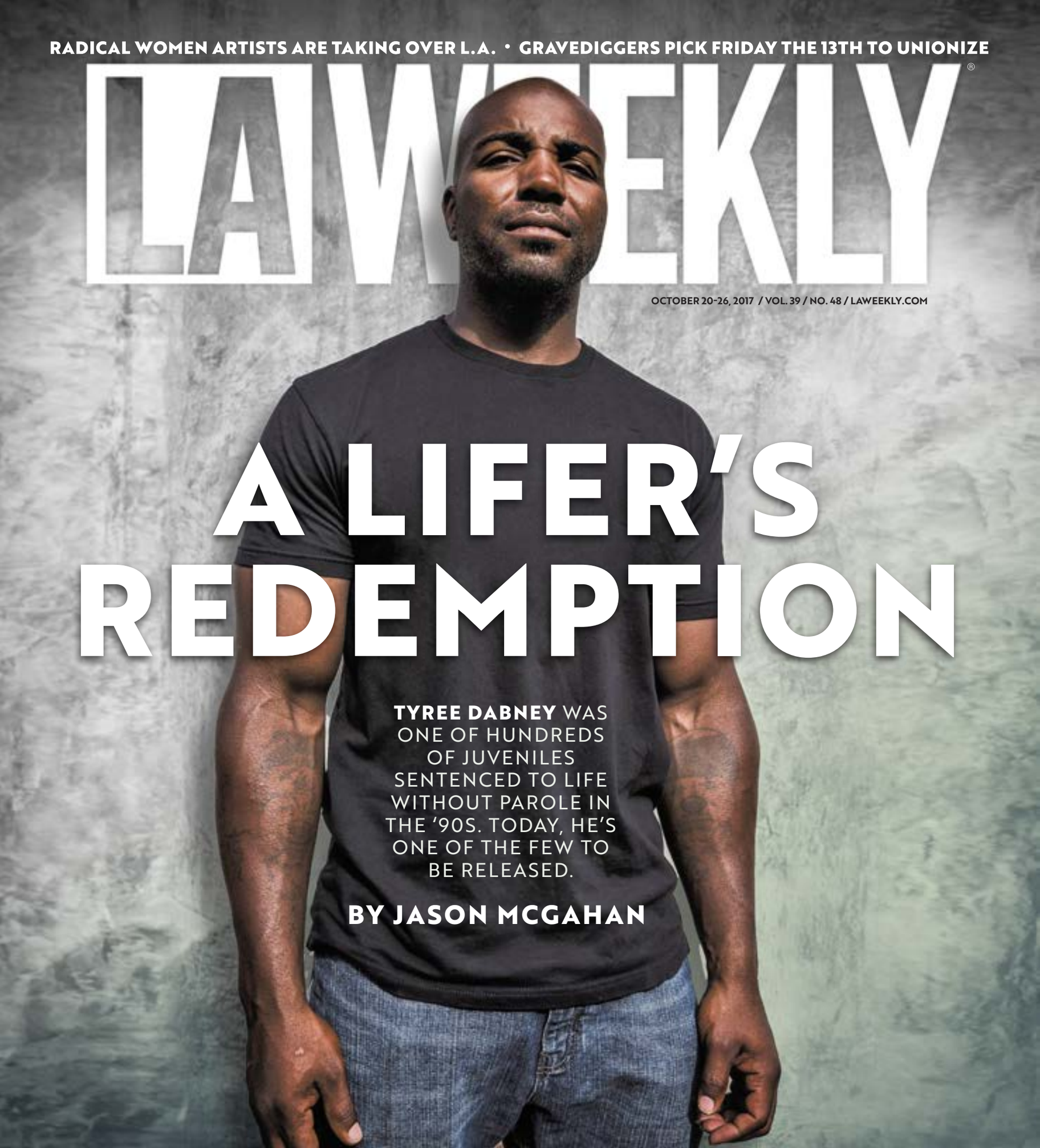
RADICAL WOMEN ARTISTS ARE TAKING OVER L.A. • GRAVEDIGGERS PICK FRIDAY THE 13TH TO UNIONIZE

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OCTOBER 20-26, 2017 / VOL. 39 / NO. 48 / LAWEEKLY.COM



A LIFER'S REDEMPTION

TYREE DABNEY WAS ONE OF HUNDREDS OF JUVENILES SENTENCED TO LIFE WITHOUT PAROLE IN THE '90S. TODAY, HE'S ONE OF THE FEW TO BE RELEASED.

BY JASON MCGAHAN

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HALLOWEEN at the ACE!







Performance view, Philip Glass Ensemble, La Belle et la Bête, film by Jean Cocteau, The Town Hall, New York, 2017. Photo: Blink Isaac





THE PHILIP GLASS RE-SCORE OF THE ORIGINAL *BEAUTY AND THE BEAST*

La BELLE et la BÊTE

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FILM BY JEAN COCTEAU
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WITH
GREGORY PURNHAGEN....LA BÊTE, OFFICIEL DU PORT, AVENANT, ARDENT
HAI-TING CHINN....LA BELLE MARIE MASCARI....FÉLICIE, ADÉLAÏDE
PETER STEWART....LE PÈRE, LUDOVIC
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Do you know about **Sapporo** in Japan? ❸



Along with its abundant nature, Sapporo also boasts more parks than other cities in Japan. Works of art, too, can be found in stations and other public spaces, and a number of large-scale parks fuse art with the landscape.


Odori Park< Black Slide Mantra>


Moerenuma Park <Play Mountain>

The fusion of nature and art


Moerenuma Park <HIDAMARI>

Seventeen years after the death of world renowned sculptor Isamu Noguchi, who said "It's my job to use art to regenerate land scarred by humans," the City of Sapporo completed Morenuma Park on a former waste landfill site. The entire 188-hectare park is one huge sculpture. Noguchi's intent is characterized by his work, "Black Slide Mantra" in central Sapporo, of which he claimed "only becomes a work of art when the children slide down it".

Sapporo Global Site
http://www2.city.sapporo.jp/global/english/

Welcome to Sapporo
http://www.sapporo.travel/?lang=en



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PERSONA

KEERIL MAKAN
JAY SCHEIB





A provocative stage adaptation of the celebrated film by INGMAR BERGMAN





PHOTOS: NOAH STERN WEBER / BMP

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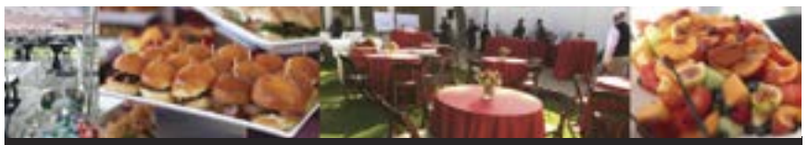
REDCAT

BMP

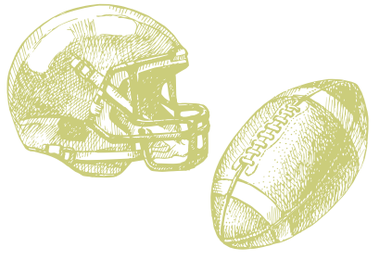
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Henry Rollins
The Column!


PHOTO BY DANNY LIAO

REX'S BLUES

It must be interesting and awful to be Secretary of State Rex Tillerson. He left the comfy environs of ExxonMobil to serve his country only to get blindsided on a regular basis by his boss, the president. Sad!

In some photos, Tillerson looks so defeated that his face seems to be sliding off his skull. He understands that the situation with North Korea, which has never been great, is deteriorating rapidly as it ferments and pressurizes. Eventually an insult will go too far, or an exercise will be seen as a provocation that must be addressed, and off it jumps.

Trump's confidence in America's missile systems to neutralize a nuclear attack, as he stated earlier in the month to his sycophant Sean Hannity, is wildly misguided: "We have missiles that can knock out a missile in the air 97 percent of the time, and if you send two of them, it's going to get knocked down."

That is simply not true, not even close. That a sitting president would put that glaringly incorrect information out for millions to hear is beyond irresponsible. If Trump were smarter, it would be a lie, but for him, it's just another bullshit-infused exhalation.

In the history of the United States, there has never been a president as mindlessly reckless as Trump. He tosses off amateur insults at the unstable leader of a potentially nuclear strike–capable country. One of the many problems with this, which no one will ever be able to make Trump understand, is that Kim Jong-un regards Trump's bellicose, unfocused taunts as very real threats to his leadership position.

The two have more in common than is healthy. One of their many similarities is that neither can grasp the complexities of a dynamic situation. Both operate in a black/white world. The real world is much more nuanced. This is why Trump's minority fan base sees him as a buck-stops-here guy and President Obama as an appeaser and enemy of America.

What makes Kim and Trump different is that one is punching up and the other is punching down. Kim feels backed into a corner. He's running out of ways to show his people that he's to be respected and feared. When you call him Little Rocket Man, you strip him of options to save face.

While Kim's conduct is not to be condoned, when Trump boxes him in with eighth-grade schoolyard barbs and "fire and fury," Tillerson's job goes from already difficult to damn near impossible. Tillerson is a corporate megafuck, not a miracle worker.

Adding light and levity to Tillerson's day is Trump's refusal to recertify the nuclear deal with Iran. He's done it twice before but now he can't, because to do so would get in the way of the war he wants to have with Iran. That one won't be anything like the invasion and occupation of Iraq. I wonder how he'll pay for it.

Rex, are you going to stick around after the Christmas party and come back in next year? Perhaps you should split, so the "moron" can get Nikki Haley into your old position. From what she says at UN meetings, she's spoiling for a fight much more than you seem to be.

Imagine if Trump had been president in October of 1962, during the Cuban missile crisis. There is a good chance you and I wouldn't be here. Imagine what the Christmas bombing regimen over Hanoi would have been like had Trump been president in 1972. Find one major event in U.S. history where the outcome would have been better if Trump was in charge. I can think of only one: If he were Jefferson Davis, the president of the Confederate States, the Civil War would have been over much faster and perhaps with fewer casualties. As bad a leader as Davis was, Trump is worse.

The past 10 days of the Trump administration have been like roadkill in summer. Way over his head in a job he never wanted anyway, he can't seem to get along with members of his own party or the rest of the world. Even bug-eyed Bannon doesn't give him very good odds at getting to the end of his term.

> TILLERSON LOOKS SO DEFEATED, HIS FACE SEEMS TO BE SLIDING OFF HIS SKULL.

As of last week, it's called Trumpcare. Obamacare is over. All Republicans holding elected office should get with the program. Learn to defend it and get ready to tell their constituents that their lives will be getting better with all the freedom and choices they'll be getting. No, really. Time to own Trumpcare as all Democrats had to own Obamacare.

Note to crackers: Elections have consequences. You got what you wanted, right? Your president has spent the entirety of 2017 trying to undo things the previous president has done. Trump has said repeatedly that he "inherited a mess." The statistics prove that he didn't. He's creating one.

Listening to Trump suck up to attendees at the Values Voter Summit last week was vomit-inducing. "We don't worship government. We worship God." I would like to know when Donald Trump worshipped any god, what his most visited parts of the Bible are or how much time he spends in prayer. "The American family is the true bedrock of American life." Family, a concept he likes so much, he started several.

But back to Tillerson's perpetual frown. Chief of staff Kelly's as well. Their expressions are a matched combination of exhaustion and frustration that makes you wonder how they're going to get to the end of the week, much less 2017 or Trump's first term. It's how you look when your job is staying one step ahead of a man who's incapable of doing his own.



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Week of OCT. 20–26

P. 8 **SAT** EXPERIMENTAL ANIMATION FOR YOUR EYEBALLS AT EYEWORKS

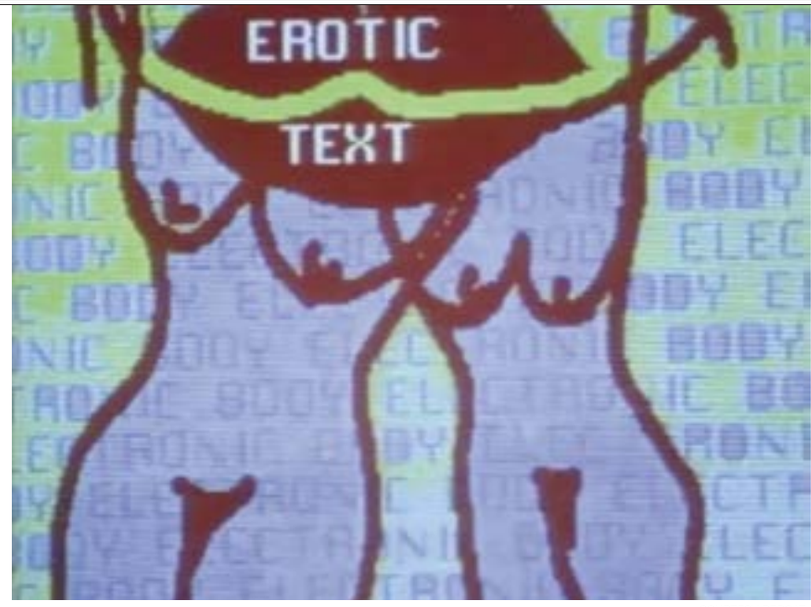
P. 9 **MON** WILL TOM HANKS CONJURE DAVID S. PUMPKINS FOR HALLOWEEN?

P. 9 **TUE** ARTWORK FROM NEW ZEALAND VISITS NORTHERN HEMISPHERE



P. 9 **THU** WHAT WOULD YOU DO IF YOUR DAD WROTE A PORN NOVEL?

fri 10/20



COURTESY REDCAT

COMEDY

In Living Color

Comedy is no longer a white man's game, though a lack of diversity remains a persistent issue. Second City, the famed comedy school/theater that helped launch the careers of John Belushi, Stephen Colbert, Steve Carell, Bill Murray, Tina Fey, Amy Poehler and others, gives voice to underrepresented comedians from various racial, sexual and gender identities at its second **Diversity in Comedy Los Angeles Festival**. Held at Second City, Hollywood Improv and 3 Arts Stage, the three-day event features resident improv, sketch and stand-up shows from Second City, the Improv, etc. It also offers panels and workshops, such as "Real Women Have Verbs" and "Writing Your Late Night Packet." New this year: the LADCF 2017 Scholarship, which gets the winner training at Second City. *Various locations, Hollywood; Fri.-Sun., Oct. 20-22; $10-$25. secondcity.com/los-angeles-diversity-comedy-festival.* **–Siran Babayan**

ART & CULTURE

Society Pages

In a Silver Lake mansion, local musicians and composers gather for an evening of sonic exploration. The Echo Society will present the three-day festival **VI: Family**, where seven musicians enact original pieces in seven rooms of the estate. To find this home hidden in the hills, adventuresome attendees meet on a street corner, whence a shuttle will swoop them up to a lavish compound inhabited by silent movie stars during Hollywood's golden age. More than a dozen musicians will appear over the weekend, including indie rocker Chris Taylor from Grizzly Bear and Morgan Kibby, the songstress who provides ethereal vocals for synth-stars M83 and her own act, White Sea. Atmospheric electronic musicians and soundtrack composers fill out the bill, featuring Deru, Eskmo and scorer Joseph Trapanese, who has made music for films from *Tron: Legacy* to *Straight Outta Compton*. *Secret location, Silver Lake; Fri., Oct. 20, 5 & 8 p.m.; Sat. Oct. 21, 4 & 8:30 p.m.; Sun. Oct. 22, 2 & 6:30 p.m.; $75. theechosociety.com.* **–Drew Tewksbury**

sat 10/21

DANCE

On Pointe

A world premiere from Chinese choreographer Menghan Lou, an L.A. premiere from Alejandro Cerrudo and the timeless Balanchine classic *Four Temperaments* are the opening salvo in **Los Angeles Ballet's 12th season**. Later in 2017-18, LAB goes classical with *The Nutcracker* and *Swan Lake*, but the season starts with a more contemporary flair under the banner Pushing Dance Boundaries. Keeping its promise to bring great professional ballet to all of the metropolis, the company continues to tour among home theaters throughout L.A.; after opening at UCLA, the show moves to Glendale this week (Oct. 21) and Redondo Beach next (Oct. 28). *The Alex Theater, 216 N. Brand Blvd., Glendale; Sat., Oct. 21, 7:30 p.m.; $29.50-$104. losangelesballet.org.* **–Ann Haskins**

***Eyeworks Festival of Experimental Animation* at REDCAT: See Saturday.**

ANIMATION

Carry a Toon

The **Eyeworks Festival of Experimental Animation** offers a selection of recent and vintage cartoon works bearing the influence of avant-garde cinema and the stylistic stamp of alternative comix. Showcasing abstract animation and unorthodox character animation, two programs of films screened on 16mm and video combine classic and contemporary work by masters including Barbara Hammer, Jan Svankmajer, Jaakko Pallasvuo and Annapurna Kumar. Following the two programs of short films will be a screening and conversation with performance and

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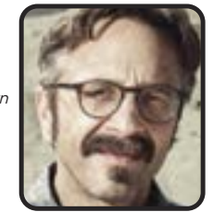
Walter Isaacson
with **Michael Lewis**
Leonardo da Vinci
OCT 23 Moss Theatre, Santa Monica





Eric Ries
with **Mark Suster**
The Startup Way: How Modern Companies Use Entrepreneurial Management to Transform Culture and Drive Long-Term Growth
OCT 24 Moss Theatre, Santa Monica

Marc Maron
with **Brandon McDonald**
Waiting for the Punch: Words to Live by from the WTF Podcast
OCT 29 Moss Theatre, Santa Monica



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

3-D animation artist Jacolby Satterwhite, who discusses his use of video/film to address issues of technology, fantasy, the body and queer culture. (Note that the festival programs contain adult themes and adult content.) *REDCAT, 631 W. Second St., downtown; Sat., Oct. 21, 3, 5 & 8 p.m.; $6-$12. (213) 237-2800, redcat.org.* **–John Payne**

sun 10/22

HALLOWEEN & HISTORY

The Walking Dead

Shmuel Gonzales is an advocate and liaison for L.A.'s burgeoning Jewish-Latino community. Otherwise known as Shmu the Jew, aka the Barrio Boychik, Gonzales also has a passion for unearthing and reviving the faint traces of L.A.'s fading past, particularly when it comes to the dead. In this "spirit," he's leading a 3-mile walking tour of the **Lost Cemeteries of Los Angeles**, exploring a few of the city's nearly forgotten resting places, such as La Placita Church's Campo Santo and Fort Moore Hill, an erstwhile military outpost from the Mexican-American War. Dust off those athletic shoes and get ready to redefine the meaning of "walking dead." *Meets in front of La Tienda at LA Plaza de Cultura y Artes, 501 N. Main St., downtown; Sun., Oct. 22, noon; $18. eventbrite.com/e/lost-cemeteries-of-los-angeles-walking-tour-with-the-barrio-boychik-tickets-38609029647.* **–Tanja M. Laden**

NATURE

P-22, We Love You

Last year, the L.A. City Council declared Oct. 22 P-22 Day. As part of Urban Wildlife Week, a team of hikers led by the National Wildlife Federation's California regional executive director Beth Pratt-Bergstrom will retrace the famous mountain lion's 40-mile trek, beginning in the Santa Mountains in Agoura Hills and culminating in his current home in Griffith Park, where today's **P-22 Day Festival** takes place. The event features photo ops with P-22's likeness, VR experiences, ranger-led walks, workshops, live music, dance performances, exhibits, food and wildlife experts, namely the biologist who discovered P-22, Miguel Ordeñana. *Shane's Inspiration Universal Playground, 4730 Crystal Springs Drive, Griffith Park; Sat., Oct. 22, 11 a.m.-4 p.m.; free. savelacougars.org/page/urban-wildlife-week.* **–Siran Babayan**

mon 10/23

CELEBRITIES

Hanks a Lot

In 2014, a short story by **Tom Hanks** turned up in *The New Yorker*. Called "Alan Bean Plus Four," it's the tale of ordinary folks in Oxnard who take a trip to outer space. The story is what you might expect from the movie star, whose early career was marked by genial comedy and whose big hits include *Apollo 13*. It also shows his knack for placing ordinary yet oddball characters in extraordinary situations. Now Hanks is ready to release his first short story collection, *Uncommon Type: Some Stories*. To mark this milestone, the actor will appear at Bovard Auditorium for a conversation led by David Greene, co-host of NPR's *Morning Edition. Bovard Auditorium, 3551 Trousdale Pkwy., University Park; Mon., Oct. 23, 6 p.m.; $45-$75. (213) 740-4211, nprpresents.org.* **–Liz Ohanesian**

BOOKS

Headed South

The popular narrative of the development of art in Los Angeles is dominated largely by white figures, but that's only part of the story. Throughout the '60s and '70s, African-American Angeleno artists were forming their own vibrant communities, blazing a path outside of the mainstream institutional art world. ***South of Pico***, a new book by art historian and curator Kellie Jones, features pioneering artists like Betye Saar, Charles White, Noah Purifoy and Senga Nengudi, setting their stories against the backdrop of the era's civil rights movements and urban unrest. To celebrate the book's release, Leimert Park art space Art + Practice hosts a book signing and author talk featuring Jones in conversation with Naima J. Keith, deputy director of the California African American Museum. *Art + Practice, 4334 Degnan Blvd., Leimert Park; Mon., Oct. 23, 7-9 p.m.; free. (323) 337-6887, artandpractice.org.* **–Matt Stromberg**

tue 10/24

ART & CULTURE

From A to Zealand

In July, the Smithsonian hosted **"Tuku Iho Living Legacy,"** an exhibit of more than 70 Maori works of art; the show also stopped in China, Malaysia, Chile and Brazil. For more than a week this fall, "Tuku Iho" stops by the Rose Room in Venice for an immersive look at New Zealand's indigenous art and culture. Largely carved from wood, the weapons, idols, utensils and vessels on display feature mesmerizing designs that mimic the swirling, impossible patterns that are recognizable from *ta moko*, the art of Māori tribal tattoos. There are also contemporary works on display that were created by teachers and students at the New Zealand Māori Arts and Crafts Institute in Rotorua. *The Rose Room, 6 Rose Ave., Venice; daily through Nov. 2, 9:30 a.m.-6:30 p.m.; free. facebook.com/events/1129862033813033.* **–Gwynedd Stuart**

wed 10/25

BOOKS

All Lit Up

One of the city's biggest literary gatherings, the fifth annual **L.A. Lit Crawl** spans the entirety of hip NoHo Arts District's nearly 40 theaters, galleries, restaurants, bars and tattoo shops and attracts some 3,5000 visitors. Divided into three, 45-minute rounds, the daylong schedule features readings by more than 200 local authors, poets and artists from the *Los Angeles Review of Books*, *Santa Monica Review*, Red Hen Press, Los Angeles Poet Society, Tia Chucha's Centro Cultural & Bookstore, Sisters in Crime and other literary presses and organizations, in addition to panels, workshops, the Los Angeles County Library's Bookmobile and Los Angeles Public Library's Library Store. All events are walkable and free, with the exception of the closing party at the Eclectic, sponsored by Amazon Studios. *NoHo Arts District, North Hollywood; Wed., Oct. 25, 6 p.m.-mid.; free. litcrawlla.org.* **–Siran Babayan**

thu 10/26

PODCASTS

Father Figure

When Jamie Morton discovered his 60-year-old dad wrote an erotic novel, he did what many people with good ideas do these days — he started a podcast. In 2015, the British TV producer launched ***My Dad Wrote a Porno***, a podcast where each week he reads a chapter from the book series *Belinda Blinked*, which is written under the pen name Rocky Flintstone and stars naughty, 30-something character Belinda Blumenthal. (The first novel's complete title is *Belinda Blinked 1: A Modern Story of Sex, Erotica and Passion. How the Sexiest Sales Girl in Business Earns Her Huge Bonus by Being the Best at Removing Her High Heels.*) Morton's co-hosts James Cooper and Alice Levine help dissect and poke fun at the bad writing and steamy plot. The podcast has become so popular that Morton has taken it on the road and last year published his own book of the same name. For his first live taping in Los Angeles, Morton will read a "lost chapter," screen videos and ask audience members to re-enact scenes from the story. *Orpheum Theatre, 842 S. Broadway, downtown; Thu., Oct. 26, 8 p.m.; $37.50. (877) 677-4386, laorpheum.com.* **–Siran Babayan**

HALLOWEEN

Oh, the Horror

It's been more than 40 years since *The Rocky Horror Picture Show* hit the big screen, and by all appearances, it's never left. The cult film's beloved characters come to life at **Queen Pins: The Rocky Horror Picture Show**, featuring performers from Highland Park Bowl's monthly drag night. The bowling lanes of L.A.'s oldest alley become catwalks for a fierce and fabulous runway competition, all part of a fitting tribute to the film's cross-dressing. If you're inclined, try the new bourbon-and-brandy-based Moonchild cocktail, inspired by Christina Ricci's dance scene in a more recent cult flick, Vincent Gallo's *Buffalo '66. Highland Park Bowl, 5621 N. Figueroa St., Highland Park; Thu., Oct. 26, 9 p.m.; free. (323) 257-2695, facebook.com/events/1917723498450007/?ti=icl.* **–Tanja M. Laden**



Kate Hudson
Pretty Fun: Creating and Celebrating a Lifetime of Tradition
OCT 30 Aero Theatre, Santa Monica

Scott Adams
Win Bigly: Persuasion in a World Where Facts Don't Matter
NOV 9 Moss Theatre, Santa Monica





Chris Matthews
Bobby Kennedy: A Raging Spirit
NOV 13 Moss Theatre, Santa Monica

Matthew Weiner
with **Susan Orlean**
Heather, The Totality
NOV 16 Moss Theatre, Santa Monica





Dan Rather
What Unites Us: Reflections on Patriotism
DEC 4 The Novo, L.A. Live

Jenifer Lewis
The Mother of Black Hollywood
DEC 10 Bootleg Theatre, Santa Monica



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News //

GRAVE CONCERNS

Gravediggers at L.A.'s biggest cemetery unionized on a fortuitous Friday the 13th

BY JASON MCGAHAN

Maybe it's bad luck to hold a union election on Friday, the 13th, though the gravediggers at Rose Hills Memorial Park & Mortuary don't seem like an overly superstitious bunch. On that Friday, the mechanics, welders and interment specialists at Rose Hills voted 35 to 23 to join the Cemetery Workers and Greens Attendants Union, SEIU Local 265, according to an organizer for the union.

But the road to unionization was not without its share of scares for the gravediggers, who allege that the management at L.A.'s largest cemetery was trying to intimidate them.

"These guys, SCI, they're really good at scaring people," a man leaning on a shovel beside a grave marker told me several days before the vote.

Service Corporation International, or SCI, is America's biggest undertaker, a company Bloomberg labeled "Death, Inc." At 1,400 acres, Rose Hills, located in Whittier, is the largest of the 470 cemeteries the conglomerate owns, the largest in North America — and likely the busiest. Rose Hills buried nearly 7,000 people last year, according to staff — and that doesn't include the cremations or the cremation niches in several mortuaries on site. SCI also owns 1,502 funeral homes.

> "WE WOULD LIKE TO BE TREATED WITH THE SAME DIGNITY AND RESPECT THAT WE GIVE TO THE FAMILIES THAT WE SERVE."
> —A ROSE HILLS WORKER

PHOTO BY MARIANA RENTERIA



A group of newly unionized interment specialists, a category that breaks down into numerous subspecialties with colorful names like diggers, swampers, trailers, markers, framers and peelers.

"It's the Walmart of the cemetery business," said John Martin, a union rep with the Cemetery Workers and Greens Attendants Union, SEIU Local 265, which is based in Oakland. The union sought to represent the 58 mechanics, welders and gravediggers at the cemetery.

On a warm afternoon a few days before the union election, I met with a few gravediggers at the cemetery lawn — a view as manicured as a golf course, as broad and sweeping as a Civil War battlefield.

There was a worker operating a backhoe who dumped a heap of dirt into a recently dug grave. A team of three assistants using rakes and shovels cleared away the dirt that spilled around the hole. A fifth man tamped the soft earth down with a flat-headed machine that the men call a "whacker." They wore gray uniforms with their names stitched onto the breast pocket.

There is more to a grave than digging a hole, they say.

A grave needs a frame built inside for support; it must be properly measured and dug wide enough to fit the cables and running boards used for lowering the deceased. A vault must be built to support the casket during the service, and a putting green–like cover draped over to camouflage the dig.

(14 »





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» 12) During the winter months, when the death rate peaks, they bury as many as 40 caskets a day.

With the vote only days away, the workplace had the atmosphere of a surveillance state. White vans circled the area. "The people in the white vans are all supervisors," said one of the diggers, who declined to give his name for fear of retaliation. "They watch us. They drive around. Lots of stuff has gone on."

Representatives from SCI and Rose Hills did not respond to *L.A. Weekly*'s requests for comment.

Every morning before the start of a shift, in the lead-up to the election, the men said they had to attend meetings led by a labor consultant hired by the company. The consultant mostly disparaged Local 265 and said things to turn the younger workers, like telling them the company will freeze all promotions if the union comes in. As the election neared, the meetings were held twice a day.

Even out in the field, the men say, the company was keeping tabs on them. A tall guy in a bright yellow construction vest stood observing the backhoe and the shoveling and raking. He was one of the subcontractors who cut the grass. The company told the workers to train them, a kind of threat incarnate that one day they could be replaced by them.

On Friday, the National Labor Relations Board certified the results of a union election of 58 workers at Rose Hills. Most of the men who voted are the interment specialists, a category that breaks down into numerous subspecialties with colorful names like diggers, swampers, trailers, markers, framers and peelers.

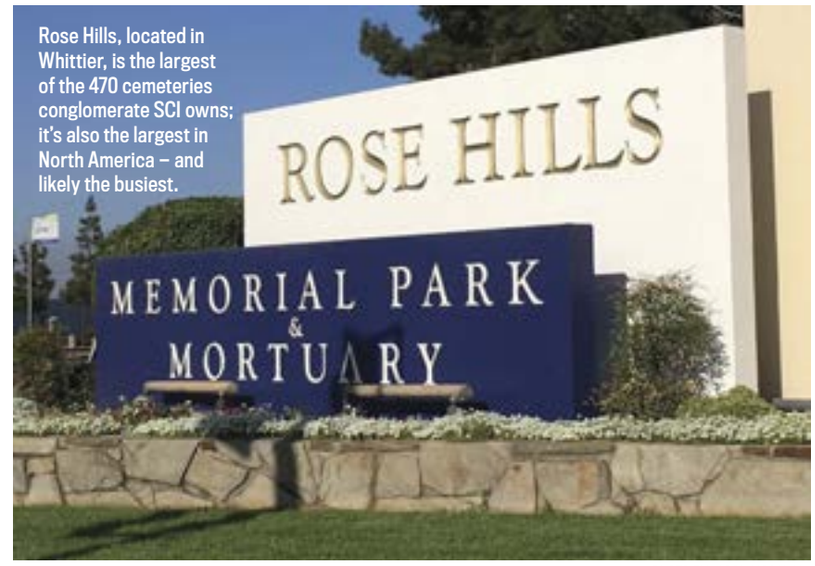
Most cemetery workers in L.A. are nonunion, according to Martin of Local 265. Since the company was informed of the union election, workers said management went with a carrot-and-stick approach to win a no vote. Since September, the starting wage has increased from $13 to $14.50. The workers also were given new work boots and jackets. Management scheduled an employee BBQ for the day before the vote.

Rose Hills sent letters to the workers' homes on Oct. 6. One of the workers gave *L.A. Weekly* a copy of the letter, which reads: "We know it is unusual to reach out to you like this, but we wanted to get you this letter to review with your family in the privacy of your own home because of the significant impact the union election could have on all of you."

"We can ... assure you that we believe the best way to address any issues is one that does not involve having Local 265 come between us."

Norman Barrios is a backhoe operator who has worked at Rose Hills for 12 years. "They sent that letter to my house," he said. "It kind of threw off my wife. Families depend on that paycheck, and the workers got scared."

Barrios, 43, has three kids and a mortgage. He said the pay is too low and the work too exhausting to retain employees. He also said that the crew is short-staffed and that management overworks those who stick it out. The company has made a habit of requiring staff to come in and work on their days off.



Rose Hills, located in Whittier, is the largest of the 470 cemeteries conglomerate SCI owns; it's also the largest in North America – and likely the busiest.

PHOTO BY JASON MCGAHAN

"We're fighting for recognition," Barrios said. "You've got people in upper management getting big bonuses. We feel like we're chopped liver. It's not all about money, it's respect and recognition. They know we're understaffed and they won't do nothing to hire people."

When the workers brought their concerns to management, Barrios said, they were called *burros*, or donkeys. "That's what really got people upset."

One of the gravediggers I met at Rose Hills confirmed the name-calling. "I guess that's how they view us. It's degrading," he said.

At the top of Rose Hills, the view extends an astounding distance — to downtown L.A. and Pico Rivera, El Monte, Montebello and Whittier. Some of the workers have family buried in the cemetery.

One worker punched a spade into the ground and cleared the grass away from a grave marker. "We would like to be treated with the same dignity and respect that we give to the families that we serve," he says.



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A LIFER'S REDEMPTION

TYREE DABNEY WAS ONE OF HUNDREDS OF JUVENILES SENTENCED TO LIFE WITHOUT PAROLE IN THE '90S. TODAY, HE'S ONE OF THE FEW TO BE RELEASED.

BY JASON MCGAHAN

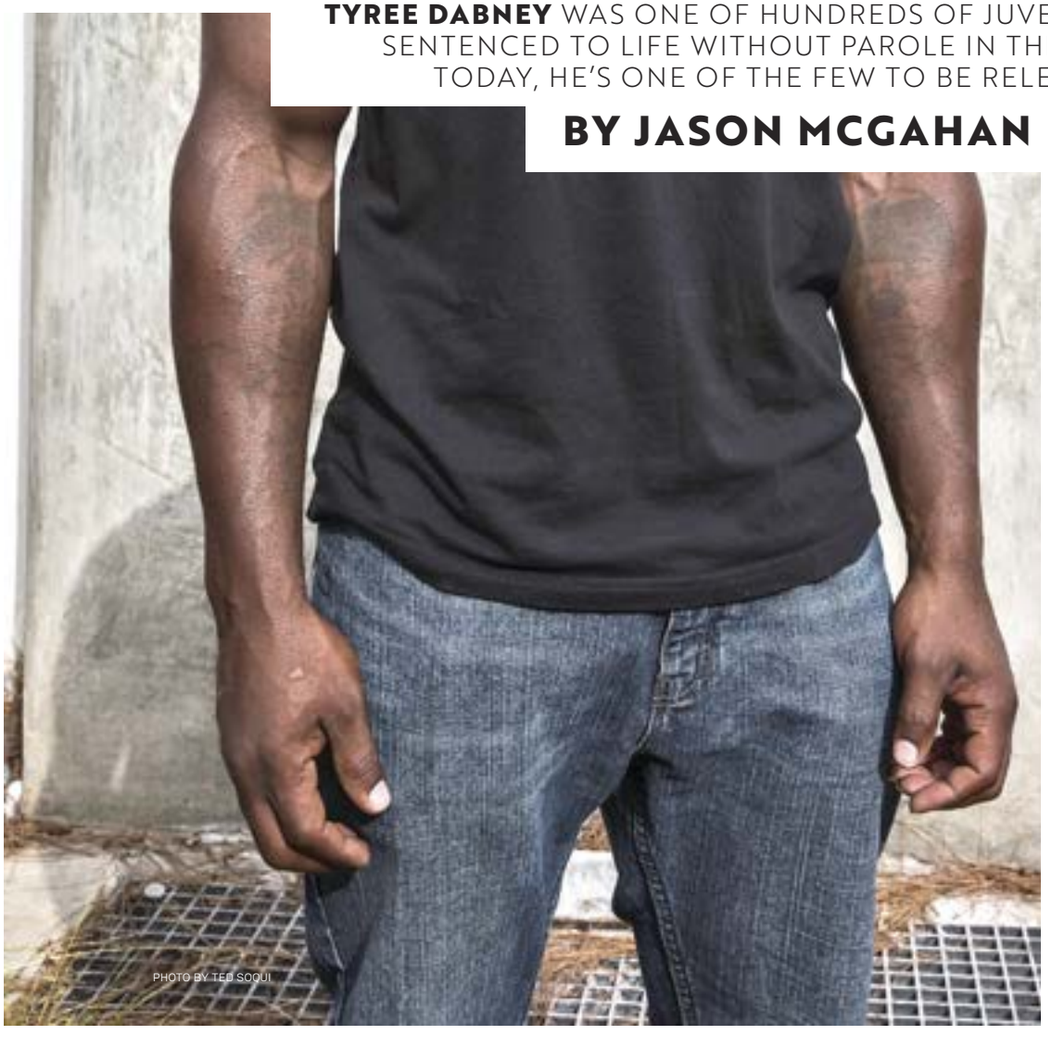


PHOTO BY TED SOQUI

On a summer evening in late June, a few months after he was paroled on what was supposed to be a life sentence, Tyree Dabney returned to the corner of 45th and Western. The West Liquor and the parking lot with the payphones were gone, the doughnut shop was a cash advance place, and there was a new junior high named after Barack Obama. But the changes were mostly superficial.

The car's AC was broken and heat drifted in through the lowered windows. Dabney had just left his part-time construction job in Torrance and was heading to the halfway house where he lives east of Culver City. When he stopped for the light at Vernon and Western, the traffic backed him up precisely to the burger stand where he almost died when he was 15.

Master Burger was as square and yellow as he remembered it. From his spot in traffic, he could see down the driveway to the alley where he'd escaped that night. Someone had put up a tall metal fence that blocked the exit. Had the fence been there that night he would have had nowhere to run.

The outward signs of gang membership have become more subtle in the years since Los Angeles police began enforcing gang injunctions, court orders that make it a crime for suspected members to congregate in known gang territory. One such hotbed was the Vernon Avenue corridor — home to gangs the Rolling 40s, 46 Top Dollar Hustler Crips and 46 Neighborhood Crips. But Dabney didn't need to see anyone decked out in blue. "You can tell by where they're hanging at," he says.

There was a young man with an easy air standing with his back to a wall near the barred window where customers order burgers. Gold earring, skinny jeans, a new T-shirt and sneakers bright as fresh linen. "Same gang, different people," Dabney says.

The traffic light turned green and the cars ahead of him began rolling northward on Western. Dabney kept his eyes on the gangbanger; it was like being shown an alternate reality, one in which he hadn't been locked up and had never left that corner.

"I was shot in the same spot there," says Dabney, who has a symmetrical face with round eyes that convey at turns a childlike openness and an adult wariness. There is one single bristle of gray in his trim beard.

He shows three dark scars in the shape of cigar ends rising above his skin at the hip, ankle and leg. He uses short sentences when prodded to relate unpleasant memories: "Place was surrounded. They had AK-47s. I happened to be off to the side and escaped."

On the morning of Feb. 22, Dabney was jogging around A Yard at the California State Prison at Lancaster when he was called to the prison program office and told he was being released after 23 years. "I was nervous," he says of his reaction to the news. "I spent more time in jail than I had on the streets."

Dabney had been waiting 133 days for word from the office of the governor. He got rid of nearly everything in his cell, keeping only an address book, a few letters, and a tracksuit and sneakers wrapped in plastic under his bed. He'd bought the latter in 2014, the day a judge made him eligible for a chance at parole.

Not everyone agreed with the judge's decision. Those letters under his bed, sealed in a Ziploc bag, include ones addressed to the court from two of his victim's adult children. He says he has read them many times. "The innocent victim who gets killed leaves without suffering," one of the letters states. "The innocent victim's ... family, friends ... are the ones who suffer." Another letter says there's no place for Dabney in society and informs the judge: "Regardless of your decision, I cannot forgive nor forget."

Asked why he has kept the letters, Dabney says they reminded him of one of the sources of his own anger: not having a father. "I read them and I realized I did the same thing that was done to me — and there wasn't a reason why."

It is very uncommon for someone like Dabney — who was sentenced to life without parole for a homicide he committed as a juvenile — to be granted parole in California. Had it not been for recent changes to state law, he almost certainly would have had to be carried out of prison in a box. But in 2013, California became the first state to give a shot at parole to formerly violent offenders who have served long sentences and (18»

» 17) are deemed to no longer pose a threat to society.

Over the last 25 years, more than 2,600 juvenile offenders in California were sentenced to life in prison. Of them, between 268 and 283 (estimates vary between advocacy groups and state officials) were sentenced to life without possibility of parole.

Even with the reforms, fewer than 10 juvenile "lifers" have been paroled in California, according to Elizabeth Calvin, a senior advocate in the Children's Rights Division of Human Rights Watch. An additional 60 juvenile lifers have become eligible for parole and are going through the parole process, Calvin says.

The underlying premise of the revised law is that even a crime as heinous as the one committed by Dabney shouldn't carry a mandatory life sentence if the offender was under age.

In 1994, Dabney had recently turned 17 years old and had no criminal record. "I scalped tickets and sold weed," he says.

Nineteen-year-old Ricardo Grant was Dabney's closest friend, a sort of antisocial older brother. Grant beat up boys who gave Dabney trouble at middle school. He taught Dabney how to survive on the street, how to fight, how not to walk with the direction of traffic lest he be shot in the back. They came from similarly broken homes; Dabney, deserted by his father, his mother absent for much of his youth, quit school and left home in eighth grade. He lived at Grant's house and hid in the closet when Grant's grandmother was home.

His voice softens as he recalls the crime. "Rick asked me to help him out."

Grant had done "lifts" before, armed robberies, though he was no master criminal. Dabney says they drove around aimlessly for a while before stopping at a furniture store near the USC campus. "Long story short: I don't even think he knew who he was going to rob."

Dabney says the harebrained plan was for him to pose as a customer and distract the sales lady while Grant lingered at the front. They both went in carrying loaded guns. Dabney recalls that he would hurry out in a daze, dragging his crime partner's body.

"We go in for the robbery ... and he never initiates it," Dabney says. "The lady shows me bunk beds. I'm standing at the desk. She gives me a pen and I fill out the invoice. I gave her a deposit. I wrote my real name on the invoice. Then the shooting erupts."

Dabney says his back was turned and his first thought was that they were near Bloods territory and rival gangbangers must have followed them into the store. In truth, the store's owner had shot Grant once in the chest. Dabney says he dove for cover beside the sales lady, who was the owner's wife.

The emotion rises in his voice and his sentences shorten: "I take out the gun. Counted to three. Jumped out. I shot toward him. I went down, waited again. Didn't see him. He was on the ground."

The car ran out of gas about a mile from the furniture store. Grant made an awful gurgling noise that sounded to Dabney like a death rattle. Dabney pulled his friend's body from the passenger seat to the curb. He ran into the street and flagged down a bus; the driver called 911.

Dabney was arrested about a month later.

For the first 14 years in prison, a period of life that spanned what would have been his junior year in high school until his early 30s, Dabney says his life was a desert. Sentenced to "life without," the law required he be locked up at Level 4 — the most violent prisons in California.

Every disagreement was a challenge to one's manhood. There were stabbings, riots, rapes. Guards shot inmates. Inmates joined gangs. No one in maximum security even knew his name; he went by a nickname bestowed by a gang that today he is too ashamed to tell me.

As a result, he has immense gaps in his knowledge, like a man awakened from a coma. Ask him anything to do with computers or the internet, for one, and he is guarded. "I'm still not too good on computers," he says. "I was focused on how not to get killed."

> "ONE OF THE THINGS PRISON TAUGHT ME WAS DON'T LIVE YOUR LIFE IN FEAR. A LOT OF BAD THINGS THAT HAPPEN HAPPEN BECAUSE PEOPLE ARE LIVING THEIR LIVES IN FEAR." —TYREE DABNEY


PHOTO BY TED SOQUI

Juvenile offenders who, like Dabney, have been locked up for more than 20 years entered prison at the peak of the tough-on-crime decade. "It was this big wave pushing for more people getting locked up for an incredible amount of time, with very few people getting out," says Marc Morjé Howard, director of Georgetown University's Prisons and Justice Initiative.

The stiff sentencing reforms of that time launched the era of mass incarceration, including California's three-strikes law.

"They entered California prisons at perhaps the darkest point in California prison history," says Calvin of Human Rights Watch, "with high levels of overcrowding, high levels of violence, decreasing access over the years to programming and treatment. You can talk with anybody who was young when they entered prison in the '90s and they'll tell you they walked into prison and everyone, including their lawyer, told them they were never getting out."

Calvin has worked closely with juvenile offenders serving life without parole in California, including Dabney. She says many of them undergo a kind of personal transformation in their mid-20s. "Something happens that helps them decide *I don't want to live like this anymore*. They're being told this is a sentence to die in prison. Yet many of them make a decision that they're going to live as if they're going to be released."

Dabney says that after a lost decade behind bars, one night he was up late watching TV in his cell at Folsom when *Nightline* came on with a program about child soldiers in Africa, and it affected him deeply.

Dabney changed his group of prison friends. ("Started hanging with people trying to teach me something.") He started to read books, beginning with the self-help section of the library and Anthony Robbins' *Awaken the Giant Within*. He gravitated to stories about people he found were resilient in the face of great difficulty. People, he says, "who failed and refused to accept the failure." Nelson Mandela, Desmond Tutu, Elie Weisel, Martin Luther King, Malcolm X.

He was struck at how the warlords on the *Nightline* program became like surrogate parents to the child soldiers, even though in many cases they had killed the boys' real parents. "They would feed and clothe and shelter the boys, and the boys were loyal to them in return," he says. "That's sort of how I became a gang member."

While still at Folsom, Dabney had a religious conversion. According to state records, he completed a 12-step program for ex–gang members, founded a support group for lifers and stayed violence-free for his final 13 years in custody. In 2012 he was admitted to a pilot program for model inmates and downgraded to a Level 3 area at Lancaster. He worked as a plumber on an inmate construction crew.

"One of the things prison taught me was don't live your life in fear," he says. "A lot of bad things that happen happen because people are living their lives in fear."

Ali Zarrinnam, a presiding commissioner of the Board of Parole, praised the transformation at Dabney's second parole hearing, on Oct. 13, 2016.

"There are a few individuals, very few, a minority of the population, that change because they want to change," Zarrinnam said. "Irrespective of ... how their life has gone, they just change because they want to become a better human being. And you fall into that class of individuals, and [it is] a testament to your behavior and your work."

And in the course of an afternoon, Dabney — after spending more years of his life locked up than not — was determined to be fit for the free world again.

"Ultimately, we have made a decision, Mr. Dabney, to grant you parole," Zarrinnam said, "finding that you ... do not pose an unreasonable risk of danger to society."

Of the 392 lifers released by Board of Parole Hearings, 0.8 percent returned to prison with a new term, according to a 2015 report by the California Department of Corrections and Rehabilitation.

The return-to-prison rate for non-lifers was 43.6 percent.

At 7:30 on a Monday morning in late August, a dozen tough-looking men dressed in buttoned-up work shirts and wrinkle-free slacks — and two women in pantsuits — sit in desk chairs arranged in a semicircle. The stems and loops of inked-in letters and drawings peek above many of their starched collars. A black outline of Darth Vader's helmeted face glares from the back of one man's head.

The Anti-Recidivism Coalition occupies the ninth floor of an office building off Pershing Square. The nonprofit is perhaps the preeminent organization in California in the field of re-entry services for the recently incarcerated. The men and women in the office — nearly all of whom have been incarcerated for the better part of their adult lives — are enrolled in ARC's 12-week "boot camp," which prepares them for a career in the building trades. Dabney is one of nine ex-lifers (and the sole juvenile lifer) in the cohort of 27.

When I first saw him he was standing in the hallway, a cellphone pressed to his ear, waiting on hold. He was following up with a foreman who had mentioned the possibility of hiring him. "Yes, I'm a new member of the union," Dabney said. "I'm calling about the construction job with Metro in Burbank."

Scott Budnick is a Hollywood producer (he did *The Hangover* movies) and a prominent advocate for youth in the criminal justice system (he was named California's Volunteer of the Year by Gov. Jerry Brown in 2012). Budnick is the ARC's founder, and he pulled together the boot camp in partnership with the Los Angeles County

Federation of Labor, L.A. Trade Technical College and the L.A./Orange Counties Building and Construction Trades Council.

Budnick has an unvarnished way of speaking that appears to resonate with members of the program. He says the idea here is simple: "Folks who were formerly incarcerated were not reliable. They did not show up on time. They would relapse and have to go to a rehab or would get rearrested. The building trades and L.A. Federation of Labor said to me if you find the right guys and you train them and you prepare them and they can compete and outwork the rest of the people applying, then these jobs will be available for them. And so we started this training."

He says he set the bar high for the people in the program. "I want you guys to strive for a career," he says. "I want you guys to be put into something where you can have a livable wage, you can pay rent, you can have a car, you can raise a family, you can send your kids to school.

"To me it's like the greatest public safety program, because you can stop the cycle of crime."

Every person who has completed the program — about 50 men and women — has secured a union job in the building trades since the program began, says Isaac Lopez, the program's coordinator.

Dabney was one of five members from the program who completed a grueling physical test the previous Friday at the Laborers' Local 300 Union. Like participants in a cage match in mixed martial arts, the men had a singular focus on not tapping out. You arrive late for the 6 a.m. start time, the union taps you out. (ARC members were waiting outside at 3 a.m.) Fail the drug test, they tap you out. Struggle to haul a 60-pound bag of cement or a 12-foot plank or cement block after cement block after cement block — get your stuff, leave your helmet and get out of here; this is not for you.

Sergio Rascon, business manager of Laborers' Local 300 Union, says the program is a testing ground to see who can do the work. "We want to make sure that people who are interested in it understand and know what they're getting into."

All five of the ARC members made it through. No one from the program has ever tapped out.

There is a lot of work in L.A.'s booming construction trade: the $2.6 billion Rams stadium in Inglewood, the $2 billion Crenshaw/LAX Metro line, the $1.8 billion Regional Connector, the $6.3 billion Purple Line extension. The men and women dream aloud of the union wages for electricians, plumbers, pipe fitters, sheet metal workers, laborers, ironworkers, painters and operating engineers.

"Right now we're in the biggest building boom since the 1920s," says Ron Miller, executive secretary of the Los Angeles/Orange Counties Building and Construction Trades Council. "A lot of our members are baby boomers and within five to 10 years of retirement. We have to supplement our ranks."

Miller says the building trades are working with various programs to recruit more women and more veterans. But there's nothing like its partnership with the ARC.

"This is not a job readiness program, this is not a job handout program — this is an economic opportunity program," says Rusty Hicks, executive secretary-treasurer of the L.A. County Federation of Labor. "It's up to the individual to grab hold of that opportunity and take full advantage of it. I really see the role of the labor movement as helping to train workers to gain opportunities that they may not have had ever before."

Tony Vergara got a life sentence when he was 18 years old and served 23 years. Vergara completed the electricians boot camp with IBEW Local 11 and gave a valedictory speech at the ARC's graduation ceremony at L.A. Trade Tech.

"No one takes a chance on you," Vergara said of the difficulties he experienced finding work. "You either check the box or lie. Thank you for giving us a chance and an opportunity to succeed."

Dabney says people look at him through a different filter after he tells them he went to prison. The scars, the tattoos, the muscles, how he stands and how he holds a fork. Everything looks different the moment they know.

"I used to love telling people where I was from," he says. "Now I despise it."

The flow of traffic up and down Western Avenue, from Dabney's halfway house to his job and back, carried him past the Master Burger dozens of times. He was hoping to find better work in another part of town. He'd joined the Laborers Union and was angling for an $18-an-hour job grading the earth for a Metrolink subway platform in Burbank.

Over the course of weeks that he commuted to Torrance, he had ample opportunity to observe that one particular gangbanger — his self-contained movements, his effortless rapport with people in the street. Dabney says he studied his stylish clothes and sometimes thought of pulling over and sharing some pearl about the dangers that lie in wait. It was too dangerous to pull over. "Besides, someone like that isn't going to listen until they're ready for change," he says. "Just like I wasn't when people used to talk to me."

On a Friday afternoon in late August, Dabney's drive up Western Avenue was blocked by a police cruiser parked sideways in the street. Officers were diverting traffic. Dabney caught a glimpse of yellow tape. He saw the things he knew to look for. "If it's just a black-and-white [car], then it's nothing. But suits and Crown Victorias, you just knew." The men at the scene were homicide detectives. The gangbanger was dead.

The *Los Angeles Times* reported that 31-year-old Gerome Lee Thomas was standing in front of the Master Burger at about 6 p.m. when a person walked up to him and shot him multiple times.

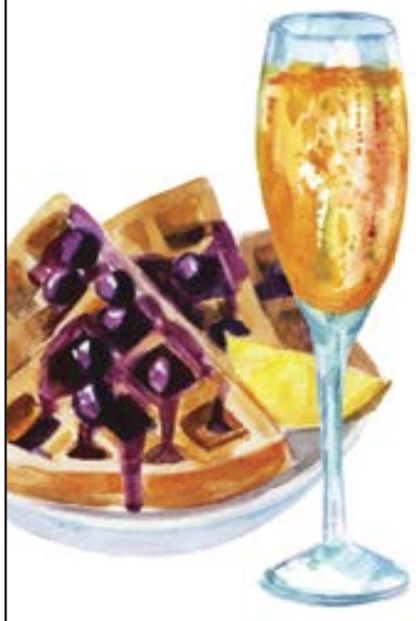
"He put himself in a closed space," Dabney says. "He was trapped. There was nothing he could do."

Dabney got the job in Burbank. The days are long and tiring but the money is good. As a prison inmate at Lancaster he did the same work and it paid $1 an hour. "I tell the construction guys all the time," he says.

"I'm 40 and I'm starting over. But it feels good to accomplish something."



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Food halls and variations on them have been popping up all across Los Angeles.

PHOTO BY DANNY LIAO

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Are Food Halls the New Food Trucks?

GRAND CENTRAL MARKET HAS AN INCREASING NUMBER OF WOULD-BE IMITATORS

Grand Central Market may be the godfather of the L.A. food hall, and its offspring have become too numerous to count.

Just as the food truck craze went from fad to fixture, food halls across L.A. have debuted, expanded and been updated at breakneck speed. From Altadena to Century City, downtown and Highland Park, they range from the upscale and carefully curated to the organically assembled hodgepodge. From downtown's Smorgasburg, a loose interpretation of a food hall that operates on a weekly, pop-up basis, to Chinatown's Far East Plaza, a culinary mashup of both veteran establishments and new-school additions, these collections of bite-sized restaurants have become a quantifiable movement.

"I would argue L.A. was an early adopter of the food hall trend, with the Farmers Market (adjacent to the Grove) and Grand Central Market downtown well established," said Lisa Jennings, associate executive editor for Restaurant Hospitality, in an email. "It's a trend that's taking off nationally, though still in early stages, so it's no surprise to see more coming to L.A."

In fact, in the next year alone there are seven new food halls slated to open across Los Angeles, LAist reports, and the city is not alone in its obsession. Massive food halls are slated for not only major urban areas such as New York, D.C. and Chicago, but also in Raleigh, North Carolina, and Plano, Texas, Jennings said.

Just last month in downtown L.A. the Corporation Food Hall debuted in its namesake building. While some argue this eight-stall location is more of a "food court," it doesn't lack in variety; vendors sell everything from poké bowls to Mediterranean food, tacos, coffee and macaroni and cheese burgers. Owner and real estate developer Izek Shomof recently renovated the Corporation building, built out creative office space, and saw opportunity for a food hall on the ground floor.

"I saw there was a huge demand and said why not try it," Shomof told the *Los Angeles Times*.

Many other developers appear to feel the same way. In the Beverly Grove neighborhood, an in-progress food hall dubbed Edin Park stretches 50,000 square feet and is slated to include more than 30 vendors spread over two floors and a rooftop. Just a stone's throw from that will be a food hall at the Beverly Center called the Street. Curated by chef Michael Mina, it's expected to include up to 14 stalls, including an outpost of LAMill Coffee and a barbecue spot from Ayesha Curry.

Across the city in Highland Park is the incoming Billie Bird marketplace on York Boulevard. In Echo Park, a development called BrickWorks — still in its infant stages — plans to rebrand the "existing collection of tired retail buildings" along Sunset Boulevard into a "trendy urban food court," among other things. Just a few blocks west of this project is the near-complete Mohawk Collective, which, while advertising lease space for "designers, specialty brands, merchants, restaurateurs," has so far landed mostly chain restaurants, including Starbucks, Chipotle and the Habit Burger Grill.

While many of these projects are popping up in increasingly "hip" or "gentrified" neighborhoods, packaged in a shiny exterior of exposed brick, the expansive popularity of food halls is more than skin-deep. The format and function of these places are rooted in the hall's ability to address the current needs of both consumers and entrepreneurs. For one, a big challenge in the restaurant industry right now is getting people off the couch to actually go out and eat, said Jennings.

"Food halls offer a dining experience that you can't really order with DoorDash," she said. "Groups can scatter and get what they want — there's no veto vote — then come together to eat."

It's a choose-your-own-adventure for food, requiring no compromise among diners and catering to the customization-crazy eater in all of us. Food halls also provide an accessible portal of entry for restaurants just starting out, offering the chance to dip a toe in the water without the increased financial risk that comes with opening a full-service restaurant. At a time when the minimum wage is increasing, food halls are a "lower-labor format" with typically limited service requirements, said Jennings. While some halls contain full-service, sit-down options, most stalls require customers to order food at a register and then pick up their meal themselves — eliminating the need for servers or additional staff, and thus cutting down on costs. Food halls also offer shared facilities, meaning responsibilities like bathrooms and trash disposal are shouldered by multiple outlets.

"There's a lower cost of entry, and leases in food halls are much shorter than a brick-and-mortar," said Jennings. "In some cases, the food hall operator serves as a business incubator and may even offer help with financing. It's a way to test the waters."

Food halls seem to be headed down the same path as food trucks, from a creative culinary experience into an all-out phenomenon. The two have a lot in common; both require a smaller investment than opening a full-scale restaurant, both utilize less in the way of labor, and both operate in a small space that necessitates a short menu, said Jennings. But food trucks don't have the luxury of selling booze like many halls do, she added, and chefs who work off of wheels often have to also pay for approved kitchen space.

While the food hall rage shows no signs of slowing, not every hall is created equal. Many locations do feature vendors who are all independent entrepreneurs, but some halls are actually opened by one, very large restaurant company simply looking to test out its own culinary concepts, said Jennings. Locations like Mario Batali's Eataly — an upscale Italian food court and grocery — are actually best described as "multiconcept restaurants," said Jennings, because all the stalls are operated by the same owner. Eataly's West Coast location is planned for the Westfield Century City shopping mall and expected to open by the end of this year.

It's worth noting that as many L.A. food halls are still in early stages, the development, construction and permitting of these outfits can pose significant problems. For example, plans for the Altadena Marketplace, "a unique food-lover's destination with an array of options to satisfy all taste buds," were announced more than two years ago, but just last week the operators wrote a lengthy Facebook post that they may abandon the project.

"For the last 21 months, we have spent a lot of time, capital and resources in obtaining plans and permits. We had to work through all eight government agencies to ensure that the project is permitted and done correctly," the post states.

While the open letter goes on to reference a variety of bureaucratic hurdles, it also points to pushback over their application for a license to serve alcohol, and an overall waning sense of community support. The owners have announced they put the building up for sale and are continuing to weigh their options. **–Hayley Fox**

RESTAURANT OPENINGS

Breakfast Master Division 3 Has Opened a New Location

Biscuits are good, and biscuits split and stuffed with breakfast items are even better. That seems to be the entire philosophy of Division 3, a specialist of the morning meal. It's a good one. And it's working.

Division 3 opened first in Glassell Park, operating from a takeout window with a patio. The biscuits were instantly the star, and people came trekking for an item L.A. is not generally known for. The restaurant now has a second location, on a stretch of Hollywood Boulevard that does not otherwise see a lot of culinary excitement.

The breakfast items are served only till 11 a.m. — there's a lunch menu too, which is perfectly lovely, but you want to get in early. You'll be in line with a bunch of P.A.s picking up food for their offices, but let me tell you: You don't want to eat these messy monsters in front of your boss. You'll never get a promotion. (And bosses will lose the respect of their subordinates. These things are saucy.)

The bacon, egg and cheese is a great option for testing out Division 3's goods. That and the other super-carnivorous sandwiches certainly get the most shine, but allow me to suggest an alternative: fennel-cured salmon, scrambled egg and chive crème fraîche. It's the best of Southern food and the best of deli food smashed together for pure culinary heaven.

Of course, all the options are pretty good. Skip dinner the night before and get two. **–Katherine Spiers**

5907 Hollywood Blvd., Hollywood; (323) 745-0007, division3eats.com.

CHINESE FOOD

There's Been Half a Century of Iconic Chinese Restaurant Openings in L.A.

Chinese food in the United States was almost exclusively of the rural Toishanese/Cantonese variety from the time it came here after the Gold Rush until the 1960s. It wasn't until the change in American

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Firestone Walker Brewing Company's Propagator pilot R&D brewhouse in Venice is the place for beer drinkers and locals to dine, hang out and sip on Firestone Walker's latest creations.

The Propagator is the third location from Firestone Walker — which was created by brother-in-laws, David Walker (aka the Lion on the logo) and Adam Firestone (aka the Bear) — and it's a unique experience from start to finish. Unlike the two other locations (the main brewery in Paso Robles and the Barrelworks wild ales facility in Buellton), The Propagator is a state-of-the-art small scale Kaspar Schulz brewhouse that operates as a hub of experimentation, setting the pace for what is next from Firestone Walker. Most recently, it has been the driver behind the brewery's new Leo v. Ursus chronology of beers, as well as the Generation 1 IPA. In addition to Firestone Walker favorites, The Propagator offers one-off beers, and experimental beers that may or may not make it into the brand's official lineup. The adjoining restaurant and bar feature pizzas (we'd try the Rustica Carne complete with Italian sausage, brisket, pepperoni and mozzarella), burgers,



tacos (like the Drunken Cauliflower) and of course desserts (like a seasonal berry cheesecake). Even better — at least in our opinion — is that The Propagator has a Beer Brunch that is to die for. It features two signature beers, as well as coffee and OJ, and lots of delicious brunch food options. Deep fired bacon PB& J anyone? Yes, it's a real thing, and you need it in your life. What are you waiting for? The Propagator is calling and you should listen... drink up!

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immigration laws in the late '60s that large numbers of Chinese people with other backgrounds came to the United States and ushered in the modern era of Chinese-American dining. Yet even before the effect of the new immigration laws took hold in the late 1960s, there were watershed Chinese restaurant openings in Los Angeles that signaled subtle changes in local Chinese cuisine: While Chinese immigrants were not assigned an expanded quota until the late '60s, there was an intermediate period of increased non-quota immigration of Chinese people after World War II.

In 1962, Twin Dragon opened on Pico Boulevard on L.A.'s Westside, where it still thrives today. As the restaurant owners describe it, Twin Dragon brought a never-before-seen style of Chinese food to the city. Though self-described as Shanghai cuisine, the food was dubbed by locals as "Mandarin" or "Northern" Chinese food, so different from the Toishanese/Cantonese food that everyone was used to. Interestingly, its original menu shows dishes you'd more likely find in the San Gabriel Valley today; they're not on its current menu, which evolved to fit better with its Westside location and clientele.

Another pre–immigration reform, game-changing opening was the 1965 debut of Phoenix Inn in L.A.'s Chinatown. Though it opened before the impact of the new immigration quotas hit the Chinese community, it was a pioneer in the shift from the rural Toishanese-style Cantonese food still then associated with Americanized Chinese food to the modern, more diverse and urban Hong Kong–style Cantonese food. Phoenix Inn has shown amazing longevity and ingenuity. Not only is the original Los Angeles location still busily in operation but the owners subsequently opened popular branches in the San Gabriel Valley and also started Phoenix Food Boutique, the pioneering Chinese dessert restaurant chain in the San Gabriel Valley.

As new Chinese immigrants flooded into California in the 1970s, the new style of Cantonese food began to displace the old, with a broad variety of new dishes lengthening restaurant menus and dim sum becoming a daytime, sit-down experience. The 1976 opening of Miriwa Restaurant was a landmark event: Though it was not the first dim sum place in L.A., it introduced dim sum on carts to Los Angeles, turning dim sum into an eating experience that we now take for granted.

Perhaps the first brand-new identifiable Chinese restaurant genre to arise in this era was the Chinese deli. Indeed, the complaint in the mid-'70s was that every new eatery in Los Angeles' Chinatown was a Chinese barbecue deli.

Though it didn't open until 1979, a few years after the deli craze hit Chinatown, Sam Woo BBQ did raise the concept to a new level, eventually expanding the chain with branches extending to Las Vegas and Toronto; it still has a major presence in the San Gabriel Valley today.

With the start of the '80s came the debut of what still is considered to be the quintessential Hong Kong–style restaurant, the seafood palace with tanks of live seafood





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and lunchtime dim sum service. While the first self-proclaimed Chinese seafood restaurants hit California in 1980, it was the 1984 opening of ABC Seafood in Chinatown that marked the revolution of this style of food in America. ABC's combination of Hong Kong–style seafood and non-seafood specialties made it perhaps the top Chinese restaurant in the United States for the next decade, and the 1986 opening of its much larger sister restaurant, NBC Seafood in Monterey Park, marked a major step in the ascent of the San Gabriel Valley to national Chinese-food hegemony. This was followed by the 1992 opening of Ocean Star in Monterey Park, which represented the zenith in this genre, a giant dining hall with nearly 1,000 seats; with the decline of the influence of Cantonese food in America, it will never be duplicated again. The fact that ABC, NBC and Ocean Star are still around today, but are afterthoughts in today's conversations about local Chinese food, shows how things have evolved.

The 2001 opening of Sea Harbour in Rosemead began the meteoric ascendancy of Los Angeles in the national Chinese-restaurant pecking order, which powers forward to this day. Sea Harbour brought modern dim sum to Los Angeles — dim sum not on carts but ordered off a menu or checklist, and brought fresh to your table, with new creations adding excitement to what had become the somewhat staid dim sum scene. At dinnertime Sea Harbour brought high-end Hong Kong–style seafood to the local community, eclipsing the type of fare provided by its predecessors.

As Hong Kong–style food has receded from being the dominant authentic Chinese cuisine in Los Angeles, new iconic restaurants have opened. This was clearly marked in 2013 by the opening of Chengdu Taste in Alhambra. Chengdu Taste certainly wasn't the first popular Sichuan-style restaurant to open in the San Gabriel Valley. But clearly it was the first non-Cantonese destination restaurant, as its arrival led to three-hour waiting times, attracting food critics from all over the country and forcing the restaurant to extend its hours and eventually open new branches.

Most recently, the late-2016 opening of Bistro Na in Temple City highlights the beginning of a haute cuisine in Chinese dining that never existed before, as rich Mainland Chinese make their presence conspicuous in San Gabriel Valley dining.

This is not to say that every opening of an ultimately iconic Chinese restaurant was initially a watershed moment. For example, one of the most influential Chinese restaurants on the West Coast today is Din Tai Fung, the famed *xiao long bao* maker out of Taiwan, whose shopping-mall locations create a frenzy wherever they open. Some have said Din Tai Fung's regional mall approach seemingly gives it a license to print money, with each opening being wildly successful. While it certainly developed a cult following when it opened in the L.A. area in 2000, it didn't mark a culinary particular trend, nor did it ascend to the next level of success for almost 15 years.

Good things take time, but L.A. will always find them. **–David Chan**

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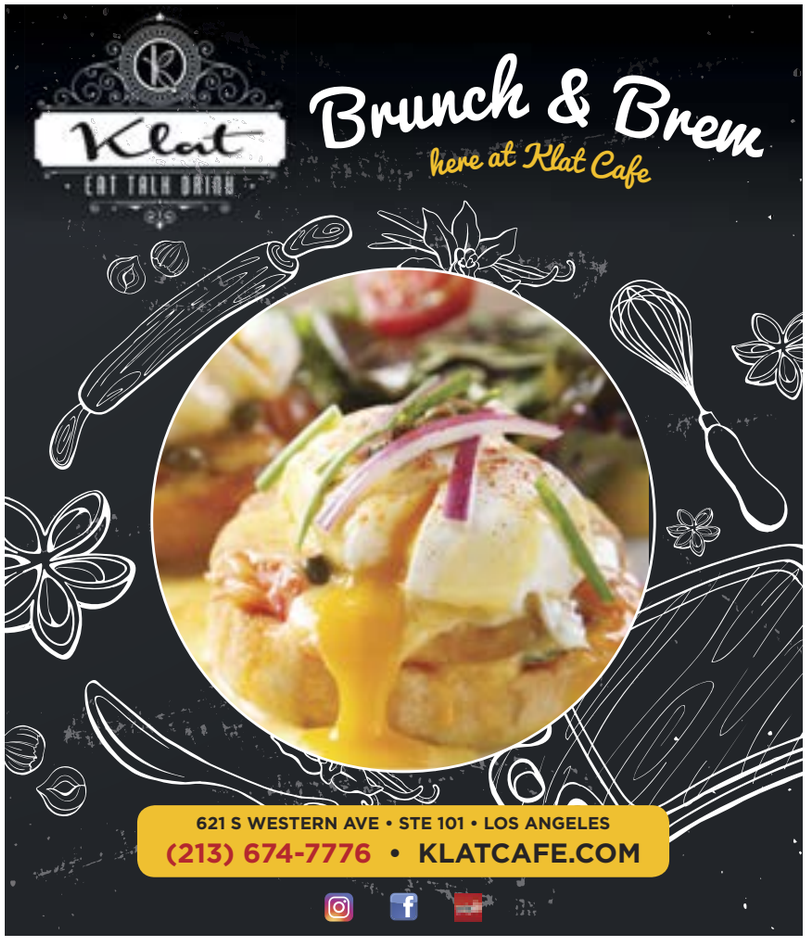
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A LESSON LEARNED

Ike Holter explores the human cost of cutbacks to public education in *Exit Strategy*

BY DEBORAH KLUGMAN



PHOTO BY MICHAEL LAMONT

Jane Macfie, Luke Tennie, Maria Romero, Adam Silver, Darrett Sanders (seated), Remy Ortiz and LaNisa Renee Frederick in *Exit Strategy*

Anyone who has worked in public education in the inner city understands the extent to which impoverished American youths have been betrayed. Playwright Ike Holter — whose *Hit the Wall*, a dramatization of events at Stonewall, swept the L.A. award spectrum a couple of years back — confronts this abuse by the powers-that-be in *Exit Strategy*, now playing at the LGBT Center (which also co-produced *Hit the Wall*). The play is directed by Deena Selenow, and while her supercharged in-the-round staging doesn't always work to the play's advantage, the production, buoyed by two strong performances and an otherwise polished ensemble, scores a hit.

The entire action takes place in the teacher's lounge of a Chicago inner-city school, on track to be demolished at the end of the school year. The drama's pivotal character, Ricky (Adam Silver), is a well-meaning nebbish, and for various reasons the target of jibes and sarcasm from the others on the faculty. This is immediately clear in the opening scene, when Ricky is tasked with informing older female colleague Pam (Jane Macfie), a battle-axe of a woman, that the school's fate has been sealed. Ricky stalls and lamely offers her chocolate cake, as if that somehow will cushion the blow of her losing a job she's been deeply invested in for 23 years. Pam promptly dresses him down for his shilly-shallying — then disappears into the classroom next door, where she fatally shoots herself.

Her death casts a pall over everyone, and most deeply affects Arnold (Darrett Sanders), the tough and tired longtime teacher who had a prickly relationship with the deceased woman yet loved her. The veteran of many lost battles, Arnold is skeptical when some of the teachers start planning to publicly challenge the school's closing.

But the protest gets off the ground when enterprising student Donnie (Luke Tennie) surreptitiously launches a crowdsourcing campaign to raise money for school supplies, then is co-opted by Ricky to help plan and lead the protest.

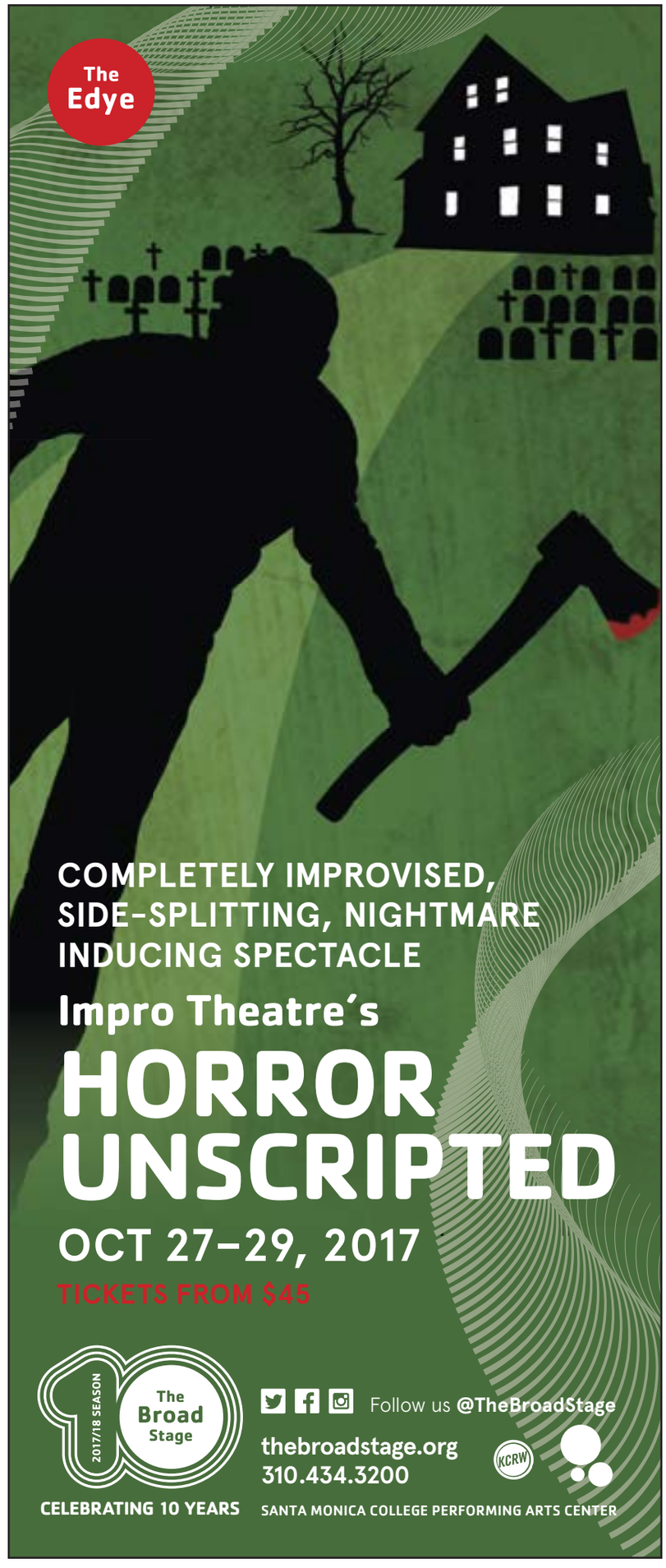
From the beginning, Silver's tiered portrayal — as an ambivalent man, trying too hard and too often to please — anchors the story. Entering the narrative halfway through as a super-smart kid boasting the naive arrogance of youth, Tennie exudes vital presence; his character raises the stakes on the outcome, which, when it comes, packs a punch. The other actors are also highly skilled but sometimes the show's alacritous style — augmented by a cacophonous sound design (Jesse Mandapat) — works counter to the more nuanced elements of the plot. An intimate relationship between Ricky and his colleague Luce (Remy Ortiz) plays more perfunctorily than it should. An animated performance by Maria Romero as an audacious young Latina teacher needs layers, while a conciliatory moment with one of her colleagues, Sadie (a notably crisp turn by LaNisa Renee Frederick), is glossed over.

> PAM DISAPPEARS INTO THE CLASSROOM NEXT DOOR, WHERE SHE FATALLY SHOOTS HERSELF.

My other issue is with Selenow's choice to opt for in-the-round staging. Throughout the entirety of the first pivotal scene between Ricky and Pam, I almost never saw Macfie's face. (Another audience member on my row changed his seat, something I could not do.) I had similar problems in other scenes as well.

Still, Holter's play has important things to say about the devaluing of education and the disrespecting of both teachers and kids by a (literally) bulldozing bureaucracy. The production makes that point in a dramatically effective way, and for that it deserves plaudits.

EXIT STRATEGY | Los Angeles LGBT Center's Davidson/Valentini Theatre, 1125 N. McCadden Place, Hollywood | Through Nov. 5 | (323) 860-7300 lalgbtcenter.org/theatre



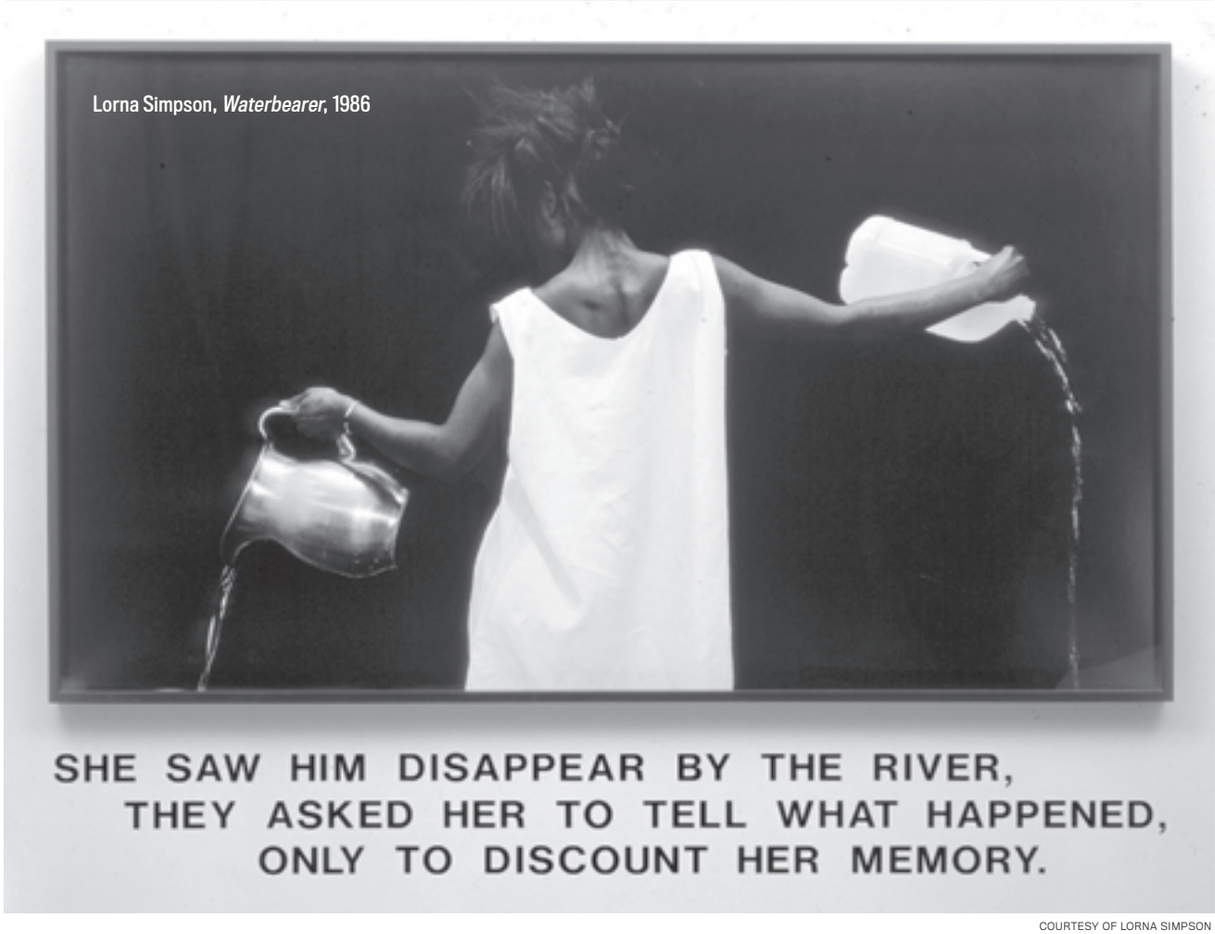

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SAY YOU WANT A REVOLUTION

The California African American Museum's new exhibit is further proof that it's time we start listening to radical female artists of color



COURTESY OF LORNA SIMPSON

BY CATHERINE WOMACK

Seamstress. Nanny. Cook. Housekeeper. Maybe teacher, nurse or secretary. Those were the roles women of color were expected to hold in American society during the mid–20th century. To pursue something more ambitious professionally was to push against tightly held, deeply entrenched norms. A white man could be whatever he wanted to be: Scientist. Artist. Doctor. President. But women — particularly women of color — were considered radical if they so much as asked for equal treatment in society, let alone pursued a creative or aspirational career.

Painter Emma Amos put it this way: "For me, a black woman artist, to walk into the studio is a political act."

At the California African American Museum, the radical, political, bold and daring work of more than 40 black women artists and art collectives will go on display. The show, which debuted over the spring and summer at the Brooklyn Museum in New York, is called "We Wanted a Revolution: Black Radical Women, 1965-85."

In New York, critics raved about "We Wanted a Revolution" and photos of the show spread like wildfire across social media. Thousands of posts on Twitter and Instagram (#wewantedarevolution) were accompanied by some variation of the same message: You have to go see this show.

"We Wanted a Revolution" is a one-two punch of melanin and estrogen that makes a demand: Look at us. Look at black women. Look at what they have made. How they have suffered. What they are worth. Hear their voices. Consider their souls and experiences. See their value. Take the time to learn the histories of their art, of the battles against racism and sexism in which they're still forced to engage.

If you do look, what you will see is a thoughtful, inclusive re-examination and reframing of both 20th-century art history and second-wave feminism. The show was curated by Catherine Morris and Rujeko Hockley and exhibited at the Brooklyn Museum as part of the Elizabeth A. Sackler Center for Feminist Art's 10th anniversary "Year of Yes" programming. Morris and Hockley attacked the project with ambitious, scholarly intent, filling the show out with ephemera that helps tell the artists' stories more completely.

From the beginning, Hockley says that she and Morris were "very much trying to think about the stories we haven't heard, both in art history and within the history of feminism in the 20th century." The timing of this show's arrival in L.A. feels cosmically aligned, overlapping as it does with the Hammer Museum's PST: LA/LA exhibit "Radical Women: Latin American Art, 1960-1985."

That show will travel to the Brooklyn Museum following its run at the Hammer, filling out the Sackler Center's "Year of Yes." But here in L.A., for the rest of 2017, we have the chance to see both exhibits simultaneously.

"It's definitely a moment," Hockley says. And one that is in part coincidental. Despite the fact that both shows focus on radical art by women of color across the same three decades, the two exhibits were planned independently.

Morris says that as far as she's concerned, "Both are historical, important, scholarly, ambitious exhibitions that are trained on reframing the canon so that whatever comes next, whatever projects follow these, they will have to take these histories into account. At least that's the goal."

Neither show is subtle. At the Hammer, Sophie Rivera focuses her camera's lens on a used, bloody tampon floating inside a toilet bowl. At CAAM, Carrie Mae Weems' biting photographs from the 1980s confront racism head on. "MIRROR MIRROR ON THE WALL, WHO'S THE FINEST OF THEM ALL," reads the caption below her photograph of a black woman peering side-eyed into a mirror that does not reflect her image. The mirror's response is startling: "SNOW WHITE, YOU BLACK BITCH, AND DON'T YOU FORGET IT!!!"

> "WE WANTED A REVOLUTION" IS A ONE-TWO PUNCH OF MELANIN AND ESTROGEN.

For black and Latina women artists in the 1960s, '70s and '80s, subtlety and apoliticism weren't viable options. Their existence was radical. And so, it inevitably follows, was their art. What is shocking about viewing both these shows is that despite the fact that they are historical (both brim with the kind of dated, bell-bottom rebellion of their time), their messages are still vitally relevant. Depressingly, we are reminded once again that over the last 50 years everything has changed yet nothing has changed at all.

Today, young artists of every color and gender are fighting their own radical battles against oppressive social and political forces. If those young artists are looking for inspiration, they should start with these shows. Between the Hammer and CAAM, L.A. museumgoers have more than 160 radical women artists of color to learn from right now, and if we want to see radical change in our society, we should probably start by listening to what they have to say.

WE WANTED A REVOLUTION: BLACK RADICAL WOMEN, 1965–85 | California African American Museum, 600 State Drive, Exposition Park
Through Jan. 14 | caamuseum.org

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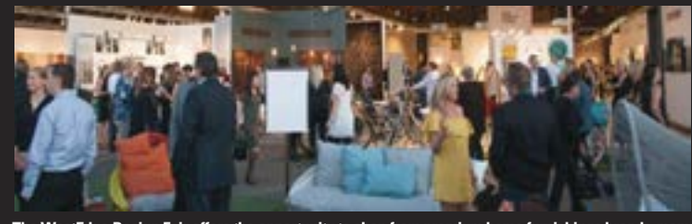
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UCLA CARE Clinical AIDS Research and Education

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Lilly



Trailblazing primatologist Jane Goodall, shown in gorgeous footage shot in the 1960s by her ex-husband Hugo van Lawick

HUGO VAN LAWICK AND NATIONAL GEOGRAPHIC CREATIVE

| Film //

SHE JANE

A Jane Goodall documentary proves entirely worthy of its subject

BY APRIL WOLFE

When I first saw Brett Morgen's 2002 documentary *The Kid Stays in the Picture*, I was shocked that the film somehow matched the rollicking, mercurial energy of its subject, producer Robert Evans. Morgen reimagined the use of archival footage and voice-over, and the style he pioneered has now been mimicked endlessly — there's a trove of YouTube tutorials teaching regular folks how to ape the animation of that picture. Morgen would be a kind of legend even if he had only contributed that one revolution to the art of documentary filmmaking. But he did it again with 2015's *Kurt Cobain: Montage of Heck*, and now he's doing it *again*-again, with *Jane*, a tightly woven immersive experience that plunges into the early life of trailblazing primatologist Jane Goodall.

Through gorgeous footage — once thought lost — shot by Goodall's ex-husband Hugo van Lawick in the 1960s, we see a young Goodall quietly stalking a family of chimps in Gombe. The camera tracks her; she's both the researcher and van Lawick's subject matter. Van Lawick, who went on to become the premier photographer of the Saharan landscape after their divorce, shot all the footage as though he were making a narrative film — Goodall says van Lawick refused to turn on his camera unless the light was perfect.

Morgen edits this footage together as though it were all one beautiful, soaring montage, where there's barely room for breath before the next harrowing/exhilarating/melancholy/thrilling chapter begins. The director's present-day interviews with Goodall act as narration, the images we see driving what she will say in her voice-over, rather than the voice-over spontaneously guiding what topic might emerge next. Unlike most doc directors, Morgen edited the footage of this film together *before* conducting his subject interview.

From the moments we see of Goodall and van Lawick falling in love and establishing their careers until we realize their perfect paradise could never last, *Jane* is an atypical romance between a woman, a man, a child and a family of chimps. The chimps themselves become rich, full characters, as we get to know matriarch Flo and patriarch David Greybeard.

One of the most striking storylines comes from Goodall observing Flo become a new mother and using that behavior as a model for her own transition into motherhood. When it becomes clear that Flo's parenting methods were actually disastrous for her baby chimp — culminating in a heartrending scene of unspeakable grief — Goodall completely upturns her and her son's life to avoid making the same mistakes. But the director doesn't dwell too long on this or any one moment. There are no loose ends or wasted time; everything builds to a rising crescendo that makes you feel as if your heart is going to burst. The immense strength of this remarkable woman is on such powerful display that, 20 minutes into the film, tears welled from my eyes and did not stop, even after I left the theater.

You might remember some heartfelt essays from women who were surprised to find themselves crying while watching *Wonder Woman* earlier this year. I was one of those criers. It was as though I didn't know what I needed to see on the screen — a female hero — until I saw it before me. This is how I felt watching *Jane*. Around the midpoint of the film, Morgen flashes on the screen a succession of letters Goodall's mother wrote to her, encouraging her not to follow her husband or abandon her dreams. The scene — and all the others — is heightened by a score from Philip Glass that swells and thrums. In it, the enormity of Goodall's bravery and accomplishments hit me like a coconut on the head. "My God," I said aloud.

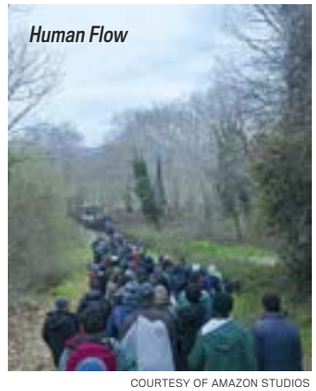
JANE | Directed by Brett Morgen | National Geographic Documentary Films | ArcLight Hollywood

AI WEIWEI'S REFUGEE DOC *HUMAN FLOW* IS THE RARE MOVIE THAT DESERVES TO BE CALLED "STUNNING"

You're right not to trust a film critic who calls a movie *stunning*. But let me say this about *Human Flow*, the epic new documentary surveying the scope of the global refugee crisis, from the Chinese artist-activist Ai Weiwei: It stunned me, in the truest sense of the word. Again and again, over its 140 minutes, *Human Flow* overwhelms with its visions of populations in flight — trekking down mountain roads with their possessions strapped to their backs; packed into open-air boats to cross the Mediterranean — and then those populations stuck and stymied at borders, camping in ditches, sleeping under bridges, set up at expansive refugee camps in Germany and Kenya that seem to stretch on forever but of course are never enough.

Ai's technique here is to emphasize scale over specifics: More than 200 crew members shot this footage in more than 20 countries, often utilizing drones to capture the breadth of this mass migration. In this respect, *Human Flow* stuns: It reveals the full breadth of a catastrophe that we might usually think of piecemeal.

Ai's techniques establish a continuity of experience among divergent populations — Syrians, Kenyans, Kurds, Palestinians, the Rohingya. We see the artist-director wandering the camps, chatting with survivors with his camera crew, often eliciting from a laugh from the people he meets. We meet no refugees at length and hear only scraps of their individual stories. The film, sometimes curiously beautiful, is above all else a challenge. Once you've seen the tent cities, the families living in filth, the children languishing bored and unschooled in the wasteland between borders, how can you argue that fear or nationalism trump the human right to *be*?
–Alan Scherstuhl



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YOUR *WEEKLY* MOVIE TO-DO LIST

Celebrating Lois Smith, *Halloween*

Friday, Oct. 20

Released in the autumn of 1978, John Carpenter's independently financed ***Halloween*** introduced ghostly babysitter-killer Michael Myers to the world. Truth be told, nothing else in the movie matches the ingenuity of the opening shot, a tour-de-force extended take that places the audience in the shoes of a murderous tot. Yet Carpenter's signature use of the widescreen frame — coupled with Jamie Lee Curtis' sympathetic performance — keeps the tension at a constant low boil. The Nuart screens this modern classic as part of its perpetual **Cine Insomnia** series. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Oct. 20, 11:59 p.m.; $12. (310) 473-8530, landmarktheatres.com*.

Saturday, Oct. 21

Lois Smith has been brightening movie screens since 1955, when she made her cinematic debut after a promising start on Broadway. She picked up a National Society of Film Critics Award for playing Jack Nicholson's sister in *Five Easy Pieces*. She is the subject of a special tribute by the American Cinematheque heralding her latest film, Michael Almereyda's ***Marjorie Prime***, a high-concept, lo-fi piece of science fiction in which she co-stars with Jon Hamm. Smith will appear for a Q&A. Elia Kazan's brilliant Steinbeck adaptation, ***East of Eden***, Smith's debut, completes the double feature. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Oct. 21, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com*.

Creepy ventriloquist dummies have been a horror-film staple ever since Michael Redgrave got jilted by Hugo in the final segment of *Dead of Night*. ***Magic***, a relative latecomer to this uniquely unsettling subgenre, makes a strong impression due largely to Anthony Hopkins' jittery, stressful performance. The New Beverly pairs it with ***The Silence of the Lambs***, guaranteeing a sweaty evening. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Oct. 21, 6:30 p.m.; $8. (323) 938-4038, thenewbev.com*.



Halloween (1978): See Friday.

COURTESY COMPASS INTERNATIONAL

Tuesday, Oct. 24

LACMA's **Tuesday Matinees** series continues its romp through the Universal classic horror catalog with ***The Invisible Man***, James Whale's brilliant adaptation of H.G. Wells' pioneering sci-fi novella. Claude Raines' forceful performance blends beautifully with Whale's impish sense of humor and some of the best trick photography of the 1930s, compliments of special effects wiz John P. Fulton. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Oct. 24, 1 p.m.; $4. (323) 857-6000, lacma.org*.

The Mexican silent classic ***El Automóvil Gris*** retells the true story of a gang of vandals who caused a panic in Mexico City, and the detective who sought to restore law and order. The Skirball Center will host a special screening with a live score by innovative Mexican funk-adelic jazz group Troker. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles; Tue., Oct. 24, 8 p.m.; $25. (310) 440-4500, skirball.org.* **–Nathaniel Bell**

OPENING THIS WEEK

GO 78/52: HITCHCOCK'S SHOWER SCENE The numbers in the title of *78/52: Hitchcock's Shower Scene* refer to the number of setups and shots that were required to create the shocking cinematic savagery that occurs less than an hour into the director's 1960 masterpiece, *Psycho*. You know the scene: It killed off star Janet Leigh's character — the movie's nominal lead — in brutal fashion, and stunned audiences the world over. Those numbers are an appropriately nerdy detail for Alexandre O. Philippe's gloriously obsessive deep dive into this unforgettable moment. Over an hour and a half, a wide variety of talking heads (39 editors, authors, directors, actors, scholars, sound engineers) talk about that shower scene: How it was done, how it works, why it works and why it's important — what made it historically seismic. A friend's father once described it to me as "the cinematic equivalent of the JFK assassination." Maybe that's overstating it, but *Psycho*'s shower scene certainly did change cinema and pop culture forever. For all the talk, Philippe sometimes shows us his subjects just watching the shower scene. The idea might be to heighten the sense of voyeurism. (After all, film theorists and semioticians and Lacanians have been understandably going bananas over Psycho for the past five-plus decades.) But it also simply re-establishes the vital connection between viewer and film, the one thing that Alfred Hitchcock himself truly cared about. For all the pointy-headed geekery and technical expertise on display, *78/52* never loses sight of the fact that the *Psycho* scene is so important because it works so damn well, even now. Put that movie on for someone, and they'll be captivated. *78/52* achieves something similar, and that's the highest praise I can offer. (Bilge Ebiri)

GO THE DEPARTURE "The goal is for you to experience 'departure,'" the Rinzai Zen monk Ittetsu Nemoto tells the visitors to his temple in rural Japan early in *The Departure*. "Today we're holding this retreat for you to find out what it means to die." Lana Wilson's follow-up to her deeply empathetic documentary *After Tiller* (which surveyed the work and patients of the few American doctors left performing late-term abortions) is another intimate, clear-eyed study of people facing the hardest of choices — in this case, the decision to continue to live. In *The Departure*'s urgently moving first scenes, following an introduction to its 44-year-old protagonist dancing in nightclubs and tooling around on his motorcycle, we see Nemoto's fascinating techniques for guiding suicidal adults back toward life. Later, Wilson will show us Nemoto's continued individual work with the suicidal, speaking to them casually, always listening closely, laughing with them about their shared experiences. One father says that the hardest nights, the nights he most wants to die, come when it's his turn to care for the sons he has lost custody of; he knows that that moment is the longest period before he'll have time with his sons again. Nemoto nods, sips some sake and speaks of his own failings as a father. Finally, he points out how heartbroken the sons of the suicidal man would be to have no father at all. The father cries. Between these scenes of raw connection, all shot as if the participants long ago stopped noticing the cameras, Wilson offers meditative glimpses of Nemoto and his family living their lives. Some are evocative: His toddler son slides doors open and closed, making the world appear and disappear. Nemoto, we learn, is facing a health crisis and has hard choices of his own to make. Wilson's film, a quiet wonder, emphasizes the courage it takes to choose the hard work of living. (Alan Scherstuhl)

GO FOR AKHEEM Much of Jeremy S. Levine and Landon Van Soest's documentary *For Ahkeem*, which follows St. Louis–based 17-year-old Daje "Boonie" Shelton as she strives to earn her high school

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TIME

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Los Angeles Times

"AN ENCHANTING FAIRYTALE…"
The New York Times

"SPELLBINDING.
Alive with the magic of pictures
and the mysteries of silence."
The Hollywood Reporter

★★★★★
A fable-like celebration of youth…
full of imagination."
The Times (UK)

"TODD HAYNES is one of our
GREATEST WORKING FILMMAKERS."
The Playlist



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WITH MICHELLE WILLIAMS AND INTRODUCING MILLICENT SIMMONDS

A FILM BY TODD HAYNES
WONDERSTRUCK

BASED ON THE NEW YORK TIMES #1 BESTSELLER

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& SATURDAY, 10/21 AT THE LANDMARK FOLLOWING THE 7:00 PM SHOW

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-A.O. SCOTT, THE NEW YORK TIMES

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TOM OF FINLAND GIVES A BOLDLY GAY ARTIST THE TOO-POLITE MOVIE TREATMENT


Niklas Hogner appears as *Tom of Finland*'s character Kake.

PHOTO BY JOSEF PERSSON/COURTESY KINO LORBER

Tom of Finland — real name Touko Laaksonen — is the 20th-century Finnish artist whose erotic art featuring hyper-masculine men in tight uniforms with bulging biceps and erect, comically enormous penises inspired repressed gay men the world over to embrace their own inner sex gods. In the admirably ambitious yet disappointing new film *Tom of Finland*, director Dome Karukoski and screenwriter Aleksi Bardy cover 40-odd years in the life of Laaksonen (a superb Pekka Strang), a turn of time in which the artist goes from hiding his drawings behind an attic wall to seeing them become celebrated and then iconic.

It's likely to surprise Tom of Finland fans that there's so little explicit sex in this movie, but the choice, which certainly makes a slow movie even slower, feels true to the period, which was all about holding forbidden desires at bay. Born in 1920, Laaksonen learned early on to admire men furtively and to save his deepest feelings for the page. During World War II, he becomes practiced in the art of the lingering glance, leading to clandestine liaisons, a cruising-as-life stratagem he'll deploy in civilian life as well. As he draws, Laaksonen flashes on men he was attracted to but didn't dare approach: laborers, briskly tailored military officers and, most specifically, a handsome Russian paratrooper (Siim Maaten) he knifed to death in the war. But *Tom of Finland* plays like an over-cited term paper. The film is jammed with incident, but there's little flow to the storytelling, and often no clear sense of what year it is or which soldier belongs to which army, much less why the filmmakers keep returning to Laaksonen's bigoted, dreary sister (Jessica Grabowsky). **–Chuck Wilson**

TOM OF FINLAND | Directed by Dome Karukoski
Written by Aleksy Bardi | Kino Lorber | Nuart

diploma against scores of pressures both personal (a pregnancy) and legal (a court-mandated move to an alternative academy), plays out in close quarters. An early conversation between Daje and her boyfriend, Antonio Shumpert, about the violence faced by black men in their city ("I might die at a young age, you hear me?" Antonio offers) is made all the more emotionally unbearable by the intimacy of the framing — when the two come together to embrace, resting their heads for a second on each other's arms, the bobbing camera catches them in a tender two-shot, Antonio's unshirted shoulder and bent-forward neck jutting in the foreground. Many such bracingly personal moments throughout *For Ahkeem* accumulate into a rich, inspiring and at times infuriating evocation of Daje's inner life. Though the filmmakers sometimes seem to strain for drama — a late sequence involving Daje's final exams is paced unconvincingly like a race-against-the-clock thriller — Levine and Van Soest (who are both white) deserve credit for eliding or treating obliquely a number of seemingly obvious narrative beats. In fact, the movie's most strikingly handled sequence leaves people off-screen entirely, asserting its points instead through a furious pictorial juxtaposition: Over a grave exchange on the soundtrack between Antonio and a judge regarding stolen-car charges — "How do you plead?" "Guilty." — the directors present a series of postcard-still images of the impeccable statues and structures lining the courthouse, followed by a tracking shot that reveals what looks to be an entire street of abandoned lots. (Danny King)

KILLING GUNTHER In the pretend-documentary *Killing Gunther*, the directing debut of actor Taran Killam, a motley assemblage of killers-for-hire joins forces to orchestrate and document an attempt to eliminate the world's most notorious assassin (Arnold Schwarzenegger). Killam, who plays the mastermind of the narrative, Blake Hammon — a character he savvily invests with crisp, Leonardo DiCaprio–like enunciations — relishes introducing the crew's panel of obtuse personalities, each of whom purports to possess a salient specialty. Among them are Donald Piznowski (Bobby Moynihan), a supposed expert in explosives, a calling he speaks of with an aw-shucks kind of pride ("That was the day I was like, 'I think I want to blow people up for a living,'" he says following a get-to-know-you anecdote); the put-upon tech-ops/intel wiz Gabe Beals (Paul Brittain), who, in his first to-camera interview, helpfully clarifies his proficiencies, muttering "technology operations and intelligence" under his breath; and Pak Yong Qi (Aaron Yoo), who deals in poisons and thus proves disastrously unhelpful during the inevitable firefights. It's little more than a diverting sketch, but its characters justify its 90 minutes, and Killam's unremitting enthusiasm is occasionally contagious. There's something archly aloof about this incompetent mini-society of assassins practicing its trade out in the open — without inciting objection from the outside world. This attitude engineers many rich background beats, like one involving the jealous father (Peter Kelamis) of the team's most competent member (Hannah Simone). He runs screaming through the streets, brandishing a sword in the direction of the crewmate who's interested in his daughter; nearby, a girl painting in the park observes this, shrugs it off and just goes back to painting, as one does. (Danny King)

THE KILLING OF A SACRED DEER Imagine a remake of *Cape Fear* shot like Stanley Kubrick's *The Shining*, with Max Cady recast as a child, and you'll have some idea of the strangeness of Yorgos Lanthimos' *The Killing of a Sacred Deer*. Thanks to its delirious story and aggressively arty stylization, it's sure to divide audiences. But I was mostly charmed (is that the word?) by this poisoned curio, in which brilliant heart surgeon Stephen Murphy (Colin Farrell) is told by Martin (Barry Keoghan), the young, troubled son of a patient who died at the doctor's hands, that he must choose one family member to sacrifice in order to save the others. A sudden, mysterious illness has already robbed Stephen's young son Bob (Sunny Suljic) of the use of his legs, and Martin says the boy's death is imminent unless Stephen makes a choice. Teenage daughter Kim (Raffey Cassidy) soon becomes afflicted as well, and Martin assures everyone that Stephen's wife (Nicole Kidman) will be next. *How is Martin making this happen? Can he be stopped*? These are questions for another movie. In Lanthimos' oracular world, the boy's power is total and unquestioned. And Keoghan walks a perfect line between awkward teen and metaphysical force. You can read any number of political, historical or religious overtones into this: broken children claiming a blood debt from those responsible for their agony, and the sacrifices that must be made in return. Lanthimos knows how to weave a spell, with his impeccably symmetrical frames, his precise camera moves and careful blocking of actors. Does it feel a little like he's borrowing too much from *The Shining*? Sure, but if you're going to steal, steal from the best. (Bilge Ebiri)

GO **ONE OF US** New Yorkers will immediately recognize the opening shots of *One of Us*, the new documentary from *Jesus Camp* filmmakers Heidi Ewing and Rachel Grady: ultra-Orthodox Jewish families roaming the big city, the women and girls in skirts and tights, the men and boys in long black coats and hats. The film is a nuanced and moving illustration of the dilemma facing doubting members of the growing Hasidic community in New York City, offering a rare peek into the insular world of ultra-Orthodox Jews through the eyes of three young adults who are struggling to leave it behind.

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Etty, in her early 30s, has seven children and an abusive husband whom she's trying to divorce. Stalked and harassed by male friends of her husband, who was removed from her home by the police, she faces a custody battle in which her own parents and siblings are testifying against her. We meet the brooding 18-year-old Ari in a barbershop, having his sidelocks, or *payot*, shaved off; he began asking questions as a teenager and found he couldn't stop. Luzer left his wife and young children to pursue an acting career in Los Angeles, where he drives for Uber. Ewing and Grady spent three years with their subjects, and the filmmakers reveal the details of this trio's stories slowly. Their subjects are often partly obscured by shadows or visible only in the blurry reflection of a subway window, a fitting approach for a film about a group of people hiding in plain sight. These are portraits of isolation; like refugees, they're stuck between worlds, faced with the daunting prospect of learning how to live a normal life. (Lara Zarum)

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GO ONLY THE BRAVE In the opening shot of *Only the Brave*, a flaming bear — not just a bear that happens to be burning but one that looks *as if it had been created entirely from fire* — lunges at the camera in the middle of a blazing forest. Fire crew superintendent Eric Marsh (Josh Brolin) describes the image as "the most beautiful and terrible thing I've ever seen." Clearly, director Joseph Kosinski has taken that idea to heart. *Only the Brave* is a visually splendid, spellbinding and surreal movie that also happens to be an emotionally shattering, over-the-top ugly-cry for the ages. *Only the Brave* follows the Granite Mountain Hotshots, a group of young wildfire specialists from the fire department in Prescott, Arizona, whose ordeal in the Yarnell Hill Fire of 2013 was harrowingly depicted in a *GQ* article, on which the film is partly based. "Hotshots" work the front lines, cutting down trees and chaparral, which they then torch to create "backfires," in an effort to burn off a large enough stretch of land so that the real wildfire cannot get past that point. Much of the dialogue works at the level of earnest, tough-guy poetry, like a fortune cookie you might find in a vat of Skoal dipping tobacco. The characters aren't just familiar, they're elemental, but the cast gives them new life: Marsh is the hard-headed but fair veteran fire chief who'll do anything for his men but whose work keeps him away from his rancher wife (Jennifer Connelly); Miles Teller is Donut, a pothead and screwup. Teller's the revelation here, nailing the part of a quiet, exhausted loser who perpetually seems as if he's looking down a dead end. (Bilge Ebiri)

THE PARIS OPERA (L'OPERA) Access is imperative for a documentary like *The Paris Opera*, a behind-the-scenes portrait of the title organization's 2015 season under new director Stephane Lissner. Yet as it turns out, it's the sole reason Jean-Stephane Bron's nonfiction film exists — since the doc itself certainly has little in the way of an actual point to make. From meetings about finances, labor issues and scheduling to rehearsals with opera singers, ballet dancers and young and adult orchestral musicians to conversations conducted in offices, at press conferences and in the makeup chair, no day-to-day aspect of this grand operation is ignored. Such sprawling comprehensiveness, however, comes at the expense of a narrative or thematic focus. Only in the figure of 21-year-old aspiring baritone Mikhail Timoshenko — who must learn French while preparing to take the spotlight — does the movie find an engaging (if sporadically seen) center of attention; otherwise, its many people, topics and dilemmas get dispatched almost as quickly as they're introduced. Beautifully shot and gracefully edited, *The Paris Opera* presents the myriad difficulties faced — and small and large triumphs achieved — by the artistic institution, which continues to thrive almost 350 years after it was originally founded. Unfortunately, the film has nothing much to say other than that the enterprise is inherently complicated — which isn't point enough for 111 minutes of screen time. (Nick Schager)

A SILENT VOICE: THE MOVIE (KOE NO KATACHI) In the same year that an abusive anti-Semitic drunkard and all-around terrible human is in a high-profile family comedy after having been nominated for Best Director, a film like Naoko Yamada's anime *A Silent Voice*, about a violent man seeking redemption while his victim largely blames herself, plays as tricky at best. Shoya Ishida (Miyu Irino) is a sixth-grade bully who wastes no time tormenting the new girl in class, the hard-of-hearing Shoko Nishimiya (Saori Hayami). This includes constantly destroying her hearing aids, and even physically attacking her — a sequence that is visually coded as a rape — when she persists in trying to be his friend. Their paths cross again several years later, and a despondent and vaguely suicidal Ishida tries to make amends with Nishimiya and her friends and family while also trying to work through his own social anxieties. It's likely that much of *A Silent Voice*'s nuance has been lost in the adaptation from the source manga, and it certainly has a different resonance in its native Japan, but the synopsis describes his friendless-outcast status as "the tables turning" and "Shoya finding himself the victim," which, no. It has some interesting visuals, but *A Silent Voice* demands investment in the redemption of someone who's impossible to root for. And seriously, fuck Mel Gibson. (Sherilyn Connelly)

THY FATHER'S CHAIR This immersive, richly detailed snapshot of hoarders undergoing a mandated apartment cleaning is equal parts horror film and existential howl. We first meet Abraham (pronounced Avram), a defensive man who nervously stammers as workers in protective plastic toss junk from closets and vacuum up rodent droppings. He speaks in hushed tones about his irritable brother, Shraga. Thanks to smart editing, it's only after the 20-minute mark that we realize we've already seen him. Avrama and Shraga are identical twins, and once that shock wears off, you can keep them straight by the shape of their beards. They are orthodox Jews who inherited their Brooklyn home when their parents died. (Let's call this *Vey Gardens*?) They sustain themselves off rent from an upstairs tenant, but he is refusing to pay unless the quagmire of kitty litter, old newspapers and sadness is swept away. Both brothers are perfectly self-aware. They would like their lives to change but are desperate for guidance and direction. Shraga has the added problem of alcoholism. The cleaning men and fly-on-the-wall camera crew are likely the first outsiders they've met in years, and the most heartbreaking thing here is seeing the brothers try to establish connections. *Thy Father's Chair* is an extremely difficult film to watch. Not just because it is repulsive — the eventual reveal of the toilet rivals Steven Spielberg's restraint with the shark in *Jaws* — but because hoarderism is such a relatable type of madness. These are men literally trapped by their memories and immobilized by the concept of letting go. Directors Antonio Tibaldi and Àlex Lora could have made a film that gawked; instead this is a portrait of understanding. (Jordan Hoffman)

GO WONDERSTRUCK There are few directors better than Todd Haynes at adopting varied voices and vernaculars and then blending them to create something intoxicating and new. An adaptation of a young-adult novel by Brian Selznick, Haynes' vitally personal *Wonderstruck* follows two timelines: In one, 12-year-old Ben (Oakes Fegley), living in small-town Minnesota in 1977 and mourning the death of his librarian mother (Michelle Williams), finds a stray bookmark that may hold a clue to the identity of the father he never knew. Rendered deaf by a lightning strike (no, really), and feeling more and more like an outcast, Ben hops a bus for New York City. Intercut with his story is that of Rose (an incredible Millicent Simmonds), a deaf girl living in Hoboken in 1927 and obsessed with a silent-movie star (Julianne Moore). Frustrated with her sheltered life and her domineering father, she, too, heads to the city, where she hopes to find this mysterious woman. As these kids discover New York in their own ways, *Wonderstruck* switches between the silent-film aesthetics of Rose's journey (no dialogue, striking angles, bold emotions) and the '70s stylizations of Ben's (zooms, fast-cutting, handheld shots, tight close-ups). But the intercutting isn't clean — the styles sometimes mix and riff off each other. For lengthy stretches, *Wonderstruck* plays like a city symphony. I wondered if the denouement could ever do justice to the constantly shifting, jazzy zigzag of the tease, but Haynes gives us an extended finale that not only offers emotional payoff to the held-breath anticipation of the story but also serves as a tribute to storytelling itself — and to the wonders of following your dreams and maybe even your nightmares. (Bilge Ebiri)

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Straight Outta Phoenix

INJURY RESERVE ARE POISED TO BECOME THE GREATEST RAP GROUP EVER TO EMERGE FROM ARIZONA

BY JEFF WEISS



PHOTO BY MATT KAPLAN

Even though Phoenix gets its name from a regenerative mythological beast, no rapper has ever risen from it. Its most famous MC is John McCain. A mere six-hour drive from L.A., the capitol of Arizona might as well exist in an alien dimension where the microwave sun bleaches humans and buildings to shades of burnt salmon and Sheriff Joe Arpaio was given carte blanche to make the Marquis de Sade look like Mary Poppins.

There are 4.3 million people within the metropolitan area and other than a Ludacris protégé perplexingly named Willy Northpole, no one had even come close to breaking out — until Injury Reserve came through and crushed the gila monsters. In the last two years, the trio composed of Ritchie With a T (22), Stepa J. Groggs (29) and producer Parker Corey (21) instantly became the best rap group from the land that brought you Gin Blossoms.

Six months ago, they relocated to a large house in Pasadena. "The decision was simple," Ritchie says before a rehearsal at Bedrock Studios in Echo Park, the day before the group embarks on a cross-country tour with The Underachievers. "[Our manager] had already moved out here and we were always visiting for work or meetings, and we knew that we'd hit a ceiling with Phoenix. New York would've been cool, but this was closer, cheaper, and even people from New York are starting to come out here."

Their move underscores the ongoing east-to-west shift of the music business. It also illustrates the internet's limitations. A generation ago, Injury Reserve would have had to first move to L.A., New York or Atlanta to blow up, but by offering up a pair of free EPs on Mediafire, they quickly built a sustainable, decentralized fan base to accompany their burgeoning following in Phoenix's hardcore punk world.

Yet with a few notable exceptions, crossing over still requires establishing at least a part-time headquarters in one of the three rap industry capitals.

"So many people are happy with finding their fan base and sliding headfirst into that," Corey says. "Like, all right, I'm an underground rapper so I have to stick to that and make these songs about these subjects. Or it's the other side. We're trying to exist in between all of that — which is where we are naturally."

If every artist wants to defy comparisons and subgenre, Injury Reserve are the rarity who pull it off. Two of their biggest songs, "Ttktv" and "Oh Shit!!!," exist in natural polarity but feel versatile and experimental rather than contrived. One is a jazzy two-part suite that sounds excavated from a never-heard late-night Soulquarian jam session at Electric Ladyland. The other is neo-crunk reminiscent of a Youngbloodz deep cut, on which Ritchie proclaims, "This ain't jazz rap, this that spazz rap/ This that raised by the internet, ain't had no dad rap."

> "WE WANT TO MAKE SONGS YOU HAVE TO BRACE YOURSELF FOR."
> —RITCHIE WITH A T

It's a sound rooted in the freedom that exists when there is no local tradition you're expected to adhere to. Last month's excellent *Drive It Like It's Stolen* sounds like a hover-converted futuristic hooptie run on a fusion of *Hell Hath No Fury, The Bake Sale*, hyphy and jerkin' music. If you already lived through that era as an adult, it ostensibly would make you feel old; yet the energy and imagination suffuse it with youthful adrenaline.

"I want people listening to our music for the first time to be like, 'What the fuck is this … who the fuck is this?'" Ritchie says. "Not, 'Oh, this is cool,' or, 'This shit reminds me of that.' We want to make songs that you have to brace yourself for."

An L.A. native, Jeff Weiss is the founder of Passion of the Weiss and POW Recordings, and hosts the monthly POW Radio on Dublab (99.1 FM). Follow him on Twitter @passionweiss.





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Music // Picks //

fri 10/20

Cloak & Dagger Festival
@ GLOBE AND TOWER THEATERS

Just in case you were under the impression that Cloak & Dagger might be some kind of bucolic gathering replete with laid-back jam bands and sunny vibes, an announcement on the official website makes clear the festival's real ethos: "The dress code is strictly all black and will be enforced at entry." The two-day fest will be confined to the shadowy recesses of the majestic Globe and Tower theaters. Headlining on Friday alongside intense hip-hop warriors Ho9909, morbid noise magicians Health and arty provocateur David Scott Stone, The Jesus and Mary Chain move beyond their usual reverb-shrouded haziness into a more thunderous rock sound on new album *Damage and Joy*. Sunday's lineup encompasses foreboding explorers Sextile, Tessa Rae's austere R&B soundscapes, post-punk supergroup Poptone and fest organizer Adam 12's She Wants Revenge. Also Saturday, Oct. 21. **–Falling James**

George Clinton and Parliament Funkadelic
@ UNION

George Clinton presides over tonight's funky gathering like a wise, freaky *éminence grise*. His own personal musical history encompasses the late-'50s doo-wop romanticism of Parliament and the full-blown psychedelic expansiveness of Funkadelic. The New Jersey native took the iconic funk inspirations of James Brown and the pop-minded diversity of Sly & the Family Stone, then blew it all up and launched the rearranged pieces into outer space for a new brand of funk that was rhythmically insidious and tight but also infused with a free-flowing and lyrically surreal vision. Clinton's adaptations of Brown's fundamental influence have in turn inspired countless latter-day funk, rock and hip-hop musicians, leading to collaborations with Tupac Shakur, Lil' Kim, Primal Scream, Mark Ronson and Wu-Tang Clan. Dâm-Funk's Damon G. Riddick gets the party started with a DJ set. **–Falling James**

sat 10/21

Todo Es Metal
@ LOS ANGELES THEATRE

This daylong festival, a collaboration between Red Bull Music Academy and local metal promoters Church of the 8th Day, celebrates Latino metal musicians and the rabid support of underground metal from L.A.'s Latino community. The lineup serves as a bridge between veteran extreme-metal acts from south of the border and local favorites and upstarts. Rare U.S. appearances from Mexican death-metal stalwarts Transmetal and Disgorge headline the day; each band's set will cull from decades of abrasive metal ugliness. The rest of the day will be filled out by L.A. greats such as grindcore pioneers Terrorizer L.A. and death-metal heroes Sadistic Intent, along with newer local acts such as Mayan black-metallers Volahn. The musical din will be supplemented by art exhibits centered on the stories of bands and fans from L.A.'s underground metal scene past and present. **–Jason Roche**

The Dickies
@ WHISKY A GO GO

Forty years ago, a group of insolently sarcastic teenagers from the San Fernando Valley performed their first show at the Whisky. At a time when many of the early punks were competing to see who could be more violently self-destructive, The Dickies were refreshingly absurd, penning rudely silly yet terminally catchy odes to Barney Rubble, Marlon Brando, Caligula and Sammy Davis Jr. that were juxtaposed with oddly exhilarating, supersonic-paced remakes of ancient tunes by The Moody Blues, The Left Banke and Black Sabbath. Much like the narrator of "Tears of a Clown," these cutups have often disguised their own tragic history of suicide and personal struggles with wickedly clownish behavior, and they were accused of sexism earlier this year on the Warped Tour by dour sermonizers who apparently couldn't tell the difference between satire and real life. **–Falling James**

Allah-Las
@ REGENT THEATER

It is perhaps a sad commentary on the divisive times we currently live in, as well as the lack of coherent dialogue between opposing cultural forces, that even a smart, fun band such as Allah-Las would get caught up in the ongoing hysteria of hatred after they had to cancel a show in Rotterdam in August due to fears of a terrorist attack. The group aren't particularly confrontational or political, but the use of the word "Allah" in their name has caused controversy, even though it was innocently chosen to invoke a feeling of spirituality and holiness. Moody, keyboard-drenched idylls such as "Place in the Sun," from Allah-Las' 2016 release, *Calico Review*, invoke late-'60 psychedelia as lead singer Miles Michaud croons soothingly against his bandmates' trippy harmonies. **–Falling James**

sun 10/22

Mitski
@ THE FONDA THEATRE

In the HBO series *Girls*, Lena Dunham's character announces that she "might be the voice of my generation. Or at least *a* voice of a generation." Where Dunham's line was meant to be a sarcastic dig at her self-importance, Mitski might actually be, un-sarcastically, the voice of her generation. Over the course of four albums, the New York singer-songwriter has developed a grunge-tinged, skeletal pop-punk style, with simple guitar and bass lines



Busdriver: See Thursday.

PHOTO BY DIANA DALSASSO

supported by ambient synth chords, all framing Mitski's incredible lyrics, sung in a confident but damaged alto. Lines like "Crack baby you don't know what you want/But you know you had it once/ And you know you want it back" from her most recent album, *Puberty 2*, comparing drug addiction to the withdrawals of lost love, reveal her gifts as an artist. **–Sam Ribakoff**

Dr. Mint
@ THE YORK

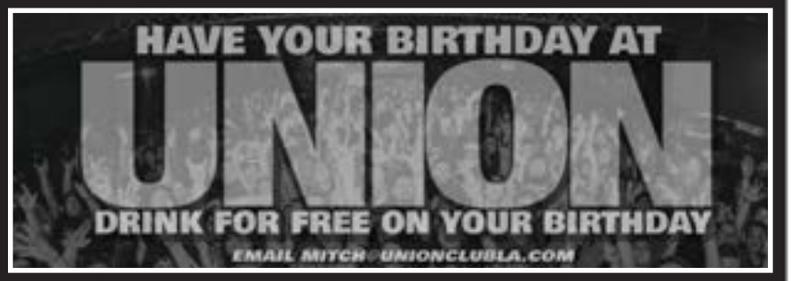
We'll happily lump Dr. Mint in with the too-rare new crew of jazz-aligned musicians who push the post-jazz dialogue forward into heady realms that embrace sonic strains from experimental and progressive rock, electronics and minimalism, while still tipping a hat to the blues and even ye olde straight-ahead jazz. The band's Daniel Rosenboom is a super-prolific composer-trumpeter who has made interdisciplinary, collaborative art his pursuit, bringing together similarly inclined artists such as saxophonist Gavin Templeton for releases on his Orenda Records label, including 2017's choice *Voices in the Void*. The Dr. Mint band assembles Rosenboom, Templeton, guitarist Alexander Noice, bassist Sam Minaie and drummer Matt Mayhall in a breaking of the jazz chains via the technique of spontaneous composition, which eschews trad-jazz structures for an interweaved storytelling approach in which everybody solos and nobody solos. **–John Payne**

mon 10/23

Ohmme, Fell Runner, Pinky Pinky
@ THE HI HAT

Chicago duo Ohmme recently rereleased their 2015 debut on vinyl, and it hasn't dated a bit — if anything, it's still a little ahead of convention with its sharp (but never jarring) jump-cuts between a

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SEEN: MOVIE NIGHT

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KARAOKE FOR LOVERS

FRI. OCTOBER 20



HALLOWEEN PSYCHO PARTY

FRI. OCTOBER 20



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SAT. OCTOBER 21



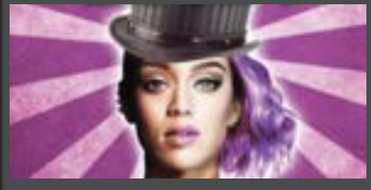
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10/27 HALL-OH!-WEEN
10/28 BOOTIE LA: HALLOWEENIE
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11/25 | JUSTIN JAY'S FANTASTIC VOYAGE
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ferociously diverse selection of styles. Founders Sima Cunningham and Macie Stewart's twin voices perform precise, Sparks-style acrobatic maneuvers between fingerpicked folk, revved-up power pop, episodes of Sonic Youth–y noise-as-beauty dissonance and more — often in quick succession. It's the musical version of working without a net, and it makes a nice match for locals Fell Runner, a similarly maximal outfit that includes Gregory Uhlmann and Tim Carr; and Pinky Pinky, recent signees to L.A.'s Innovative Leisure, who share label co-founder Hanni El Khatib's love for unpredictable riffs and unexpected deep-cut cover songs. **–Chris Ziegler**

tue 10/24

Loudwire Music Awards
@ THE NOVO

Since launching in 2011, Loudwire has become a go-to online destination for millions of dedicated hard-rock and heavy-metal fanatics. The site now expands into the live-event space via the inaugural Loudwire Music Awards, which features a who's-who roll call of honorees (Rob Halford of Judas Priest, Black Sabbath's Tony Iommi, Sammy Hagar) and performers (Avenged Sevenfold, Anthrax, Halestorm, Dave Mustaine of Megadeth). Don't expect the standard award-show stiffness of drawn-out thank-you speeches and robotic performances here. Like the metal world itself, the night will go down like a musical journey through hell, soundtracked by the devil's mercenaries. **–John Ochoa**

Trashcan Sinatras
@ LARGO AT THE CORONET

On the occasion of their 30th anniversary, Trashcan Sinatras hit the road with acoustic instruments and the entire catalog of songs they've released since forming in Scotland in the late 1980s. While the band aren't overly prolific — they've put forth six albums and a handful of other releases over the years — it's still a bounty of more than 100 songs that might turn up on a set list somewhere along the U.S./Canada tour route. Maybe they'll pull a deep album cut from *Cake*, the 1990 debut LP that charmed alternative-radio listeners. They could surprise fans with something from *A Happy Pocket*, the 1996 album that remains little heard in the United States. Or perhaps they'll delve into their gorgeous 2004 comeback album, *Weightlifting*. **–Liz Ohanesian**

wed 10/25

M. Ward, Rhiannon Giddens
@ WALT DISNEY CONCERT HALL

M. Ward is a gifted songwriter who's shown the ability to play well with others, such as with She & Him, his charming

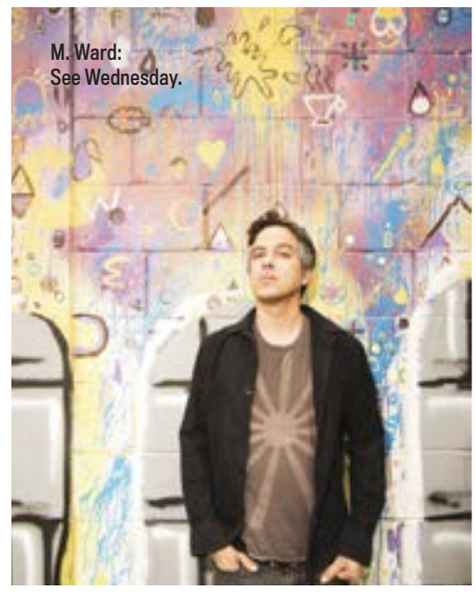


PHOTO BY SARAH CASS

pop duo with Zooey Deschanel, and Monsters of Folk, an all-star assemblage with Jim James, Conor Oberst and Mike Mogis. But Ward shines even more as a solo performer, wandering freely over the gently rolling hills of his most recent full-length album, *More Rain* (Merge Records). The record brims with such low-key observations as "Pirate Dial" and the Bob Dylan–inspired homage "Girl From Conejo Valley." The album perks up with occasional rock intensity via guest stars Neko Case and R.E.M.'s Peter Buck. The Carolina Chocolate Drops' Rhiannon Giddens, fresh from receiving a MacArthur Foundation "genius" grant, has a more stirring vocal presence that's infused with hints of bluegrass and country and twisted with intricate clusters of banjo. **–Falling James**

thu 10/26

Busdriver with The Underground Railroad, Kenny Segal, Jerry Quickley
@ ZEBULON

Busdriver's frenetic, insightful lyricism and propensity for unconventional beats have established his legacy in L.A. hip-hop of the last two decades. Since his last album, *Thumbs*, came out in 2015, he's released a steady stream of "Free Black Press Radio" segments, combining sociopolitical spoken word with experimental soundscapes that verge on sci-fi. At Zebulon, he'll be accompanied by Leimert Park's The Underground Railroad, a jazz band known for their work with The Freestyle Fellowship. They all participated in the '90s open-mic workshop Project Blowed, the precursor to Low End Theory and today's jazz-influenced beat scene. After encountering West Coast alt-rap in the late 1990s, Kenny Segal switched gears from drum 'n' bass to producing hip-hop and has never looked back. Journalist turned performance poet Jerry Quickley travels the world with his politically charged spoken word, including several collaborations with Philip Glass. **–Daiana Feuer**

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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Lux for Life, Sat., Oct. 21, 8 p.m., $10. Red Fang, Fireball Ministry, Bigpig, Wed., Oct. 25, 8 p.m., $20. Messer Chups, The Boss Martians, Bombón, The VooDuo, Thu., Oct. 26, 8 p.m., $15.

BLACK RABBIT ROSE: 1719 N. Hudson Ave. The Ruby Friedman Orchestra, Tue., Oct. 24, 9 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave. Wandering Poets, Former Humans, at Bar Sinister, Sat., Oct. 21, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd. Disco Town Hall, Fri., Oct. 20, 10:30 p.m., $5. Shoffy, Noah, Sat., Oct. 21, 8:30 p.m., $15. Mary Lambert, Mal Blum, Sun., Oct. 22, 8 p.m., $25. Summer Heart, Drum & Lace, Mon., Oct. 23, 8:30 p.m., $13. Welshly Arms, Cannons, Tue., Oct. 24, 8:30 p.m., $15. The Bones of J.R. Jones, Melaena Cadiz, Leroy From the North, Wed., Oct. 25, 8:30 p.m., $13. Chase Atlantic, Armors, Thu., Oct. 26, 8:30 p.m., $12.

CAFE NELA: 1906 Cypress Ave. DFMK, Pedal Strike, La Tuya, Fri., Oct. 20, 8:30 p.m., $5. The Rocketz, The Silver Shine, The Gritty End, Enemy Proof, The Cretin's Cattle, Sat., Oct. 21, 8 p.m., $8. Mushroom, Victor Krummenacher, Chris Price, Thu., Oct. 26, 8:30 p.m., $5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Micky Dolenz, Fri., Oct. 20, 9 p.m., $24-$54. Martha Davis & the Motels, Maple Mars, Sun., Oct. 22, 6 p.m., $24-$34.

CLUB FAIS DO-DO: 5257 W. Adams Blvd. Leo Nocentelli, Slapbak, Esthero, Tue., Oct. 24, 7:30 p.m., $15.

COAGULA CURATORIAL: 974 Chung King Rd. Alice Bag, Phranc, Sat., Oct. 21, 7 p.m.

COAXIAL ARTS: 1815 S. Main St. Slow Tongued Beauty, Mass Marriage, Sewer System, Fínineachas, Race to the Bottom, Wed., Oct. 25, 8 p.m., $7.

THE ECHO: 1822 W. Sunset Blvd. Jesus Sons, Levitation Room, Wild Wing, Fri., Oct. 20, 8:30 p.m., $10. The Cactus Blossoms, Chimney, Sat., Oct. 21, 5:30 p.m., $15. Eyelids, Sun., Oct. 22, 9 p.m., $12. Goon, Alyeska, Liv Slingerland, Raspberry Blonde, Mon., Oct. 23, 8:30 p.m., free. Have Mercy, Boston Manor, Can't Swim, A Will Away, Tue., Oct. 24, 7 p.m., $16. Open Mike Eagle, Billy Woods, Wed., Oct. 25, 8:30 p.m., $15. Witt Lowry, Ro Ransom, Thu., Oct. 26, 6:30 p.m., $20.

THE ECHOPLEX: 1154 Glendale Blvd. Tei Shi, Twelve'Len, Fri., Oct. 20, 7 p.m., $20. Wolves in the Throne Room, Pillorian, Sat., Oct. 21, 8:30 p.m., $23. Beartooth, Avatar, Ded, My Ticket Home, King Woman, Royal Thunder, Mon., Oct. 23, 6 p.m., $27.

THE ESCONDITE: 410 Boyd St. Brian Whelan, Sat., Oct. 21, 9 p.m., free.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. The Dustbowl Revival, Wed., Oct. 25, 9 p.m., TBA.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Paul Kelly, Sun., Oct. 22, 11 a.m.

THE HI HAT: 5043 York Blvd., Highland Park. Monte Pittman, Furiosa, Alien Satan, Thunder Gut, Sat., Oct. 21, 8 p.m., $15. Wolf Woodcock, Negro Galacticus, The Cesar Hernandez Sextet, Shiva Linga, Sun., Oct. 22, 8 p.m., $5. Ohmme, Fell Runner, Pinky Pinky, Mon., Oct. 23, 8 p.m., $5 (see Music Pick). Marty O'Reilly & the Old Soul Orchestra, Tue., Oct. 24, 8 p.m., $10. Plexxaglass, Yume, Spencer Robinson & the Wolf Spiders, Wed., Oct. 25, 8 p.m., $8. Twin Temple, The Schizophonics, Yacht Punk, Thu., Oct. 26, 8 p.m., free.

HM157: 3110 N. Broadway. Night Talks, The Nova Darlings, Minimall, Fri., Oct. 20, 8 p.m., $10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Trashcan Sinatras, Tue., Oct. 24, 8 p.m., $30. See Music Pick.

LOS GLOBOS: 3040 W. Sunset Blvd. Big C-1mo Time, LV, Aron Fletcher, Fri., Oct. 20, 8 p.m., TBA. Marlon Craft, Sun., Oct. 22, 8:30 p.m., TBA. Trinidad James, Thu., Oct. 26, 8:30 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jake Xerxes Fussell, Fri., Oct. 20, 8 p.m., $20. Sarah Jarosz, Sat., Oct. 21, 8 p.m., $25.

THE MINT: 6010 W. Pico Blvd. Banda Magda, Nasi Nassiri, Yolanda Johnson, Wolf Cat, Fri., Oct. 20, 8 p.m., $10. The Withers, Foe, Modern Haze, Trader Heroes, Simply Three, Sat., Oct. 21, 7:30 p.m., $12. Sons of Serendip, Jonah Smith, Sun., Oct. 22, 3 p.m., $35; Frederick the Younger, Ghost Lion, Sun., Oct. 22, 7:30 p.m., $12. Mancini Unit B, Mon., Oct. 23, 8 p.m., $5. The Shelton Cleaners, The Place on Rugby, Silver Twins, MRY, Tue., Oct. 24, 7:30 p.m., $8. Julie Gribble, Federal Dog, Detoure, La Femme Niketta, Wed., Oct. 25, 8 p.m., $15. Evan Stone & the Translucent Ham Sandwich Band, Highwaves, Devil Season, Delta Nove, Thu., Oct. 26, 8 p.m., $10.

THE MOROCCAN LOUNGE: 901 E. First St. Geneva White, Sun., Oct. 22, 7:30 p.m., $10. Omni, Lars Finberg, Warm Deltas, Mon., Oct. 23, 8 p.m., $12. ExSage, Flames of Durga, The Bomb, The Tissues, Tue., Oct. 24, 8 p.m., $8 & $10. The Wrecks, Wed., Oct. 25, 7:30 p.m., $15. Delicate Steve, The Blank Tapes, Thu., Oct. 26, 8 p.m., $15.

THE OFFBEAT: 6316 York Blvd., Highland Park. Isaac Rother & the Phantoms, Sat., Oct. 21, 9 p.m., free.

OHM NIGHTCLUB: 6801 Hollywood Blvd. Trey Songz, Tyga, Thu., Oct. 26, 9 p.m., TBA.

OPEN BETA: 4560 Worth St. Sophie, Tue., Oct. 24, 8 p.m., $20.

THE PICO UNION PROJECT: 1153 Valencia St. Homeshake, Fri., Oct. 20, 8 p.m., $20.

THE ROSE: 245 E. Green St., Pasadena. Martha Davis & the Motels, Fri., Oct. 20, 9 p.m., $24-$34. Robben Ford, Stanley Jordan, Sat., Oct. 21, 9 p.m., TBA. Drake Bell, Thu., Oct. 26, 9 p.m., $24-$34.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Private Island, Slenderbodies, Jane, Fri., Oct. 20, 9 p.m., $15. Lil Xan, Lambs, Rarri, Sat., Oct. 21, 9 p.m., $15. Paul Kelly, Jess Cornelius, Sun., Oct. 22, 8 p.m., $30. Alvvays, Nap Eyes, Mon., Oct. 23, 8:30 p.m., $20. Hollywood Undead, Butcher Babies, Demrick, Thu., Oct. 26, 8 p.m., $29.50.

THE SATELLITE: 1717 Silver Lake Blvd. Seasons, Lolita Dark, Bad Wolf, Sun., Oct. 22, 8:30 p.m., $5. The Americans, Bird Concerns, MetronOhm, Vattica, Mon., Oct. 23, 9 p.m., free. Quiet Domino, Nina Rohse, Malea, Tue., Oct. 24, 9 p.m., $8. Decorator, Rooms, Zach Alwin, Wed., Oct. 25, 9 p.m., free. Convey, Kiddo, Dead Posey, Paradise Vultures, Thu., Oct. 26, 9 p.m., $10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Van Goat, Adventurist, The Stan Nirenberg Band, Dingo Down, Fri., Oct. 20, 7 p.m., $15. Los Peces de Cristina, Brandon Solis, Bronwen Roberts, Sat., Oct. 21, 5 p.m., free.

THE SMELL: 247 S. Main St. The Red Pears, Jurassic Shark, Kicked Off the Streets, The OK Shack, Fri., Oct. 20, 8 p.m., $5. No Parents, Feels, Dumb Fucks, Sat., Oct. 21, 9 p.m., $5. Ariel View, Sloppy Jane, The Cradle, Whaja Dew, Sun., Oct. 22, 8 p.m., $5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. The Lemon Twigs, Oct. 20-21, 9 p.m., $18. Knuckle Puck, Movements, With Confidence, Homesafe, Sun., Oct. 22, 7 p.m., $17.50. Generationals, Mon., Oct. 23, 8 p.m., $16.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Moose Blood, Teenage Wrist, Lowlives, Fri., Oct. 20, 7 p.m., $24. Pigeons Playing Ping Pong, Flamingosis, Sat., Oct. 21, 8 p.m., $17. Princess, DJ Crucial, Sun., Oct. 22, 7 p.m., $30. Chris Hillman, Herb Pedersen, John Jorgenson, Mon., Oct. 23, 7 p.m., $40. Mystery Skulls, Phone Call, Tue., Oct. 24, 8 p.m., $15. Turnover, Elvis Depressedly, Emma Ruth Rundle, Oct. 25-26, 7 p.m., $20.

UNION NIGHTCLUB: 4067 W. Pico Blvd. George Clinton & Parliament-Funkadelic, Dam-Funk (DJ set), Fri., Oct. 20, 9 p.m., $40 (see Music Pick). Onry Ozzborn, 2Mex, Early Adopted, Destruct, Soul Providers, Sun., Oct. 22, 8 p.m., $5 & $10. The Junglecats, Soul Natural Remedy, Space Hurricane, Stevi Daft, Wed., Oct. 25, 8:30 p.m., $5 & $10.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Little Miss Nasty, Gina & the Eastern Block, Vajra, Fri., Oct. 20, 9 p.m., $20. Yawning Man, We Are the Asteroid, Zephyrplex, Sat., Oct. 21, 9 p.m., $15. Slow Season, Roast, Lords of Beacon House, Sun., Oct. 22, 8:30 p.m., $10. Dorothy, Mon., Oct. 23, 8 p.m., $20. Huntress, Edge of Paradise, Joanovark, Tzimani, Wed., Oct. 25, 8 p.m., $15. Happy Sometimes, Kylaido, Little Empire, Yeti Tactics, Evan Hawk, Crane, Thu., Oct. 26, 7 p.m., $15.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Firehouse, Fri., Oct. 20, 8 p.m., TBA. The Dickies, Sat., Oct. 21, 6 p.m., $20 (see Music Pick). The Vibrators, Sun., Oct. 22, 7 p.m., $15. Reservoir Songs: Tarantino Soundtracks Live, Mon., Oct. 23, 8 p.m., $10. Powerman 5000, Thu., Oct. 26, 8 p.m.

ZEBULON: 2478 Fletcher Dr. The Skiffle Players, Mia Doi Todd, Sat., Oct. 21, 9 p.m., $20. Dave Sitek, Sun., Oct. 22, 8 p.m., free. Molly Lewis, Elroy, Mon., Oct. 23, 8 p.m., free. Lee Ranaldo, Itasca, Tue., Oct. 24, 8 p.m., $15. Bloody Death Skull, Drinking Flowers, Sloppy Jane, Billy Uomo, Wed., Oct. 25, 8 p.m., free. Busdriver, The Underground Railroad, Kenny Segal, Jerry Quickly, Thu., Oct. 26, 8 p.m., $15 (see Music Pick).

—Falling James



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JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Dirk Hamilton, Sat., Oct. 21, 8 p.m., $20. The Sabine Trio, Sun., Oct. 22, 4 p.m., $20.

THE ATTIC: 14633 Ventura Blvd., Sherman Oaks. Adrian Galysh & August Zadra, Wednesdays, 9 p.m., free.

AU LAC: 710 W. First St. Paul Cohen, Jane Getz, Bill Markus & Dale Fielder, Fri., Oct. 20, 7:30 & 9:30 p.m., $25. Judy Wexler, Sat., Oct. 21, 7:30 & 9:30 p.m., $25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Herb's Organic Quintet, Fri., Oct. 20, 9:30 p.m. Don Randi & Quest, Sat., Oct. 21, 9:30 p.m. Gabriel Martinez, Sun., Oct. 22, 9:30 p.m. Monday Night Jammmz, Mondays, 9:30 p.m., $10. Altered, Tue., Oct. 24, 9:30 p.m. Doug Webb, Wed., Oct. 25, 9:30 p.m. Tribute to Allan Holdsworth, Thu., Oct. 26, 9:30 p.m.; Fri., Oct. 27, 9:30 p.m.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Josh Nelson's Discovery Project, Oct. 20-21, 9 p.m., $25. Michael Cain, Sun., Oct. 22, 9 p.m., $15. Paul Cornish, Mon., Oct. 23, 9 p.m. Dylan Ryan, Tue., Oct. 24, 9 p.m., $15. New West, Wed., Oct. 25, 9 p.m., $15. Carl Allen, Thu., Oct. 26, 9 p.m., $20.

BOSTON COURT: 70 N. Mentor Ave., Pasadena. The Jennifer Leitham Trio, Fri., Oct. 20, 8 p.m., $30.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Lisa Donahey, Sun., Oct. 22, 7:30 p.m., TBA. Jacnique Nina, Tue., Oct. 24, 8:30 p.m., TBA. Rumer, Oct. 25-26, 8:30 p.m.

DESERT ROSE: 1700 Hillhurst Ave. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free; Theo Saunders, Chuck Manning, Sat., Oct. 21, 7 p.m., free.

ETA HIGHLAND PARK: 5630 N. Figueroa St., Highland Park. Adam Levy, David Piltch & Matt Mayhall, Tue., Oct. 24, 9 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Alex Snydman Quartet, Sat., Oct. 21, 11 a.m.-2:30 p.m., free. The Justo Almario Quintet, Sun., Oct. 22, 11 a.m.-3 p.m., free. The Sam Hirsh Quartet, Wed., Oct. 25, 6-9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Melissa Morgan, Fri., Oct. 20, 6:30 & 9 p.m., $20. The Vibrato All-Stars, Sat., Oct. 21, 6:30 & 9 p.m., $20. Paris Chansons, Sun., Oct. 22, 8 p.m., $20. Chris Norton, Tue., Oct. 24, 8 p.m., $20.

THE WORLD STAGE: 4321 Degnan Blvd. Carlos Niño, Fri., Oct. 20, 9 p.m., $20.

THE YORK: 5018 York Blvd., Highland Park. Dr. Mint, Sun., Oct. 22, 8 p.m., free. See Music Pick.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. David Lear & the Nob Hill Billlys, Groovy Rednecks, Talkin' Treason, Sat., Oct. 21, 10 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. David Gans, Craig Marshall, Fri., Oct. 20, 8 p.m., $20. Tribute to Tom Petty, with Broken Arrow, Crist Moshos, Paul Zollo, Neil Rosengarden, Calico, Sat., Oct. 21, 2 p.m., $25; Sligo Rags, Sat., Oct. 21, 7 p.m., $20. Jan Seides, Sun., Oct. 22, 2 p.m., $18.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Mary White, Fri., Oct. 20, 8 p.m., free. Hollywood Hillbillies, Sat., Oct. 21, 8 p.m., free. The Michael Chain Band, Sun., Oct. 22, 6 p.m., free. Deanna D'Amico, Tue., Oct. 24, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. The Kyle Gass Band, Fri., Oct. 20, 9 p.m. Billy Haynes, Marcy Levy, Sun., Oct. 22, 8 p.m. Dizzy Dale Williams, Wed., Oct. 25, 9 p.m. The Sax Offenders, Thu., Oct. 26, 9 p.m.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Sak Noel, Fight Club, Happy Colors, Jenn Moral, Los Tioz, Salvi, Fri., Oct. 20, 9:30 p.m. Standerwick, Shane 54, Feelionics, Sat., Oct. 21, 10 p.m. TigerHeat, Thursdays, 10 p.m., $5.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Dash Berlin, Fri., Oct. 20, 10 p.m., $46. Vindata, Alexander Lewis, Devault, Sat., Oct. 21, 10 p.m., free-$20.

EXCHANGE L.A.: 618 S. Spring St. Pegboard Nerds, Jayceeoh, Tokyo Machine, Fri., Oct. 20, 10 p.m., $20 & $90; Awakening, Fridays, 10 p.m. Elephante, Felix Cartal, Sat., Oct. 21, 10 p.m., $20 & $90; Inception, Saturdays, 10 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Andhim, Jade, Fri., Oct. 20, 10 p.m., $20-$30. Chus & Ceballos, Monoky, Sat., Oct. 21, 10 p.m., $20-$35. Jay Robinson, 219 Boys, Petey Clicks, Thu., Oct. 26, 10 p.m., free-$10.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Xcellerated, with Jade, Mob Tactics, MC Dino, Sat., Oct. 21, 9 p.m., $25; Binary Finary, Sat., Oct. 21, 9 p.m., $15. Sunset L.A., Sun., Oct. 22, 5 p.m., $20.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, OCT. 20

ARCADE FIRE, ANGEL OLSEN: 7:30 p.m., $26-$85. The Forum, 3900 W. Manchester Blvd., Inglewood.

A BOOGIE WIT DA HOODIE: 8:30 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

CARLA MORRISON: 7 p.m., $32-$57. The Orpheum Theatre, 842 S. Broadway.

CATALINA ISLAND JAZZTRAX FESTIVAL: With Vincent Ingala, Greg Adams' East Bay Soul, 7 p.m. Avalon Casino Ballroom, 1 Casino Way, Avalon.

GO **CLOAK & DAGGER FESTIVAL:** With The Jesus and Mary Chain, TR/ST, Com Truise, Health, Mykki Blanco, Ho9909, Steve Moore, Drab Majesty, Pelada, Chasms, David Scott Stone, 5 p.m., $69-$400. Globe Theatre, 740 S. Broadway. See Music Pick.

GO **DAMIAN "JR. GONG" MARLEY:** With Kabaka Pyramid, 7 p.m., $35. The Belasco Theater.

JOHN B. WILLIAMS: 6 p.m., free. LACMA, 5905 Wilshire Blvd.

LONG BEACH ZOMBIE FEST: With DJs TBA, 5-10 p.m., $5-$13. Rainbow Lagoon Park.

MEWITHOUTYOU: With Pianos Become the Teeth, Strawberry Girls, 7:30 p.m., $29. The Regent Theater.

ODESZA: With Sofi Tukker, Chet Porter, 7:30 p.m., $21.50-$93.50. Staples Center, 1111 S. Figueroa St.

RANDY WESTON: 8 p.m., $35. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

SNAKEHIPS: With Stwo, Yahtzel, 8 p.m., $25-$30. The Wiltern, 3790 Wilshire Blvd.

TASH SULTANA: With The Pierce Brothers, 9 p.m., $27. The Fonda Theatre, 6126 Hollywood Blvd.

YEHME2: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.

SATURDAY, OCT. 21

GO **ALLAH-LAS:** With Entrance, Mapache, 8 p.m. The Regent Theater, 448 S. Main St. See Music Pick.

BARBARA DANE: 7 p.m., $29-$59. UCLA, Royce Hall, 340 Royce Dr., Westwood.

BEBE REXHA, MARC E. BASSY: 8 p.m. The Novo.

CATALINA ISLAND JAZZTRAX FESTIVAL: With Guitar Tango, Lindsey Webster, Gerald Albright, Kayla Waters, 12 p.m. Avalon Casino Ballroom, 1 Casino Way, Avalon.

GO **CLOAK & DAGGER FESTIVAL:** With She Wants Revenge, Poptone, The Soft Moon, Cold Cave, Ohgr, Zombi, Lust for Youth, Moon Duo, Uniform, Tessa Rae, Lord of the Lost, Tamara Sky and others, 5 p.m., $69-$400. Globe Theatre, 740 S. Broadway. See Music Pick.

CRYSTAL CASTLES: 7 p.m., $30. The Wiltern, 3790 Wilshire Blvd.

DINOSAUR JR.: With Easy Action, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd.

ENRIQUE IGLESIAS, PITBULL: 8 p.m., $39.95-$279.95. Honda Center, 2695 E. Katella Ave., Anaheim.

LONG BEACH ZOMBIE FEST: With Count Smokula, REMJ, Monte Revolta & His Band of Living Dead, Slaves Against the Machine, The Rhythm Coffin, 12-10 p.m., $5-$13. Rainbow Lagoon Park, 400 E. Shoreline Village Dr., Long Beach.

MICKY DOLENZ, FELIX CAVALIERE: 8 p.m., TBA. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

GO **MOSES SUMNEY:** With Sudan Archives, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.

GO **PERLA BATALLA'S HOUSE OF COHEN:** 8 p.m., $35. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

GO **TODO ES METAL:** With Transmetal, Disgorge, Thanatology, Sadistic Intent, Terrorizer, 6 p.m. Los Angeles Theatre, 615 S. Broadway. See Music Pick.

VAUD & THE VILLAINS: 8 p.m., $20-$30. James R. Armstrong Theatre, 3330 Civic Center Dr., Torrance.

WE CAN SURVIVE: With Alessia Cara, Harry Styles, Kesha, Khalid, Lorde, Macklemore, Pink, Sam Hunt, Sam Smith, 5:30 p.m., $49-$275. Hollywood Bowl.

SUNDAY, OCT. 22

CATALINA ISLAND JAZZTRAX FESTIVAL: With Incognito, The Peet Project, David Benoit, Jazmin Ghent, 12 p.m. Avalon Casino Ballroom.
HANSON: 7 p.m., $44.50. The Mayan, 1038 S. Hill St.
HERB ALPERT & LANI HALL: 2 p.m., $27-$70. Smothers Theatre, Pepperdine Universityu.
LINKIN PARK, SNOOP DOGG: 7 p.m., $42.50-$185. Hollywood Bowl, 2301 N. Highland Ave.
LONG BEACH ZOMBIE FEST: With Dead Man's Party, The Surfin' Dead, The Great Pumpkin, 12-10 p.m. Rainbow Lagoon Park, 400 E. Shoreline Village Dr.
GO **MITSKI:** With Palehound, 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd. See Music Pick.

MONDAY, OCT. 23

NAI PALM: 8:30 p.m. El Rey Theatre.
SHERYL CROW: With Particle Kid. The Fonda Theatre.
TEGAN & SARA: 9 p.m. The Theatre at Ace Hotel.

TUESDAY, OCT. 24

ASAP MOB: With Playboi Carti, Key, Cozy Boys, 8 p.m., $44.50. Shrine Auditorium & Expo Hall.
HALEY REINHART: With Alexander Jean, Savannah Outen, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd.
HIM: 7 p.m., $30-$65. The Wiltern, 3790 Wilshire Blvd.
ISSUES, VOLUMES: With Too Close to Touch, Sylar, 6 p.m., $22. The Belasco Theater, 1050 S. Hill St.
GO **THE LOUDWIRE MUSIC AWARDS:** With Anthrax, Halestorm, Nothing More, Body Count, In This Moment, Avenged Sevenfold, Dave Mustaine, Starset, Power Trip, 7:30 p.m. The Novo by Microsoft, 800 W. Olympic Blvd. See Music Pick.
THE MAINE: With Dreamers, Night Riots, 6 p.m., $28. The Regent Theater, 448 S. Main St.
TEGAN & SARA: 9 p.m. The Theatre at Ace Hotel.

WEDNESDAY, OCT. 25

HIM: 7 p.m., $30-$65. The Wiltern, 3790 Wilshire Blvd.
IN THIS MOMENT: With Of Mice & Men, Avatar, 6 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.
GO **M. WARD, RHIANNON GIDDENS:** 8 p.m., $41-$105. Walt Disney Concert Hall, 111 S. Grand Ave. See Music Pick.
GO **YEAH YEAH YEAHS:** 9 p.m., $53. The Fonda Theatre, 6126 Hollywood Blvd.

THURSDAY, OCT. 26

2 CHAINZ: With Famous Dex, Dave East, Lil Scrappy, Booby Gibson and others, 7 p.m. Citizens Business Bank Arena, 4000 Ontario Center, Ontario.
6LACK: With Sabrina Claudio, Sy Ari da Kid, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd.
ATLAS GENIUS: With Magic Giant, Half the Animal, 7 p.m., $26. The Regent Theater, 448 S. Main St.
BURNT SUGAR THE ARKESTRA CHAMBER: 7:30 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.
DREAM THEATER: 7 p.m., $39.50-$99.50. The Wiltern, 3790 Wilshire Blvd.
GO **IRON & WINE:** With Ohmme, 8 p.m., $35. Immanuel Presbyterian Church, 3300 Wilshire Blvd.
KELELA: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.
LATIN AMERICAN MUSIC AWARDS: 6 p.m., $45-$85. Dolby Theatre, 6801 Hollywood Blvd.
OLIVIA NEWTON-JOHN, BETH NIELSEN-CHAPMAN, AMY SKY: 8 p.m., $40-$75. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.
TIGER ARMY: With The Blasters, Hillbilly Casino, 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
TRIO VORONEZH: 7:30 p.m., $25. Theatre Raymond Kabbaz, 10361 W. Pico Blvd.

CLASSICAL & NEW MUSIC

AIMÉE KRESTON: The violinist performs pieces by Brahms and Hugo Wolf, Fri., Oct. 20, 8 p.m., free. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave.
AKIO SUZUKI & AKI ONDA: The Society for the Activation of Social Space through Art & Sound presents the local premiere of a new work, Sun., Oct. 22, 4 p.m., free. Baldwin Hills Scenic Overlook, 6300 Hetzler Rd., Culver City.
BLAKE POULIOT: The 22-year-old Canadian violinist drops by for a recital, Sat., Oct. 21, 8 p.m., $30. Boston Court, 70 N. Mentor Ave., Pasadena.
CAMERATA PACIFICA: The Santa Barbara ensemble wanders across the inner worlds and outer landscapes of Vine, Kraft, Cage, Golijov, Mendelssohn and David Bruce, Fri., Oct. 20, 7:30 p.m., $56. Hahn Hall, UC Santa Barbara, 1070 Fairway Rd., Santa Barbara.
GO **CHICAGO SYMPHONY ORCHESTRA:** Riccardo Muti conducts Johannes Brahms' second and third symphonies, Sun., Oct. 22, 7:30 p.m., $54-$162. Walt Disney Concert Hall, 111 S. Grand Ave.
THE COLBURN ORCHESTRA: Violinist Aubree Oliverson sails through Antonin Dvorák's Violin Concerto, and Edo de Waart conducts W.A. Mozart's Overture to *The Marriage of Figaro* and John Adams' *Harmonielehre*, Sat., Oct. 21, 7:30 p.m., $13-$27. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.
CON GIOIA: The period-music group revives melodies by George Philipp Telemann, Sun., Oct. 22, 5 p.m., $30. Neighborhood Unitarian Church, 301 N. Orange Grove Blvd., Pasadena.
GO ***THE CONSUL*:** Long Beach Opera presents Gian Carlo Menotti's ever-timely 1950 opera about a despairing immigrant (portrayed by American soprano Patricia Racette) trapped in a bureaucratic nightmare, Fri., Oct. 20, 8 p.m.; Sun., Oct. 22, 2:30 p.m., $49-$150. Centinela Valley Center for the Arts, 14901 Inglewood Ave., Lawndale.
DANIEL PEARL CONCERT: With Victor Shlyakhtenko, The Academy of Music for the Blind, Sun., Oct. 22, 3:30 p.m., free. Mount Olive Lutheran Church, 1343 Ocean Park Blvd., Santa Monica.
HOME FREE: Tue., Oct. 24, 7:30 p.m., $27.50-$249.50. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.
GO **JACARANDA MUSIC:** Chamber musicians dissect works by Lou Harrison, Ben Johnston, Karen Tanaka, Steven Stucky and Philip Glass, Sat., Oct. 21, 8 p.m., $45. First Presbyterian Church, 1220 Second St., Santa Monica.
JEEYOON KIM: The South Korean pianist appears for a recital, Sat., Oct. 21, 3 p.m., free. First Lutheran Church & School, 2900 W. Carson St., Torrance.
GO **L.A. PHILHARMONIC:** Latvian violinist Gidon Kremer investigates Mieczyslaw Weinberg's Violin Concerto, and Mirga Grazinyte-Tyla conducts Olivier Messiaen's *Un sourire* and Gustav Mahler's Fourth Symphony, Fri., Oct. 20, 8 p.m.; Sat., Oct. 21, 2 p.m., $20-$194. Members of the orchestra break down piano and string quartets by Brahms and the U.S. premiere of Anders Hillborg's *Duo*, Tue., Oct. 24, 8 p.m., $20-$59. Walt Disney Concert Hall, 111 S. Grand Ave.
LUDOVICO EINAUDI: The Italian composer-pianist roams through his greatest hits and selections from a new recording, *Elements*, Fri., Oct. 20, 8 p.m., $49-$84. UCLA, Royce Hall, 340 Royce Dr., Westwood.
PACIFIC SYMPHONY: Pianist Garrick Ohlsson parades through Mozart's Piano Concerto No. 9, and Rune Bergmann conducts the West Coast premiere of André Previn's *Almost an Overture* and Rachmaninoff's Second Symphony, Oct. 20-21, 8 p.m., $25 & up. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.
GO ***THE PEARL FISHERS*:** Director Penny Woolcock and scenery designer Dick Bird's imaginative evocation of a Sri Lankan fishing village adds a layer of enchantment to L.A. Opera's presentation of Georges Bizet's opera about two friends (tenor Javier Camarena and baritone Alfredo Daza) driven apart by their love of a mysterious priestess (soprano Nino Machaidze). Plácido Domingo conducts the first four performances, with the following two led by Grant Gershon, Sun., Oct. 22, 2 p.m.; Wed., Oct. 25, 7:30 p.m.; Sat., Oct. 28, 7:30 p.m., $19-$289. Dorothy Chandler Pavilion, 135 N. Grand Ave.
GO **PHILIP GLASS:** The composer sits down to perform a few pieces on piano and engages in a conversation with Shane Cadman, Thu., Oct. 26, 7:30 p.m., $30 & $50. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.
GO **SOUNDING LIMITS: THE MUSIC OF PASCALE CRITON:** Violinist Silvia Tarozzi, cellist Deborah Walker and violist Eyvind Kang perform the U.S. premiere of works by the French composer, Tue., Oct. 24, 8:30 p.m., $20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St.

—Falling James

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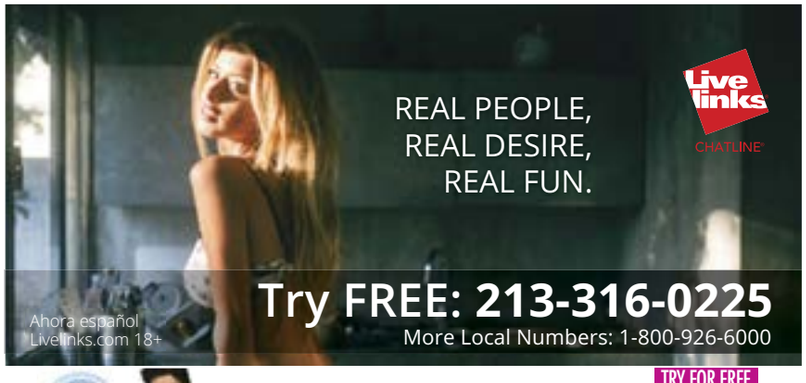




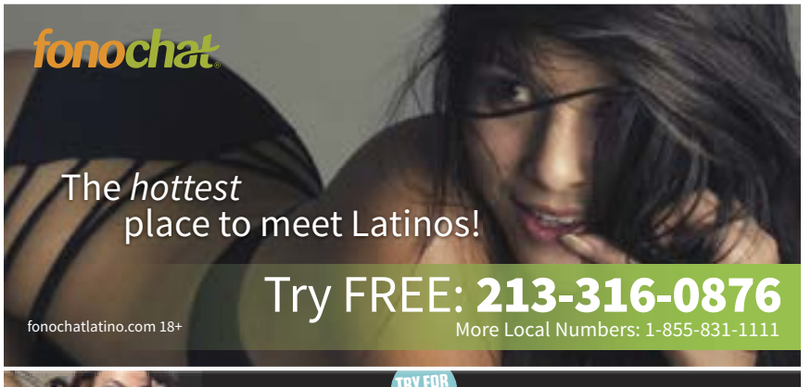
















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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. BS171008
Superior Court of California County of Los Angeles. In the matter of petitioner:
Darlene Gigi Rivera Aguilar,
It is hereby ordered that all persons interested in the above-entitled matter of change of name(s) appear before the above-entitled court as follows to show cause why the petition for change of name(s) should not be granted. 111 N. Hill Street, Los Angeles, CA. 90012 Central District. And a petition for change of name(s) having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name(s) changed from:
Darlene Gigi Rivera Aguilar,
to: Darlene Gigi Rivera.
Now therefore, it is hereby ordered that all persons interested in the said matter of change of name(s) appear as indicated herein above then and there to show cause why the petition for change of name(s) should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Darlene Gigi Rivera Aguilar.

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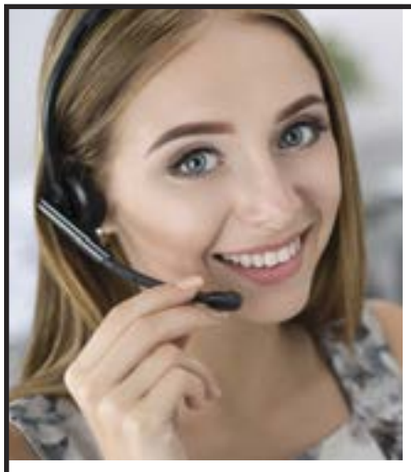
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