30 p.m., TBA; Polo, Wed., Dec. 14, 8:30 p.m., TBA.

THE LOVE SONG: 450 S. Main St., Los Angeles. Sophia Pfister, Sun., Dec. 11, 9 p.m., free. Spain, Tuesdays, 8:30 p.m. Thru Dec. 27, free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Laurence Juber, Fri., Dec. 9, 8 p.m., \$25. Patterson Hood, Sat., Dec. 10, 8 & 10 p.m., \$25.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Kung Fu, Particle, The Ryan Nealon Band, Fri., Dec. 9, 9 p.m., \$20. Krstyl Benoit, Sat., Dec. 10, 6 p.m., \$20; Plvnk, Poe the Passenger, Jiva Atma, Psychic Ferns, Malavika, Sat., Dec. 10, 8:30 p.m., \$12. Luis Arreaga, Lost Puppy, Sun., Dec. 11, 8 p.m., \$8. Hunnyopot, Every other Monday, 7 p.m., free. Don DiLego, Tony Holiday & the Velvetones, Tommy Morrison, Beth Anne, Tue., Dec. 13, 7:30 p.m., \$10. Leyeux, Kyle Miller, The Droppers, Eric Zayne, Josh Arbour, Wed., Dec. 14, 7:30 p.m., \$8. Corey Leiter, Candy's River House, Stacy Rosch, Crook & the Bluff, Andy Allo, Thu., Dec. 15, 7:30 p.m., \$10.

MUSE ON 8TH: 759 S. La Brea Ave., Los Angeles. Annette Conlon, Diana Weyand, Mark Christian, Wed., Dec. 14, 7:30 p.m., TBA.

PALADINO'S: 6101 Reseda Blvd., Reseda. Wolf the Man, The All Is One, Black Valentine, Twisted Oliver, Soul Shadows, Fri., Dec. 9, 8 p.m., \$10. Bonfire, Arockalypse Now, Van Goldenberg, Sat., Dec. 10, 8 p.m., \$10. Lucky Otis, Mondays, 8 p.m., TBA.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Hanni El Khatib, The Buttertones, The Molochs, Fri., Dec. 9, 9 p.m., \$20. The Handsome Family, Drunken Prayer, Sat., Dec. 10, 9 p.m., \$15. Leslie Stevens, Sun., Dec. 11, 7:30 p.m., free. Two Lane Blacktop, Tremble Weeds, Thu., Dec. 15, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Hammer Bombs, False Positives, Danger Friends, Fri., Dec. 9, 9 p.m., TBA. Zach Quinn, Sim Williams, Sat., Dec. 10, 3 p.m., TBA; Revolution's Pride, Des & the Cendents, The Vigils, Sat., Dec. 10, 9 p.m., TBA. Harvey Sid Fisher, Rick Hromadka, Scott Rankie, Skip Helly, Sun., Dec. 11, 3:30 p.m., \$4; La Equi, Sun., Dec. 11, 9 p.m., TBA. Blair Sinta, Mon., Dec. 12, 9 p.m.; Mon., Dec. 19, 9 p.m., TBA. Jackrabbit Jade, Tue., Dec. 13, 9 p.m., TBA.

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31: THE FAB FOUR

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Paul, Sat., Dec. 10, 9 p.m., \$10. Horse Thief, Paige Calico, Future Feats, Mon., Dec. 12, 8 p.m., \$10. Whispertown, Jake Bellows, Buddy, Viva Violet, Tue., Dec. 13, 8 p.m., free. Mako, Latroit, Wed., Dec. 14, 8 p.m., \$20. Oslo, Thu., Dec. 15, 8 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. The Robert Cray Band, Fri., Dec. 9, 9 p.m., \$38-\$58. The Dirty Knobs, Marc Ford, Sun., Dec. 11, 8 p.m., \$20-\$28.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Benjamin Francis Leftwich, Broly, Fri., Dec. 9, 8:30 p.m., \$17. Assuming We Survive, In Urgency, Sykes, Dead Avenue, Sat., Dec. 10, 7:30 p.m., \$12. Hail the Sun, Sun., Dec. 11, 7 p.m., \$15. Fitz & the Tantrums, Arkells, Mon., Dec. 12, 8 p.m., \$35. Roy Woods, Wed., Dec. 14, 9 p.m., TBA.

THE SAFARI: 1429 S. Los Angeles St., Los Angeles. High-Functioning Flesh, Leather Slave, P22, Future Shoxxx, in a benefit for Planned Parenthood, Thu., Dec. 15, 8 p.m., \$10.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Tracii Guns, Juan Croucier, Lose Control, Sat., Dec. 10, 8 p.m., \$18. The Charlie Hunter Quartet, Wed., Dec. 14, 8 p.m., \$20.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Sims, Air Credits, VerBS, Fri., Dec. 9, 9 p.m., \$14. Naomi, Ruslan Sirota, Stephen Puth, Mac Hanson, Badflower, Mon., Dec. 12, 9 p.m., free. Heaps n Heaps, Wilderado, Windward Flyer, Thu., Dec. 15, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Artistic Momentum, Fido, Little Brown Kitty, Boarchucker, Fri., Dec. 9, 7 p.m., \$15. The Jigsaw Seen, New York Junk, The Lavender Scare, Late Slip, Sat., Dec. 10, 5 p.m., \$10 (see Music Pick). The May Company, Roosterhead, Mon., Dec. 12, 8 p.m., \$8. Brian Hadsell, MetronOhm, Jonny Sands, Kerm, The Nicholas Mudd Band, Tue., Dec. 13, 7 p.m., \$10. Vattica, Attaloss, Varsity Week, Wed., Dec. 14, 8 p.m., \$8. Furn, Christopher Youmans & the Sound Agency, The Echo & the Sound, Checkneck, Thu., Dec. 15.

THE SMELL: 247 S. Main St., Los Angeles. Drug Apts., The Daydreams, David Scott Stone, Kate NV, Fri., Dec. 9, 8 p.m., \$5. The Loyalties, FeatherWolf, Cinder Cone, Sat., Dec. 10, 9 p.m., \$5.

THE STARDUST: 7643 Firestone Blvd., Downey. Eye of God, Phungus, The Rockaholics, The Rick Lawndade Band, Fri., Dec. 9, 9 p.m.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Naia Izumi, Tubby Boots, Fri., Dec. 9, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Eagles of Death Metal, Josh Homme, The Gutter Twins, Duff McKagan, Tue., Dec. 13, 8 p.m., \$50-\$250. The Afghan Whigs, Mark Lanegan, Moby, Carina Round, Wed., Dec. 14, 8 p.m., \$50-\$250. The Mowgli, Thu., Dec. 15, 9 p.m., \$20.

TIMEWARP RECORDS: 12204 Venice Blvd., Los Angeles. Mr. Vampire, Sat., Dec. 10, 8 p.m., \$5.

THE TOWNHOUSE: 52 Windward Ave., Venice. Scotty Wells, Mr. Numberonderful, Ireesh Lal, Planet 9 Collective, Malik Moore, Ana Saldana, Colleen Lovejoy, plus activist Iliana Carter, Thu., Dec. 15, 9 p.m.-2 a.m., \$10.

TRIP: 2101 Lincoln Blvd., Santa Monica. Phil & Lu, The Midway, JuJu Blooms, Fri., Dec. 9, 8 p.m., \$10. Sideways Hog, The Chuckleheads, The Grill Sergeants, Bunn & Evan, Sat., Dec. 10, 8 p.m., \$10. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. The Slackers, Angel City Revue, Fri., Dec. 9, 8 p.m., \$22. Jackie Greene, Cordovas, Sat., Dec. 10, 8 p.m., \$20. Maria Taylor, Ben Lee, Cillie Barnes, Sun., Dec. 11, 8 p.m., \$14. The Shelters, Dear Boy, Mon., Dec. 12, 8 p.m., \$15. Wild Child, Walker Lukens, Tue., Dec. 13, 8 p.m., \$15. Sara Watkins, River Whyless, Wed., Dec. 14, 8 p.m., \$25 (see Music Pick). Band of Merry-makers, Thu., Dec. 15, 8 p.m., \$35.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Shred for Your Life Guitar Battle, Wed., Dec. 14.

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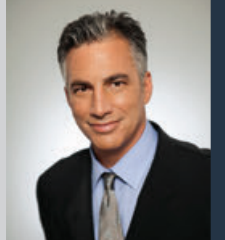
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THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. The Beta Machine, The Sleeping Ghost, Teleskopes, 8mm, Battle Tapes, Fri., Dec. 9, 7:30 p.m., \$15. Volto, Cinema Patrol, Nothin' Personal, Sat., Dec. 10, 8 p.m., \$18. Hearts Like Lions, Rare Futures, RUMRS, Sun., Dec. 11, 8 p.m., Wild the Coyote, BlackKiss, Cliftun, The Dave Cavalier Trio, Ghostride, Wed., Dec. 14, 8 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. The Bangles, The Last, Fri., Dec. 9, 9 p.m., TBA (see Music Pick). The Bangles, The Muffs, Sat., Dec. 10, 9 p.m., TBA. Lord of War, Democide, Unscarred, A Butcher's Euphoria, In Ritual, Mon., Dec. 12, 7 p.m., TBA. King T, The Faculty, Jack Be, Robnori, Lethal Diversity, Kiyotaka, Wed., Dec. 14, 7 p.m., TBA. Warbringer, Thu., Dec. 15, 7 p.m., TBA.

WHITE OAK MUSIC & ARTS: 17646 Sherman Way, Van Nuys. Liberty, No Advisory, Dr. Party, Aggro Mucho, Sun., Dec. 11, 5:30 p.m., \$5.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Jim "Kimo" West, Ken Emerson, Fri., Dec. 9, 8 p.m., \$20. Nili Brosh, Sat., Dec. 10, 8 p.m., \$20. The 19th Annual Carlos Vega Memorial Birthday Concert, with John "JR" Robinson, Jimmy Branly, Steve Ferrone, Alex Ligertwood, Frank Gambale, Denny Dias and others, Sun., Dec. 11, 4 p.m., \$40.

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. Adriana Marie & Her Groove Cutters, Bobby Bluehouse, Fri., Dec. 9, 8 p.m., \$10. James Intveld, Bobby Bluehouse, Sat., Dec. 10, 8 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles. Calixto Oviedo, Sat., Dec. 10, 7:30 p.m., TBA.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Mike Miller, Fri., Dec. 9, 9:30 p.m., \$25. Thom Rotella, Ernie Watts, Sat., Dec. 10, 9:30 p.m., \$25. Work in Progress, Andrea Miller, Tue., Dec. 13, 9:30 p.m., \$15. Galactic Booty Company, Wed., Dec. 14, 9:30 p.m., \$20. Philip Sayce, Thu., Dec. 15, 9:30 p.m., \$20.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Steve Coleman & Five Elements, through Dec. 10, 9 p.m.; through Dec. 15, 9 p.m., \$10. Michael Ragonese, Sun., Dec. 11, 9 p.m., TBA.

CASA ARJONA: 4515 E. Harvey Way, Long Beach. Along for the Ride, Sat., Dec. 10, 7 p.m., \$20.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Melba Moore, Dec. 9-10, 8:30 p.m., TBA. L.A. Jazz Society & ASMAC Holiday Brunch, Sun., Dec. 11, 11:30 a.m., TBA; The John Daversa Big Band, Renee Olstead, Sun., Dec. 11, 7:30 p.m., TBA. The Gordon Goodwin Big Phat Band, Mon., Dec. 12, 8:30 p.m., TBA. Richard Shelton, Tue., Dec. 13, 8:30 p.m., TBA. The Jennifer Leitham Trio, Wed., Dec. 14, 8:30 p.m., TBA. The Mike Stern Quartet, Thu., Dec. 15, 8:30 & 10:30 p.m., TBA.

DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE FRET HOUSE: 309 N. Citrus Ave., Covina. Jeff Linsky, Abe Lagrimas Jr. & Jennifer Leitham, Sat., Dec. 10, 8 p.m., \$20.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., \$10. The Dave Cavalier Trio, plus burlesque dancers Olivia Bellafontaine, Donna Hood, Erin Bridges, Thu., Dec. 15, 9:30 p.m., \$15-\$25.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. The Winehouse Experience, Dec. 9-10.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Charles Owens Quintet, Sat., Dec. 10, 11 a.m.-2:30 p.m., free. The Paul Young Quintet, Gina Saputo, Sun., Dec. 11, 11 a.m.-3 p.m., free. Bill Spoke & Gary Herbig, Wed., Dec. 14, 6-9 p.m., free.

PROSPECT THEATRE HOLLYWOOD: 6356 Hollywood Blvd., Hollywood. Dave Damiani & the No Vacancy Orchestra, Peter Erskine, Mon., Dec. 12, 8 p.m., \$30.

RED WHITE + BLUEZZ: 37 S. El Molino Ave., Pasadena. Gilbert Gunderson, Fri., Dec. 9, 7 p.m., free. Sabine Pothier, Sat., Dec. 10, 7 p.m., free. Yuko Mabuchi, Wed., Dec. 14, 6 p.m., free.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., Los Angeles. Shawn Ryan, Mon., Dec. 12, 8 p.m., TBA.

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. Bobby "Hurricane" Spencer, Fri., Dec. 9, 9 p.m., TBA. Ishamel Hunter, Sat., Dec. 10, 9 p.m., \$10. Gennine Jackson Francis, Wed., Dec. 14, 7 p.m., \$10.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Darryl Walker, Fri., Dec. 9, 8 p.m.,

\$30. Blake Aaron, Sat., Dec. 10, 8 p.m., \$30. DW3, Thursdays, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Sherry Williams, Fri., Dec. 9, 9 p.m., free. The John Daversa Quartet, Sat., Dec. 10, 9 p.m., free. Freddie Ravel, Sun., Dec. 11, 7 p.m., \$20. Rogelio Douglas Jr., Tue., Dec. 13, 8 p.m., \$20. Margo Rey, Wed., Dec. 14, 8 p.m., \$25; Margo Rey, Wed., Dec. 14, 8 p.m., \$25. Hugh Sheridan, Thu., Dec. 15, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Poncho Sanchez, Fri., Dec. 9, 8 p.m., TBA. George Kahn, Thu., Dec. 15, 8 p.m., TBA.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Harold Land Jr., Fri., Dec. 9, 9 & 10:30 p.m., \$20. The Michael Eason Quartet, Sat., Dec. 10, 9 p.m., \$10. Sisters of Jazz Jam Session, Sundays, 8 p.m., TBA. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Richard Smith, Sat., Dec. 10, 8 p.m., \$20.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Doug Mug & the Thugs, Sat., Dec. 10, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Sligo Rags, Fri., Dec. 9, 8 p.m., \$20. Women on the Move Trio, Sat., Dec. 10, 2 p.m., \$15; Jim "Kimo" West, Ken Emerson, Sat., Dec. 10, 7 p.m., \$18. Dean Friedman, Sun., Dec. 11, 7 p.m., \$20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Greg & the Gallows, Dec. 9-10, 9 p.m., \$5. Eli Locke, Wed., Dec. 14, 8:30 p.m., \$3.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Rebel Heart, Fri., Dec. 9, 8 p.m., free. Dawson, Sat., Dec. 10, 8 p.m.; Sun., Dec. 11, 6 p.m., free. The Ponderosa Aces, Tue., Dec. 13, 8 p.m., free. The Fulltones, Wed., Dec. 14, 8 p.m., free; Deanna D'Amico, Thu., Dec. 15, 8 p.m., free.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. The Stardust Ramblers, Sat., Dec. 10, 7 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. The Desperate Measures, Fri., Dec. 9, 9 p.m., free. Green Central Station, Sat., Dec. 10, 9 p.m., free. The Deep Cuts, Sun., Dec. 11, 8 p.m., free. Tribute to Jimmie Rodgers, with performers TBA, Mon., Dec. 12, 9 p.m., free. Crown City Bombers, Thu., Dec. 15, 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

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Get Low, hip-hop night, Sat., Dec. 10, 9 p.m., free.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19+ Fridays, 9:30 p.m.; Josh Pan, Team EYZ, X&G, Well Groomed, Fri., Dec. 9, 9:30 p.m., TBA. Skellism, Maxxus, Wed., Dec. 14, 9 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. EC Twins, Fri., Dec. 9, 10 p.m., \$8; Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.; Bassjacks, Riggi & Peros, Venice, Sat., Dec. 10, 10 p.m., \$20.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. DJ Spinna, J Rocc, DJ Aaron Paar, Fri., Dec. 9, 9 p.m., \$10-\$25. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21+, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., L.A. BT, Late Night Alumni, Shane 54, Fri., Dec. 9, 10 p.m., TBA. John Digweed, Droog, Sat., Dec. 10, 10 p.m., \$25 & \$90 (see Music Pick).

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+, Fridays, 9 p.m., \$8. Barrio Funky, second Saturday of every month, 9 p.m., \$5-\$10.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. A Club Called Rhonda, with Lovefingers, DJ Heidi Lawden, Wolfram, Tavish, Goddollars, Paradise, Fri.,



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Dec. 9, 10 p.m., \$10. USC DIY Music Lab Showcase, with 2Deep, Jynjo, Lami, Vin Villa, The Narwhals, Hannah Bowers, Jessica Flores, Spritley, Charlie May and others, Sat., Dec. 10, 4 p.m., \$5 & \$7.
THE OFFBEAT: 6316 York Blvd., Highland Park. Holiday Happening, with DJs TBA, Sat., Dec. 10, 7:30 p.m.-1:30 a.m., free.
PURPLE 33: 11924 Jefferson Blvd., Culver City. Underground Species, with Slothy, GibSun, DarcSounds, Sean Vandermolen, Corbn and others, Fri., Dec. 9, 10 p.m., \$20.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Felix da Housecat, Fri., Dec. 9, 10 p.m., \$27-\$38. Route 94, Breach, Sat., Dec. 10, 10 p.m., TBA. Cristoph, Mon., Dec. 12, 10 p.m. Henry Krinkle, Honest, MSCLS, Wed., Dec. 14, 10 p.m.
UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles.

Gladkill, BlåpDéli, Paint, PeeWhee, On This Low, Fri., Dec. 9, 9 p.m., \$15.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, DEC. 9

GO BAND OF HORSES, WARPAINT: 8:30 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
BRAVO: 8 p.m., \$77-\$107. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
GO CONOR OBERST: 7 p.m., \$39.50. Immanuel Presbyterian Church, 3300 Wilshire Blvd.
HOUSE FULL OF TOYS BENEFIT CONCERT: With Stevie Wonder, John Legend, Lionel Richie, Tori Kelly, 8 p.m.,

TBA. Microsoft Theater, 777 Chick Hearn Court.
IN FLAMES, HELLYEAH: With From Ashes to New, The Source, 6 p.m., \$27.50. The Belasco Theater.
JIM JAMES: 7 p.m., \$32-\$39.50. The Orpheum Theatre.
GO LAS CAFETERAS: 8 p.m. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
LOUIS THE CHILD: With Elohim, 9 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO PARTYNEXTDOOR, JEREMIH: 7 p.m., \$44-\$64. The Wiltern, 3790 Wilshire Blvd. See Music Pick.
TOH KAY: 7 p.m. The Regent Theater, 448 S. Main St.
ZEDS DEAD: With Keys N Krates, Drezo, Pusher, 9 p.m., \$28.50-\$38.50. Shrine Auditorium & Expo Hall.

SATURDAY, DEC. 10

GO ADOLESCENTS, THE DICKIES, THE ALLEY CATS, THE CROWD: 7 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
GO ANDERSON .PAAK & THE FREE NATIONALS: With King, 7 p.m., \$29.95. Hollywood Palladium.
GO CONOR OBERST: 7 p.m., \$39.50. Immanuel Presbyterian Church, 3300 Wilshire Blvd.
FESTIVAL DEL PASILLO ECUATORIANO: 5 p.m., \$50 & \$70. Prince Hall, 9027 S. Figueroa St., Los Angeles.
ILLENIUUM: With Dabin, William Black, 9 p.m., \$20. The Novo by Microsoft, 800 W. Olympic Blvd.
KROQ ALMOST ACOUSTIC CHRISTMAS: With Blink-182, Kings of Leon, Jimmy Eat World, AFI, X Ambassadors, M83, The Strumbellas, 4 p.m., TBA. The Forum, 3900 W. Manchester Blvd., Inglewood.
LOUIS THE CHILD: With Elohim, 9 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO PARTYNEXTDOOR, JEREMIH: 7 p.m., \$44-\$64. The Wiltern, 3790 Wilshire Blvd. See Music Pick.
PAUL ANKA: 8 p.m., \$68-\$125. Saban Theatre.
GO RIOT GRILL FEST: With Le Butcherettes, Girlpool, Deap Vally, Chastity Belt, The Menstruators, Grit, New Evil, 6 p.m., \$14.50-\$47.50. The Regent Theater, 448 S. Main St. See Music Pick.
SNOOP DOGG: 7:30 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

SUNDAY, DEC. 11

DANÚ: 7:30 p.m., \$28-\$75. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
ILLENIUUM: With Dabin, William Black, 9 p.m., \$20. The Novo by Microsoft, 800 W. Olympic Blvd.
KROQ ALMOST ACOUSTIC CHRISTMAS: With Green Day, Beck, Weezer, Bastille, Andrew McMahon in the Wilderness, Phantogram, Bishop Briggs, The Head & the Heart, 4 p.m., TBA. The Forum, 3900 W. Manchester Blvd., Inglewood.
LOUIS PRICE: 7:30 p.m., \$25-\$100. Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.
LOUIS THE CHILD: 8 p.m., \$20. The Observatory.
GO MELISSA BROOKS & THE AQUADOLLS: With The Bash Dogs, The Grinns, in the Constellation Room, 8 p.m., \$13. The Observatory.
PAUL ANKA: 8 p.m., \$68-\$125. Saban Theatre.
GO A TRIBUTE TO THE MUSIC OF LINDA RONSTADT: With Grace Potter, Dawes, Jackson Browne, Maria Muldaur, J.D. Souther, Sara Watkins, Sarah Jarosz, Aiofe O'Donovan, David Lindley, Gaby Moreno, The Watkins Family Hour, 8 p.m., \$49.50-\$250. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See GoLA.

MONDAY, DEC. 12

GLASS ANIMALS: With Judah & the Lion, 8:30 p.m., \$42.50. El Rey Theatre, 5515 Wilshire Blvd.
MICHAEL KIWANUKA: With Cloves, 8 p.m., \$20. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

TUESDAY, DEC. 13

FAT NICK: With Lil Peep, Mikey the Magician, Smokepurpp, Don Krez, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
GO JONATHAN RICHMAN: 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd. See Music Pick.
ROY WOODS: 11 p.m., \$15. The Observatory.
THE SOUNDS: With Zipper Club, My Jerusalem, 6:30 p.m., \$27.50. The Belasco Theater, 1050 S. Hill St.
YASIIN BEY: 9 p.m., \$49-\$125. Saban Theatre.

WEDNESDAY, DEC. 14

FAT NICK: With Lil Peep, Mikey the Magician, Smokepurpp, Don Krez, 8 p.m., \$14.50-\$47.50. The

Regent Theater, 448 S. Main St., Los Angeles.
GO HOW THE GROUCH STOLE CHRISTMAS: With Living Legends, Evidence, Grand Tapestry, The Grouch, Murs, Eligh, Scarub, Aesop, Bicasso, Luckyjam, Sunspot Jonz, DJ Fresh, 8 p.m., \$19.50-\$29.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
ROONEY: With La Sera, Machineheart, 8:30 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
THE SOUNDS: With Zipper Club, My Jerusalem, 6:30 p.m., \$27.50. The Belasco Theater, 1050 S. Hill St.
STEW & HEIDI: NOTES OF A NATIVE SONG: 8:30 p.m., \$15-\$35. REDCAT, 631 W. Second St., Los Angeles.

THURSDAY, DEC. 15

GO ANIMALS AS LEADERS: With Intervals, Plini, 7 p.m., \$20. The Mayan, 1038 Hill St. See Music Pick.
GO BIG DADDY KANE: 11 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
BROTHERS OSBORNE: With Lucie Silvas, 7 p.m., \$25. The Belasco Theater, 1050 S. Hill St., Los Angeles.
HOLIDJ 2016: A HOLIDAY EVENT TO BENEFIT INNER-CITY ARTS: With DJ sets from Daedelus, Teebs, Cat 500, D Tiberio, 8 p.m., \$10. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
LIL YACHTY: 9 p.m., \$24.50. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
THE PAPER KITES: With Doe Paoro, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
THE SOUNDS: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
STEW & HEIDI: NOTES OF A NATIVE SONG: 8:30 p.m., \$15-\$35. REDCAT, 631 W. Second St., Los Angeles.

-Falling James

CLASSICAL & NEW MUSIC

ANDREW BROWNELL: The Oregon pianist delivers pieces by Bach/Busoni, Crumb and Schumann, Sun., Dec. 11, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.
GO BOSTON CAMERATA: The early-music ensemble takes a trip back in time with seasonal music from medieval Western Europe resounding against the Bradbury's brick-and-iron-clad interior, as part of the aptly named Chamber Music in Historic Sites series, Sun., Dec. 11, 2 & 4:30 p.m., \$65. Bradbury Building, 304 S. Broadway, Los Angeles.
GO THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER: The New York chamber ensemble rummages through Bach's Brandenburg Concertos, Tue., Dec. 13, 8 p.m., \$33-\$75. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
THE CHAMBER ORCHESTRA AT ST. MATTHEW'S: Violinist Peter Kent weaves his way through J.S. Bach's Violin Concerto in E major, and Thomas Neenan conducts Bach's *Magnificat* and *Brandenburg* Concerto, Fri., Dec. 9, 8 p.m., \$35. St. Matthew's Episcopal Church, 1031 Bienvenida Ave., Pacific Palisades.
GO FAR FROM MOSCOW: Pianist Philipp Kopachevsky remembers Tchaikovsky and Rachmaninoff, Fri., Dec. 9, 7 p.m., \$35. With Philipp Kopachevsky, Andrey Baranov, Boris Andrianov, Sat., Dec. 10, 7 p.m., \$35. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100. See GoLA.
GO LA. PHILHARMONIC: Gustavo Dudamel conducts Joseph Haydn's epic Biblical oratorio *The Creation*, which will be sung in German by soprano Rachele Gilmore, tenor Joshua Guerrero, baritone Johannes Kammler, and the L.A. Master Choral (directed by Grant Gershon). The presentation features imagery by Venezuelan filmmaker Alberto Arvelo, Thurs.-Fri., Dec. 8-9, 8 p.m.; Sat.-Sun., Dec. 10-11, 2 p.m., \$20-\$190. Bernard Labadie conducts Handel's seasonal warhorse, *Messiah*, which features the combined vocal power of Canadian soprano Karina Gauvin, mezzo-soprano Ann Hallenberg, tenor Allan Clayton, bass-baritone Matthew Brook and choral group La Chapelle de Québec, Thu., Dec. 15, 8 p.m.; Sat., Dec. 17, 8 p.m., \$20-\$190. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

PIOTR BECZALA: The Polish tenor belts out opera standards, backed by an orchestra conducted by Marco Boemi, Mon., Dec. 12, 7:30 p.m., \$85. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.
GO PROJECT AMADEUS: Violinist Tien-Hsin Cindy Wu and her string quartet lace together selections by Rossini, Dvorák and Mozart, Fri., Dec. 9, 8 p.m., \$20. Doheny Mansion, 10 Chester Place, Los Angeles.

-Falling James

For more listings, please go to laweekly.com.

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16TH & 17TH

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DEC 10 SAT

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EXPIRATION. EFFECTIVE JAN-
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TIOUS BUSINESS NAME
STATEMENT MUST BE AC-
COMPANIED BY THE AFFIDA-
VIT OF IDENTITY FORM. THE
FILING OF THIS STATEMENT
DOES NOT OF ITSELF AU-
THORIZE THE USE IN THIS
STATE OF A FICTITIOUS BUSI-
NESS NAME IN VIOLATION OF
THE RIGHTS OF ANOTHER
UNDER FEDERAL, STATE, OR
COMMON LAW (SEE SECTION
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AND PROFESSIONS CODE).
THIS STATEMENT WAS FILED
WITH THE COUNTY CLERK OF
LOS ANGELES ON
11/04/2016. PUBLISH:
11/23/16, 12/01/16,
12/08/16, 12/15/16.
LA WEEKLY

660
Public Notices

**Order To Show Cause for
Name Change Case**
#SS026721

Superior Court of California,
County of Los Angeles,
Santa Monica Courthouse,
located at 1725 Main Street,
Santa Monica, Ca. 90401
Filed on 11/29/2016 in the

660
Public Notices

matter of petitioner:
Jubair Kamal, it is hereby
ordered persons interested in
the above-entitled mat-
ter of change of name ap-
pear before the above-enti-
tled court as follows to
show cause why the peti-
tion for change of name
should not be granted.
Court Date: 01/20/2017. Lo-
cated at Santa Monica
Courthouse 1725 Main
Street, Santa Monica, Ca.
90401. And a petition for
change of name having
been duly filed with the
clerk of this Court, and it
appearing from said peti-
tion that said petitioner de-
sires to have her name
changed from: JUBAIR KA-
MAL to JUBO HAYDEN. Now
therefore, it is hereby or-
dered that all persons in-
terested in 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 or-
dered that a copy of this
order be published in a
newspaper of general cir-
culation 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 12/8/16,
12/15/16, 12/22/16,
12/29/16.

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Notices

656
Legal Notices

FICTITIOUS BUSINESS
STATEMENT
2016270598
THE FOLLOWING PERSON IS
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FAMILY CHILD CARE 3308**
W. 81st St. Inglewood, CA
90305. REGISTERED
OWNER: Ernestine Hayes
W. 81st St. Inglewood, CA
90305. THIS BUSINESS IS
CONDUCTED BY AN INDIVID-
UAL - IN ACCORDANCE WITH
SUBDIVISION (A) OF SECTION
17920, A FICTITIOUS NAME
STATEMENT GENERALLY EX-
PIRES AT THE END OF FIVE
YEARS FROM THE DATE ON
WHICH IT WAS FILED IN THE
OFFICE OF THE COUNTY
CLERK, EXCEPT, AS PROVID-
ED IN SUBDIVISION (B) OF
SECTION 17920, WHERE IT
EXPIRES 40 DAYS AFTER ANY
CHANGE IN THE FACTS SET
FORTH IN THE STATEMENT
PURSUANT TO SECTION
17913 OTHER THAN A
CHANGE IN THE RESIDENCE

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BIG DATA ARCHITECTS

(Los Angeles, CA): Dsgn & build scible plfrm invlv'g truly cutting edge technly & mssve amnts of data; Re- sume to: Verizon Digital Media Services, Inc. Attn: Kristin Faison, 22000 AOL Way, Dulles, VA 20166. Ref. job #SK445686NP

Chiropractor, Totalcare One Acupuncture, Inc. D.C. Deg & CA Chiropractic Lic. req'd. Send resume to 318 N. Gar- field Ave. #A Monterey Park, CA 91754

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Fashion Designer, Assistant: f/t, Assist in Fashion design for mfg; A.A. in Merchandise Product Develop or Re- lated; Resume: TAAD, Inc. @ 333 S. Mission Road, L.A., CA 90033

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Front End Developer, BS deg. in CS, Sci., Engg., Elec. or related & 2 yrs' exp.: Dev. the UI web pages using web tech.: HTML/HTML5, XHTML, CSS/ CSS3, Bootstrap. Create cross-browser com- patible & std.-compliant SCSS-based page layouts & adaptive/responsive design. Dev. web pages using REST/AJAX, JSON, Angu- larJS, NodeJS. Dev. Web using of MVC patterns (2-way binding). Create Backbo- neJS SPA, use routers to navigate to diff. views. Dev. Input form validation using promises on server side MVC framework, use Back- boneJS directives, control- ler, router via REST API ser- vices, factory & module method. Skills: REST/AJAX, JSON, AngularJS, Backbo- neJS, NodeJS, MVC. Must be willing to travel and/or re- locate to work in unanticipated locations throughout the US. No telecommuting. Send Resume to Pro-tek Consulting, 21300 Victory Blvd, Ste. 240, Woodland Hills, CA, 91367.

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Market Research Analyst:

Apply by mail only to M+D Properties, 6940 Beach Bl., #D501, Buena Park, CA 90621, Attn: HR Manager.

Market Research Analyst: f/t; Insurance Agency; con- duct market research; Bachelor's Deg. in Econo- mics or Related; Resume: APIs Financial, Inc. @ 3435 Wilshire Blvd., Ste 930, L.A., CA 90010

SENIOR FINANCIAL ANALYSTS

(Los Angeles, CA): Cntrl to this role is rvnue, oprtnl costs & cptl bdtg forecast- ing & plnn'g; Resume to: Verizon Digital Media Services, Inc. Attn: Kristin Faison, 22000 AOL Way, Dulles, VA 20166. Ref. job #QH054607NP

Senior Technical Account Managers (Los Angeles, CA):

Provide proactive spprt to premier customers of digi- tal media svcs, incl. con- tent deliver/web streaming; Resume to: Verizon Digital Media Services, Attn: Kristin Faison, 22000 AOL Way, Dulles, VA 20166. Ref job #SK809575NP

Marketing Associate

(Nestlé USA, Inc. - Glendale, CA) Identify & eval mkt'g strtgy based on consumer & mktplace data & trends. F/T. Regs Bach's dgr (or frgn eqvl) in Bus, Mkt'g or rel fld & 3 yrs exp in job offrd or in Digital Brand Mkt'g. All stated exp must incl: int'l & domestic brand mkt'g focus'g on Hispanic American community; Digi- tal Brand Mkt'g & social me- dia strtgs; dvlp'g strategic brand/prdct plans, such as communication cmpns & commercialization strtgs; creat'g/execut'g & mng'g mkt'g plans; dvlp'g & execut'g prdct portfolio, brnd'g strtgs, prdct line position'g, & execut'g short & long term mkt'g objtvs; wrk'g collaboratively w/ Sales team to drive sales growth; & exp w/ MS Office apps incl'g Word, Excel, & PowerPoint; Resumes: J. Buen- rostro, Nestlé USA, Inc., 800 N. Brand Blvd, Glendale, CA 91203. JobID: MA-ACU.

Software Engineer: build digital asset creation tools and plugins to support video game artists. Mail re- sume: Riot Games, Job #C285, 12333 W. Olympic Blvd, LA, CA 90064

Software Engineers

(Los Angeles, CA): Dsgn, implmt, tst, & release SW prdcts to deliver streaming contents over ntwrk; Re- sume to: Verizon Digital Media Services, Inc. Attn: Kristin Faison, 22000 AOL Way, Dulles, VA 20166. Ref. job #RP035720NP

SOFTWARE ENGINEERS

(Los Angeles, CA): Wrk w/ app. owners to update wrkflw tsks & apprvls for automated prcss; Resume to: Verizon Digital Media Services, Inc. Attn: Kristin Faison, 22000 AOL Way, Dulles, VA 20166. Ref. job #KP549158NP

Sr. Business Intelligence Analyst: Design, model, document & guide logical & conceptual relationship of data & DB changes for BI apps (OBIEE). Req: MS in CS/Engrg/Telecom, or rel + 2 yrs exp as Comp Sys Analyst or a rel position which includes designing, devel- oping, configuring & imple- menting OBIEE & BI apps. Alt: BS in CS/Engrg/Tele- com, or rel + 7 yrs exp. To apply: Mail resume to Cathy dela Cruz, The Wonderful Company LLC: 11444 W. Olympic Blvd. Los Angeles, CA 90064. Principals on- ly/No calls. EOE.

TELEMARKETING

Toner/cartridge co. exp. sales people needed in Santa Monica; FT/PT; starts \$12 - \$20 /hr + bonuses + Commission - Call Gary Stevens 866-403-8651

Technical Business Analyst

Trade Systems (Nestlé USA, Inc. - Glendale, CA) Spport & maintain exist'g Sales & Trade systs & process. F/T. Regs Bach's dgr (or frgn eqvl) in CS, IT, Bus Admin or rel fld & 3 yrs exp in job offered or prfrm'g Change & Release Mgmt analysis. Must have 2 yrs exp w/ the follw'g: prvd'g IT Srvc Mgmt for multnat'l org; utilization of MS Office & Proj; wrk'g in SAP; & Peregrine Service Cen- ter/HP Service Manager. Exp may be gained concur- rently. Resumes: J. Buen- rostro, Nestlé USA, Inc., 800 N. Brand Blvd, Glendale, CA 91203. JobID: TBA-LDO.

TELEMARKETING

Toner. Sign on Bonus. Be experienced in selling toner. Work at home is ok. 800-723-4751

Veterinarian (Los Angeles, CA) Examine animals to de- tect/determine the nature of diseases/injuries; Treat sick/injured animals by pre- scribing medication, dress- ing wounds, or performing surgery; Record/ maintain diagnosis/treatment re- ports. 40hrs/wk, Doctor of Veterinary Medicine, Veteri- narian License in CA Req'd. Resume to Echo Park Veteri- nary Hospital, Inc. Attn: Blake Mooney 1739 Glen- dale Blvd., Los Angeles, CA 90026

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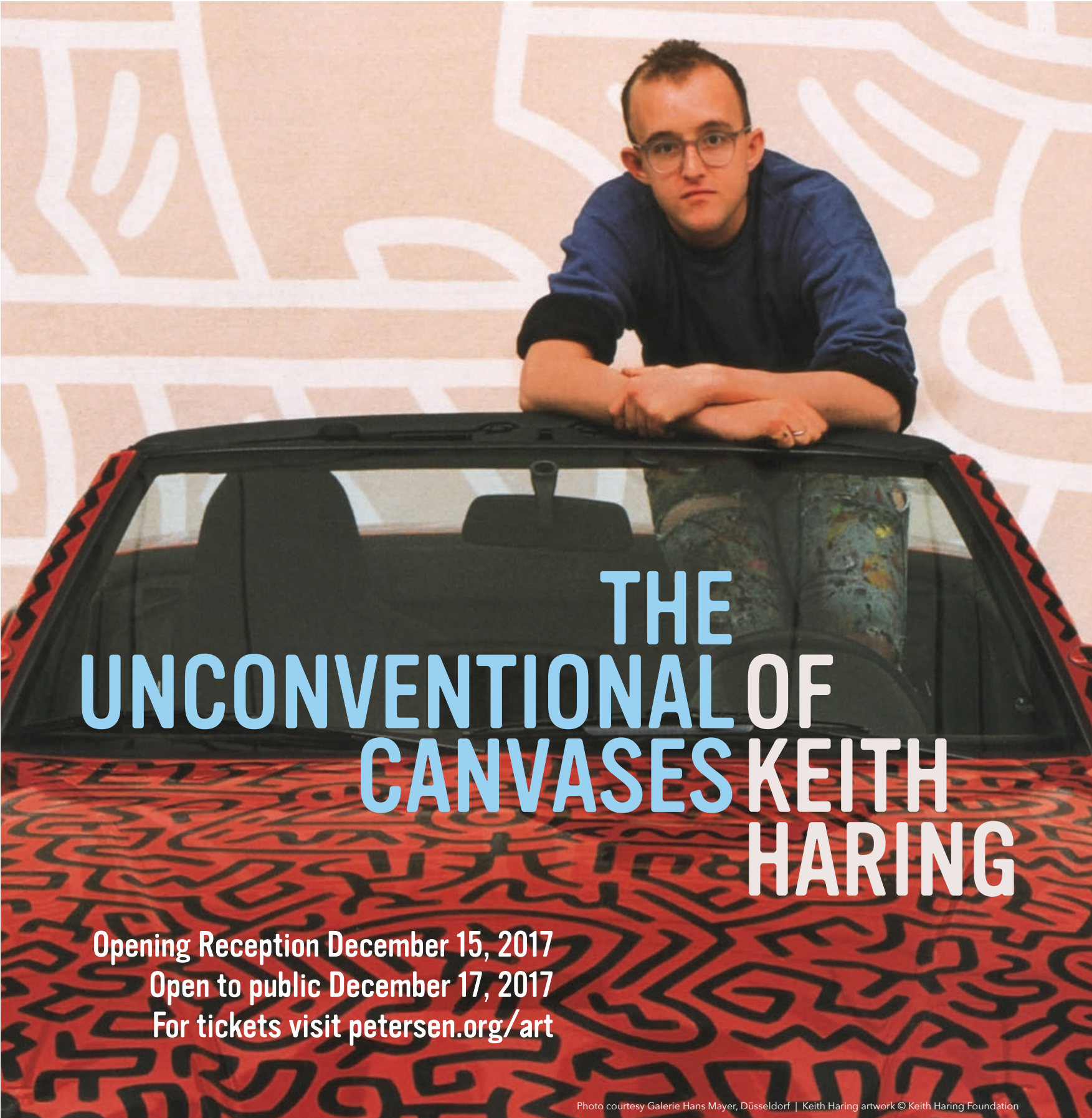
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A photograph of Keith Haring leaning on the roof of a car. He is wearing a blue long-sleeved shirt and glasses. The car's interior is visible, and the floor is covered in a red and black patterned carpet. The background wall is covered in white abstract line art on a light brown background.

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