

5 GREAT LOCAL CHEESEMONGERS • FALL THEATER PREVIEW • GET TO KNOW BELIEF DEFECT

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SEPTEMBER 14-20, 2018 / VOL. 40 / NO. 43 / LAWEEKLY.COM

## L.A. Phil Is 100 Years Old



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5 GREAT LOCAL CHEESEMONGERS • FALL THEATER PREVIEW • GET TO KNOW BELIEF DEFECT

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SEPTEMBER 14-20, 2018 / VOL. 40 / NO. 43 / LAWEEKLY.COM

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**By Falling James**






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# GO LA

FRI 9/14

POLITICS

## The Russians Are Coming

It may seem as if half the news coverage you've seen/heard/read for the past few years has been involved the words "Russia" and "elections" — usually with the word "meddling" or "interference" in between. And it's not because of some anti-Trump mainstream media conspiracy but because, spoiler, it's actually happened. The panel at **Can U.S. Democracy Survive Russian Information Warfare?** will get you caught up and ready for the all-but-inevitable Russian attempt to influence the upcoming midterms. Russia may be a decrepit shadow of the big baddie it was in its Cold War heyday, but former FBI counterintelligence agent Asha Rangappa, Russian Media Monitor founder Julia Davis, media researcher Caroline Orr and moderator Warren Olney will break down how Russia has compensated with information warfare and the corrosive effects it could have on American democracy. *National Center for the Preservation of Democracy, 111 N. Central Ave., downtown; Fri., Sept. 14, 7:30-9:30 p.m.; free, RSVP required. zocalopublicsquare.org.* —**EVERY BISSETT**

ART

## The Canine Gaze

There is a lot of art about dogs, and even works by dogs, but **Dogumenta** is a group art show for dogs. Curator Jessica Dawson noticed that her Morkie rescue dog, Rocky, "saw art differently than humans" when the pair went on New York gallery walks together. So the duo formed a curatorial

Jessica Dawson, Mica Scalin and Rocky interact with Tibi Tibi Neuspiel's sculpture at Dogumenta: See Friday.



PHOTO BY ADI SHNIDERMAN

team with Mica Scalin to challenge about a dozen artists to create visual, palpable and scented works that address "the canine sensibility" through a mix of media that range "from sound and sculpture to kibble and squeaky toys." Humans and dogs are invited to attend **Dogumenta**, but only one canine art lover, on a leash, per person. *Figat7th, Upper Plaza, 735 S. Figueroa St., downtown; Fri.-Sun., Sept. 14-16 & Sept. 21-23, 11 a.m.-6 p.m.; free, RSVP recommended. bit.ly/2uCS2Db.* —**FALLING JAMES**

CONVENTION/HORROR

## Back With a Vengeance

The premier monster/horror festival for the Greater L.A. area is back for its fall iteration! Since 2009, **Monsterpalooza** festivals have provided a mecca for the "monster kids" of yesteryear and a destination for newer generations of horror fans to immerse themselves in a beautifully macabre environment. In addition to the professional monster-makeup demonstrations, the horror film celebrity appearances and panels, and the hundreds of horror-themed merchants and artisans that one can expect to see at any given **Monsterpalooza**, these festivals also provide the best monster costume contests that one is ever likely to experience and top-notch monster museum installations. *Burbank Convention Center, 2500 N. Hollywood Way, Burbank; Fri., Sept. 14, 6-11 p.m.; Sat.-Sun., Sept. 15-16, 11 a.m.-6 p.m.; \$25-\$60. (818) 843-6000, monsterpalooza.com.* —**SCOTT FEINBLATT**

SAT 9/15

ART

## Maiden Voyage

The first clue was when the gallery put out a

dance video instead of a press release. That's when we knew that **HILDE L.A.**'s next show was going to be something a bit different. Yes, there will be paintings and sculptures, a new series by artist Camilla Engstrom, whose folkloric mythology offers a colorful, exuberant aesthetic with hints of early-20th century European avant-garde. Centered around the esoteric spiritual journey of a Swedish "house maiden" searching for a deeper consciousness, "**Husa's Garden**" is a strange, fairy tale-inflected dimension of magical thinking and soulful flora and fauna. But when the vernissage ends at 9 p.m., the dimension shifts again, and an equally exuberant DJ party goes late into the night, as Husa invites everyone in attendance along for whatever she dreams up next. *HILDE L.A., 4727 W. Washington Blvd., Mid-City, Sat., Sept. 15, 6-9 p.m.; free. hilde.co.* —**SHANA NYS DAMBROT**

ART/ENVIRONMENT

## Nature in a Suitcase

Kim Abeles' work doesn't just comment on the world around her. Instead, the L.A. artist pulls raw matter from that world and places it at the center of her mixed-media work. In her celebrated early series *The Smog Collector* (1987), Abeles stenciled images of U.S. presidents on porcelain plates, left them on the roof of her studio for varying lengths of time, and let nature do the rest — which nature gleefully did, filling in the outlines with smoggy particulate dust. In her new exhibition, "**Valises for Camp Ground: Arts, Corrections and Fire Management in the Santa Monica Mountains**," Abeles has created — with the help of firefighting women inmates from L.A. County's Camp 13 — adorable small suitcases that open up to tableaux of miniature, bonsai-like forests.

But the juxtapositions of fire-ravaged landscapes with lush woods raise questions about the environment and emphasize that cute is not what Abeles is aiming for. *Armory for the Arts, 145 N. Raymond Ave., Pasadena; reception Sat., Sept. 15, 4-5 p.m.; runs thru Sun., Sept. 30; free. (626) 792-5101, armoryarts.org.* —**FALLING JAMES**

FOOD/DRINKS

## Taco Time

There's a taco-themed event nearly every week in Los Angeles, it seems, and that's probably still not enough considering the importance of the humble food staple in Los Angeles' food geography. The L.A. **Taco Takeover** is sparing no expense this weekend in bringing out the heavy hitters. The food lineup will include tacos and Latin-inspired dishes from the likes of Tee House, Aqui Es Texcoco, Pez Cantina, Dia de los Puercos, High Lounge at Hotel Erwin, Pink Taco and Frida Mexican Cuisine. A bevy of traditional cocktails and Mexican beers will accompany the food, and there will be live music and entertainment. *LA Plaza de Cultura y Artes, 501 N. Main St., downtown; Sat., Sept. 15, 1-4 p.m. & 5-8 p.m.; \$39-\$69. thetacotakeover.com.* —**EVERY BISSETT**

MUSIC/CULTURE

## Be Blessed ... by the Unholy

Back when the band Christian Death first bared their tortured souls onstage in L.A., and Patrik Mata of Kommunity FK creepily crooned about inner despair, death rock (it wasn't called "goth" then) was fresh, fierce and new. At **Spiritual Cramp**, Sado Maso Disco's fundraiser for a new documentary of the same name about departed Christian

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Death singer Rozz Williams, you'll get to see some of the O.G.s who are still around, still making gorgeous gloom and bringing fans of dark and decadent rock, dance and fashion together. Amid the splendor of one of L.A.'s oldest churches, Kommunity FK will celebrate its 40th anniversary with some rare gems, while two former Christian Death members — Eva O and Gitane DeMone (with a quartet featuring Rikk Agnew and Paul Roessler) — conjure more wicked soundscapes. Don Bolles on the decks, "service" pamphlets, Blood of Christ drinks and a pop-up photo exhibit round out the unholy hullabaloo. Black attire and formal wear is encouraged. *Welsh Presbyterian Church of Los Angeles, 1153 Valencia St., Pico-Union; Sat., Sept. 15, 9 p.m.-2 a.m.; \$20. eventbrite.com/e/kommunity-fk-eva-o-gitane-demone-spiritual-cramp-fundraiser-tickets-49755956405?.*

—LINA LECARO

## SUN 9/16

ART/FILM

### A Fount of Creativity

Water, and its endless implications and reverberations across geography, ecology, politics, economics, industry and culture, is a perennially relevant and inspiring topic for artists and curators — especially in L.A., and especially now. In fact, art is in many ways better suited for an exploration of the nuances and paradoxes of our society's relationship to this life-giving resource. What better place for an interdisciplinary, topical exhibition than Descanso Gardens, a local botanical treasure with its own hydro-complexities. Featuring sculpture and installation from the intimate tactility of ceramics to the large-scale of scaffold — and excitingly occupying not only the gallery spaces but spread across the architecture and the entire grounds of the gardens — "La Reina de Los Angeles" opens Sunday with a DJ party and an after-hours outdoor screening of *Chinatown*. *Sturt Haaga Gallery, Descanso Gardens, 1418 Descanso Drive, La Cañada Flintridge; (818) 949-4200, descanso*

*gardens.org; Sun., Sept. 16, 5-7 p.m.; free after 4:30 p.m. —SHANA NYS DAMBROT*

COMEDY

### Tragedy Plus Time

With such monologues as *God Said Ha!*, **Julia Sweeney** has managed to turn tragedy into art, and even found the saving grace of dark humor amid deep despair. Tonight, the comedian and *Saturday Night Live* alum returns to her early home base with the Groundlings and turns her attention to the #MeToo and #TimesUp movements. Perhaps it's fitting that Sweeney, who once portrayed Pat, a character of indeterminate gender, will put her own spin on the battle against sexual harassment as she workshops a new show that she's archly titled *I, as Well*. "I will try out stories, jokes, themes, musings. Lots of it won't work. But some of it will," Sweeney promises. *The Groundlings School, 7280 Melrose Ave., Fairfax; Sun., Sept. 16, 6 p.m.; \$10. (323) 934-4747, groundlings.com. —FALLING JAMES*

## MON 9/17

BOOKS

### Fearing Fear No More

You see them everywhere. Maybe you are one yourself. Fearful people whose stomachs hurt, who second-guess every opportunity, and for whom stain-resistant Dockers are the norm. Tonight, **Courtenay Hameister** — formerly one of those pathetic cowering wretches herself — discusses *Okay Fine Whatever: The Year I Went From Being Afraid of Everything to Only Being Afraid of Most Things* (\$26, Little, Brown & Company). When she hit her 40s, she actively decided to take a year to triumph over all the things that constantly scared, frightened and terrified her — not the least of them being public speaking like this. *Book Soup, 8818 Sunset Blvd., West Hollywood; Mon., Sept. 17, 7 p.m.; free. (310) 659-3110, booksoup.com/event/courtenay-hameister-discusses-and-signs-okay-fine-whatever-year-i-went-being-afraid-everything. —DAVID COTNER*

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Moss Theatre, Santa Monica

A series of on-stage conversations featuring writers, actors, musicians, humorists, artists, chefs, scientists and thought leaders in business.

TUE 9/18

COMEDY

### See a Stand-Up Legend

He's won a Grammy and an Emmy. His film *Half-Baked* is one of the funniest, most colorful and joyous films of the entire decade of the '90s. He gave Charlie Sheen a hernia from laughing at his jokes. Tonight, **Dave Chappelle** does stand-up on the same bill as Lauryn Hill and De La Soul — and even though he may seem like a teeny-tiny figure onstage at the Hollywood Bowl, his jokes and his view of the world remain expansive. Just imagine a cartoon of the Bowl with the words "HA HA HA" jumping into the air above it — that's what you'll get. *Hollywood Bowl*, 2301 Highland Ave., Hollywood Hills; Tue., Sept. 18, 7 p.m.; \$49-\$249. (323) 850-2000, [hollywoodbowl.com/events/performances/505/2018-09-18/ms-lauryn-hill-and-dave-chappelle/](http://hollywoodbowl.com/events/performances/505/2018-09-18/ms-lauryn-hill-and-dave-chappelle/).

—DAVID COTNER

WED 9/19

SCIENCE

### Learning From Bugs

Although they may not have the same luster as the butterfly or the same publicist as the honeybee, termites nonetheless possess a heretofore unrealized potential to transform how we humans deal with the world we've made for ourselves. Asking the question **What Can Termites Teach Us About the Future of Technology?**, Lisa Margonelli — author of *Underbug: An Obsessive Tale of Termites and Technology* (\$27, Farrar, Straus & Giroux) — brings her keen and insightful grasp of termitology to Zócalo to demonstrate how these occasionally satanic bugs can teach humanity about everything from communication to climate change to indigestion. *The RedZone at Gensler*, 500 S. Figueroa St., Carson; Wed., Sept. 19, 7:30 p.m.; free. (424) 229-9490, [zocalopublicsquare.org/event/can-termites-teach-us-future-technology/](http://zocalopublicsquare.org/event/can-termites-teach-us-future-technology/). —DAVID COTNER

THU 9/20

ART

### History in Miniature

At first glance, Hotel Modern's *Kamp* looks like a children's game, a fantastic replication of a toy village with miniature structures and train tracks, populated by thousands of tiny figurines, taking up the entire REDCAT stage. On closer inspection, it becomes clear that Dutch artists Pauline Kalker, Arléne Hoornweg and Herman Helle are depicting the Auschwitz concentration camp — where Kalker's grandfather Joseph Emanuel died in 1943 during WWII. The artists use music, video and sculpture to create a chilling, live animated film onstage as they move figures of prisoners and Nazi guards around to simulate role calls and even deaths in the notorious camp's gas chambers. The intricately detailed work is both strangely moving and disturbing. *REDCAT*, 631 W. Second St., downtown; Thu.-Sat., Sept. 20-22, 8:30 p.m.; Sun., Sept. 23, 7:30 p.m.; \$27 & \$37. (213) 237-2800, [redcat.org](http://redcat.org). —FALLING JAMES

DANCE

### Matrimony of Mind and Body

In the one-night-only event *Dearly Beloved: A Union, Out of Wedlock*, choreographer Andrew Pearson offers what he describes as a "CerePhony." Preceded by a cocktail hour and followed by a reception, the evening's new danceworks are set amid large-scale interactive art installations by Mary Margaret Groves and backed by live music. Known as a provocative choreographer and an imaginative presenter, Pearson's chosen venue is a commercial wedding chapel, an inherently a theatrical space where brides and grooms revel in their moment as star performers. Where the wedding party often provides dramatic tension, Pearson gets help from recorded and live performances from a half dozen notables including Tiffany Sweat. Doors open at 6:30 p.m. and top ticket price promises bridal-suite access. *Ruby Street Wedding Chapel*, 6408 Ruby St., Highland Park; Thu., Sept. 7, 7 p.m., \$20-\$60. [bodiesinplay.com/dearlybeloved](http://bodiesinplay.com/dearlybeloved). —ANN HASKINS



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### Michael Beschloss

Presidents of War  
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### Roger Daltrey

Thanks a Lot Mr. Kibblewhite: My Story  
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### Yotam Ottolenghi

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NEWS

# GET SCHOOLED

Green Flower offers online education to those who want to work in cannabis

BY MADISON MARGOLIN

For those of us who grew up in the 1980s and '90s, the extent of our education about cannabis was through programs like DARE or high school health (“don’t do drugs, kids”). But with the cannabis industry expanding faster than our DARE officers would have predicted, an entire sector of the workforce needs an updated education on pot — after all, among other things, the Green Rush means job creation.

California already leads the nation in weed hires: In 2017, the state had 38,233 people directly employed in the cannabis space, with another 18,165 in auxiliary fields, according to BDS Analytics market research. By 2021, BDS predicts that nearly 100,000 Californians will work in the cannabis industry, while nationally almost 300,000 will.

So whether you’re looking to break into the cannabis space or you already work in cannabis and want to touch up your knowledge base, Green Flower is taking you to weed school. Virtually, that is.

Green Flower’s Cannabis Education Certification program offers professional development and in-depth curricula on everything related to cannabis: science, botany, compliance and so forth.

“Companies have been hiring people like crazy, and the biggest problem that companies in cannabis have is that either you’re hiring people from outside the space who don’t know a lot about cannabis or you have a lot of turnover, for which part of the reason is that they’re not doing anything to engage their employees and supply that level of support and training to become more skilled or move up in an unexpected way,” says Max Simon, CEO of Green Flower.

The program launched a few months ago,

and companies have been using the beta program to educate their employees. September saw registration open to anyone, whether they work in cannabis or not. There are already 3,000 people on the waiting list, Simon notes, for online courses leading to a résumé-building certification from Green Flower.

Each course covers a different area of cannabis, while the curricula are replete with quizzes, reading materials and lectures given by experts in the field.

Green Flower’s “fundamentals” certification course includes information on the different cannabis products, cannabinoids, myths and fears about pot, plant biology,

**“THERE’S NOTHING LIKE THIS THAT EXISTS IN THE WORLD.”**

**-MAX SIMON, GREEN FLOWER CEO**

safe dosing protocols, quality control, and careers in the cannabis space. Students can get more specific certifications in cannabis cultivation, science, patient care, medicine and law.

“There’s nothing like this that exists in the world,” says Simon. “We’re not only developing the relationship with these world-renowned experts but we’re also developing something that has global reach and authority.”

What’s more, Green Flower will offer a scholarship program for veterans, students from low-income families and people who have been affected by the Drug War. Take that, DARE.

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L.A. Phil spends its summers performing at the Hollywood Bowl.



PHOTO BY DANNY LIAO

# L.A. PHIL IS 100 YEARS OLD

The orchestra looks back at its past century by embracing a brave, new future

BY FALLING JAMES

**T**he folks at L.A. Philharmonic could have taken the easy way out in marking the orchestra's 100th anniversary.

Nobody would have blamed them if they had decided to spend the next year jogging through a well-deserved victory lap, with the band playing crowd-pleasing greatest-hits sets of timelessly epic classical works by Mozart, Tchaikovsky, Brahms, Mahler and Bruckner and underscoring its past by bringing back such former conductors as Esa-Pekka Salonen, Michael Tilson

Thomas and Zubin Mehta.

All those nostalgic visitations will occur in the new season, which begins at Disney Hall on Thursday, Sept. 27, with music director Gustavo Dudamel conducting the "California Soul" gala of works by such disparate Golden State composers as John Adams, Frank Zappa and Jerry Goldsmith, accompanied by guest vocalists Corinne Bailey Rae and Coldplay's Chris Martin.

Three days later, on Sunday, Sept. 30, the centennial celebration encompasses much of the city as the orchestra takes

part in its first CicLAvia event. Major streets will be shut down for cyclists and pedestrians as dozens of dance groups and musicians — including jazz-pop stylists Pink Martini, provocative funk/hip-hop singer Georgia Anne Muldrow, Latin jazz *conguero* Poncho Sanchez, psychedelic Cambodian-American explorers Dengue Fever and Chicano world-music collective Ozomatli — perform at a series of six stages that link Disney Hall with the orchestra's summer home, Hollywood Bowl. L.A. Phil will close the day with a free concert at the Bowl that features Katy Perry, Herbie Hancock and Kali Uchis.

"It's going to be a party, as Gustavo describes it," says Chad Smith, the orchestra's chief operating officer.

L.A. Phil director of public relations Sophie Jefferies calls the upcoming, yearlong celebrations "our gift to the city."

"This diversity, like our community, will drive audiences and music fans to understand that the L.A. Phil can be pretty hip for a 100-year-old," Dudamel says in an email interview.

Over the course of the next few months, the orchestra also will interact and collaborate with Moby, Andrew Bird and choreographer Benjamin Millepied (who will stage Sergei Prokofiev's ballet *Romeo and Juliet*). In November, L.A. Phil takes an odyssey into music from the films of Stanley Kubrick, and conductor Christopher Rountree invokes the anarchic spirit of the Fluxus art movement of the 1960s with the first in a set of unpredictable events presented in coordination with the Getty Center — some of which will be improvised and spontaneously occur in and around Disney Hall with little notice. The Fluxus concerts will include **(13 »**



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Music director  
Gustavo Dudamel

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» II ) rarely performed works by La Monte Young, Yoko Ono, Luciano Berio, Nam June Paik and Pauline Oliveros, and the orchestra also will emphasize John Cage's importance as a native son with performances of his 1987 *Europeras*. "John Cage was born here, he walked these streets, and he sucked in some of the essence of California" in his work, Smith says of the composer, who was better known for his subsequent career in New York.

And yet, despite all that activity, the major focus of the centennial season will be on new works, as L.A. Phil issues the world premieres of an estimated 54 pieces that the orchestra commissioned, including 23 compositions that will constitute the entire season of its boldly adventurous and radically experimental Green Umbrella series.

"By far, it's the most premieres we've ever done before," Smith says during an interview in his office at Disney Hall. He adds that L.A. Phil's previous record for most world premieres in a single season was 25 works. "The creative community of Los Angeles is so remarkable. We feel we're part of the ecosystem of L.A. ... There isn't this monolithic audience for

classical music. There are dozens of audiences for classical now."

"I don't know of any other orchestra in the world that will be celebrating its centennial by making such a bold statement by commissioning and premiering so many new works," says Bay Area composer and L.A. Phil creative chair John Adams by phone while driving from Berkeley to Oakland. As both a conductor and a composer, Adams will figure prominently in the upcoming season. Two of his past works — *Harmonium*: "Wild Nights" and the evocative, electric violin-sparked *Dharma at Big Sur: Part 2, Sri Moonshine* — anchor the "California Soul" program on Sept. 27, and Adams returns to Disney Hall in January to conduct the L.A. Phil in the world premiere of Philip Glass' Symphony No. 12, *Lodger*, which is inspired by the collaborations of David Bowie and Brian Eno.

Even more intriguing, in March, Dudamel conducts the world premiere of Adams' *Must the Devil Have All the Good Tunes?*, a piano concerto the composer recently wrote specifically for soloist Yuja Wang, the Chinese pianist whose dazzling speed, astonishing technique and daring makeovers of traditional classical



Performing at the Hollywood Bowl

PHOTO BY DANNY LIAO

warhorses make her the classical-music equivalent to Jimi Hendrix.

Adams says he wanted to write "a piece that had a diabolical energy, especially if played by Yuja Wang." Given the pianist's pyrotechnical abilities, was Adams ever tempted to turn the concerto into an ornately detailed showcase for Wang's florid style? "I was concerned that my piece didn't take advantage enough of her technical talent, but I didn't want to write something that was just flashy and showy. ... I'm not a pianist but I've written a lot of piano music. That's my biggest ongoing challenge, to write something that pianists want to play."

As a composer who has previously had several significant works premiered by L.A. Philharmonic — including 1999's *Naive and Sentimental Music*, 2003's *The Dharma at Big Sur*, 2009's *City Noir* and 2011's *The Gospel According to the Other Mary* — Adams has long appreciated the orchestra's flexibility. "They've been dealing with a lot of new repertoire," he says. "They have a very fast learning curve. ... That's what makes it exciting."

"Something I admire about a lot of the L.A. Phil players is how they can shape

a line," says composer Andrew Norman, 38, whose new orchestral opus, *Sustain*, is the centerpiece of the orchestra's official season-opening concert at Disney Hall on Thursday, Oct. 4. That evening also launches L.A. Fest, an intermittent series of performances that draws from the plethora of unusual new works by composers from this city's burgeoning underground contemporary-music scene. The Oct. 4 program begins with Esa-Pekka Salonen's *L.A. Variations* coupled with Ludwig van Beethoven's momentous Triple Concerto, which spotlights three of the orchestra's most adept and nuanced soloists: violinist-concertmaster Martin Chalifour, intense cellist Robert deMaine and versatile pianist Joanne Pearce Martin.

But the whole program hinges on, and culminates with, Norman's orchestral work. Has he finished the piece yet? "No, it's not done!" Norman admits. "I think everyone is anxiously awaiting its completion." Referring to Dudamel, who will conduct the world premiere, Norman thinks the conductor will only be happy "once I find that double bar and give him the music."

In the past, Norman's bracing, (14 »



The L.A. Phil in 1957

COURTESY L.A. PHILHARMONIC



The L.A. Phil in  
its current home,  
Walt Disney  
Concert Hall

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» 13) unusual work has ranged from angular, architecturally structured and inspired pieces such as *The Companion Guide to Rome* (2010) and *Frank's House* (2015), a musical homage to Frank Gehry, to more melodically entrancing works like *A Trip to the Moon*, a fanciful science-fiction opera that L.A. Phil debuted earlier this year.

"As if composing for an orchestra isn't hard enough, there's this other layer of meaning and significance," he says, about taking on the pressure of writing a piece that will set the tone for L.A. Philharmonic's centennial season. "This is a piece we've been talking about for four or five years, the idea of a big orchestral piece for L.A. Phil," Norman says in a phone interview. "I thought about making this a portrait piece of this city, but in the end what got me going was thinking about the

Smith says.

"On the macro level, I'd say he has an incredible ability for playfully interfacing with what is considered a very serious art form," Dudamel writes. "I love the way he can bring such a bright, youthful and energetic outlook to our sound and to our way of playing. He's also an important part of our community as he maintains such a close relationship with the USC Thornton School, and thus he knows us well, but his career stretches from Los Angeles around the globe to some of the world's most important cultural institutions."

"It's not the lightest piece of music in the world, I have to admit," Norman says. "It's about how different scales of time relate to each other. A lot is happening in the world now, particularly with the way we're treating the environment. I felt like I needed

pieces are a right pain in the ass to play. It's also tremendously physically taxing. We're like small-muscle athletes, using very repetitive motions. You want to look like Roger Federer. You know he's working hard but he doesn't look like it."

"It runs the gamut from 'No problem' to 'Holy shit!,'" bassist David Allen Moore, 47, says of learning so many brand-new pieces. "The sheer onslaught of repertoire — it takes time to process that much material. ... Generally, orchestras are conservative. We're more of a tech-savvy company as opposed to traditional orchestras that are slow to change. We're more nimble and creative with scheduling and programming."

"Some of them are going to be incredibly challenging," agrees L.A. Phil bass trombonist John Lofton about the numerous new-music commissions. Many of the

"At this point, we're doing close to 300 concerts per year," Smith says.

"It's a lot of work, but it's not a job," Moore says. "It's always fun even when it's emotionally demanding. There's a weight of responsibility and expectations and standards you're trying to uphold, but it's always a good time."

**At what point did L.A. Philharmonic** turn the corner from being a respected if overlooked orchestra into its current status as one of the world's preeminent groups and champions of vital new music? It all depends on whom you ask.

Many people, both within and outside the orchestra, credit Gustavo Dudamel and L.A. Phil chief operating officer Chad Smith for the increased focus on new music since Dudamel took over as music director in 2009. Smith, 46, started with

L.A. Phil played in downtown's Philharmonic Auditorium (seen in 1929) from 1920, its second season, until the Music Center's Dorothy Chandler Pavilion opened in 1963.



Walt Disney Concert Hall, designed by Frank Gehry, opened in 2003 as a dedicated home for the L.A. Phil.



future. What would the audience be like 100 years from now in this hall? Maybe the hall won't even exist in 100 years. How would the ears of the audience be different than ours, and how would they be the same?

"The piece is largely about time," he continues. "Maybe people in the future will experience time in a different way." Norman says that *Sustain*, a roughly 40-minute work, will have standard symphony orchestration along with "a healthy dose of percussion. I wasn't interested in pulling out all the bells and whistles and sticking in instruments that don't belong. I'm taking the core orchestra instruments and getting them to behave in a way that feels fresh and exciting."

"He's a very extraordinary talent," Adams says about Norman. "He's especially gifted in writing for instruments in a unique and exciting way."

"With Andrew, complexity is a color,"

to explore this personally and also in this very public way how we, in this particular moment, think about the future. ... As my pieces go, it's pretty abstract, with long geologic lines unfolding, a process so slow you can't even perceive it. It's also about how our perception of time is affected by memory and sound," he says, adding that he intends to evoke "the lifespan of a continent" with his ambitious work.

"I like for my music to do it all in dialogue with a wide variety of music and ways of listening," Norman says. "Some of the most interesting work now is happening in the in-between spaces between categories. ... A lot of my music pushes to the limit of what people can do."

"It's absolutely frightening," says longtime L.A. Phil violist Meredith Snow, speaking generally about the flood of world premieres in the upcoming season. "There's absolutely no sitting back and saying, 'I know this piece.' Some of the

scores are still being written and won't be available to the musicians to rehearse until just days before the scheduled concerts.

"A lot of the composers are unknown. You never know what you're going to get," principal timpanist Joseph Pereira, 44, says. "A lot of the challenge is figuring out the notation of the composers. The way it's notated, it's like you're learning how to read music again."

Not only do the musicians have to learn an unprecedented amount of physically intense new pieces, they are also responsible for performing music from the wide variety of genres — Broadway, pop, jazz, Latin and avant-garde — that L.A. Phil tends to perform over the course of a year. The orchestra is able to include so many new works in part because its traditional season is busier and longer than it used to be.

"We always feel we're working harder ever year," violinist Minyoung Chang says.

the organization in 2002, when he was hired as associate artistic administrator. After a stint with New York Philharmonic, Smith returned and was promoted to chief operating officer in 2015.

"If music rests on its laurels, its future will be bleak indeed," Dudamel writes. "We must provide outlets for today's musicians, composers and songwriters to express themselves and expose them to the widest audience possible. The L.A. Phil you see today is uniquely different from the L.A. Phil 100 years ago. And the 200th L.A. Phil will be even more different than that. The world is changing, and music must listen, change and grow also — stagnation is not acceptable. ... We've thought this through across the entire organization, from how we open up Disney Hall to new audiences by providing thousands of free tickets to the community, to our one-of-a-kind education programs, in which we are investing and expanding at (16 »





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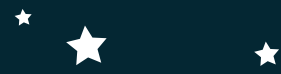
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» (4) an unprecedented pace.”

“Gustavo is an amazing collaborator for new music,” Norman says. “He’s very hands-off in the making of things, respecting composers’ visions. He encourages composers to do what they want, and he does everything he can to facilitate it.”

“Dudamel is always so enthusiastic and excited about the new things that are coming,” says keyboardist Joanne Pearce Martin. “He has a youthful exuberance that’s contagious. He may appear to be showy but every move he makes comes from the heart and from a musical place. Most of the time, he’s conducting without a score,” she points out. “What he can do with an eyebrow, other people can take 15 minutes in a rehearsal” to communicate.

“It’s an incredible rite to go through a concert with Gustavo,” Lofton says. “There’s so much energy with Gustavo; he’s not afraid to bare his soul to the public.”

“Dudamel is so great with Mahler and Beethoven,” Chang adds. “It’s easier to get into the zone. He has a really great approach to the Mahler symphonies and the big works.”

“There’s an intensity that applies across the entire spectrum of emotions,” Moore says of Dudamel. “He’s loose but he’s also very demanding. He’s looking for flexibility and passionate engagement.”

“In the organization’s DNA, there is this commitment to new music, to cultivate it and invest in it,” Smith says. “The role of artistic director has grown. We work hand in glove with the conductor. ... What happens onstage has to reflect who [Dudamel] is as an artist. The programming is built by a team, but it’s a reflection of the conductor’s values. ... California creativity is always strange and wonderful and distinct. We haven’t been looking over our shoulders back east” to New York and Europe, Smith adds, noting that although the traditional classical-music repertoire was dominated by white European male composers, these days L.A. Phil is just as likely to delve into more diverse works by such African-American composer as William Grant Still and Duke Ellington.

Other observers also credit the impact of former CEO Deborah Borda as well as Dudamel’s predecessor as music director, Finnish conductor-composer Esa-Pekka Salonen. Timpanist Pereira, who has debuted his own dramatic and experimental works with L.A. Phil, marvels at Salonen’s “energy and sense of time, especially with contemporary music, and the accuracy and pacing without it being too mathematical, which is often a problem in new music.”

“Esa-Pekka is an incredible technician,” says Lofton, 62. “He’s always prepared, and he has the ability to guide you through the most difficult music.” Along

with violinist Dale Breidenthal, Lofton is one of just two African-American musicians currently with L.A. Philharmonic, and he’s been entrusted as one of the leaders of the orchestra’s Resident Fellows program in an attempt to train and encourage more people of color to overcome cultural and socioeconomic barriers and take part in the organization.

Lofton wants to “make sure that the arts are a living dynamic entity in our lives” as he tries to “infuse numbers of people [of color] into the queue” as part of L.A. Phil’s auditions for new hires, an intimidating process he describes as “six minutes of glory behind the curtain.”

Wisecracking violist Snow, who has been with L.A. Phil since 1986, cites the influences of the orchestra’s former longtime general manager, Ernest Fleischmann. “The first glimmer was when Ernest Fleischmann was here and hired Zubin Mehta” as music director, she says. “He’s dynamic. He really shook it up out here when he put his stamp on the orchestra.”

**For many members of the orchestra,** being a part of L.A. Phil is more than just a job. Violinist Minyoung Chang and timpanist Joseph Pereira are one of several married couples in the orchestra, along with flutist Catherine Ransom Karoly and her husband, cellist Jonathan Karoly. Chang and Pereira can often see each other onstage. Pereira was too nervous to watch his wife’s audition for the orchestra, and Chang was similarly anxious when Pereira performed some of his own compositions with the orchestra.

“I can be an extra set of ears for him,” Chang says.

“I find it easier [with Chang onstage] because I know for sure one person is really listening,” Pereira confides. “When you’re playing for someone, it’s more satisfying.”

Keyboardist Joanne Pearce Martin’s husband, Gavin Martin, is also a pianist. Although he’s not a member of L.A. Philharmonic, he has appeared onstage as a featured soloist alongside his wife. “He’s a marvelous pianist, my two-piano partner for three decades,” Pearce Martin says. “That’s been really fun.”

Talking about her upcoming performance of Beethoven’s Triple Concerto, Pearce Martin could be speaking for the entire orchestra when she says, “That’s a big one for me. I’m extremely excited about doing it with Dudamel and all my colleagues, but I’m also hugely excited about all the world premieres we’re doing this season.”

*L.A. Philharmonic opens its season with the “California Soul” gala at Disney Hall, 111 S. Grand Ave., downtown; Thu., Sept. 27, 7 p.m.; \$104-\$320. (323) 850-2000, laphil.com.*

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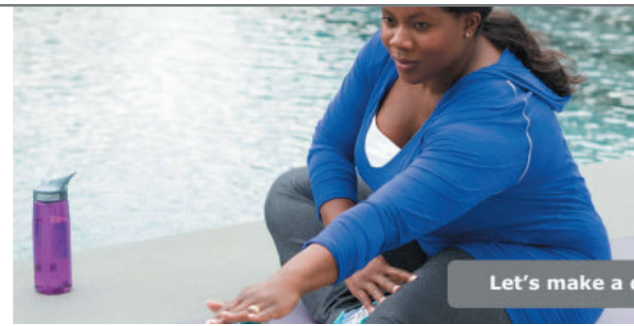
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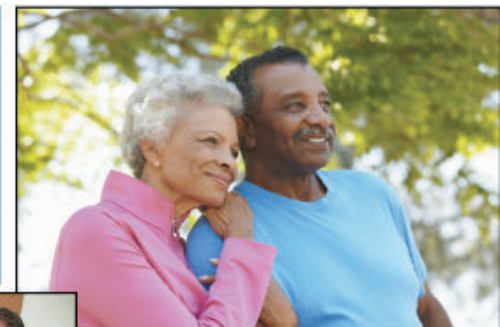
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# THE THEATER SEASON BEGINS

A multicultural mix hits L.A. stages this fall

**F**all is just about here, bringing L.A. theater audiences plenty to choose from when it comes to dynamic and dramatic entertainment onstage. There are shows aplenty, from touring to homegrown productions, brand-new or kicking off their West Coast premieres. We couldn't list all of them, but here are a few of the highlights worth marking on your calendars, both currently running and upcoming in the next few months.

**Sweat:** Lynn Nottage's *Sweat* premiered at the Oregon Shakespeare Festival in 2015 and went on to win the 2017 Obie Award for Playwriting and the Pulitzer Prize for Drama. The play is set in Reading, Pennsylvania (officially one of the poorest cities in the United States), and revolves around a group of blue-collar workers and the impact of job loss and de-industrialization on their lives — including the fracturing of a long-time friendship along racial lines. More than one critic has noted a parallel between Nottage's narrative and current political events, with key characters matching the profile of Trump supporters. Directed by Lisa Peterson. *Thru Oct. 7 at Mark Taper Forum, 135 N. Grand Ave., downtown; (213) 628-2772, centertheatregroup.org/theatres/mtf.*

**School Girls or, The African Mean Girls Play:** In Jocelyn Bioh's play, the "mean" girls that serve as a staple in American teenage films

and stories are transplanted to a girls' school in Ghana. Two girls — the reigning queen bee and a newcomer — compete in a beauty contest for Miss Ghana 1986. The newcomer's skin becomes an overriding factor in the contest, and the play deals with prejudices that people of color may inflict on one another, spurred by those of the world at large. *Thru Sept. 30 at Kirk Douglas Theatre, 9820 Washington Blvd., Culver City; (213) 628-2772, centertheatregroup.org.*

**The Untranslatable Secrets of Nikki Corona:** Prolific Obie Award-winning playwright José Rivera ventures to the afterlife in this play about a woman seeking to communicate with her dead twin. An agency that specializes in hooking people up with the deceased puts her in touch with a dead person who becomes her lover. Together they venture through the unknown. Jo Bonney directs. *Thru Oct. 7 at the Geffen Playhouse, 10886 Le Conte Ave., Westwood; (310) 208-5454, geffenplayhouse.com.*

**Native Gardens:** Jason Alexander directs Mexican-American playwright Karen Zacarias' new comedy about hitherto friendly neighbors whose dispute about a fence between their property balloons into a major conflagration with racial overtones. The feuding parties are an up-and-coming pair of young Latino professionals who just arrived in the neighborhood and an older white couple with roots there. The setup

is intended as a microcosm for the larger upheavals that threaten the stability of the planet, with shenanigans that get pretty farcical. The ensemble includes Christian Barillas (*Modern Family*), Bruce Davison (*Longtime Companion*), Frances Fisher (*Titanic*) and Jessica Meraz (*Major Crimes*). *Thru Sept. 30 at Pasadena Playhouse, 39 S. El Molino Ave., Pasadena; (626) 356-7529, pasadenaplayhouse.org.*

**Swansong:** Irish playwright Conor McDerrotroë's one-person show features noted Australian performer André de Vanny as a troubled and mildly brain-damaged young man whose ostracism early in life helps forge his volatile and violent nature. An Australian import co-produced by the Australian Theatre Company and Skylight Theatre, the play has been staged to accolades in London, Dublin, New York, Australia and the Edinburgh Fringe. *Thru Oct. 7 at Skylight Theatre, 816½ N. Vermont Ave., East Hollywood; skylighttheatrecompany.com.*

**Black!** British writer-performer Michael Washington Brown examines the permutations of race and identity in this thoughtful solo show. Brown portrays four black men from different parts of the world (an American, a Caribbean, an African and a Brit), illustrating the contrast in the experiences of a person of color within a variety of cultures. Brown underscores the viciousness of the American slave tradition when, speaking as himself, he educates us to the existence of an 18th-century document titled "The Makings of a Slave," which instructs plantation owners on the methodology of human subjugation. *Thru Oct. 14 at Zephyr Theatre, 7456 Melrose Ave., Fairfax District; (323) 653-4667, zephyrtheatre.com.*

**All Night Long:** Open Fist Theatre Company has a long history of undertaking challenging material. Its upcoming venture is a 1980 surreal play by California playwright John O'Keefe, directed by Jan Munroe. Straddling the unconscious, it shreds the notion of the traditional American family with a bizarre plot and stream-of-consciousness dialogue. One family member lives inside a wall closet (where she's plugged in to recharge) while a mother and son engage in an incestuous liaison. *Sept. 14-Oct. 21 at Open Fist Theatre Company at Atwater Village Theatre, 3269 Casitas Ave., Atwater Village; (323) 882-6912, openfist.org.*

**Gloria:** Echo Theatre Company artistic director Chris Fields directs this West Coast premiere of Obie Award winner Branden Jacobs-Jenkins' play about ambitious editorial assistants and how far they're willing to go to vanquish their rivals. *Sept. 15-Oct. 21 at Echo Theatre Company at Atwater Village Theatre, 3269 Casitas Ave., Atwater Village; (310) 307-3753, EchoTheaterCompany.com.*

**Resa Fantastiskt Mystisk:** The ever-inventive Burglars of Hamm collaborate with Sacred Fools Theatre Company on a re-staging of their 1999 production of a work by (imaginary) Swedish playwright Lars

Mattsun. The show, which won this year's Top of Fringe Award at the Hollywood Fringe Festival, was conceived as a parody of literary dramas and follows the adventures of a troubled young artist in a magical world. During the performance, audience members wear headphones, so they can listen to the comments of the director-translator, played by Todd Merrill, as he vents on the actors. Both the play and the company of players have a reputation for being unique and hilarious. *Oct. 5-Nov. 3 at Sacred Fools Theatre Company, 1076 Lillian Way, Hollywood; (310) 281-8337, sacredfools.org.*

**Silence! The Musical:** A satirical musical parody of *The Silence of the Lambs* in which FBI agent Clarice Sterling pursues a serial killer known as Buffalo Bill, the show won the 2005 NYC Fringe's Best Musical Award. *Oct. 11-Nov. 3 at Bucket List Theatre at the Actors' Company, 916 N. Formosa Ave., Fairfax District; bucketlisttheatre.com/silence.*

**Dear Evan Hansen:** What happens to us when our white lies get out of hand? Winner of six Tony Awards, including Best Musical (music and lyrics by *La La Land*'s Benj Pasek and Justin Paul, book by Steven Levenson), this show tells the story of an anxious, awkward teenager who is thrust by circumstances — and a lie of his own gone viral — into an admiring social media spotlight. The boy struggles between wanting to be honest and his reluctance to sacrifice the admiration and acceptance his deceit has garnered. Michael Greif directs this touring production. *Oct. 17-Nov. 25 at Ahmanson Theatre, 135 N. Grand Ave., downtown; (213) 628-2772, centertheatregroup.org/tickets/ahmanson-theatre/2018-19/dear-evan-hansen/.*

**Cost of Living:** Polish-American playwright Martyna Majok won the 2018 Pulitzer Prize for this four-character play about two difficult disabled individuals and the people who care for them. John Vreeke directs. *Oct. 17-Dec. 16 at Fountain Theatre, 5060 Fountain Ave., Hollywood; (323) 663-1525, web.ovationtix.com/trs/cal/34420.*

**Valley of the Heart:** Founder of El Teatro Campesino, longtime activist and iconic Mexican-American playwright Luis Valdez (*Zoot Suit*) drew on personal experience when he wrote this play about the fortunes of a Japanese-American family and a Mexican-American family against the backdrop of World War II. The Montañones are sharecroppers working the land for the Yamaguchis in the Santa Clara Valley when the latter are herded off to Japanese internment camps, shattering their lives and, not incidentally, disrupting the already verboten love affair between foreman Benjamin Montañón and the daughter of his employers. This very California work deals with racism, xenophobia and the immigrant experience, themes that can't be sounded too often. Valdez directs. *Oct. 30-Nov. 11 at Mark Taper Forum, 135 N. Grand Ave., downtown; (213) 628-2772, centertheatregroup.org/theatres/mtf.*

See more theater picks at [laweekly.com](http://laweekly.com).



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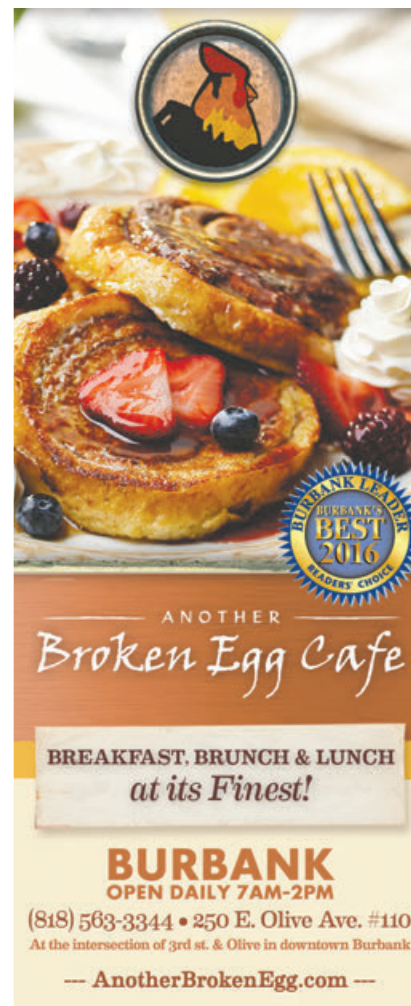
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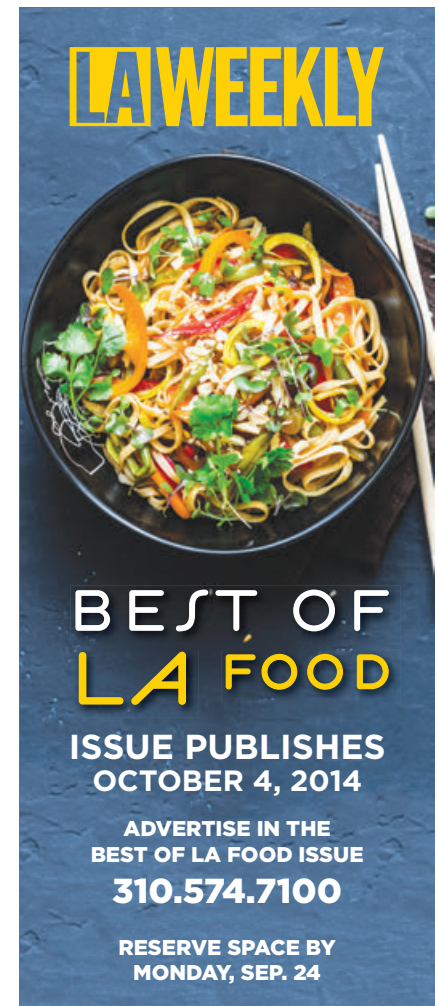


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# WINE BY A LEGEND

Singer John Legend pops up at the piano at Heritage Fine Wines in support of his vintage

BY MICHELE STUEVEN



PHOTO BY MICHELE STUEVEN

Singer John Legend surprised an unsuspecting room full of lucky wine lovers at Heritage Fine Wines on Thursday, Aug. 30, with an impromptu performance in the intimate back room in Beverly Hills.

At the piano, the award-winning singer (he just became the youngest ever EGOT, or Emmy-Grammy-Oscar-Tony winner), humanitarian and father of two treated guests to five Legend-ary hits, including “All of Me” and “Ordinary People,” and previewed his new Christmas song, which comes out in December.

Legend dropped in to celebrate the new Côtes de Provence Rosé from his LVE Wines Legend Vineyard Exclusive Collection by John Legend, produced in Napa Valley in collaboration with Raymond Vineyards.

Together with Heritage wine bar owner Jordane Andrieu and Legend’s vintner partner Jean-Charles Boisset, the trio recently opened the pop-up lounge 10 minutes from Legend’s home.

“It’s like his second home,” Andrieu tells

*L.A. Weekly*. “He has his own wine brand, his own piano and the lounge design he likes — all black, velvet with a chandelier — and occasionally comes here to hang out with friends and family. It’s a very cozy environment.”

In addition to the new rosé, the collection includes a cabernet sauvignon, a chardonnay carneros and a red blend. All are available online at [lvwines.com](http://lvwines.com) or at the Heritage store in Beverly Hills.

The food menu offers a variety of French- and Spanish-influenced bites, such as sandwiches with Spanish tuna or chorizo with roasted peppers and fresh anchovies or sardines. Entrees include salmon papillote, boeuf Bourguignon and croque-monsieur poilane. There’s also an assortment of prix fixe lunch and dinner specials and plenty of French poilane bread.

“You just never know when he’s going to pop in and sing a song or two,” Andrieu says of Legend.

*Heritage Fine Wines, 467 N. Cañon Drive, Beverly Hills; (310) 888-8042.*

## 5 LOCAL CHEESE SHOPS WITH EXCELLENT SELECTIONS, ACCOMPANIMENTS

BY CHRISTINE CLARK

At this point in history, when people brag about how many grams of fat they’ve crammed into their day (because macros or something?) and avoid carbs as cautiously as we avoided fat in the ‘90s, it’s a really good time to be a fan of cheese — nature’s power bar, loaded with fat, protein and minerals. But cheese is more than its calories — it’s fun, it’s tradition, and it’s connection. Mention cheese to most people, and their eyes will light up and their stomachs start rumbling. Throw a photo of cheese up on Instagram and you’ll be showered in likes. With so many independently owned cheese shops in L.A., staffed by earnest, cheerful cheese professionals (called mongers), there’s never been a better time to run out for a cheese snack. Whether you want to call it your new keto diet, supporting local business or simply treating yourself, we support you wholeheartedly and offer five of our favorite L.A. County cheese shops for your delectation.

**Cheesemongers of Sherman Oaks** owner Kia Burton has some pretty serious cheese chops — she started her cheese career at Cowgirl Creamery in San Francisco and interned at the famed Neal’s Yard Dairy in England. Even better, she brought all those cheese smarts back to our parts, running Cheesemongers of Sherman Oaks with her husband, Tyler. Their shop is stocked with over 80 artisan and farmstead cheeses and a beautifully curated selection of charcuterie, crackers, honey, jams, chocolate and more. Along with catering, sandwiches and custom boards for 2 to 20-plus people, they also offer after-hours Cheese 101 classes for curd nerds to get their fix. If you need more proof of cheese excellence, check out the store’s Instagram account, featuring glamour shots of cheeses at their peak. *14517 Ventura Blvd., Sherman Oaks; (818) 849-552, [cheesemongersofshermanoaks.com](http://cheesemongersofshermanoaks.com).*

With several locations in Long Beach and one in Huntington Beach, **Cheese Addiction** lives up to its name, supplying dairy-dependent folks with their fix of artisan cheeses at reasonable prices. It offers platters, baskets, “Cheese Addict 101” classes, a helpful website with a very informative section called “Cheese Facts,” and a monthly cheese club with delightful themes like “May Flowers” (cheeses with flowers) or “German Delights.” If you’re looking for a trendy cheese wedding cake, you can get one here. *195 Claremont Ave., Long Beach, (562) 433-4986; and 4236 Atlantic Ave., Long Beach, (562) 424-2336; [cheeseaddiction.com](http://cheeseaddiction.com).*

**Milkfarm** is known and loved by Eagle Rock locals, both for its stellar selection of artisan, sustainable cheeses and for its homey, rotating lunch offerings. Try the



COURTESY CHEESE ADDICTION

classic grilled cheese, based on one that owner Leah Park-Fierro (a former manager of the sadly shuttered Cheese Store of Silverlake) enjoyed at London’s Borough Market: a blend of three artisan American cheeses, onions, leeks and shallots, butter, olive oil and fresh cracked pepper on fresh-baked, stone-ground whole wheat bread. Even more popular is the house-made chocolate chip cookie with Maldon salt, which sells out daily. The shop is light-filled and offers beer and wine bottles to drink there or take away. Its much-loved raclette night grew to be bigger than the shop’s capacity, but is coming back for one night only on Oct. 6 for the Eagle Rock Music Festival. *2106 W. Colorado Blvd., Eagle Rock; (323) 892-1068, [milkfarmla.com](http://milkfarmla.com).*

Sister store to the better-known DTLA Cheese in Grand Central Market, Claremont’s **Cheese Cave** was opened in 2010 as the passion project of sisters Lydia and Marnie Clarke and chef Reed Herrick. You can feel the passion still pulsing in the store or while browsing its Instagram — there’s always something fun coming up, whether it’s a class with a visiting cheese or wine producer, a one-off summer barbecue or the popular grilled cheese Fridays. In a hurry? Grab a selection from the many bottles of natural wine and one of its best-selling snack packs to go: three cheeses, plus a few pairing items. *325 Yale Ave., Claremont; (909) 625-7560, [claremontcheese.com](http://claremontcheese.com).*

Easily the most established shop on this list, the **Cheese Store of Beverly Hills** has been open since 1967 and has been known for its wide-ranging selection of cheese and other deliciousness — chocolate, caviar, pasta, etc. — ever since. With several hundred cheeses on offer from all over the world, it has classics like Brie and Gruyère, but also some that are nearly impossible to find elsewhere, such as the funky-as-all-get-out Torta del Casar, an Iberian sheep’s milk cheese curdled with thistle enzymes (try it with tomato jam to tame the funk and bring out flavors of green olive and chorizo). Along with a lovely wine selection, platters, corporate gifting options and a cheese-of-the-month club, it offers a range of classes with owner Norbert Wabnig for beginners and experts, such as “The Wines and Cheeses of the South of France” or “Wines of Volcanic Origin and the Cheeses That Love Them.” Can’t make it to a class? They’re all recorded for later listening (for free) on the shop’s events page. *419 N. Beverly Drive, Beverly Hills; (310) 278-2855 or (800) 547-1515, [cheesestorebh.com](http://cheesestorebh.com).*

Here's some good news. *White Boy Rick* isn't the movie its advertising has promised. Its trailer, an orgy of images of guns and cocaine and black Detroit hustlers marveling at some white teenager's awesomeness, played like a Kidz Bop Grand Theft Auto, like *Breaking Bad Jr.*, the latest iteration of the pop-culture fantasy of some cracker waltzing in and taking over everyone else's racket. But the film itself proves skeptical and humane, committed to the opposite of what that trailer promises. Turns out, the filmmakers are cautious about not romanticizing crime or crack, possibly to a fault — they don't even seem comfortable depicting it.

Save for a couple of squad walks and the chance to buy groceries for his baby's mother, crime here doesn't work out well for Richard "Rick" Wershe Jr., a figure of real-life notoriety. At age 14, the real Rick Wershe became the youngest informant in the history of the FBI after getting caught up in his dad's selling of illegal guns.

The agents prodded the tough-talking street kid into selling crack on Detroit's East Side, the better to get him close to the real kingpin. The feds' case was sprawling, touching the gun-show AK-47s that Wershe's dad (played by Matthew McConaughey) sells from his trunk but reaching all the way to the office of Detroit's mayor.

As *White Boy Rick* tells it, the feds got up in Rick's business before he even really had a business. Rather than some mastermind, the kid is compromised from the start, and the filmmakers pointedly never suggest that his year or two of balling is worth the hell that will follow. Don't expect *Wolf of Wall Street*-style debauchery. Here, even that balling looks strained, too much effort for too little pleasure. In *White Boy Rick*, swanning about VIP style has nothing on just being broke-ass with a date at the drive-in.

The real Wershe (played here by teen newcomer Richie Merritt) stirred up more crazy before being arrested at the age of 17 with a kilo of cocaine than a two-hour movie can do justice. Tracking the uncertain rise of the too-young-to-shave hustler, Yann Demange's film is overstuffed with incident, with proper nouns introduced without much context, with twists and betrayals that don't hit that hard. But it's also alive with excellent actors, many compelling scenes, and above all else vivid evocations of its milieu, the bombed-out but still kicking Detroit of the early to mid-'80s, a city of champions (Tigers '84!) but not opportunity.

Electric sequences take us to the roller

## FILM

# MOTOR CITY MELODRAMA

*White Boy Rick's* heart is in family, not the crack game

BY ALAN SCHERSTUHL



Richie Merritt and Matthew McConaughey star in *White Boy Rick*.

PHOTO BY SCOTT GARFIELD/COURTESY COLUMBIA PICTURES

rink, where the camera glides with adult skaters to "Get Off Your Ass and Jam," or that drive-in, where nobody is actually bothering to watch *Footloose*, or a tux rental shop the day before a wedding, where the groomsmen are discovering the pleasure and power of dressing sharp.

The filmmakers also conjure the city's cold emptiness, the misery of its drizzles and the treacherous beauty of snow on black highways.

*White Boy Rick* has reams of story to tear through, but at heart it's a family drama, one more concerned with the Wershes than with crack, the feds or Detroit itself. Fortunately, this material proves engaging, especially as the filmmakers track the ways the worldview of

the father gets twisted in the son — who in turn manages to twist up the father's.

As Rick's dad, a tender but wild-eyed McConaughey spouts prime McConaughey-isms, mostly on the subject of seizing your piece of the world and making something of it. "Lions don't leave the Serengeti," he opines, as the Wershe Chevy rattles down wide, empty boulevards. The question that haunts Rick: How can one become a lion in a wasteland without game?

Merritt shows us Rick's learning curve, how he hardens from wannabe to actually-is, but in the rushed last half-hour he's not given the screen time to reveal how Rick slips, how he makes the mistake of believing his own hype.

The strongest sequences are the most

detailed: Rick's prickly meetings with FBI agents, played by Jennifer Jason Leigh and Rory Cochrane, and the father and son's rescuing of Rick's sister, Dawn (Bel Powley), from the crack-house in which she's holed up. That's followed by her slow withdrawal in a bedroom of the Wershes' lower-middle-class home, a piercing set piece.

Merritt and McConaughey create between them the sense of a closed loop of understanding, of men of limited imagination sharing patterns of thought. The dad deplors drugs but defends the selling of guns as "constitutional"; the son understands better the costs that both businesses exact upon their neighborhood.

But Rick is both savvier than his old man — he sees how to make an illegal enterprise thrive — and also more dumb: He doesn't know when to lay low, to not grab so much that he draws

**WHITE BOY RICK HAS REAMS OF STORY TO TEAR THROUGH, BUT AT HEART IT'S A FAMILY DRAMA. FORTUNATELY, THIS MATERIAL PROVES ENGAGING.**

attention to himself.

At least I think that's what happens. The machinations of the cops, the feds, the other hustlers and the political establishment of Detroit transpire offscreen, along with most of Rick's actual crimes. The crime world scenes often play as thin and dashed through. The details of how a kid turns a block of cocaine into bagged rock to be sold on the streets get left to a quick montage, as does how that rock becomes a small fortune.

We barely get to know Rick's crew, or even if he has one, and it's not easy, based on the film alone, to understand how far he goes in claiming and protecting his turf.

*White Boy Rick's* great mystery is whether this is a mistake or by design. Has it been sliced up, a too-short cut carved out from some more expansive version of this story? Or is it too polite, refusing to be tempted by the allurements of vice — the very thing audiences are paying to see?

**WHITE BOY RICK** | Directed by Yann Demange | Written by Andy Weiss, Logan Miller and Noah Miller | Sony Pictures | Citywide



**THE BASEMENT** A feast for its two main actors, the uneven but diverting horror movie *The Basement* is short on excessive gore and long on talk. While running a late-night errand, Craig (Cayleb Long), a successful L.A. musician, is kidnapped, beaten and tied to a chair in a small basement. His captor, Bill (Jackson Davis), first appears wearing a clown suit, but Craig soon realizes he's being held by an infamous serial killer. The clown exits; a beat cop and then a detective appear, both accusing Craig of being that killer. In an inventive riff on *Split*, the writing-directing team of Brian M. Conley and Nathan Ives have created an actor's dream for the gifted Davis, who portrays all of Craig's visitors, including a skimpily dressed woman claiming to be his mother. By then, Craig, still tied to the chair, is working furiously to convince each visitor and, by extension, his captor, to let him go free. In the home stretch, Long and Davis act up a storm, and that can be fun. The energy zapper here is a clever but poorly staged final twist, as well as the many cutaways to Craig's wife (Mischa Barton) fretting at home. Barton, who's becoming the queen of low-budget, barely released horror films, doesn't have much to do, even though her name is above the title. If she has seen the final film, she might well have wished she'd had a scene or three with her go-for-broke co-stars. (Chuck Wilson)

**BEL CANTO** Age-old definitions of enemy and ally, victor and victim, get thrown into question in Paul Weitz's deft film adaptation of Ann Patchett's award-winning novel *Bel Canto*. Though not an opera, the film, its title translating to "beautiful singing," delivers the high drama of one. Julianne Moore radiates elegance as defiant opera singer Roxane Coss, who has been invited to sing at the home of an unnamed South American country's vice president for an audience of wealthy inter-nationals. As the evening concludes, a band of mostly teenage guerrillas bursts in and holds everyone hostage. El Presidente refuses their demands, and the ensuing standoff lasts for weeks. Meanwhile, the physics of love and hate operate differently inside the mansion. Hostages sympathize with their captors, and love blooms between some of them despite language barriers and the threat of violence. The film only loosely tracks the passage of time, and the relationships develop quicker than makes emotional sense. But pacing problems are easy to overlook thanks to some outstanding performances. Beyond the luminous Moore is Ken Watanabe as Japanese businessman Mr. Hosokawa, with whom Moore's singer ignites a slow-burn love affair. Ryo Kase as Gen the translator is another standout; his romantic scenes with young rebel Carmen (Maria Mercedes Coroy) are the film's most touching. There are guns everywhere, of course, but they rarely go off. And when they do, the results are appropriately gut-wrenching. No one loves or dies without purpose in this searing and artful film. (Amy Brady)

**GO BLAZE** The chief achievement of *Blaze*, Ethan Hawke's impassioned, uncompromising study of musicians on the margins, is that the film's subjects, were they alive, wouldn't scoff at it. Like Blaze Foley and Townes Van Zandt, the late Texas singer-songwriters it honors, *Blaze* is high-proof liquor in a near-beer world, a drink that'll burn some going down – and knock the unsympathetic right out. It proudly, defiantly ain't for everybody,

and Hawke, in the spirit of a Van Zandt live album, ain't afraid to follow a dirge with a dirge. It is to Hawke's credit that he has invested what clout he has gathered into this study of an artist who never gathered much clout at all – and that the resulting film has the warm, weary rhythms of Foley's own songs. Hawke has framed the film as a eulogy, a romance and a command performance. At a radio station interview after Foley's death, Van Zandt (Charlie Sexton) tells Foley stories and plays the searing tribute "Blaze's Blues." This is intercut with scenes from Foley's life, most notably lively, lovely glimpses of the months he lived in an off-the-grid cabin with actress-writer Sybil Rosen (Alia Shawkat); she and Ben Dickey's Foley seem fully, breathlessly lost in each other. Finally, threaded all through this is Foley's final performance, to an indifferent crowd at an Austin club on the final night of his life. Foley's art was delicate and demanding, avowedly not for everyone, given its power by its own cursed integrity. The same goes for Hawke's film. (Alan Scherstuhl)

**A BOY, A GIRL, A DREAM** *A Boy. A Girl. A Dream.* sets out to show that white people don't have a lock on movies about two strangers meeting on some glorious night and seeing the sparks fly every which way. This film revolves around two L.A.-based African-Americans: club promoter (and aspiring filmmaker) Cass (Omari Hardwick) and Frida (Meagan Good), a lawyer (and aspiring DJ). Cass gets Frida into a club and, after a heated moment in which they make out in the bathroom, they spend the evening sparring when they're not letting personal issues hold them back from getting to know each other. Did I mention all this is going on during the sad, sad, very sad night when Donald Trump won the presidency? A lot gets thrown into this compact hour and a half, from a brief, symbolic tussle with the cops to a party scene where the leads take it upon themselves to keep the irate attendees calm and collected. Co-writer/director Qasim Basir does this in a series of long takes that are digitally spliced together to make it look like it's one unbelievably long shot. (There are also J.J. Abrams-style lens flares all over the damn place.) And while Basir has a cool eye for composition, this love story feels awkward and clunky. Hardwick and Good have minimal chemistry. As much as this movie wants to prove that love and hope can be found even when everything is going batshit, *A Boy. A Girl. A Dream.* goes about it in a cringey, saditty manner. (Craig D. Lindsey)

**THE CHILDREN ACT** Following this year's *On Chesil Beach*, directed by Dominic Cooke, a novel from the frequently adapted Ian McEwan is again the source for a film, *The Children Act*, a courtroom drama from director Richard Eyre. Emma Thompson stars as Honorable Justice Mrs. Fiona Maye, the judge tasked with a difficult case: 17-year-old Jehovah's Witness Adam Henry (*Dunkirk*'s Fionn Whitehead) is battling cancer and facing high risk of death or deformity unless he accepts a blood transfusion, which is strictly prohibited by his religion. If he chooses life, he would be shunned by the only community he has. Though Maye specializes in family matters, her own life is that of a clichéd working woman – one who struggles to balance the personal and professional. Her overlooked husband, Jack (Stanley Tucci), announces that their 11-month sex drought is pushing him toward an affair. That declaration inspires a cheesy flashback to better times and then a complicated plot twist when

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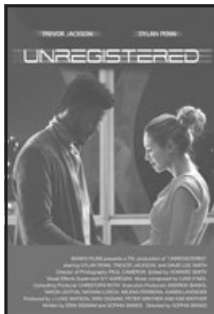
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                Thu 9/20 4:00 pm

### YOUR WEEKLY MOVIE TO-DO LIST

## DETOUR RESTORED

**Friday, Sept. 14**

If Michelangelo Antonioni set the world of cinema aflame by foregrounding the psychology of the soulless bourgeois, then *L'Avventura* was the lit match. The alienation of the contemporary world is reflected in the relaxed editing rhythms that emphasized "temps morts" ("dead time" between action) in an inversion of Hitchcock's famous maxim, "Drama is life with the dull bits cut out." See Antonioni's masterwork in 35mm at the Egyptian Theatre tonight, the first in a series dedicated to this modernist master. The program includes the short subject *Return to Lissa Bianca Island*, courtesy of Rai Teche. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Sept. 14, 7:30 p.m.; \$12. (323) 466-3456, americancinema.thequecalendar.com.*

UCLA launches a Jiri Menzel retrospective that runs through the end of this month. One of the leading lights of the Czech New Wave, Menzel burst onto the international scene with *Closely Watched Trains*, a gently absurdist tale of a teenage station guard during World War II. Menzel won the Best Foreign-Language Film Oscar in 1966 for his work here – not bad for a first-timer. The evening closes with *Larks on a String*, a political comedy whose anti-communist stance delayed its release until 1990. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., Sept. 14, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

**Sunday, Sept. 16**

L.A. Filmforum's *Visions of Possibilities* series continues with *Half a Life (Mourir à Trente Ans)*, Romain Goupil's chronicle of the May 1968 uprisings. Twelve years in the making, it took the *Caméra d'Or* at the 1982 Cannes Film Festival but never received U.S. distribution. Viewers have the rare opportunity to see a DCP from France. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., Sept. 16, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.*

**Monday, Sept. 17**

Edgar G. Ulmer's lean noir masterpiece *Detour* (1945) recently received a careful restoration, and the Academy of Motion Picture Arts & Sciences premieres the new 35mm print. Shot in six days on a shoestring budget, Ulmer's fatalistic tale of a hitchhiker who picks the wrong ride still bites like a slug of whiskey on an empty stomach. Special guest Arianne Ulmer Cipes, actress and daughter of the director, is the evening's special guest. *Linwood Dunn Theater, 1313 Vine St., Hollywood; Mon., Sept. 17, 7:30 p.m.; \$5. (310) 247-3600, www.oscars.org.*

**Tuesday, Sept. 18**

Cher is in the spotlight at LACMA's *Tuesday Matinees* series this month. This week's featured film is *Suspect*, a tightly plotted 1987 thriller in which the singer-turned-movie star plays a D.C. lawyer defending a homeless, disabled veteran (Liam Neeson) against a murder charge. Jury tampering figures prominently in Eric Roth's serpentine screenplay, and Peter Yates navigates the twists and turns with pure professionalism. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Sept. 18, 1 p.m.; \$4. (323) 857-6000, lacma.org. —NATHANIEL BELL*

Adam, convinced to accept the blood transfusion, recovers and becomes obsessed with the woman who saved his life. Maye initially scolds Adam's stalker ways but eventually becomes captivated with the boy, albeit in a manner that seems forced, utterly lacking chemistry, as if Thompson had discovered this plot development in the script just as she was shooting the scene. Thompson goes along with it as best she can, but it's hard to watch this shift when we haven't been given any believable reason why Maye would fall for Adam's adolescent courtship and love poems. (Kristen Yoonsoo Kim)

Thanksgiving, I loaded my plate with so much stuffing, potatoes and cranberry sauce that I had no room left for any turkey. I thought of this an hour into *Five Fingers for Marseilles* when I realized this was a movie brimming with sides but without any meat. The location cinematography – a Western shot in the north of South Africa's Eastern Cape – is extraordinary, and first-time director Michael Matthews takes full advantage of cliffs, big skies and frequent electrical storms. He fits his cast in a series of badass dusty costumes, shoots them with short lenses in color-saturated vistas and has them speak slowly enough to make Nicolas Winding Refn wince. Each moment oozes cool. It's just that there's hardly

### FIVE FINGERS FOR MARSEILLES One

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a story to speak of. After a prologue in which a group of teens defend themselves from corrupt cops, we jump 15 years. Apartheid is over but the remote villages are still struggling. Tau (Vuyo Dabula) has returned from prison, and doesn't want trouble. But who will stand up for what's right if not he? *Five Fingers for Marseilles* slowly makes its way to the big Sergio Leone-esque shootout (by way of *The Cars That Ate Paris*—era Peter Weir) as righteous members of the town rise up against the evocatively dressed goons. There isn't a single shot in this movie that fails to look stylish, but the rote scenario and glacial pace make it difficult to connect to the picture in an emotional way. Nice trimmings don't make a meal. (Jordan Hoffman)

**HOT TO TROT** *Hot to Trot* is the wrong title for this engaging movie, not least because it was used 30 years ago for a Bobcat Goldthwait vehicle about a talking horse. Focusing on two pairs of same-sex ballroom dancers, Gail Freedman's new doc is essentially a pilot for a reality show, unfolding between 2012 and 2016, primarily in New York and San Francisco. But only a sliver of the screen time is devoted to the smashing dancing, shown mostly in frustratingly quick cuts. Costa Rican hottie Ernesto Palma, who anchors the male couple, reveals his former meth addiction ("I saw that the drugs were destroying my beauty"), barbecues a "ghetto" breakfast on his stovetop in Chelsea, competes in a Gay Games competition with Russian partner Nikolai Shpakov and finds true love. All but one of the featured competitive dancers are immigrants. We meet parents visiting from New Zealand and Russia, and visit Palma's first partner, Hungarian Robbie Tristan, who was felled by a brain tumor. Each of the same-sex pairs changes dance partners during the long journey director Freedman takes with her four different cinematographers. Emily Coles tells us about the challenge of living with juvenile diabetes and nests with her adorable lover, Katerina Blinova, who, as a former Soviet citizen, is anxious about going public with her homosexuality. Kiwi Kieren Jameson, Emily's original dance partner, unveils her struggle with depression and her final decision to prioritize her tech career over performing. The cameras caress landscapes, skylines, domesticity and sequined dancers with equal fervor, but one longs for more of what a competition official calls "a vertical expression of a horizontal desire." (Elizabeth Zimmer)

**I THINK WE'RE ALONE NOW** In the first minutes of *I Think We're Alone Now*, director Reed Morano's camera stalks the streets of a quaint American town, like a *New York Times* Trump-voter profile come to life. But something's off: The town, near the Hudson River, is empty. Del (Peter Dinklage) breaks into a deserted house, collecting the batteries from all the electronics he can find. When he finds corpses, he wraps them in blankets and drags them by the feet into a makeshift graveyard. This macabre routine is soon interrupted by Grace (Elle Fanning), who drives into town and worms her way into Del's life. Eventually, Mike Makowsky's script reveals that Del's shtick is in response to an epidemic in which people have just started dropping dead. "They could reanimate all of a sudden," Del says, cryptically; the situation is hazy, and Makowsky favors intimacy over explanation. It's an approach that suits Morano's exploratory style (she also serves as the film's cinematographer); her camera roves over the vacant town, savoring the

glowing, otherworldly light of empty spaces. From there, the story treads a well-worn path. Grace wins Del over with her easy charm; a montage unfolds of their new regimen, a slideshow of life after apocalypse in which each day is the same as the last, *Groundhog Day* without all the people. Despite the efforts of Dinklage and Fanning, both always pleasant enough to watch, and Morano's keen eye—witness how she rarely puts Del and Grace together in one frame—neither character really comes to life, and the script proves too conventional. (Lara Zarum)

**LIZZIE** Craig William Macneill's terse, at times tense *Lizzie* re-airs that most familiar of dirty laundry, the case of the 1892 hatchet murders that will forever be attributed to Lizzie Borden, despite her acquittal. Still, for a while, after a somewhat compelling hour suggesting all the reasons that Borden might be willing to kill, Macneill and screenwriter Bryce Kass tantalize with the possibility of their subject's innocence. When the killing comes, the film skips right over it. We glimpse a shadowy figure grab the hatchet from a cellar, and soon after hear Borden (Chloë Sevigny) scream at the discovery of her father's corpse. Then *Lizzie* cuts to the aftermath. We're cued to wonder: Is she being railroaded? Might she not recall having done it? Earlier in the film, Lizzie has collapsed in public, suffering fits. Might she have murdered in a fugue state? But the filmmakers keep up the pretense of possibility for only a couple of scenes, just until we've seen the Bordens' servant Bridget (Kristen Stewart) attest to Lizzie's innocence at trial. Then *Lizzie* vaults back in time to present its theory of the case, becoming a blunt true-crime procedural, tracking Borden and Bridget minute by minute through the slaughter, hacking into its simple ideas about women and the past with all the nuance of Sevigny's Borden swinging her ax into her father's and stepmother's skulls. While dutifully feminist in its outlook, the film strips Lizzie while never laying her bare. (Alan Scherstuhl)

**GO MANDY** It's heartening to see someone living their dream. With his second feature, Panos Cosmatos, the VHS-mad director of the hypnotic horror lulu *Beyond the Black Rainbow*, has scored the ultimate video-addict coup: He has convinced Nicolas Cage to star in his horror flick. And, like any true fan of grisly midnight movies, Cosmatos has developed a whole bucket list of ridiculous feats he hoped he'd live long enough to see Cage perform onscreen. Chainsaw fighting? Telling a knock-knock joke? Sticking his face right into a geyser of gore that simply gushes, on and on, like a busted fire hydrant? Cosmatos gives us all that and so much more. His *Mandy* is an entrancing slaughterhouse of a revenge flick that grooves along on the baddest of bad vibes. It achieves the ecstatic through arterial spray, through faces melting and flesh ripped by barbed wire, through the way Cage's eyes, at times, go wide and round as lotto balls. It's Cosmatos who has won the lottery, though—and you, too, if all this Cage is your cup of crazy. It's not fully mine, to be honest, and thrilled as I often was by it, I at times found *Mandy*'s grisly beauty depleting, to see such exquisite technical command applied to the same old gotta-kill-'em-all storytelling. Cage's character is out for blood for the same cheap-ass reason most movie heroes are out for blood: They killed his woman. Andrea Riseborough's Mandy Bloom, in a break with thriller tradition, at least gets scenes where she has more to do than just give the hero

## IF I CAN'T HAVE YOU

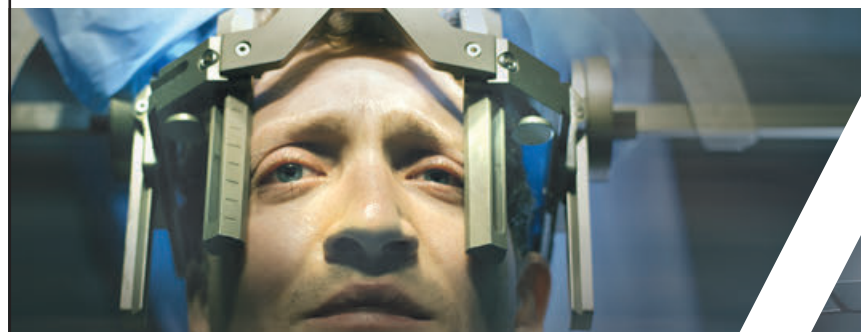
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Santa Monica Film Center

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his reasons for heroism. (Alan Scherstuhl)

**MDMA** *MDMA* opens with a young, scantily clad woman snorting cocaine in a nightclub. How did she get there? The film soon takes us back to a year earlier, when Angie (Annie Q.), a bright but increasingly troubled college freshman, experienced culture shock as a working-class Asian girl from a broken home going to a school filled with preppy white kids. Angie quickly discovers the joys of ecstasy, and almost immediately starts synthesizing and dealing the drug. That might sound far-fetched, and the dramatic beats are closely aligned with a Lifetime movie's, but the story is inspired by writer-director Angie Wang's life. While that story is worth sharing, as a director she relies too heavily on choppy exposition via abrupt flashbacks, and the screenplay is weighed down by cliché lines like, "I'm whoever you want me to be." The proceedings take place in the 1980s, and there are some suitably fun oversized earrings and lace gloves on display. The soundtrack – featuring two non-"Relax" Frankie Goes to Hollywood songs, among other earworms of the era – also deserves a shoutout. Angie's relationship with her wealthy, blonde roommate (Francesca Eastwood) adds moments of intimacy and sweetness (save for the inevitable druggy threesome scene) to a tale drenched in darkness. While *MDMA* might feel frustratingly familiar, at the same time it's difficult to dismiss. It couldn't have been easy for Wang to film a depiction of such a dark time in her life, and she does find fragments of garish visual interest. It's a shame, then, that so much of the action essentially plays as a new-wave take on *Go Ask Alice*. (Abbey Bender)

**THE PUBLIC IMAGE IS ROTTEN** *The Public Image Is Rotten*, Tabbert Fiiller's documentary about Public Image Ltd. (PiL), the band John Lydon (aka Johnny Rotten) formed after the Sex Pistols, makes one wonder: Does anyone still care? Its interviews are either with aging, fanboy musicians (including Red Hot Chili Peppers' Flea, who nearly joined PiL in the '80s) or with the revolving door of instrumentalists who were in PiL through the decades. Except for some vintage clips and an interview with music journalist Vivien Goldman, the film goes out of its way to ignore women

who were part of the punk and post-punk scene. Fiiller doesn't bother to interview Viv Albertine either, the Slits guitarist who wrote compellingly about Lydon in her best-selling memoir. The film is weirdly coy about the band's drug use. And since the film also leaves out sex (as Albertine decidedly did not!), we're left with just plain rock & roll, which includes some unfortunate scenes of Lydon analyzing his own lyrics. The doc is at its best when it deviates from its party line of Lydon being, deep down, a good guy. (He's not: The film omits reports of his assaulting a female producer and a black musician in separate incidents in 2008.) The loathing for Lydon that radiates from former PiL bassist Jah Wobble is apparent even to those who don't know that Wobble rejected Lydon's invitation to rejoin PiL, then collaborated with former PiL guitarist Keith Levene – and a vocalist from a Sex Pistols cover band. (Ren Jender)

**RODENTS OF UNUSUAL SIZE** As suggested by its title (which audiences likely will associate with *The Princess Bride*), *Rodents of Unusual Size* possesses a lightness of touch. The documentary, directed by Chris Metzler, Jeff Springer and Quinn Costello, and narrated by Wendell Pierce, uses cartoon diagrams and a cheerful score by the Lost Bayou Ramblers to make its tale of inherited destruction and trauma as charming as possible. The way that initial ease peels back is the film's greatest asset. The focus is on southern Louisiana's struggle with an invasive species of rodent, the nutria. The local population's efforts to use the nutria as a source of food and fur comes from equal parts resourcefulness and necessity; grimmer parts of the doc showcase the hunters who are paid \$5 per tail as an incentive for helping clear them out, and cameras don't shy away from the piles of animal carcasses they leave in their wake. The film demonstrates a surprising – and commendable – frankness, especially as its creators interview those working to stay afloat amid hurricanes and nutria-accelerated coastal erosion. One fisherman-turned-hunter (who points out his old refrigerator, lodged in a tree by a hurricane) holds up a dead nutria, and isn't the least bit begrudging when he says, despite the damage the animal has wrought, "It wants to survive, just like me." (Karen Han)

## Less Heat in Arizona

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## MUSIC

## NEW GROUND

Moe Espinosa and Luis Flores bring their long-distance collab Belief Defect's techno to L.A.

BY MATT MINER



COURTESY BELIEF DEFECT

A stygian, discordant style of electronic dance music, techno has since its origin in the 1980s drawn inspiration from the relentless grind and dystopian aesthetic of industrial music. Moe Espinosa, who grew up in the San Gabriel Valley on a steady diet of industrial and punk, is a DJ/producer and a co-founder of Droid Recordings, arguably the most important techno label in the United States today. Luis Flores, also a DJ/producer, is a Mexican-born, Berlin-based veteran and a key player in the establishment of his native Guadalajara as a main hub for techno in Latin America.

In 2015, Espinosa and Flores formed Belief Defect, an experimental electronic music project deeply rooted in both techno and industrial. They released their debut full-length album, *Decadent Yet Depraved*, last September on the noted German electronic music label Raster. *L.A. Weekly* caught up with Espinosa and Flores by Skype for this interview in advance of Belief Defect's appearance at the Regent Theater on Saturday, Sept. 15, with headliners Black Line.

"I started playing guitar mostly and started playing in rock bands — I use the word 'rock' loosely," Espinosa says. "I was trying to play everything from punk to harder-edged metal and what I perceived to be industrial at that young age. I ended up finally going to raves around '95 or '96 and discovered electronic music, which was completely alien to me at the time, and just went down the path of wanting to be a DJ and working in recording studios to where I am today."

Espinosa began working in Hollywood recording studios while he was still in high school, initially performing menial tasks like making coffee. "I finished high school and I went to Musicians Institute to study recording engineering and audio acoustics and electronics," he says. "Right after I finished school, I went straight back to working in studios, until I started to put out records and travel and play as a DJ."

"I have a slightly different story," Flores says. "Among other things, because I grew up in Mexico, and I'm a little older than Moe. I got into music because my father is an audiophile and I grew up with him playing a lot of classical music. And he had very early electronic music records, in this case, Tomita's *Pictures at an Exhibition* and *Oxygène* by Jean-Michel Jarre. This is '70-something. I must have been 5, 6 years old. And *Radio-Activity* from Kraftwerk. And he played them sporadically but it always caught my attention — the movie-like soundscapes that all of them had. And specifically, those three records, they have concrete references and other sound effects incorporated in the

music."

Those watershed LPs instilled in Flores a lifelong love of synthesizers and the richly detailed electronic music they are capable of creating.

"I wanted to study music and [play synthesizers] but at first I didn't know what they were," he says. "So I ended up studying organ because I kept telling my mother that it wasn't a piano that I wanted to play. Around 15, I got a sampler and pretty much taught myself how to use it. I got into industrial music as my first thing I wanted to make, thus a sampler. Industrial music kind of offered the best combination of my parents' education, which was the music side — my dad — and my mother's side, which has always been politics, so, nothing more appealing than all the anger in industrial music for a teenage nightmare that I was, so that's how I got started. Eventually I flipped to techno and so on."

Asked about the formation of Belief De-

fect, Espinosa recalls, "We actually met in Guadalajara when I was starting to travel more as a DJ because of the records I was doing — techno, Droid Behavior and all that. I went to go play at a festival in Mexico with Developer [respected L.A. DJ/producer Adrián Sandoval]. Right after Luis went on, and I remember seeing this guy play for the first time and it absolutely blew me away. We exchanged information and it started a pretty long collaboration of musical work together, before Belief Defect formed, producing techno records together, releasing techno records, doing remixes for each other. And I believe even the first time that I went to Europe to DJ internationally was with Luis as well. We played a gig in Brussels. That was my first time being able to play internationally overseas."

Flores adds, "I think in that period, too, it was really kind of a lucky time because we were both a little bit jaded, possibly, and kind of lost with music and listening

to the same kind of albums. It was a pretty good couple of years of music all around, as in not techno specifically, but there were a lot of albums floating around that were very inspiring." Flores and Espinosa mention albums by Andy Stott, Fuck Buttons, Haus Arafna and Alessandro Cortini.

"We were trying to look for new grounds and break out of this perpetual loop we seemed to be stuck in musically and artistically," Espinosa says. "And we wanted to do something different purely out of frustration and creative desire to explore new territories — create music freely, for lack of better words."

Describing the process of writing and producing *Decadent Yet Depraved*, Flores explains, "Moe came to Berlin with a lot of recordings he had on his modular system in L.A. and left them here; then I added something, rhythmically or whatever, and then we kind of bounced it back and forth. It was weird. Every track kind of came together differently on the record, but it was pretty much like pushing back and forth until we felt it was done."

Espinosa adds, "It's weird looking back on it, it's difficult to pinpoint exactly in memory how the whole entire album came together. For me at least, it was a very cathartic experience working on the entire project. And even though we brought elements from separate studios, and maybe Luis worked on some loops when I wasn't there that I came back and listened to and then added on top of it, there were large portions of development of the record that were both of us locked in the same room with very little sleep for three or four days nonstop, never seeing sunlight.

"For me, one of the closest experiences I've had to one of those romantic notions of what you would expect to hear from your favorite musicians growing up, being locked in a recording studio and going through this maddening process of creating music. In a lot of ways it kind of was. It was a brutal experience at the end of it."

Espinosa sees the completion of *Decadent Yet Depraved* and its release on Raster as coming full circle. "Like I mentioned earlier," he reflects, "the first time that we went to Europe, we played the Brussels Electronic Music Festival. There was a Raster label showcase going on and I remember specifically, we all sat down and watched it. It's like a weird loop. After all these years of playing gigs and traveling all over Europe, we came right back to Raster, which was one of the labels that was there at the very beginning. Luckily, they were the first label we sent it to, and they came back and said yes."

*Belief Defect play with Black Line at 9 p.m. on Saturday, Sept. 15, at the Regent Theater.*

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## ASTRONAUTICA

Astronautica performs live in support of her new release, *Death Valley* (Alpha Pup Records), out now on cassette. *Death Valley* CD and limited-edition lathe-cut vinyl available on September 27th at Amoeba Hollywood.

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## MUSIC

# GO HEAR

FRI 9/14

Zhu

@ SHRINE AUDITORIUM

Zhu is one of modern dance music's most beloved acts. Hailing from the Bay Area but now residing in Los Angeles, real name Steven Zhu gained his loyal fan base through the mystery of anonymity and letting his music speak for itself. By 2014, he released his breakout single, "Faded," which went on to receive a Grammy nomination. Currently signed to Mind of a Genius, Zhu continues to bless his fans with explosive releases and even bigger shows. From festivals across the world to headlining two nights at Los Angeles' Shrine Auditorium & Expo Hall, the DJ/producer prepares to unleash his new EP, *Ringos Desert* (which dropped Sept. 7) to the rest of the world in real time.

—SHIRLEY JU

## Juana Molina

@ TERAGRAM BALLROOM

Juana Molina walks in shadows and stirs up quiet, softly lapping pools of sound. But she isn't a typical folk singer. Instead, the Argentine vocalist infuses the tracks from her latest album, *Halo*, with arty embellishments, and she uses gentle tones to create moods that are more often strange and unsettling instead of soothing. "Cosoco" is a breezy pop interlude, but "Lentísimo halo" is a darker and more foreboding soundscape of hushed vocals and restrained electronics. The former comedian and television personality breaks up the quietude with such rhythmic asides as "A00 B01" and "Andó," but Molina prefers to surround herself with such mysteriously somber songs as "Cálculos y oráculos" and the laid-back and dreamy "Los pies helados." —FALLING JAMES

SAT 9/15

## Joan Jett, Cheap Trick

@ POMONA FAIRPLEX

Back in the late 1970s, Joan Jett and Cheap Trick were simpatico allies who hung out and toured together. Jett was still trying to find herself as a solo performer after the messy breakup of The Runaways, and Cheap Trick were just starting to get belated national attention after the

The Zombies: See Thursday.



PHOTO BY PAYLEY PHOTOGRAPHY

gatekeepers of classic-rock radio mostly ignored the numerous hard-rock and power-pop gems on the Illinois quartet's first two studio albums. By the early '80s, though, both Cheap Trick and Joan Jett & the Blackhearts had become so popular through touring that the corporate rock establishment was forced to acknowledge their impact, and both groups continue to release credible albums four decades later. While the sound system and sightlines at Pomona Fairplex are mediocre, there's something eternally thrilling about hearing these musicians at the county fair with the sounds and lights of the carnival in the distance behind them. —FALLING JAMES

SUN 9/16

## Mirah

@ THE ECHO

"If anything tries to hold you back, we won't let it," Mirah insists on "Hot Hot," from her latest album, *Understanding*. "Try to keep your tires on the road even when the wind picks up." The Brooklyn songwriter discloses her messages of encouragement over soothing keyboards, which occasionally give away to more momentous clouds of noise that soon subside again beneath her whispery vocals. In the past, Mirah Yom Tov Zeitlyn has collaborated with such indie-pop allies as Thao Nguyen, Tune-Yards, Tara Jane O'Neil and Phil Elverum, and she even wrote an album with Spectratone International, *Share This Place: Stories and Observations*, that examined the secret lives of insects. Mirah's quiet observations are framed artfully with lulling chamber-pop and folk settings on such records as 2017's *Sundial*. —FALLING JAMES

## Pathway to Paris

@ THE THEATRE AT ACE HOTEL

Some things are inarguably more important than music. The Pathway to Paris concert will see some spectacular names gather for a benefit to raise money and simultaneously raise awareness for climate-change causes. While it seems ludicrous that people in 2018 still need to be made aware of this very real danger, unscrupulous politicians and pseudo-scientists have convinced the naive and desperate that global warming (and evolution, and the Earth being a globe) are liberal conspiracies. So any help getting the facts out there is vitally important. Here, the help comes courtesy of the great Patti Smith, Eric Burdon, Flea, Karen O and many more. There's already been a successful New York event, and we're sure L.A. can do the world proud, too. —BRETT CALLWOOD

## Saint Etienne

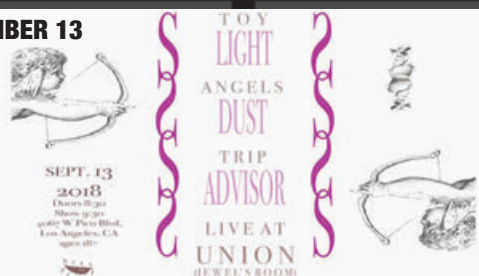
@ THE FONDA THEATRE

For a good while in the 1990s, London band Saint Etienne were one of the coolest groups on the electro-indie scene. Sarah Cracknell was (and is) a dazzling front-woman: part contemporary alt singer, part Berlin chanteuse with a Nico vibe. Similarly, the sound has always been a seamless blend of British rave/club sounds and '60s pop (unsurprisingly, particularly British Invasion). Saint Etienne never went on a hiatus, though they did slow down in the mid-2000s (2012's *Words and Music by Saint Etienne* was their first album since 2005's *Tales From Turnpike House*). Still, the material the band produced over their nearly-three decades has been remarkable consistent, right up to last year's *Home Counties*. That said, the *Foxbase Alpha*

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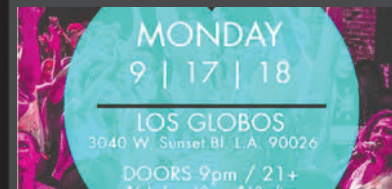
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debut from '91, with its gorgeous cover of Neil Young's "Only Love Can Break Your Heart," takes some beating.

—BRETT CALLWOOD

## MON 9/17

### Konk Pack

@ ZEBULON

As they enter their 21st year of existence as a group that is the apex of freedom and the zenith of improvisation, Konk Pack (titanic Tim Hodgkinson on lapsteel guitar, electronics and clarinet; luscious Thomas Lehn playing the analog synth; and reliable Roger Turner on drums and percussion) descend from on-high to blow your minds sky-high tonight. But don't let that rapturous sticky praise throw you. Their performances are surprisingly intimate affairs, three stars locked in orbit during their brief time onstage as what they summon up borders on the otherworldly. Also: Gordon Grdina, who today graduates from existing as an individual adult human being to become a band himself with revolutionary, evolutionary help from drummer Matt Chamberlain, Grdina on oud, Moog-er and bassist Shahzad Ismaili, violist Eyvind Kang, saxophonist Patrick Shiroishi, and Chris Speed on tenor sax and clarinet.

—DAVID COTNER

## TUE 9/18

### Fierce Femme Sounds

@ THE VIPER ROOM

Fierce Femme Sounds was started by Thea Stevenson of the band A.R.S.N.K., after trying to get said band bookings for a long time but having no luck. According to their Facebook page, "It was one Wednesday evening over wine and pizza, with friend and fellow producer Meghan Jones, where she mentioned there was a need for female musicians to have a voice, and a space to create the kind of music they wanted." So Fierce Femme Sounds was born, and on Tuesday at the Viper, we'll get to support and enjoy the fruits of those labors. A.R.S.N.K. perform, as do Jane Machine, Kate Faust and Lauren Lakis. All are strong, talented, awesome female musicians, and it should be a great evening.

—BRETT CALLWOOD

## WED 9/19

### Judy Mowatt

@ SANTA MONICA PIER

Along with Rita Marley and Marcia Griffiths, Judy Mowatt was one of The I Three, the trio of women backup vocalists who imbued the later lineup of Bob Marley & the Wailers with a heavenly Greek chorus of lilting harmonies. Before that, Mowatt wrote songs for The Wailers' Bunny Livingston, but she eventually stepped out on her own as a solo performer, releasing the classic album *Black Woman* in 1979. Her own music ranges from reggae and soul to uplifting gospel exhortations. While many of her later, glossier pop productions lack

the intensity and fire of her early solo albums and work with The Wailers, Mowatt's voice remains pure and is a direct link to reggae's classic golden era in the 1970s.

—FALLING JAMES

### Bullets and Octane

@ ALEX'S BAR

Let's be honest — it didn't quite work out the way many of us predicted for Bullets and Octane. Having formed in 1998, the band was already 6 years old when they put out debut album *The Revelry* in 2004 (produced by former Guns N' Roses guitarist Gilby Clarke). Two years later, Page Hamilton of post-hardcore punks Helmet produced their sophomore effort and major-label debut, *In the Mouth of the Young*. Signed to RCA, Bullets and Octane had both the image and the sound to cross the sleaze rock/emo punk divide. But then things stalled. Even the release of this year's *Waking Up Dead* album was problematic after the whole thing leaked online. They seem to be back on track now; that new album is a killer, and the live shows have been hard-hitting, too.

—BRETT CALLWOOD

## THU 9/20

### Margaret Glaspy

@ HOLLYWOOD FOREVER

"I'm not your mother, I'm sticking around," Margaret Glaspy declares on "One Heart and Two Arms," from her recent EP, *Born Yesterday*. "I'm not your father, trying to screw the whole town." The New York singer confides these sentiments over a low, ominous electric guitar that snarls like a wildcat between verses before pulling back its claws as she begins crooning again. The song stirs up a more intriguing sense of menace and danger than Glaspy's typically laid-back folk-pop songs, such as "Before We Were Together," which is centered around a more lyrically typical "I'm damned if I do and damned if I don't" cliché. Although the EP's introspective ballads such as "I Love You, Goodnight" possess a certain intimate charm, Glaspy is far more interesting when she turns things up, as on the occasionally harder-rocking passages from her 2016 full-length album, *Emotions and Math*.

—FALLING JAMES

### Arcade Fire/The Zombies

@ THE GREEK THEATRE

There are few words left to be written about Arcade Fire. At this point, you either like Win Butler, his super-serious Canadian crew and their overblown, sub-Springsteen, though admittedly emotionally infectious, brand of indie rock, or you despise the pomposity of it all. Hey, music is entirely subjective, so that's your call. But this show is arguably more interesting than most from the Fire, because of the inclusion of The Zombies on the bill. The British '60s rockers normally can be found playing at venues such as the Rose in Pasadena or the Canyon Clubs, to oldie crowds. But putting classics like "Time of the Season" in front of a hip young audience is a thrilling proposition. Sometimes, risks like these are worth taking.

—BRETT CALLWOOD



# GO OUT

## CLUBS

### ROCK & POP

**BOOTLEG THEATER:** 2200 Beverly Blvd., L.A. Youth Brigade, Lower Class Brats, JFA, Mystery Actions, Sun., Sept. 16, 7:30 p.m., \$15. Cillie Barnes, Laura Burhenn, Junk, Palm Springsteen, Mon., Sept. 17.

**THE ECHO:** 1822 W. Sunset Blvd. Hooveriii, Frankie & the Witch Fingers, Patrick Nolan & Perfection, Fri., Sept. 14, 8:30 p.m., \$12. Mirah, Lonesome Leash, Sun., Sept. 16, 7 p.m., \$16 (see Music Pick). Traps PS, The Molochs, Shit Giver, Red Channel, Mon., Sept. 17, 8:30 p.m., free. Warm Drag, Secret Stare, Thu., Sept. 20, 8:30 p.m., \$10.

**THE HI HAT:** 5043 York Blvd., Highland Park. Dr. Maddvibe & the Missin' Links, Trulio Disgracias, Year of the Dragon, Fri., Sept. 14, 8 p.m., \$10.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd. Inara George, Van Dyke Parks, Sat., Sept. 15, 8 p.m.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., L.A. Juana Molina, Fri., Sept. 14, 9 p.m., \$18 (see Music Pick). Gøggs, Sat., Sept. 15, 9 p.m., \$16.

**THE VIPER ROOM:** 8852 Sunset Blvd. Fierce Femme Sounds, Tues., Sept. 18. See Music Pick.

**ZEBULON:** 2478 Fletcher Dr., L.A. James Chance & the Contortions, Fri., Sept. 14, 9 p.m., \$20. Konk Pack, Patrick Shiroishi, Mon., Sept. 17, 9 p.m., \$12 (see Music Pick). Entrance, Itasca, Paz Lenchantin, Derek W. James, Wed., Sept. 19, 9 p.m., free.

### JAZZ & BLUES

**BLUEWHALE:** 123 Astronaut E.S. Onizuka St., L.A. The Helen Sung Quartet, Fri., Sept. 14, 9 p.m. Steve Lehman, Sept. 15-16, 9 p.m., \$20. GE Stinson, Tue., Sept. 18, 9 p.m. Harold López-Nussa, Sept. 19-20.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Cecile McLorin Salvant, Sept. 14-15, 8:30 & 10:30 p.m.; Sun., Sept. 16, 7:30 p.m.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Mitch Forman Quartet, Sat., Sept. 15, 11 a.m.-2:30 p.m. The Paul Young Quintet, Sun., Sept. 16, 11 a.m.-3 p.m., free. The Bruce Lett Trio, Wed., Sept. 19, 6-9 p.m., free.

**THE WORLD STAGE:** 4321 Degnan Blvd., L.A. Phil Ranelin, Fri., Sept. 14, 9 p.m., \$20.

—FALLING JAMES

### COUNTRY & FOLK

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Phil Salazar, Fri., Sept. 14, 8 p.m., \$25. Louise Goffin, Paul Zollo, Thee Holy Brothers, Sat., Sept. 15, 7 p.m. Richard Smith, Thu., Sept. 20.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. The Messaround, with

Brian Whelan, Tracy Dawn, Greg & the Gallows, Sun., Sept. 16, 6-10 p.m., free.

—FALLING JAMES

### DANCE CLUBS

**ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd., L.A. AC Slater, Sage Armstrong, Jay Robinson, Kendall, Fri., Sept. 14, 10 p.m., \$20-\$90. Nero (DJ set), Sat., Sept. 15, 10 p.m.

**EXCHANGE L.A.:** 618 S. Spring St., L.A. Benny Benassi, Fri., Sept. 14, 10 p.m. Boombox Cartel, Sat., Sept. 15, 10 p.m.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., L.A. Felix da Housecat, Bones, Fri., Sept. 14, 10 p.m., \$20. Zhu, Sat., Sept. 15, 10 p.m.

—FALLING JAMES

### CONCERTS

#### FRIDAY, SEPT. 14

**ANITA BAKER:** 8 p.m. The Greek Theatre.

**THE EAGLES:** 8 p.m., \$59.50-\$399.50. The Forum.

**GO ZHU:** With Tokimonsta, 9 p.m., \$34.50-\$50. Shrine Auditorium & Expo Hall. See Music Pick.

#### SATURDAY, SEPT. 15

**GO THE DISTILLERS:** With Starcrawler, L.A. Witch, 7:30 p.m., \$35. Hollywood Palladium.

**GO JOAN JETT & THE BLACKHEARTS, CHEAP TRICK:** 7:30 p.m., \$44-\$165. Pomona Fairplex, 1101 W. McKinley Ave., Pomona. See Music Pick.

**GO KOMMUNITY FK, THE EVA O EXPERIENCE:** With The Gitane Demone Quartet, 9 p.m. The Pico Union Project, 1153 Valencia St., L.A. See GoLA.

**GO OPEN ARTS & MUSIC FESTIVAL:** With Allah-Las, Jesse Jo Stark, Georgia Anne Muldrow, Thumpasaurus, La Chamba, The Altons, 3-10 p.m., free. Alex Theatre, 216 N. Brand Blvd., Glendale.

**GO SLEEP:** 6 p.m. Brouwerij West, 110 E. 22nd St.

**VINTAGE VIBE FESTIVAL:** With The Shelters, Las Cafeteras, Black Joe Lewis & the Honeybears, The Dustbowl Revival, The Junglecats, Phat Cat Swinger, 12 p.m., \$95. Santa Anita Park.

**VOODOO THREAUXTDOWN:** With Trombone Shorty & Orleans Avenue, Galactic, Preservation Hall Jazz Band, 7 p.m. The Greek Theatre.

**GO ZHU:** With Tokimonsta, 9 p.m., \$34.50-\$50. Shrine Auditorium & Expo Hall. See Music Pick.

#### SUNDAY, SEPT. 16

**GO PATHWAY TO PARIS:** With Patti Smith, Karen O, Eric Burdon, Jim James, Lucinda Williams, Talib Kweli, Dhani Harrison, 7 p.m. The Theatre at Ace Hotel, 929 S. Broadway, L.A. See Music Pick.

**GO SAINT ETIENNE:** 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See Music Pick.

**THE WAR ON DRUGS:** With Alvvays, 7 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.

#### TUESDAY, SEPT. 18

**GO MS. LAURYN HILL, DAVE CHAPPELLE, DE LA SOUL:** 7 p.m. Hollywood Bowl. See GoLA.

#### WEDNESDAY, SEPT. 19

**DONNY MCCASLIN, KNEEBODY:** 8:30 p.m., \$37.50. The Regent Theater, 448 S. Main St., L.A.

**JUDY MOWATT:** With Bokante, Danny Holloway, 6:30 p.m., free. Santa Monica Pier. See Music Pick.

#### THURSDAY, SEPT. 20

**GO ARCADE FIRE, THE ZOMBIES:** 8 p.m. The Greek Theatre, 2700 Vermont Ave. See Music Pick.

**GO MARGARET GLASPY:** 8 p.m., \$20. Hollywood Forever Cemetery. See Music Pick.

—FALLING JAMES

For more listings, please go to laweekly.com.

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27: OINGO BOINGO DANCE PARTY  
NOV 1: WORLD OF DANCE  
3: STEPHANIE MILLER'S SEXY LIBERAL BLUE WAVE TOUR  
10: SINBAD  
17: WHICH ONE'S PINK  
DEC 1: PETULA CLARK  
2: VINCE NEIL OF MOTLEY CRUE  
14: TOMMY EMMANUEL WITH SPECIAL GUEST JERRY DOUGLAS  
JAN 19: STYX  
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FEB 2: PAUL ANKA  
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23: DON MCLEAN  
APR 5: AIR SUPPLY  
13: THE TEMPTATIONS  
27: THE FAB FOUR  
OCT 12: GINO VANNELLI

<p>THE ISLEY BROTHERS SEPT 21</p>	<p>AL DI MEOLA Opus Tour 2018 With Jordan Rudess of Dream Theater SEPT 22</p>	<p>JOHNNY RIVERS SEPT 30</p>	<p>THE ASSOCIATION OCT 6</p>
<p>GINGO BOINGO DANCE PARTY OCT 27</p>	<p>FROM THE WILDLY SUCCESSFUL TV SHOW WORLD OF DANCE LIVE TOUR NOV 1ST</p>	<p>STEPHANIE MILLER'S SEXY LIBERAL BLUE WAVE TOUR NOV 3</p>	
<p>SINBAD NOVEMBER 10TH</p>	<p>WHICH ONE'S PINK? NOV 17</p>	<p>PETULA CLARK DEC 1</p>	
<p>THE VOICE OF MOTLEY CRUE DEC 2</p>	<p>TOMMY EMMANUEL With Special Guest Jerry Douglas DEC 14</p>	<p>STYX JAN 19TH JUST ADDED!</p>	
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**Notices**

656  
Legal Notices

**NOTICE TO DEFENDANT: KAREN NASH, DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A. CASE NUMBER: 17A12858**  
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written re-

sponse at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away, if you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Website ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), or by contacting your local court or county bar association.

NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE, CHATSWORTH, CA 91311  
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Brian n Winn (SBN 86779) Laura M Hoalst (SBN 101082) John E Gordon (SBN 180053) Stephen S Zeller (SBN 265664) Casey M Jensen (SBN 263593) Jason M Burrows (SBN 309882) Nicholas W Lynes (SBN 312463) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714) 446-6686  
FILE NO: 17-07430-0-CD5-JPG (1910-00)  
DATE: July 12, 2017  
DEPUTY: MANASHYAN ANNA EXECUTIVE OFFICER/CLERK: SHERRY R CARTER

**NOTICE TO DEFENDANT: KATRINA ADAMS, DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A. CASE NUMBER: 17NWL11104**

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away, if you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Website ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), or by contacting your local court or county bar association.

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The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Brian n Winn (SBN 86779) Laura M Hoalst (SBN 101082) John E Gordon (SBN 180053) Stephen S Zeller (SBN 265664) Casey M Jensen (SBN 263593) Jason M Burrows (SBN 309882) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714) 446-6686  
FILE NO: 17-06906-0-DA1-JPG (3006-00)  
DATE: August 17, 2017  
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and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away, if you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Website ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://www.courtinfo.ca.gov/self-help)), or by contacting your local court or county bar association.

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**ACCOUNTANT:** Assist Senior Accountant with financial document preparation. Req'd: Bachelor's in Biz Admin or Accounting. Mail Resume: LEE CPAS & COMPANY, 4 VENTURE STE 210, IRVINE, CA 92618

**Accounting Specialist:** Assist in analyzing and preparing financial statements. Req'd: Bachelor's in Accounting. Mail Resume: CJ E&M AMERICA INC. 3530 WILSHIRE BLVD SUITE 1220, LOS ANGELES, CA 90010

**Biomedical Engineer II:** Bio-Med Services, Inc. in Ontario, CA seeks Biomedical Engineer II to perform preventive maintenance inspections, installation support, testing, calibration, troubleshooting and maintenance on Bio-Medical equipment. The position will be based out of Encino Hospital Medical Center in Encino, CA. Mail your resume with a copy of the ad to A. Stanam, 3300 E. Guasti Rd., Ontario, CA 91761 (PHC57).

**Chihuo, Inc.** seeks Food Scientist: Mstr. in Biochem., Food Sci. or related field req'd. 12 mths exp. as Food Scientist req'd. Proof of compliance w/ FSMA req'd. Verify food imported mts U.S. sfty stnds, stay up-to-date on new FDA & USDA events. Work site: City of Industry, CA. Mail resumes to 18227 Railroad Street, City of Industry, CA 91748.

**Computer Operator:** Operate & control computer & equip. Req'd: BS in Comp. Sci., Comp. Engr., Software Engr., or related. Mail Resume: POLARIS E-COMMERCE, INC. 1941 E. Occidental St., Santa Ana, CA 92705

**Dental Office Manager,** 2 Yrs. Exp. req'd. F/T, Mail resume to: Cohan Hovsepian DDS, Inc. 15333 Sherman Way Suite M, Van Nuys, CA 91406.

**Editor:** Req'd: Bachelor's in Journalism, Comm., or related. Mail resume: Joins America, Inc. 690 Wilshire Pl., Los Angeles, CA 90005

**Project Engineers (Los Angeles, CA)**  
Multiple positions available. Read drawings to design elements/sys. Prep sections & orthographic details for drafting. Mstr's civil or structural eng. Knowledge of common constr materials. Gravity & lateral structure analysis. Etc. Contact for detailed skills reqmts. Resume & cover ltr to Engineering Employees Svcs Corp. ATTN: HR, 888 S. Figueroa, FL 18, Los Angeles, CA 90017

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**QA Test Analyst:** Xavient Digital LLC. Woodland Hills, CA w/ travel/reloc to proj sites w/in US. Execute test design, test implementation & analysis of enterprise lvl sw sols. Req'd: BSc in any field & 3 yrs exp. Foreign equiv deg incl. 3 yr deg accepted. Res to: Xavient, Attn: HR Post#1817, 21700 Oxnard Street, Suite 1700, Woodland Hills, CA 91367.

**Senior Accountant:** Req'd: MBA or related. Mail Resume: BW CPA Group, Inc., 3600 Wilshire Blvd. Suite 1620, Los Angeles, CA 90010

**Sales Associate.** Reqs: Bachelor's degree plus 6 months of experience. Submit resumes to the attention of **Dan Goldstein**.  
**The Roberts Container Corporation dba Roberts Beauty, 9131 Oakdale Avenue, Suite 110, Chatsworth, CA 91311.**

**Software Engineer (Data):** Prepare technical drawings, specifications of data systems, design and maintain software systems. Min Req: Master's degree in Computer Science, Software Engineering or related plus 1 year experience as Software Engineer (Data), Software Engineer or related. Send resume: Retention Science, 2601 Ocean Park Blvd., # 104, Santa Monica, CA 90405, Job#2193 LAW, Attn: Jerry Jao

**Sr. Business Systems Analyst** in El Segundo, CA Work as T24 Tech analyst: Analyze, design, develop, test, implement, comp. programs & systems . Req: Bachelors Deg. in IT/Comp Sci/ Systems Engineer, or Related & 24 months exp in job offered or related IT Occup. Mail resume to: Mr.Ashok Sharma Sofgen, Americas, Inc. 880 Apollo Street #357, El Segundo, CA 90245

**Staff Accountant** (San Gabriel, CA) Prep fin'l statements & tax returns, analyze acctg records, provide tax consulting svcs. MS in Acctg. Proficiency in QuickBooks, Excel & Word; Knowl of tax prep'n s/ware; Knowl in US GAAP & strong ability in research & resolve acctg application; Excellent communication, interpersonal & analytical skills; Highly motivated team player w/ ability to handle multi-tasks w/in deadlines. Apply to Tom Y Lee CPA, 1807-A S. San Gabriel Blvd., San Gabriel, CA 91776.

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**Supervisor, PL/SQL for LA Care Health Plan** in Los Angeles, CA to manage and guide development team staff members in application design, deployment, modification and enhancements, and operational capabilities utilizing SQL, PLSQL on back-end Oracle and other Databases. Req: Bachelor's degree in Computer Science, Engineering Information Technology or related field (or foreign edu equiv) & 10 yrs. as Software Developer. -Subm resume to LA Care Health Plan, Attn: Jason Angeles Torres, 1055 W 7th Street 7th Fl., Los Angeles, California 90017

**Web Developer** (El Segundo, CA): Bachelors in IT, CS or rtd & 3 yrs exp in job offered or as Prgrmr Analyst, SW Eng or rtd. Exp must incl: .NET Framework incl C#, LINQ & ADO. NET; writing SQL stored procedures; MS SQL svr db creation & config; Windows & Linux svr; continuous integration wrkflw; Visual SVN & Tortoise SVN; TFS deployment tool. Mail resume: Nexon America Inc, 222 N Sepulveda Blvd, Ste. 300, El Segundo, CA 90245, attn A. Vazquez. Must be legally authrzd to wrk in US w/o spnrsrshp. EOE.

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**Management Analyst,** Master's Degree in Management; F/T, Job and Interview at 18607 Ventura Blvd. Suite 300 Tarzana, CA 91356; Mail resume to: FPR Corporation, 5827 Franklin Ave. Los Angeles, CA 90028.

**Management Position -** Santa Monica, CA. A22 Development Center, Inc. and Amazon.com Services, Inc. seeks candidates for the following position (multiple positions available):  
**Senior Product Manager - Technical, Job Code: SRPMT-Santa Monica 2018** to assume end-to-end product ownership for various technical product offerings and/or software or technical services by leading cross-functional development teams for cloud-based and IT-based applications, systems, architecture and/or infrastructure. Candidates must respond by mail referencing the specific job code to: Amazon, PO Box 81226, Seattle, Washington 98108.

**Market Research Analyst** Analyze statistical data to forecast future market trends in the international & domestic shipping, transit, transfer, storage & forwarding industry. Bachelor's Degree in Int'l Development Studies or Bus. Admin req'd. Resume: CNR Int'l Inc. 2626 Vista Industria, Unit D, Compton CA 90221.

**Market Research Analyst:** F/T; Finance Services; conduct mktk rsrch; Master's Deg. in Quantitative Management or Related; Resume: SNA Financial, Inc. @ 3450 Wilshire Blvd., Ste 312, Los Angeles, CA 90010

**Marketing Specialist:** Perform research to identify business opportunities that support business objectives. Prepare reports &amp; recommendations. Req: Bachelor's degree in Bus. Admin, Marketing or rtd. + 2 yrs exp. as Marketing Specialist, Marketing Mgr., or rtd. Mail resume to **Car Body Lab, Inc. Attn: Rudy @ 453-S. Spring St. #1026, Los Angeles, CA 90015.**

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