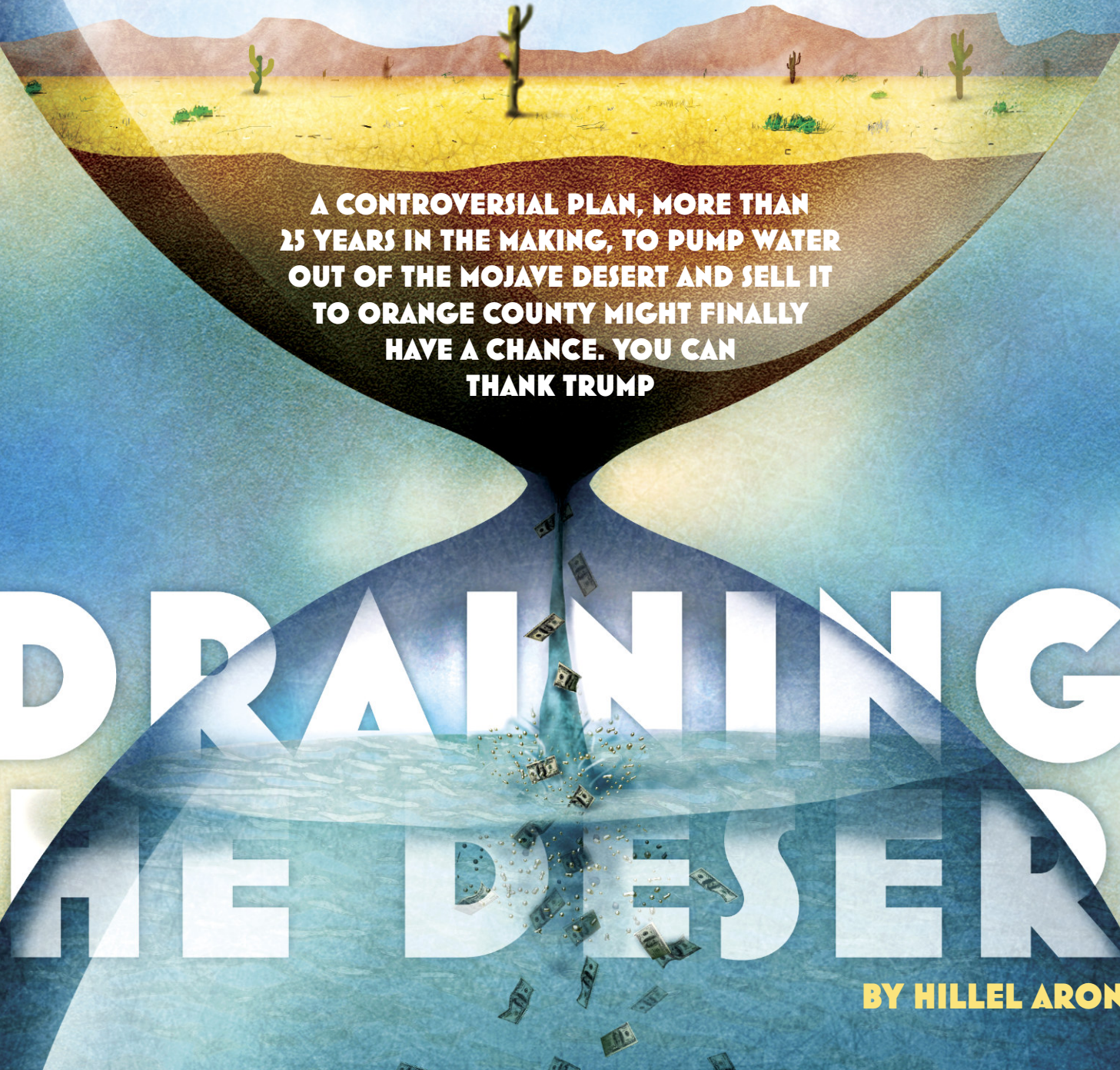


How Women in Old Hollywood Dealt With Harassment • R.I.P., Smog Cutter. Screw You, Gentrification

LA WEEKLY

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BY HILLEL ARON

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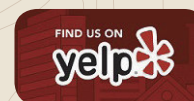
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P. 7 **FRI**

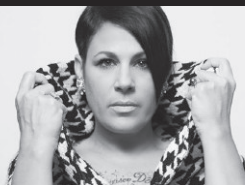
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BE IN THE ROOM WHERE IMPROVISED HAMILTON HAPPENS



P. 8 **WED**

EVERYONE'S FAVORITE TENOR TAKES THE STAGE AS A MAD KING

fri

11/3

FAREWELLS

So Long, Steve Allen Theater

Artistic director Amit Itelman founded the Steve Allen Theater in 2003 — and its resident, nonprofit arts organization Trepany House in 2012 — hosting theater, comedy, music, horror and magic shows. Earlier this year, Itelman announced that the 99-seat theater, which is housed in the Center for Inquiry West, will be demolished and replaced by new development. Sadly, tonight is **The Last Night of the Steve Allen Theater** and the lineup features Ron Lynch, Janet Klein and Her Parlor Boys, 2 Headed Dog, Bruce McCulloch, Kimmy Robertson, Jeffrey Combs, Max Maven, Crissy Guererro, Brendon Small, Jerry Minor, Kristian Hoffman, Jesse Merlin and other artists who've been regulars at the theater. So wish the Los Feliz institution a fond farewell, whether you want to be a part of its history or just want to party. *Trepany House at the Steve Allen Theater, 4773 Hollywood Blvd., Los Feliz; Fri., Nov. 3, 8 p.m.; \$20 & \$50. (323) 666-4268, trepanyhouse.org.* —Siran Babayan

FILM FESTIVALS

The Meaning of Armenia

In addition to highlighting Armenian filmmakers and their subject matter, the **20th Arpa International Film Festival** showcases works by artists who focus on cross-cultural themes. This year's 34 features, shorts and documentaries from 16 countries run the gamut from opening night's *Dalida*, about the late Egyptian-born French-Italian pop singer, and *Listen to Me: Untold Stories Beyond Hatred*, about the LGBT community in Armenia, to *The Lost City of Cecil B. DeMille*, about the central California location where 1956's *The Ten Commandments* was filmed. The festival offers further insight into the Armenian genocide, including *Intent to Destroy: Death, Denial and Depiction* by Joe Berlinger (*Metallica's Some Kind of Monster*), which examines Turkey's denial of the genocide and the making of this year's Oscar Isaac-starring drama *The Promise*. The schedule culminates in an awards ceremony honoring Alexander Dinelar, Carl Weathers, *The Promise* director Terry George and Chris Cornell, who contrib-

Día de los Muertos Celebration: See Saturday.



PHOTO BY FRANK SANDOVAL

uted to the movie's soundtrack. *Egyptian Theater, 6712 Hollywood Blvd., Hollywood; Fri., Nov. 3, 8 p.m.; Sat.-Sun., Nov. 4-5, 11 a.m.; \$15-\$250. (323) 461-2020, arpafilmfestival.com.* —Siran Babayan

sat

11/4

DÍA DE LOS MUERTOS

Life After Death

Technically Día de los Muertos ended Nov. 2, but on Saturday Boyle Heights gallery Self Help Graphics & Art hosts its 44th annual **Día de los Muertos Celebration**. The evening features a traditional ceremonial blessing, young musicians from the Eastside, craft and food vendors, live music from Almalafa Mexican Ska and Morrissey tribute band Mariachi Manchester, and scads of people dressed in only the finest skeletal *calaca* outfits. *Self Help Graphics & Art, 1300 E. First St., Boyle Heights; Sat., Nov. 4, 5 p.m.; free. (323) 881-6444, selfhelpgraphics.com.* —David Cotner

DÍA DE LOS MUERTOS

Wake Up

Now in its eighth year, **El Velorio** gathers over 100 artists in a benefit for Plaza de la Raza Cultural Center for the Arts & Education, a venue founded in 1970 to promote culture on L.A.'s Eastside. This year's edition comes complete with a

Harley Davidson bike show, fashions by designer Loretta Vampz, and two stages of live musicians and DJs providing non-stop entertainment, plus face painting along with food, arts and crafts vendors. Mourners/revelers can check out Día de los Muertos works by artists created exclusively for the event, proving once and for all that, when it comes to the Day of the Dead, some funerals can actually be fun. *Plaza de la Raza, 3540 N. Mission Road, Lincoln Park; Sat., Nov. 4, 7 p.m.-1 a.m.; \$30-\$60. (323) 223-2475, elvelorio.eventbrite.com.* —Tanja M. Laden

DANCE

Danza the Night Away

Considerable attention is afforded the dead and undead surrounding Halloween, but the celebration of Día de los Muertos combines reverent remembrance of forebears and a solid dose of revelry, perhaps fueled by heightened appreciation of being alive. Now in its 16th year, **Gema Sandoval and her Danza Floricanto/USA** offer a most polished combination of reflection and jubilation. In addition to shows next week at the troupe's home in East L.A., the group brings its popular Día de Los Muertos celebration to West Hollywood. *Lee Strasberg Creative Center, Marilyn Monroe Theater, 7936 Santa Monica Blvd., West Hollywood; Sat., Nov. 4, 8 p.m. (also at Floricanto Center for the Performing Arts Nov. 11 & 12); \$20, \$15 in advance. danzafloricantousa.com/store.php.* —Ann Haskins

sun

11/5

COMEDY

Sham Sandwich

Lin-Manuel Miranda spent some six years creating *Hamilton*. The cast of UCB's ***Shamilton! An Improvised American Musical*** will spend just a few seconds. Under the direction of Al Samuels and Peter Gwinn of Chicago improv troupe Baby Wants Candy, *Shamilton's* cast asks the audience to suggest a historical or popular figure, plus three interesting facts about him or her. (Past characters have included everyone from Genghis Khan to Mark Wahlberg and Kim Kardashian.) They then improvise an entire, 75-minute musical, complete with story, lyrics, choreography and a live band. It may be the next best thing to seeing *Hamilton*, and tickets cost less than parking at the Pantages. *UCB Sunset, 5419 Sunset Blvd., East Hollywood; Sun., Nov. 5, 9 p.m.; \$7. (323) 908-8702, sunset.ucbtheatre.com.* —Siran Babayan

FESTIVALS

Park It

Griffith Park has come a long way since its humble beginnings as an ostrich farm. Beginning in 1919, following the death of its founder Griffith J. Griffith (yes, that was really his name), the park expanded to include the Greek Theatre and Griffith Observatory, and has since become an L.A. landmark. Now, thanks to the City of Los Angeles Department of Recreation and Parks, along with the L.A. Parks Foundation and the L.A. County Brewers Guild, there's the **Griffith Park Fall Festival**, which features live music, food, games and local craft brews. The whole event is designed to be car-free, complete with a bike valet and pedestrian street. Everyone is welcome, including dogs (on a leash). *Griffith Park, 4740 Crystal Springs Drive, Griffith Park; Sun., Nov. 5, noon-4 p.m., free. laparksfoundation.org.* —Tanja M. Laden

mon

11/6

ART & CULTURE

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stoner comedy duo Cheech and Chong, Cheech Marin is also a prolific art collector. Since the 1990s, the actor-director has amassed more than 700 examples of Chicano art. And earlier this year it was announced that Marin is establishing the Cheech Marin Center for Chicano Art, Culture and Industry in Riverside, the only museum in the country that will showcase exclusively Mexican-American art. LACMA hosts **The Director's Series: Michael Govan and Cheech Marin**, during which Marin will discuss his contributions to the museum's current exhibit, "Playing With Fire: Paintings by Carlos Almaraz" (through Dec. 3). *LACMA, Bing Theater, 5905 Wilshire Blvd., Mid-Wilshire; Mon., Nov. 6, 7:30 p.m.; free, tickets required. (323) 857-6010, lacma.org.* —Siran Babayan

tue 11/7

ARTS & CULTURE

Americas the Beautiful

From Nov. 2 through Nov. 19, 14 theater companies from all over the Americas — including L.A.'s own Latino Theater Company — are holing up at the Los Angeles Theatre Center for **Encuentro de las Americas**, 17 days of performances that celebrate Latin American voices. Today the programming takes a break from theater for an evening entitled **Cinema + Music**. The festival screens *Chavela*, a new doc about Mexican music icon Chavela Vargas, who toyed with notions of gender before that was a thing to do. The evening also features live music, naturally. *Los Angeles Theatre Center, 514 S. Spring St., downtown; Tue., Nov. 7, 7:30 p.m.; free with registration. (866) 811-4111, encuentrodelasamericas.org.* —Gwynedd Stuart

COMEDY

Leia One on Me

Writer-comedian-raconteur Mara Shapshay uses her addiction-riddled, psychologically vexed yet exciting life as fuel to propel a passionate activism around substance abuse and mental health disorders. The ex-Bostonian's 20 years of fast-lane L.A. living culminated in a five-month informal rehab stay in Carrie Fisher's guest house. Now recovered and paying it forward, Shapshay presents *The Resistance Variety Show*, in conjunction with mental health/storytelling nonprofit This Is My Brave, featuring musicians Peter DiStefano (Porno for Pyros) and Wes Geer (Korn), storyteller Jerry Quickly (KPFK), comedians Ant, Ed Crasnick, Lisa Sundstedt and, reportedly, a huge TV celeb comedian who can't be named. *Comedy Store, 8433 W. Sunset Blvd., West Hollywood; Tue., Nov. 7, 8 p.m.; \$25. (323) 650-6268, thisismybrave.org/events.* —Adam Gropman

FOOD & DRINK

You May Say I'm a Dreamer

Dinners for DACA are not fundraisers, they're educational events. Over the course of the evening, organizers will give you all the tips you need to actively

support the continuation of DACA and the people who have used the program. They'll have handouts, too: letters to mail to your elected officials. This one at Button Mash includes a dinner of crispy tofu, chicken wings, Brussels sprouts, fried rice and garlic noodles, plus a beer and credits at the arcade games. *Button Mash, 1391 Sunset Blvd., Echo Park; Tue., Nov. 7, 7:30-10 p.m.; \$35. eventbrite.com/e/dinners-for-daca-button-mash-tickets-38962259166?aff=erelexpmlt.* —Katherine Spiers

wed 11/8

OPERA

Sunday's Child

Plácido Domingo is a lion in the world of opera. Born in Spain and raised in Mexico, the vocalist came to international attention in the 1960s as a powerful tenor and much later was part of the massively popular supergroup The Three Tenors with José Carreras and Luciano Pavarotti. In recent years, Domingo, who is also a conductor and the longtime general director of L.A. Opera, has switched to baritone roles, and his lower and deeper tone should add forceful gravitas when he continues in his titular role as the Babylonian king in director Thaddeus Strassberger's production of Giuseppe Verdi's biblical epic *Nabucco*. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Wed., Nov. 8, 7:30 p.m. (through Nov. 19); \$25-\$350. (213) 972-0777, laopera.org.* —Falling James

thu 11/9

FILM

Wax Nostalgic

Industrial music in America is as synonymous with Chicago as deep-dish pizza. Jim Nash and Dannie Flesher opened their Wax Trax! Records shop in the 1970s, first in Denver and later Chicago. In 1980, they launched a label, which signed punk, new wave, alternative and especially industrial bands, namely Ministry, KMFDM, Front 242, My Life With the Thrill Kill Kult and their various side projects. In 1992, the label went bankrupt and was sold toTVT Records; Nash died in 1995, and Flesher in 2010. Directed by Julia Nash (daughter of Jim), documentary *Industrial Accident: The Story of Wax Trax! Records* has interviews with more than 40 former staffers, artists and family, who recall how the store and company popularized the industrial genre in the late '80s and early '90s. Tonight's screening includes a panel discussion, moderated by DJ Lance Rock of Yo Gabba Gabba!, with Nash, Frankie Nardiello, Marston Daley, Paul Barker, Chris Connelly and Richard 23, as well as a pop-up shop selling original pressings, apparel and other memorabilia. *The Montalban, 1615 N. Vine St., Hollywood; Thu., Nov. 9, 8 p.m.; \$25 & \$76. (323) 871-2420, themontalban.com.* —Siran Babayan

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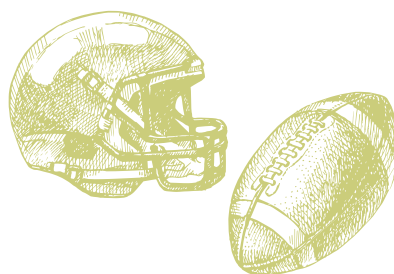
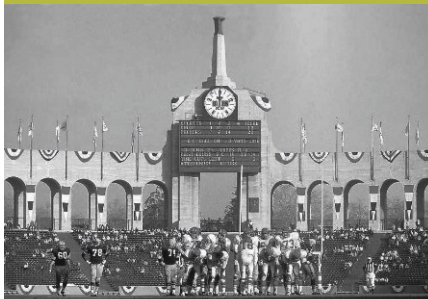
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PHILIPPINE FUNERALS

Years ago, I interviewed Navy SEAL Randy Hetrick, who, while deployed on a mission and in need of a way to train, came up with the prototype of what would become his massively successful invention: the TRX training system, otherwise known as those black straps with the handles you now see in almost every gym in the world. I use the set he gave me all the time.

One of the things I remember from our conversation was how he said that he and his fellow SEALs were “in storage” waiting for the mission to start. I thought the idea of that was so intensely utilitarian and badass, I wasn’t able to get it out of my mind. Whenever I pick up and leave for somewhere without an audience waiting, I consider wherever I park myself to be the place where I’m “stored.”

This week, I’ve stored myself in Manila, capital of the Philippines.

Once, while stored in Beijing for a few days, I watched a documentary that featured a graveyard in Manila called the North Cemetery. It’s approximately 130,000 acres and its mausoleums hold thousands of the dead. It’s also home to thousands of living people who live in and around the mausoleums. I was fascinated how the living and the non-living mingled so practically and thought that one day I should pay a visit.

Manila is densely populated and traffic barely moves. The taxi ride going to the cemetery was just under two hours; the cost, about \$6. I gave the driver a 1,000-peso note, worth a little more than \$19. When I told him to keep it, he grabbed my hand and shook it. “Thank you! Happy New Year!”

I walked through the gate, up the main road and, at the second traffic circle, went right. There were mausoleums as well as headstones, laundry drying, kids playing, residents who checked me out with wary curiosity. “Hey! What’s your name?” I would say to them. They would laugh and nod.

I heard music behind me, turned around and saw a hearse coming with a bunch of people walking behind it. I stood on the side to let it pass. It parked a few yards ahead of me. People of all ages gathered around the hearse. Two men got out and opened the back to reveal a white casket. The song blaring from the hearse had an emotional male vocal that steadily rose with intensity. Combined with the heat, the onlookers and the dogs, it made the environment oddly alienating toward the bereaved, who had to wade through the locals to get to the casket.

Two men in sleeveless T-shirts lifted the lid off and everyone leaned in for a look. It was at this moment that I saw something simulta-

neously sad and beautiful. A woman standing right up front wailed upon sight of the deceased, an elderly man, and her legs went out from underneath her. Relatives on either side caught her before she hit the ground. The purity of her grief was so profound, so human, all I could do was stare. I looked up and saw a young man observing the scene from the top of a mausoleum; his T-shirt said, “Vape it up!”

After a moment, the lid was closed and the casket was carried by the two men into a mausoleum, with the relatives following.

I turned and walked the other way. The further I went, the less friendly the locals seemed to get. A little boy stopped me and yelled, “I’m gonna fuck you up!” over and over. Right after that, a small group of young men in makeup got in front of me and one of them asked me my name. I told him. He asked me where I was going. I pointed up the road and said, “That way.” Then I told them all that they had a great look going and they went nuts. “Thank you!”

I walked for a little while longer and heard the music again. Another funeral. I watched pretty much the same thing happen as I had moments before. After a while, I turned back. The guys in the makeup had left. I made my way back to the main gate in time to see police cars and motorcycles swarm the area. Local news was there to cover it. A reporter recognized me and told me that the police were there to inspect the cemetery in preparation for ASEAN (Association of Southeast Asian Nations) 2017.

**THE PURITY OF
HER GRIEF WAS SO
PROFOUND, ALL
I COULD DO WAS
STARE.**

The hotel I’m staying in is crawling with security as a lot of representatives have already shown up. America’s greatest president will be arriving this later this month.

Almost every day, there’s something eye-catching on the front page of *The Philippine Star*, the newspaper (its motto: “Truth shall prevail”) that waits for me in the morning. Yesterday, below the fold, Ding Cervantes filed a column about Marius Roque, exorcist for the Archdiocese of San Fernando, who warned against the wearing of Halloween costumes as they can lead to demonic possession. He gave as an example “the case of a teenage girl who wore a black lady costume for a Halloween party in San Matias.” After a few weeks, she was brought to Roque’s parish, “her mouth and belly button emitting froth.” In the same story, Father John Hampsch, a psychologist, noted increased cases of “demonic interference” in the Philippines, and people dealing with “serious contamination with the forces of evil.”

The Philippines has a drug problem. President Duterte is retooling his efforts to solve it. This time, he says he’s going to try to keep the killing of drug dealers and users down from the estimated 7,000 from last time around. His most recent initiative was called “Double Barrel Reloaded.” Somehow, Steven Seagal wasn’t involved.

Soon we’ll get that shot of Trump and Duterte finally meeting. Big smiles, best words.

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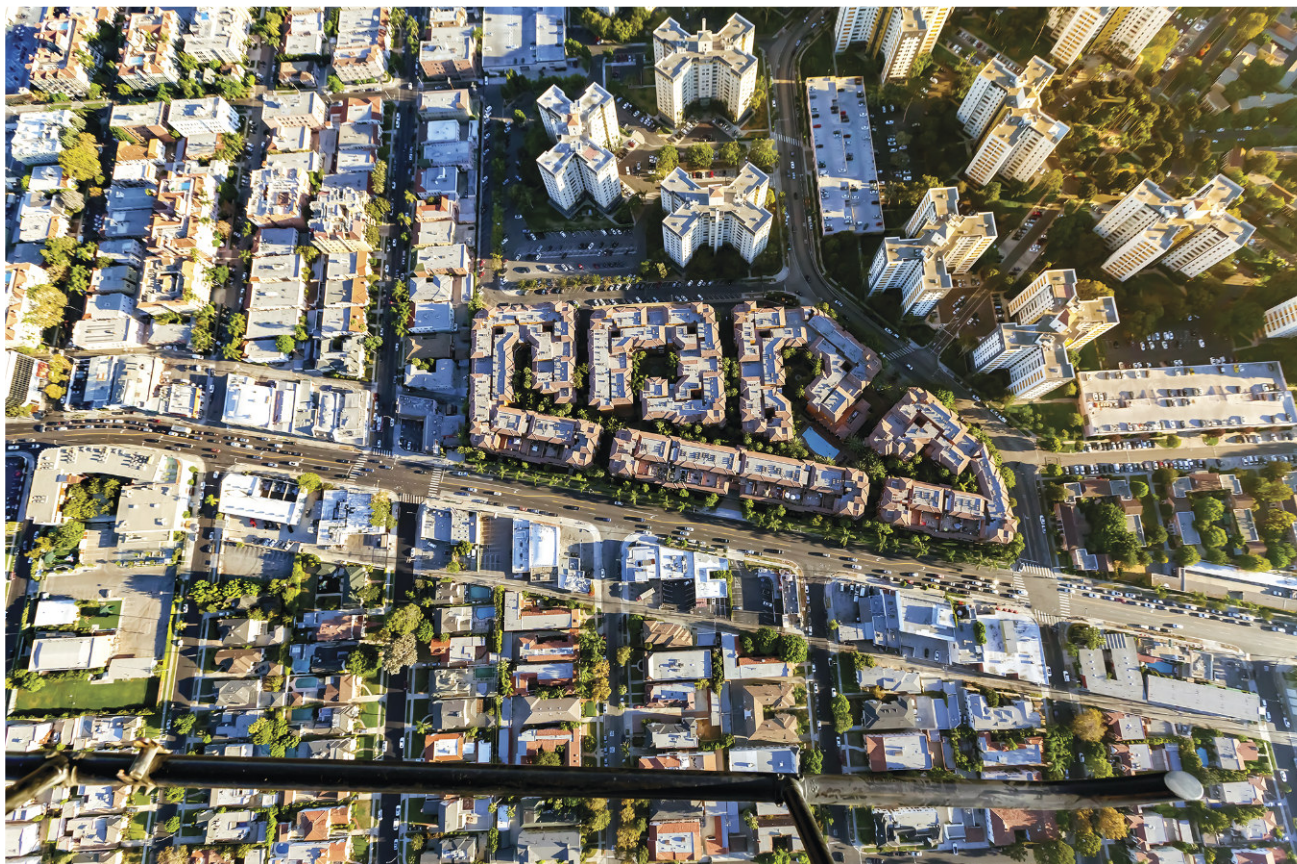
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News //

OUT OF (RENT) CONTROL

L.A. is losing rent-controlled apartments at an alarming rate

BY JASON MCGAHAN

The number of rent-controlled apartments that have disappeared from the Los Angeles market in the first nine months of 2017 almost surpassed last year's total of 1,372 — and there's still three more months to go.

In Los Angeles, rent control applies to most apartment units built prior to October 1978 and exempts single-family homes. The city lost a total of 1,284 rent-controlled units from January to September of 2017 — a rate of nearly five per day — according to a report released last week by the nonprofit Coalition for Economic Survival, which keeps a quarterly tally.

There are still around 115,000 rent-controlled units in Los Angeles.

"It shows that if you're living in a rent-controlled unit in Los Angeles, you literally have a bull's eye on your back," says Larry Gross, executive director of the Coalition for Economic Survival.

A state law known as the Ellis Act allows property owners to mass-evict tenants from rent-controlled apartments if the owner is tearing down the building or getting out of the rental business. Landlords who tear down rent-controlled units are obligated by law to wait

five years before they can replace them with non-rent-controlled units (but can convert them to condos immediately).

Tenant advocates have long argued that the Ellis Act gives landlords a loophole to avoid the city's rent-control laws. Gross says the law is a boon to real estate development and that most Ellis Act developers have owned their rent-controlled property for less than a year when they file the applications to evict. Though the law calls for evicted tenants to be paid relocation allowance, among other protections, Gross says that landlords have been known to flout the law.

An official in the city's housing agency that oversees rent stabilization says the law requires that tenants receive 120 days' notice to vacate and gives an opportunity for them to extend that period to a full year. In the event that a landlord attempts to evict tenants illegally, the city can also step in and rescind the notice.

The city recently adopted a law to oversee what are known as cash-for-keys deals that landlords are known to offer their rent-controlled tenants to vacate the building. The new law took effect in January and requires that landlords notify the rent-controlled tenants of their rights to refuse the cash-for-keys offer as well as their right to rescind the agreement within 30 days.

Between July and September of this year the city received 352 applications under the Ellis Act to eject rent-controlled tenants from their homes.

"We're seeing an overall increase in Ellis Act evictions and displacement," Gross says. "We haven't seen the worst yet, in our opinion."

"IF YOU'RE LIVING IN A RENT-CONTROLLED UNIT IN LOS ANGELES YOU LITERALLY HAVE A BULL'S EYE ON YOUR BACK." —LARRY GROSS, COALITION FOR ECONOMIC SURVIVAL

Nearly 60 percent of all Los Angeles residents live in rental housing, according to the city's Housing and Community Investment Department. Los Angeles ranked among the top cities for "cost-burdened" renters in the latest "State of the Nation's Housing," a report released earlier this year from Harvard's Joint Center for Housing Studies. Being cost-burdened means you're paying 30

A bird's-eye view of Mid-Wilshire, including Park La Brea, at right

percent or more of your income for rent. The Harvard study found that more than 57 percent of Angelenos were paying that much or more.

In L.A.'s mostly black and Latino communities, the average renter was shelling out a whopping 60 percent of his or her income to stay sheltered, according to a recent analysis from rental listings site Zillow.

With the city experiencing a shortage of affordable housing, there is a new push to toughen rent-control laws at the city and state levels.

The Los Angeles City Council announced a new ordinance Oct. 24 intended to lower incentives to evict tenants using the Ellis Act. Under the new law, tenants have a right to return to the original units if they are put back on the market within 10 years; it was previously five years.

The city's amendments to the Ellis Act include stronger language requiring payment of the relocation allowance and the right of tenants to return if their units are put back on the rental market before 10 years. It also states that tenants in eviction proceedings may raise as an "affirmative defense" the failure on the part of the property owner to comply with one or more of the requirements set forth under the Ellis Act or the city's Rent Stabilization Ordinance.

"Only time will tell if this change in law is effective," says Fredy Ceja, communications director for Councilmember Gilbert Cedillo. "Along with other tenant protections, we hope this amendment will stop evictions from happening citywide."

Tenant advocates say that unless action is taken by the state Legislature to eliminate or more aggressively amend the Ellis Act, Los Angeles officials can only do so much.

"These actions today will not stop those numbers on our maps from rising," Gross says.

Aimee Williams, a staff attorney with the Inner City Law Center, says that despite its latest restrictions to the Ellis Act, Los Angeles still lags behind San Francisco and other California cities dealing with similar issues. "It's encouraging that the City Council has made moves going in the right direction, but it doesn't address the degree and increase of displacement," she says.

Williams offers a few suggestions: Citywide quotas on the number of demolitions of rent-controlled buildings, and a requirement that a developer own a property for at least five years before invoking the Ellis Act.

On the state level, the AIDS Healthcare Foundation ACCE Action and Eviction Defense Network has filed a proposed ballot initiative to expand California's rent-control laws. The measure calls for the repeal of the controversial Costa Hawkins act, a state law that currently limits rent control to apartment units built before October 1978 and that exempts single-family homes.

A woman with dark hair, wearing a red and white plaid shirt, is smiling and leaning forward on a glass skybridge. She is holding a large, dark, textured bag. The skybridge is made of clear glass panels supported by metal brackets and cables. Below her, a vast cityscape of Los Angeles is visible, extending to the mountains in the distance under a clear blue sky with a hint of sunset or sunrise. The overall scene is bright and clear.

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ILLUSTRATION BY DAVE CUTLER

A controversial plan, more than 25 years in the making, to pump water out of the Mojave Desert and sell it to Orange County might finally have a chance. You can thank Trump

DRAINING THE DESERT

BY HILLEL ARON

Chris Clarke remembers a billboard on the side of highway 15 outside of Barstow, on the way to Las Vegas: “The Boredom Ends in 150 Miles.” Clarke, a former journalist who now works for the National Parks Conservation Association, could never understand it. What’s so interesting about a place filled with people and money and electric lights? You can find that anywhere.

To Clarke, the desert is far more exciting. Some people see it as a place to do things you can’t do in the city — shoot guns, drive a dune buggy. Others are drawn to the vastness, its quiet emptiness. You can look out and see a dozen miles of uninterrupted landscape in any direction, like being on the ocean. But to true desert evangelists like Clarke, there is so much more.

“Out here, the more you look the more there is,” he says. “It’s just layers upon layers of ecological richness.

“The desert,” he continues, “is a rainforest without rain.” And the North American

deserts, he says, are “the largest undeveloped ecosystems in the lower 48 states.”

A few weeks ago, Clarke took a group on a hike through the Mojave Trails National Monument. Its 1.6 million acres, shaped roughly like a cow’s head, lie just north of Joshua Tree and just south of the Mojave National Preserve. The hikers stood in the shadow of the Ship Mountains, a dark, almost black range that looms over the sprawling flat landscape, and they walked down into the Cadiz Valley. In the distance they could see a series of perfectly rectangular patches of dark green, like strips of AstroTurf carefully laid out atop the dirt.

The desert would seem a strange place to grow anything, but down there in the valley, a company called Cadiz is growing lemons.

The publicly traded Cadiz Inc. — which has a market value of nearly \$300 million — owns 34,000 acres in the valley, land that is surrounded on all sides by the Mojave Trails National Monument. You’d never know to look at it but underneath the arid land lies the Fenner Basin, a massive aquifer that holds between 17 million and 34

>> 15) million acre-feet of water, about as much water as in Lake Mead. Cadiz currently uses the water for its 500 acres of farmland. But no one gets rich growing lemons in the desert.

Since the 1990s, Cadiz, a company with about 10 full-time corporate employees, has existed almost entirely in pursuit of a single objective: to pump tens of thousands of acre-feet of water out of the Fenner Basin and sell it to thirsty Southern California cities and suburbs.

Environmentalists say Cadiz intends to suck the aquifer nearly dry, damaging the surrounding ecosystem beyond repair.

“Cadiz’s plan is to draw down the aquifer and pump out water in order to allow for more sprawl and more growth and more houses,” says Aruna Prabhala of the Center for Biological Diversity in Oakland. “In a time of drought and climate change, we should be using our water in a more sustainable way.”

Without extracting water from the Owens Valley, Greater Los Angeles never would have grown into the metropolis it is today. The city’s growth came at a price: Much of the valley was rendered a

Springs, an oasis of standing water and cotton willows — “the largest spring of its kind in about 1,000 square miles of Mojave Desert,” Clarke says. Coyotes, bobcats, bighorn sheep and birds of all kinds stop to sip from the springs. “Everything that is in the desert is going to stop by to drink.”

“The springs will dry up,” says environmental attorney Debbie Cook. “You’ll lose plants, wildlife. They don’t care. It’s all about money to them.”

Cadiz spokesperson Courtney Degener says the project can help provide California with another source of drinking water. In a statement, she writes: “As a safe, sustainable supply that has already

or environmental crisis, and this doesn’t even make the top thousand. Not even close. This is a totally superfluous project that doesn’t solve any major supply need.”

This year, California Democrats have made a big show of standing up to Trump’s vision of America, from his immigration policies to the rolling back of environmental protections. “This is happening at the same time the Trump administration is undermining, in multiple ways, these long-held environmental laws,” David Lamfrom of the National Parks Conservation Association says of the Cadiz project. “Our thought was always that California wanted to stand up

Brackpool and his partner had seen satellite photographs of the Mojave Desert, showing that on the rare occasions when it rained, water pooled in the Cadiz Valley, indicating the ground underneath was full of water. It was this aquifer that feeds any seeps and streams that manage to flow in the Mojave. Brackpool and his company began buying up land.

In time, Cadiz would become a major fruit and vegetable grower. In 2001, the *Guardian* wrote, “Mr. Brackpool’s company has several agricultural schemes on the go, including one with the Saudi royal family in Egypt, which Cadiz Inc. says could become the largest single agricultural project in the world.”

Brackpool did not return phone calls requesting comment on this story.

Most of the schemes came to nothing. According to SEC filings, Cadiz has lost more than \$430 million over the course of its 34-year history.

But the company’s fate was always linked to its water scheme, which in its first iteration entailed selling groundwater to the Metropolitan Water District (MWD),

“THE SPRINGS WILL DRY UP. YOU’LL LOSE PLANTS, WILDLIFE. THEY DON’T CARE. IT’S ALL ABOUT MONEY TO THEM.”

—environmental attorney **Debbie Cook**



veritable dust bowl. Over the years, Department of Water and Power ratepayers have had to fork over millions of dollars in dust mitigation measures, to repair the damage created by one of the city’s earliest sins.

Environmentalists worry the same thing could happen to the Cadiz Valley.

“It could be another Owens Lake situation, where there would be significant dust storms in the area, because the saturated soils on Cadiz dry lake would be dried out,” says Eileen Anderson, senior scientist for the Center for Biological Diversity.

Cadiz representatives say the water that the company plans to take from the ground isn’t going anywhere, that it’s being lost to evaporation. But, according to Clarke, “Even water that is evaporating is contributing to the humidity in that valley. That humidity is not very high, but lowering it increases the water that plants and animals need. It could make the whole place hotter, thirstier and dryer.”

Then there are the nearby Bonanza

been approved in accordance with CEQA [California Environmental Quality Act] and upheld by California’s courts, the Cadiz Water Project can add a measure of reliability for those communities that are most dependent on [water] imports and lack of access to local supplies.”

For decades, Cadiz’s plan has gone through a gauntlet of environmental analysis, regulatory approval and deals with water agencies that came together and fell apart. When the Obama administration issued a 2015 ruling blocking the project, many considered it dead.

Then Donald Trump was elected president, and everything changed. Even before Trump was inaugurated, the Cadiz Water Conveyance Project showed up as No. 15 on a list of 50 infrastructure projects his team considered priorities.

“Literally, everyone in the water industry was like, ‘What the heck?’” says Peter H. Brooks, who owns a water technology firm. “There are thousands of critical infrastructure projects relating to water that I could link to either a public health

to these types of rollbacks.”

But Democrats are oddly divided over what to do about Cadiz, a politically well-connected company that’s been pulling strings for decades. It’s hard to believe that progressive, ambitious politicians would support a corporation over environmentalists. But then again, some pretty strange things happen out in the desert.

Keith Brackpool has been described as “a buccaneering self-made businessman,” a “politically connected wheeler-dealer” and “a British bon vivant.” He came to the United States in the 1980s, shortly after pleading guilty to criminal charges of dealing securities without a license (he paid a \$3,200 fine). By the time he lost his job as head of the American division of a food company, he’d already founded Cadiz.

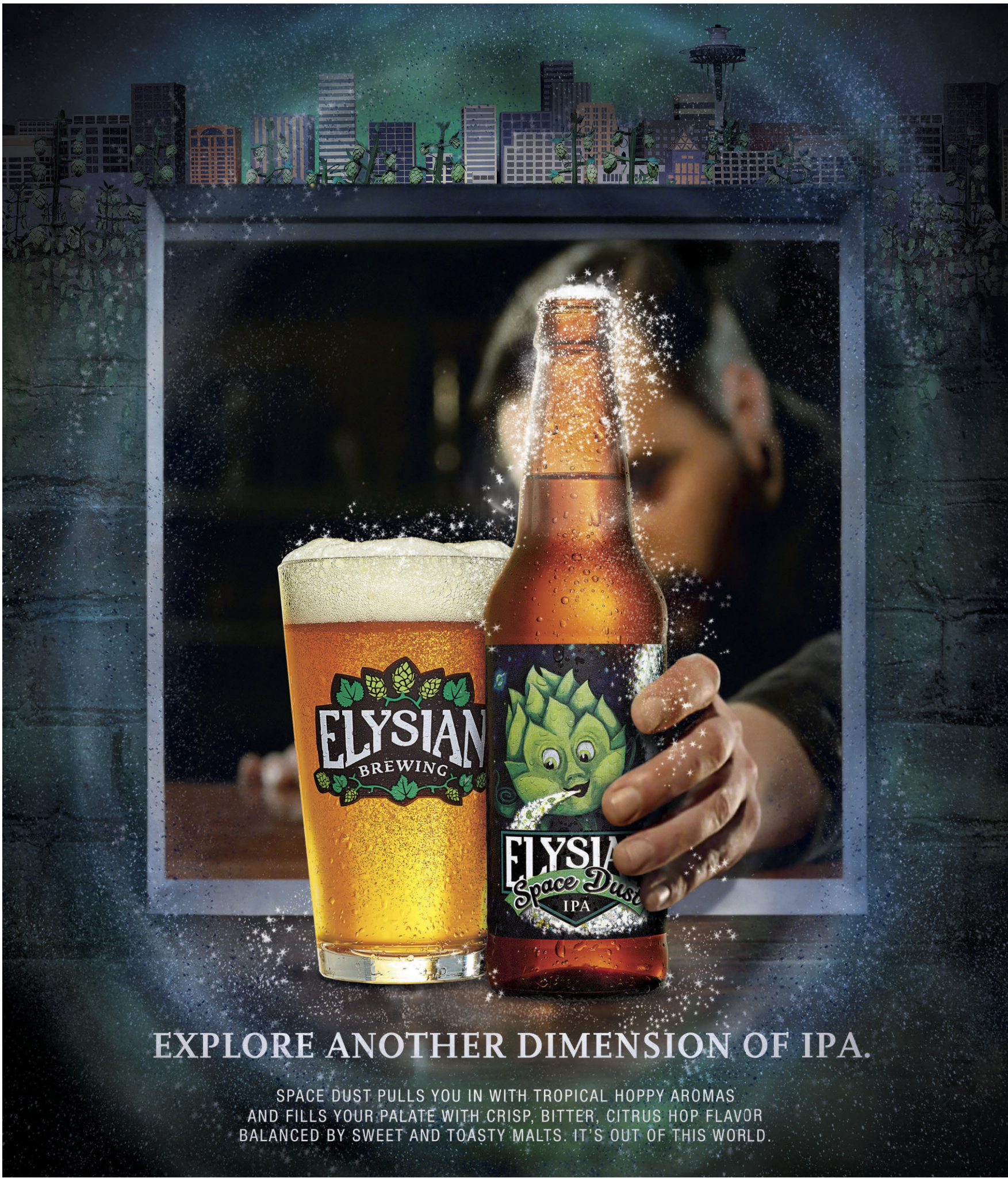
His vision was not unlike that of Harry Chandler and William Mulholland at the turn of the previous century: Find water. Take it.

Southern California’s water wholesaler, which operates the Colorado River Aqueduct. Though extracting water from the desert may not seem like a brilliant money-making strategy, Cadiz is banking on the price of water going up. All it needs to do is get past a series of regulatory hurdles.

In 2000, the project experienced the first of many setbacks when the U.S. Geological Survey concluded that the rate at which the aquifer was replenishing was not, as Cadiz was claiming, 50,000 acre-feet per year (one acre-foot is roughly 325,851 gallons). It was more like 2,000 to 10,000. Since Cadiz’s original plan called for a pipeline capable of transporting up to 150,000 acre-feet of water a year, it became clear to environmentalists that if Cadiz had its way the aquifer would be emptied out rather quickly.

Cadiz has consistently disputed the USGS conclusion, which is now 17 years old.

“The recharge still happens, but it happens at such a low rate,” says hy- (18 »



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» 16) rologist John Bredehoeft, who worked for the USGS for 32 years. “You suck it out, it’s not gonna recharge in our lifetime. The aquifer won’t be recharged in our kids’ lifetime.”

Two years after the USGS finding, the Metropolitan Water District pulled out of the Cadiz deal. Cadiz would sue the water agency for “breaching its fiduciary obligations to Cadiz and for denying Southern Californians a secure water supply at a time when consumers are being forced to pay more for less water,” according to a Cadiz press release at the time. The suit was later settled.

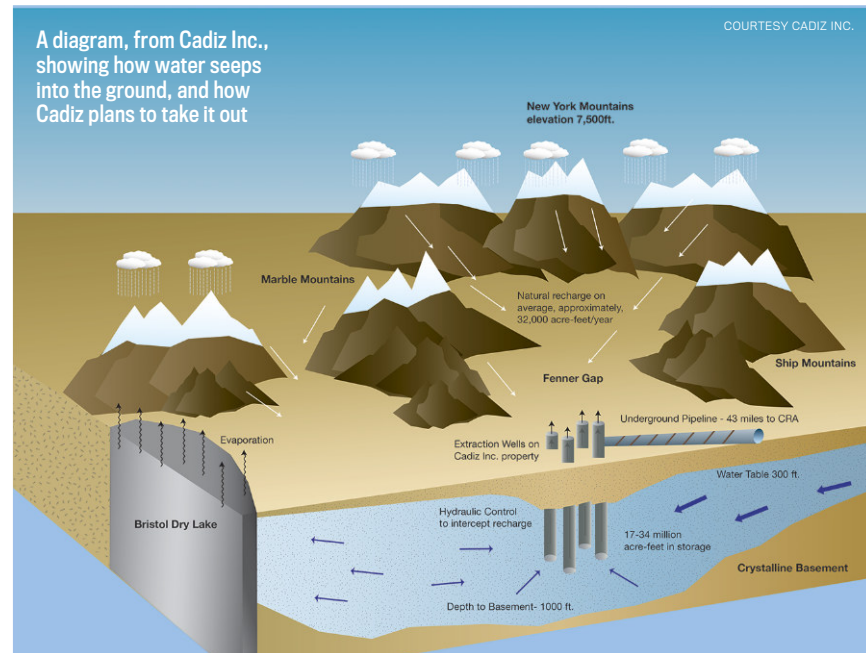
Throughout the 2000s, Cadiz re-trenched and reformulated its plan. Instead of selling to MWD, it would sell 50,000 to 75,000 acre-feet of water to smaller water agencies, including the Santa Margarita Water District, which serves 165,000 customers in Orange County — a good 180 miles from the Cadiz Valley. And instead of building its

process is the Santa Margarita Water District, the agency that stands to benefit the most from a new source of water (it currently gets its water from the MWD; some speculate that Santa Margarita sees the deal as a hedge against future rate increases).

Not only does Santa Margarita benefit but the potentially negative effects of the project will be most apparent 180 miles away, in the desert.

“The public that’s being impacted isn’t connected to the lead agency,” Prabhala says. “That goes against the core principals of CEQA.”

Santa Margarita spokesman Jim Leech dismisses this criticism, saying, “We had public hearings here in Santa Margarita and in the Inland Empire, out where the project is. Joshua Tree comes to mind. We went as far and wide as we could to vet this thing. There was the allegation that perhaps we weren’t the right agency, but courts completely did not agree with that.”



pipeline through federal land, it would run it along a privately owned railroad right-of-way, thus avoiding federal environmental review, which would surely include the USGS’ findings.

Cadiz’s defenders — including labor unions, business organizations and politicians such as Congressman Tony Cardenas and former mayor Antonio Villaraigosa (who’s now running for governor) — use variations of the same argument: The project has already passed the California Environmental Quality Act (CEQA) review, perhaps the toughest environmental review process in the country. If it’s good enough for CEQA, why add another layer of oversight?

“The project has now gone through over two decades of environmental and regulatory review,” said Villaraigosa campaign spokesman Luis Vizcaino in a statement. “It has more than balanced the need to protect our environment, promote high-wage jobs and supply water to Southern California for the next drought.”

Opponents of the project point out that the lead agency for Cadiz’s CEQA

There were always those who doubted the project would get built. There were simply too many roadblocks. Cadiz’s water has naturally occurring Chromium-6, a dangerous carcinogen. Its water, then, will most likely have to be treated before it can slip into the region’s main water supply.

“I have been told that there are Chromium-6 issues with that groundwater, and that’s a big deal with my agency,” says MWD board chairman Randy Record.

The project’s biggest obstacle, however, has long been U.S. Sen. Dianne Feinstein. While Cadiz has been able to ingratiate itself with former governors Gray Davis (Brackpool was both a fundraiser and an adviser to him) and Arnold Schwarzenegger (his chief of staff was a consultant for Cadiz), and with Villaraigosa (not one but two stints as a Cadiz consultant), the 84-year-old senator has been immune to the company’s charms.

Feinstein is not exactly known as a champion of the environment, but she has considered the protection of the Mojave Desert part of her legacy. (20 »

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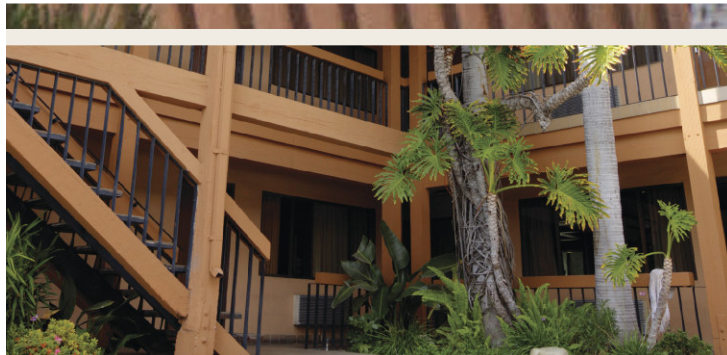
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» 18) Ever since the USGS finding, she has bitterly opposed the project, for years adding a rider into the federal budget forbidding the U.S. Department of the Interior from spending any money on it.

In 2015, the Bureau of Land Management, under President Obama, ruled that Cadiz couldn't use the railroad right-of-way for its pipeline. Upon news of the decision, Cadiz's stock dropped from \$7.90 to \$3 a share. Scott Slater, a prominent water attorney who'd been appointed Cadiz CEO in 2011, vowed to press on.

"They're very shrewd, and they have a tremendous amount of money," Lamfrom says. "But no one has bought into what they are selling until Donald Trump got elected."

In the days following Nov. 8, as the phrase "President-elect Donald Trump" sunk in, Cadiz stock climbed from the doldrums into the double digits. Traders suspected that Trump might revive the project, and they were right.

In April, Trump nominated David Bernhardt as deputy secretary for the Department of Interior. Bernhardt was a partner at Brownstein Hyatt Farber Schreck, a lobbying firm where Cadiz CEO Scott Slater also works. The Brownstein/Cadiz connection runs deep: Cadiz has paid more than \$2.75 million in lobbying fees and issued 200,000 shares to Brownstein. And the firm stands to get 200,000 additional shares should the Cadiz water project get built, according to an SEC filing last year.

During his confirmation hearing, Bernhardt said: "I had no involvement on the Cadiz matter." And in a letter, he said he would "withdraw" from his Brownstein partnership and promised to recuse himself from any matters relating to Brownstein clients for one year.

"To expect that he has cut ties with that lobbying firm and no longer has relationships there doesn't fit with the facts," says Frazier Haney, the conservation director at the Mojave Desert Land Trust.

Brownstein reps did not respond to requests for comment.

On Oct. 16, the Bureau of Land Management, now under President Trump, reversed its earlier decision and gave Cadiz permission to build its pipeline along the railroad right-of-way, allowing it to avoid federal review.

Feinstein tried to get the California State Legislature to pass a bill adding another layer of state-level environmental review to the project. But AB 1000, authored by Assembly member Laura Friedman, was opposed by a powerful force in Sacramento: trade unions, who say the project will create jobs. That gave two notable Cadiz supporters — state Senate President Pro Tem Kevin de León and Senate appropriations chairman Ricardo Lara — all the cover they needed to place the bill in the "suspense file," preventing a vote in the Senate.

"It wasn't even allowed to go in front of the committee, which is really unfortunate," Friedman says. "I have no idea why. No one has given me an explanation."

In a written statement, Lara said, "This particular project has gone through significant consideration and CEQA

litigation. ... Making an exception for one particular case will create precedent for the Legislature to block other controversial projects."

De León, through spokesman Anthony Reyes, says he stands by Lara.

Why are ambitious elected officials like Lara, who's running for insurance commissioner in 2018, and de León, who's challenging Feinstein for her Senate seat, effectively siding with the Trump administration on a project environmentalists loathe?

Some Cadiz opponents point to the company's prodigious campaign contributions — more than half a million dollars to various statewide candidates and ballot measures since 2005, including \$9,000 to de León and \$60,000 to Villaraigosa. Brackpool has given another \$29,000 to Villaraigosa's gubernatorial campaign.

Others point to Cadiz's connections. To help defeat AB 1000, Cadiz turned to the lobbying firm Mercury Public Affairs. Both De León and Lara got their starts working for Fabian Nuñez, a partner at Mercury.

"Kevin de León and Ricardo Lara have been the face of resistance against Trump in California," says Lamfrom, "and we are perplexed as to why they are opposing the bill."

Though the Cadiz project has the Trump administration's nod of approval, it is far from a sure thing. It still needs permits, as well as an agreement with the MWD. And the California Lands Commission recently discovered that the proposed pipeline would cross a small strip of state-owned land, which means Cadiz would have to lease the land from the commission — a three-member body that includes Lt. Gov. Gavin Newsom, who has expressed opposition to the project.

And Cadiz still needs to treat the water for Chromium-6. Some have even wondered if, in the end, the whole scheme will pencil out.

"I think when agencies see how expensive the water is, they may not even want it," Lamfrom says.

Critics see the Cadiz project, along with proposals for desalinization plants, as part of a newer trend: the privatization of natural resources. They also see it as a throwback, a retrograde, supply-side solution to the coming water shortage.

"We're talking about 50,000 acre-feet a year," Lamfrom says. "That same amount could be saved through water recycling, moving to more aggressive conservation methods. It wouldn't be hard for us to find those types of water savings, instead of exploiting the California desert."

On the other hand, water is like oil — the scarcer it is, the more valuable it will be. Are Californians really willing to leave it in the ground forever?

"It's important that we look at all potential supplies," says MWD chairman Record, "and that we also look at how we manage demand."

As far as the Cadiz water project goes, he doesn't want to comment on it until he sees the details, but allows: "It's been on and off for a long time. It's an interesting idea."



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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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GOOD AND GREASY

THE STAYING POWER OF SANTA CLARITA'S CLASSIC GREASY SPOONS

As you enter the restaurant, a warm, leathery scent mingles with the pop! pop! of crackling oil. Two or three pots of coffee, one with a faded orange cap, steam behind the counter. On the walls, plaques of visiting luminaries — Theodore Roosevelt, say, or Gene Autry — hang near kitschy decor. Wisecracking servers chat up the barstool regulars about the drought, the president, the vandals who live nearby.

The picture in your head is sure to describe one of the shockingly well-preserved greasy spoons in the Santa Clarita Valley. In a world of \$15 avocado toasts on one end and \$5 Grand Slams on the other, the survival of local mom-and-pop coffeehouses here remains something of a wonderful mystery.

The most recognizable of the bunch is probably Halfway House Cafe, a charming, shacklike joint on the northeast edge of town. It's possible, however, that on a quick drive to Six Flags Magic Mountain, you caught a quick glimpse inside the Saugus Cafe, a homey late-night hangout across from Newhall Station. At more than 100 years old — it is thought to be the oldest restaurant in the county — Saugus Cafe is the spitting image of coffeehouses of yore.

Both establishments have featured heavily in the public's visual imagination. In the early 20th century, Saugus Cafe was a frequent filming location for legendary directors like John Ford and Charlie Chaplin. Halfway House appeared in a wildly popular 1991 Pepsi advertisement featuring Cindy Crawford as well as the likes of *ER*, *Melrose Place* and *Tenacious D* in *The Pick of Destiny*.

These legacy businesses are among the most treasured features of Santa Clarita Valley's culinary landscape, with longtime customers who rely on their cost and quality. But even those greasy spoons far less prominent in the zeitgeist have found success with similar approaches.

Way Station Coffee Shop, complete with

weathered knick-knacks and a rusty jukebox, has since its founding in 1971 become a favored counter-suggestion for devotees of the more modern (and spacious) Egg Plantation two blocks west. In the same town, Newhall, is a small, locally owned and operated shop called Lily's Cafe sandwiched into a den in the Valencia Lanes bowling alley.

Old-timey nostalgia is fundamental to their shared longevity, but it's far from the only factor in their renown. The comforting mix of affordability and generosity of portions cannot be overlooked.

Saugus Cafe may not have New York steak for the price paid by Theodore Roosevelt in 1903, but it still offers a muscular Pancake Special #6 (two each: flapjacks, bacon, sausage, eggs) for just over \$7. The eggs here are typically handled with some mastery (it's rare to see poaching done beautifully at this price), though frankly, their pancakes don't reach the heights of nearby competitors.

Way Station's famous "short stack" (\$4.95) is actually two gargantuan discs. Arrogant or ambitious eaters are simultaneously encouraged and warned against the onion-rich crispy hash browns (\$2.95 for a hefty side).

Elsewhere, idiosyncratic options, rather than oversized portions, offer respite from the cold artificiality of corporate pancake houses. Lily's offers its own combo platters — the inscrutably named Max I and Max II — but its Hawaiian-style loco moco (\$8.45), sloppy and savory, is a reliable choice. The eponymous proprietor has developed a reputation for singing while serving coffee.

In 2015, the Antelope Valley-founded Crazy Otto's Diner opened a behemoth SCV location, which nowadays draws winding lines on weekends. With its enormous four-egg omelettes and ironically tacky tchotchkes, Crazy Otto's is to greasy spoons what Johnny Rockets is to fans of 1950s diners: an ambitious co-opting of so-called "vintage" style, without the flavor, the legacy or the warmth.

Historicism, one hopes, is the secret weapon that will keep these greasy hubs alive. But perhaps Santa Claritans just want to imagine they're splitting breakfast with Gene Autry. —Sean L. Malin

Halfway House Cafe: 15564 Sierra Highway, Canyon Country; (661) 251-0102, thehalfwayhousecafe.com.

Saugus Cafe: 25861 Railroad Ave., Santa Clarita; (661) 259-7886.

Lily's Cafe: 23700 Lyons Ave., Newhall; (661) 259-9656, bowlvalencialanes.com/lounge.

Way Station Coffee Shop: 24377 Main St., Newhall; facebook.com/WayStation1971.

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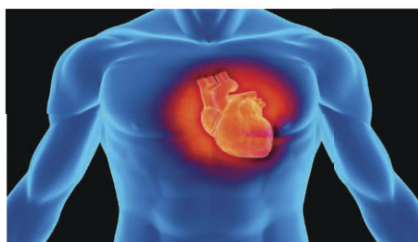
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Lauren Bacall – pictured here with Humphrey Bogart and a reporter – has recalled being “negged” by Robert Montgomery.



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Culture //

A HISTORY OF ABUSE

From Claudette Colbert to Judy Garland, women in Hollywood have long reported being victims of sexual harassment

BY HADLEY MEARES

It was 1943, at a glittering party in Hollywood hosted by society gossip Elsa Maxwell. “I was in a short, tailored dress and sat on the steps in a corner, feeling very alone, but watching in awe the movie stars — old, medium and new — greeting each other and vying for center stage,” an 18-year-old model-turned-starlet recalled decades later. “Names-names-names, and I had to pretend to be cool. I managed until one of my heroes, Robert Montgomery, sauntered over to me. Robert Montgomery — I couldn’t believe I was meeting him. He sat on the steps and talked to me — actually flirted with me. I thought him wildly attractive. It was time for me to leave, he took me to my car, asked me for my phone number. I gave it to him. He said, ‘Too easy.’”

With a scornful smirk, Montgomery walked off. The woman he had humiliated was none other than Lauren Bacall, the legendary, no-nonsense diva famed for her roles in *To Have and Have Not* and *Key Largo*. That night opened the innocent, sexually inexperienced Bacall’s eyes to the way Hollywood power dynamics worked. She hadn’t been thinking of sex when she gave Montgomery her number; she had been thinking he could be a glamorous friend and a powerful contact to help her career. In her 2010 autobiography, *By Myself and Then Some*, Bacall wrote, “That

was one of my first experiences with the game that was meant to be played between men and women.”

Of course, these “games” are often sexual humiliation, harassment, assault and rape.

Throughout the history of Hollywood, well before the accusations against Harvey Weinstein were public, women have tried to find ways to cope and fight back against

WELL BEFORE THE ACCUSATIONS ABOUT HARVEY WEINSTEIN, WOMEN TRIED TO FIND WAYS TO FIGHT BACK.

the rampant, unchecked sexual abuse throughout the industry. Completely unprotected, many women set up codes, in an often futile attempt to protect themselves, which they passed on to their co-workers and friends.

In a 1956 British fan magazine called *Picturegoer*, an actress named Marigold Russell gave her tips for avoiding sexual assault: “One: When you have to talk business, stick to offices — and office hours. Two: Refer invitations and offers to your agent. Three: Don’t give your home phone

number, give your agent’s.”

Women also warned one another about the worst predators, often in language that could sound an awful lot like victim blaming. Earlier this month, in an article she wrote for the *Daily Mail*, Joan Collins recalled being a newly arrived actress in Los Angeles, at a party with Marilyn Monroe:

“We started chatting and after a couple of martinis, Marilyn poured out a cautionary tale of sexual harassment she and other actresses endured from ‘the wolves in this town.’ I replied that I was well used to ‘wolves’ after a few years in the British film industry. ... I told Marilyn I was well prepared to deal with men patting my bottom, leering down my cleavage and whatever else. She shook her head. ‘There’s nothing like the power of the studio bosses here, honey. If they don’t get what they want, they’ll drop you. It’s happened to lots of gals. ...’ Specially watch out for Zanuck. If he doesn’t get what he wants, honey, he’ll drop your contract.”

Marilyn’s words were prophetic. Only a few days later, Darryl Zanuck, then the president of 20th Century Fox, propositioned Collins, saying, “You haven’t had anyone until you’ve had me, baby. I’m the biggest and the best and I can go all night.” Collins had no other recourse but to run. “I was so shocked I couldn’t speak,” she recalled, “so I just wriggled free of his groping hands and ran back to the set.”

Barbara Eden used a similar tactic when she scored a role on the legendary *I Love*

Lucy. She had already been warned by her agent and others about Desi Arnaz, and he lived up to his reputation. “Desi seemed to pop up wherever I was during rehearsal,” she recalled in her autobiography, *Jeannie Out of the Bottle*. “My solution? To hide from him whenever I saw him coming. Not a particularly subtle ploy, I know, but I was unable to come up with anything more effective.”

Even a Golden Age movie star as enormously successful as Claudette Colbert reportedly was unable to stop her co-star Fredric March from groping her daily on the set of 1932’s *The Sign of the Cross*.

“His hands had 20 fingers, I swear, and they were always on my ass,” she recalled decades later. “I finally said, ‘If you don’t stop I’ll walk right out of the scene and tell Mr. DeMille what you’re doing.’ ... So, the camera rolled again. ... Mr. DeMille yelled ‘Action,’ and all of a sudden I felt this hand right around my left cheek and I stopped and walked down to the camera and demanded to see Mr. DeMille!”

But, according to Colbert, the abuse continued. While Colbert was unable to stop March’s actions, she was able to score a little victory by demanding her assault not be celebrated in publicity shots. According to *Vanity Fair*, after publicity image featuring March’s hand wrapped around her butt wound up in a publication with a bawdy caption, she insisted on Paramount giving her approval of her photographs.

Carole Lombard had a different way of handling March, according to Annette Tapert’s book *The Power of Glamour: The Women Who Defined the Magic of Stardom*. Sick of his unwelcome advances during the filming of the classic comedy *Nothing Sacred* in 1937, she invited him for drinks in her dressing room. Not surprisingly, he took this as an opportunity to grope her, and began to feel her up — and to his shock found a large dildo that Lombard had strapped on between her legs.

For some women in Hollywood, the passing of years and a position of strength in their careers allowed them to finally fight back. Starting as a young teenager, the tragic Judy Garland would later say she’d suffered years of abuse at the hands of Louis B. Mayer, the head of MGM. “Mayer would tell her what a wonderful singer she was, and he would say, ‘You sing from the heart,’ and then he would place his hand on her left breast and say, ‘This is where you sing from,’” Garland biographer Gerald Clarke told ABC News. “This went on for about four years until finally, Judy got up enough courage to say to him: ‘Mr. Mayer, don’t you ever do that again. If you want to tell me where I sing from, just point.’” Mayer sat down and cried manipulatively, saying, “How can you say that to me, to me who has treated you like a father.”

Despite this victory, the damage to Garland’s psyche had already been done.

Throughout the years, women in Hollywood, unprotected and vulnerable, have been expected by society and the industry to take it, and like it, and figure it out for themselves. They tried, in ways great and small, to assert themselves and protect themselves. Nevertheless, thousands of Hollywood’s women were victimized. Nevertheless, they persisted.

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THE WRIGHT STUFF

She NYC Arts, a playwright incubator for women, is coming to the West Coast

BY JAMES BARTLETT

The cliché is that L.A. is heaven for screenwriters and that playwrights find a happier home in New York. Now She NYC Arts, a festival devoted to producing full-length plays, musicals and adaptations by women writers, is bucking the trend and heading West.

Aspiring Angeleno writers were invited to submit their work in hopes of becoming one of the five shows that will be produced here next July at the first She L.A. Arts Festival.

The new L.A. branch's executive producer, Nakisa Aschtiani, was one of three writers who flew to New York to participate in the 2017 Festival. Her fellow newly anointed producer, Kristy Thomas, also made the trip, and it was, in fact, high

school theater teacher Thomas who came up with the idea for an L.A. branch.

Aschtiani described it as a "huge deal" to see her play *Children of Camelot* playing two nights off-Broadway at the Connelly Theatre.

She had begun working on the piece, which is based around the idea that Lee Harvey Oswald went on trial for the murder of JFK, for several years before it debuted with her as director in late 2015 at the Moth Theatre on Melrose Avenue.

"Ever since I had the glimmer of writing a play in my head, I thought it would be amazing if I got to see it performed one day. And the chance it could be off-Broadway? Hell yeah! That's like the mecca of theater to a great many of us."

She described the experience as a kind of "organized madness," and recalled how her play was the only one that brought all the cast and crew from L.A. — yet that didn't seem to faze She NYC Arts, which usually organizes auditions and behind-the-scenes staff.

"They really had answers for everything and prepared us for the best and worst," she recalls, adding that they even rounded up fans, ice packs and bottles of water when the air conditioning went out in the theater during the first week.

Thomas and Aschtiani, along with Natalie Margolin, will read and select the L.A. winners for the inaugural event, though this isn't a free ride. Entering the competition costs \$20, and there's a participant fee of \$550 if your work is picked as a winner.

"All festivals have a fee — that's just how

they work," says She NYC's executive producer, Danielle DeMatteo, adding that the New York Musical Theatre Festival charges more than \$5,000.

"For now that subsidizes the cost for the theater rental, advertising, casting, tech staff and production supplies, but it's my dream for us to one day have enough funds so that we can eliminate the fee," she adds.

Aschtiani says that the participant fee

"IT LOOKS GREAT ON A RÉSUMÉ, AND YOU DEFINITELY GET BRAGGING RIGHTS."

—NAKISA ASCHTIANI

did give her pause, but she was encouraged when she saw that She NYC raises funds to lower the amount every year, and in her case at least, the investment was more than worth it.

"It looks great on a résumé, and you definitely get bragging rights — my parents tell pretty much everyone they meet. More than that, there is a wonderful sense of additional accomplishment: 'I finished a play. A great play. And I am not the only one that thinks so.'"

Industry judges also give each play a critique, there are awards and exposure, and *The Dionysian* magazine interviews each playwright and publishes the winning play.



Nakisa Aschtiani

PHOTO BY CYNTHIA SHAFFER

Since New York, Aschtiani, an in-house banker at an investment firm in her hometown of Palms, has written her second play. *Romeo and Juliet in Screenland*, a comedic take on the classic for Culver City Public Theatre's Shakespeare in the Park, ran for six weeks over the summer during the city's centennial celebrations.

"She NYC Arts gave me such an amazing opportunity that I wanted to help bring the experience to the West Coast in hopes that we can open it up to more female writers," Aschtiani says. DeMatteo agrees: "Three of the shows in New York were from the West Coast, and we knew it was time we were bicoastal. There was clearly a need for a program like this."

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| Film //

HAMMER TIME

Thor: Ragnarok shows that Marvel movies can still hit where it counts

BY BILGE EBIRI

Like most of the better Marvel efforts, *Thor: Ragnarok* feels like the work of a unique sensibility instead of a huddle of brand managers. While the studio's films demonstrated plenty of comic flair right from the start of its shared-universe experiment, with 2008's *Iron Man*, recent efforts have veered too far into bland, jokey listlessness; frivolity has trumped light-heartedness, pandering has replaced irreverence. But in *Ragnarok*, directed by the Kiwi filmmaker and actor Taika Waititi, the gags are weird enough, and land frequently enough, that it all seems to be coming from someplace — and someone — real.

In its broad strokes, however, the setup is not so different from the standard-issue comic book movie. Thor (Chris Hemsworth), god of thunder and key member of the Avengers, discovers that his heretofore-unknown-to-him older sister Hela (Cate Blanchett), the god of death, has been freed from her cosmic prison and is coming to claim her throne at their home world of Asgard. But his first attempt to stop her fails: He's deprived of his all-powerful hammer and winds up imprisoned on Sakaar, a distant planet where he's forced into gladiatorial combat against his old friend the Hulk (Mark Ruffalo), who doesn't seem to recognize him. As Hela subjugates the people of Asgard and grows more powerful, our hero has to find a way back. It's basically *The Dark Knight Rises*, with a bit of *Gladiator* thrown in.

But look to the particulars, and you'll find joy. Sakaar is ruled over by the

Grandmaster, played by Jeff Goldblum with a perfect mixture of flamboyant theatricality and aw-shucks narcissism. Thor and Hulk's captor/manager is an alcoholic Valkyrie turned scavenger (Tessa Thompson), and the back-and-forth among the three of them is fast and witty. Deprived of his hammer, the thunder god is repeatedly surprised to discover that he's a lot less strong than he imagines himself to be, allowing the film to take advantage of Hemsworth's gift for comedy. Waititi, an inspired comic director, understands how to stage physical humor, and he knows that even verbal gags are improved by savvy framing and editing.

This attention to technique distinguishes *Ragnarok* from the amiable snoozers that Marvel has been churning out of late, like the most recent *Spider-Man* and *Guardians of the Galaxy* films.

A kind of low-level trickster god of indie cinema himself, Waititi lets his film go a little crazy: He's outfitted it with garish colors and costumes and set designs, some not-entirely-perfect special effects, and a synthesized Mark Mothersbaugh score that sounds as if it was lifted from an early period Jean-Claude Van Damme flick. There's a constant sense of play and dress-up, with characters constantly changing in and out of fresh outfits —

Deprived of his all-powerful hammer, Thor (Chris Hemsworth, left) is forced into gladiatorial combat against his old friend the Hulk (Mark Ruffalo) in Marvel's *Thor: Ragnarok*.

sometimes to get out of different scrapes, sometimes to hide and sometimes for no real reason at all.

This could get tedious, if the film didn't feel like it was ambling toward an idea with all this clever cosplay. Early on, Thor arrives at Asgard to find someone staging an impromptu play based on the supposed final moments between him and his brother (and occasional arch-villain) Loki from a past battle. In a trio of goofy cameos, Matt Damon plays the fake Loki, Chris' brother Luke Hemsworth plays the fake Thor and Sam Neill plays their fake father Odin; meanwhile, the real Odin (Anthony Hopkins) watches the players from nearby, only it turns out he's not Odin at all but the real Loki (Tom Hiddleston) in disguise, attempting to rewrite his own sordid history and present himself as a hero. (Got all that?) Later, Waititi depicts the Grandmaster's world of Sakaar as one where the flashy strongman constantly keeps his subjects entertained and docile with gaudy spectacle and competitive combat.

It makes an interesting contrast, as the film intercuts between the grim, shadowy enslavement of the people of Asgard and the decadent, brightly lit, there's-a-party-going-on enslavement of the people of Sakaar. (As if to underline this duality, Thor has to help spark concurrent revolutions in both worlds.) Even as the picture piles on the retro stylizations and the goofy one-liners, the undercurrent of oppression is inescapable. In its own weird little way, *Thor: Ragnarok* manages to poke fun at the constant churn of myth and entertainment of which the movie itself is a part. It's a candy-colored cage of delights, but it is a cage nevertheless — and it doesn't hide that fact.

THOR: RAGNAROK | Directed by Taika Waititi
Written by Eric Pearson, Craig Kyle and Christopher Yost | Walt Disney Pictures | Citywide

A MYSTERIOUS PARTY SPARKS THOUGHTFUL THRILLER *MOST BEAUTIFUL ISLAND*

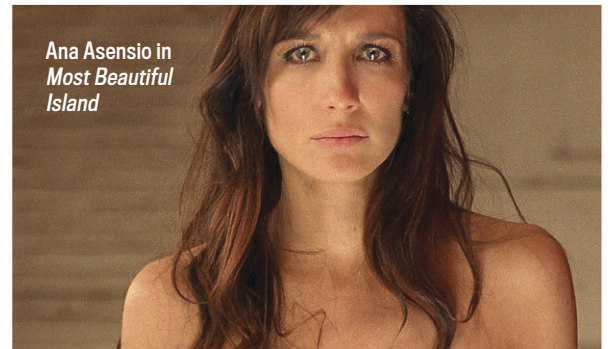
What are you willing to do for money? That's the question Luciana (Ana Asensio) must ask herself throughout the thoughtful thriller *Most Beautiful Island*. As an undocumented immigrant barely getting by with cash-under-the-table jobs in New York City, it turns out Luciana will do nearly anything to make ends meet: babysitting for obnoxiously bratty kids, flyer hustling in Times Square, attending a mysterious party for two grand.

But it's that last, lucrative gig that gives Luciana pause. One of her flyer-hustling comrades asks Luciana to step in for the night but offers few details other than the promise of a massive payout. And as the party draws closer, it's clear that something's not quite right.

In this promising debut, Asensio does triple duty as writer, director and star. At a lean 80 minutes, there's little extraneous material in *Most Beautiful Island*, and Asensio spins a suspenseful web that delivers a truly shocking — and strangely satisfying — revelation.

As a rumination on the experiences of undocumented immigrants, *Most Beautiful Island* presents an extreme example of what people will do to

Ana Asensio in
*Most Beautiful
Island*



COURTESY SAMUEL GOLDWYN FILMS

scrape by — but it does so without belittling its vulnerable characters. Beneath Luciana's desperation lies a silent strength that grounds her in this story with life-or-death consequences. —Tatiana Craine

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| Film //

LOVE IN THE TIME OF CRISIS

THE DEEPLY MOVING *BPM* FINDS AIDS ACTIVISTS
DANCING AND FIGHTING THROUGH THE EPIDEMIC

BY APRIL WOLFE

One year, back in the early 1990s, an uncle of mine didn’t show up to our family Christmas. I was only 10 and didn’t understand his sudden departure and why nobody would speak of it. A year later, I was at his funeral. He was a playwright and actor in Chicago; to honor him, several of his male friends performed a modern dance routine. Each dancer was muscled and handsome and clad in a solid-white unitard, and I remember wanting to giggle because this wasn’t the kind of memorial service that I, a Catholic girl in Michigan, had become accustomed to. But when the music started — a grand number of cascading crescendos but still mournful all the same — I was transfixed by these men and their movements, as they acted out their grief, leaping with powerful limbs into the air, taking turns catching and lifting one another up into the spotlight, each for one halting moment. My heart pounded. I will never forget those five minutes of grace and compassion.

That’s the same feeling I get

when I watch Robin Campillo’s profoundly moving AIDS-crisis drama *BPM* (*Beats Per Minute*). In the beginning, we’re plopped into a meeting for the Paris chapter of ACT UP, one of the most effective international AIDS-activist organizations during the crisis of the late 1980s and early ’90s. Campillo

LIFE IS
LITERALLY
STOLEN FROM
THESE PEOPLE
AS THEY DANCE.

uses the meeting dynamics — all that riffing and banter — to quickly introduce us to at least 10 or so integral characters. They include Sophie (Adele Haenel), who’s miffed about the way a protest devolved into a public official getting splattered with fake blood and handcuffed to the stage, and the charming/thorny Thibault (Antoine Reinartz), the de facto leader with thickened skin from settling organizational infighting.

For the first third of the film,

Arnaud
Valois in
BPM
(*Beats Per
Minute*)

there’s no clear protagonist. We rove into the POV of activists as they hold demonstrations at the

offices of a pharmaceutical giant and in a local school, spattering walls with fake blood and passing out condoms to kids. Campillo presents them as an indivisible group, working in unison, faltering and then quickly righting their ship, before he focuses the story toward the developing relationship between two men, Nathan (Arnaud Valois) and Sean (Nahuel Perez Biscayart).

Quiet, handsome Nathan is HIV-negative, while the boisterous Sean is “posi.” The first night they spend together, Sean reveals that his high school math teacher transmitted the virus to him — it had been Sean’s first time. Nathan, on the other hand, just got lucky. Sean is so very alive in every frame — with every moment to speak, to kiss, to crack a wicked joke seized — and yet we know he will almost certainly die.

But Campillo’s focus on these charismatic characters, who bicker constantly but pick one another up the second they fall (sometimes literally), makes their present so thrilling that we don’t focus on what bleak future may await them.

Campillo underscores the immediacy of this story with thumping electronic tracks that play as the characters lose themselves on a darkened dance floor. The director (with additional editors Stephanie Leger and Anita Roth) intercuts this startlingly realistic, almost doc-like story with moments of surreality, as he overlays psychedelic imagery of specks floating in space on top of these dancing revelers. Eventually, we realize that what’s depicted in the images is the microscopic movement of the AIDS virus attaching itself to human cells — life is literally stolen from these people as they dance.

This film, co-written by former ACT UP Paris president Philippe Mangeot, exposes the electricity of living in that moment of time for the gay community, where amid the apathy and outright hate from the outside world, an unbreakable bond was formed — what a terrible irony that grief can be so beautiful.

BPM (BEATS PER MINUTE) | Directed by Robin Campillo | The Orchard | Royal, Sunset 5, Playhouse

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OPENING THIS WEEK

11/8/16 It's hard to imagine wanting to watch *11/8/16* today. The film, a sweeping survey documentary created and produced by Jeff Deutchman, follows 16 Americans on Election Day 2016: a Sikh New York cabdriver, a "Dreamer" in San Jose, a Massachusetts dad in a MAGA hat, a West Virginia coal miner and his family, the assistant managing politics editor at the *Los Angeles Times*. They vote, go to work and look somewhat relieved, no matter who they voted for. The campaign season had been soiling and protracted, and at long last everything would be returning to normal. Then they settle in to watch the results. What unfolds, of course, is a slow-burning psychological horror story, a portrait of a country in the moment its people all finally understood just what they were capable of. This minute-by-minute rundown is priceless history, alive with the anxious textures of American life right then. Once Florida goes red, the president of the col-

lege Democrats at Kent State worries that she might throw up and says, with wet eyes, "I can't focus on anything. I'm just — really scared." Also tearful — and prayerful — are immigrants' right activists in San Jose, especially a couple that expects to be split up under a President Trump. Even the Trump supporters, at the start of the day, have accepted the inevitability of his loss, and most can't bring themselves to express full-throated endorsement of the man. There's no document like this for any of those other American days that we'll all remember: how discomfiting and revealing to see precisely what we were in the moment everything certain fell away. (Alan Scherstuhl)

BLADE OF THE IMMORTAL (MUGEN NO

JŪNIN) Japanese pop idol Takuya Kimura delivers a thrillingly satiric but committed performance in samurai action-adventure *Blade of the Immortal*, the 100th film helmed by cult filmmaker Takashi Miike (*Audition*, *Izo*). Kimura uses deadpan line readings and expertly timed pregnant

pauses to simultaneously mock and dramatize the macho pride that defines Manji (Kimura), an emotionally constipated samurai who was cursed by a witch and now has Wolverine-like powers of self-healing. Kimura skillfully pivots from emotional extremes throughout Manji's blood-soaked quest to kill anyone who threatens Rin (Hana Sugisaki), a teenage orphan who reminds Manji of his dead sister (also Sugisaki). First you laugh when Manji, trying to prove his loyalty by giving her an opponent's sword, matter-of-factly tells Rin, "Sorry ... I got blood on it." Then, before you can catch your breath, Kimura and Sugisaki remind us of the tragic nature of their characters' relationship by staring forlornly at each other. Kimura runs an emotional gamut in the short time he takes to apologize, and then stands quietly for a few extra seconds. Kimura's slightly tongue-in-cheek performance gives emotional resonance to Manji's macho struggle to treat Rin as a partner, especially when Kimura sighs theatrically

at Sugisaki as Rin vows to protect Manji from a brutal lady assassin. After some quick but memorable fidgeting, Kimura lets Sugisaki talk over him long enough to deliver *Blade of the Immortal's* most rousing declamatory speech. Come for the gory swordplay, stay for the half-serious melodrama. (Simon Abrams)

GO GOD'S OWN COUNTRY Francis Lee's stark, striking *God's Own Country* is one of several significant films this year to depict hard-edged men softening, opening up, finding the courage to admit that everything they need to get through this life isn't already inside them. The protagonist, raw-eyed farm boy Johnny (Josh O'Connor), has inherited from his father a brusque coldness, a silence that he seems to consider fitting for a man from the rough hills of northern England. There, beneath gray-tufted skies he's too diffident to find beautiful, Johnny tends his father's sheep — but often wakes up so hungover can't be bothered with the upkeep of the fences and paddocks. On trips into town, Johnny grits his way through no-kissing shags with men he won't make eye contact with; at home, the strained quiet is broken only by the bleats of the flock, the complaints of his grandmother (Gemma Jones) or the carping of his father. It's not the life Johnny wants, but he can't seem to imagine what that life might look like. Fortunately, it comes to him. Enter Gheorghe (Alec Secareanu), a strapping yet tender Romanian lad hired on for a week to help Johnny rebuild a stone wall. Johnny pushes Gheorghe away, but eventually, alone at the hump where hill meets sky, they make love, their pale bodies smeared with earth. In his debut feature, Lee has crafted a mature love story centered on an immature man facing the fear of even admitting that he needs love at all. Gheorghe shows Johnny how some gentleness and consideration improve the lives of the animals. That lesson, it turns out, applies to human relations as well. It's a film to prize. (Alan Scherstuhl)

GO LADY BIRD "I wish I could live through something," the title character laments to her mother in the opening scene of writer-director Greta Gerwig's *Lady Bird*. Played with comical intensity by Saoirse Ronan, 17-year-old Lady Bird — nee Christine — is too young to realize that she is inescapably living through something, both in her own world and the wider one beyond Sacramento, the hometown from which she's eagerly planning her getaway. A heartfelt coming-of-age story that perfectly captures the bittersweet transition

from adolescence to dawning adulthood, Gerwig's directorial debut is a joy from start to finish, a warm, generous snapshot of teenage vulnerability and exuberance. Gerwig has called *Lady Bird* a love letter to Sacramento, where she grew up, and she bathes the city in a golden, pre-dusk light — a testament to the mixed feelings many of us have for the places that made us. Although Gerwig doesn't appear, her giddy energy infuses both the film and character. Gerwig's first act is a collection of funny, touching scenes of Catholic school life. She and her best friend, Julie (an excellent Beanie Feldstein), snack on communion wafers while giggling about masturbation. The movie is keenly attuned to the subtleties of American class; when Christine's mother, Marion (a wonderful Laurie Metcalf), takes her shopping, they go to the thrift store. *Lady Bird* is Marion's story, too, offering an insightful portrait of an intimate yet contentious relationship. Gerwig nails the way weeks' worth of argument and hostility can drift off like mist when, on a shopping excursion, mother and daughter both spot the right dress at the same time. (Lara Zorum)

LAST FLAG FLYING Richard Linklater's *Last Flag Flying*, based on Daryl Ponicsan's 2005 novel, follows three Vietnam veterans who reunite to retrieve the returning body of a young man killed in Iraq. As such, it's somber and respectful, and even has a couple of genuinely powerful moments, but none of that's enough to transcend its oppressive dreariness. Ponicsan's original book was actually a sequel to his cult 1970 novel *The Last Detail*, which was filmed so masterfully by Hal Ashby in 1973; the author also co-wrote the script for *Last Flag Flying*. There's a world of difference between the Ashby classic's three sharply drawn, riveting personalities and the cliché trio of old-timers we find here. The film opens with almost supernaturally shy recent widower Larry "Doc" Shepherd (Steve Carell) entering a seedy bar owned by his old Marine buddy, gruff boozier Sal Nealon (Bryan Cranston). Together, they go to visit another comrade, Richard Mueller (Laurence Fishburne), a onetime wild man who is now a married pastor and a beacon in his community. The boozier, the priest and the introvert: These are boilerplates rather than characters. Doc has reached out to his friends after all these years because he needs their support in facing the unimaginable: greeting the coffin of his only son, Larry Jr., as it arrives in the U.S. That's a devastating premise, and the director's minimalist

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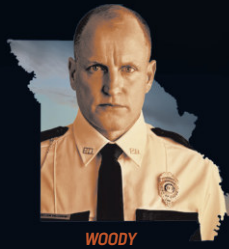
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**IN THEATRES
NOVEMBER 10**

Neighborhood Movie Guide //

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

HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard (323)924-1644
Repatriation Fri., 8 p.m.; Sat., 5:05 p.m.; Sun., 9 p.m.; Mon., 4:50 p.m.; Tues., 4:15 p.m.; Wed., 1:15 p.m.; Thurs., 5:45 p.m.

Uncle Gloria: One Helluva Ride! Fri., 6:25 p.m.; Sat., 8:05 p.m.; Sun., 7:30 p.m.; Mon., 8 p.m.; Tues.-Thurs., 9:15 p.m.

Spettacolo Sat., 1:35 p.m.; Sun., 5:50 p.m.; Mon., 9:35 p.m.; Tues., 5:45 p.m.; Wed., 2:45 p.m.; Thurs., 7:30 p.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
 Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
Daddy's Home 2 Thurs., 5:15, 7:30, 9:45, 11:45 p.m.

Murder on the Orient Express Thurs., 7:15, 10:15 p.m.

Lady Bird Fri., 10:45 a.m., 12:45, 4:45, 7:15, 9:30 p.m.; Sat., 1:30, 4:45, 7:15, 9:30 p.m.; Sun., 11:15 a.m., 1:30, 7:15, 9:30 p.m.

Thor: Ragnarok Fri.-Sun., 10:15 a.m., 12:45, 2:30, 4:45, 7, 8, 9:45 p.m.

Thor: Ragnarok in Disney Digital 3D Fri., 11:45 a.m., 1:30, 5:30, 8:30, 11:15 p.m.; Sat.-Sun., 10:45 a.m., 1:30, 5:30, 8:30, 11:15 p.m.

A Bad Moms Christmas Fri., 10:30 a.m., 2:30, 5:15, 8, 10:15 p.m.; Sat.-Sun., 11:15 a.m., 2:30, 5:45, 8, 10:15 p.m.

Home Alone Tues., 8:15 p.m.

National Lampoon's Christmas Vacation Mon., 8:15 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169
 Call theater for schedule.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Pokémon the Movie: I Choose You! Mon., 7 p.m.

TCL Presents Monologue Siam - LA Mon., 8 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331
Thor: Ragnarok IMAX 3D Experience Fri., 12:15, 7:15 p.m.; Sat., 12 noon, 7 p.m.; Sun., 11:30 a.m., 6:30 p.m.; Mon.-Tues., 12 noon, 7 p.m.

Thor: Ragnarok The IMAX 2D Experience Fri., 3:45, 10:45 p.m.; Sat., 3:30, 10:30 p.m.; Sun., 3, 10 p.m.; Mon.-Tues., 3:30, 10:30 p.m.

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

Thor: Ragnarok 10 a.m., 1:15, 4:30, 7:45, 10:45 p.m.

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

Daddy's Home 2 Thurs., 5, 7:25, 9:50 p.m.

Murder on the Orient Express Thurs., 7, 8:45, 10, 11:45 p.m.

LBJ Fri., 8 p.m.; Sat., 5 p.m.

Thor: Ragnarok Fri.-Sun., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.

Thor: Ragnarok in Disney Digital 3D Fri., 11 a.m., 2, 5, 8, 11 p.m.; Sat.-Sun., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

A Bad Moms Christmas Fri., 10:35 a.m., 1, 3:20, 5:45, 8:15, 10:35 p.m.; Sat., 10:25 a.m., 12:50, 3:15, 5:40, 8:05, 10:30 p.m.; Sun., 10:40 a.m., 1:05, 3:30, 5:55, 8:20, 10:45 p.m.

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

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033
Charged: The Eduardo Garcia Story Sat., 8:30 p.m.; Sun., 4 p.m.; Mon., 7 p.m.; Tues., 6 p.m.; Wed., 4 p.m.; Thurs., 6 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
 Call theater for schedule.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
The Price of Fame Tues., 7 p.m.

Pokémon the Movie: I Choose You! Sun., 12:55 p.m.; Mon., 7 p.m.

Thor: Ragnarok Fri.-Sun., 1:15, 7:45 p.m.

Thor: Ragnarok in Disney Digital 3D Fri.-Sat., 12 noon, 3, 6, 9 p.m., 12 mid.; Sun., 12 noon, 3, 6, 9 p.m.; Fri.-Sun., 4:30, 11 p.m.

A Bad Moms Christmas Fri.-Sun., 1, 3:45, 6:30, 9:15 p.m.

Mully Thurs., 7 p.m.

2017 League of Legends World Finals Viewing Parties by Coke eSports Fri., 12 mid.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
 Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West Sunset Boulevard (323)654-2217
 Call theater for schedule.

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836
In Between (Bar Bahar) Thurs., 9:45 p.m.

Monogamish Sun., 7:30 p.m.

Azimuth Tues., 7:15 p.m.

The Cakemaker Thurs., 7:15 p.m.

The Cousin (Ha ben dod) Wed., 9:45 p.m.

An Israeli Love Story (Sipur Ahava Eretz-Israeli) Wed., 7:15 p.m.

Loning (Ga'agua) Mon., 7:15 p.m.

Maktub Tues., 9:45 p.m.

A Quiet Heart (Lev shaket meod) Mon., 9:45 p.m.

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

Dimona Twist Thurs., 7:30 p.m.

Everybody Knows... Elizabeth Murray 2:30, 4:20, 6:10, 8 p.m.

Munich '72 and Beyond 12 noon.

Remember Baghdad Wed., 7:30 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN
Murder on the Orient Express Thurs., 7, 10 p.m.

Pokémon the Movie: I Choose You! Sun., 12:55 p.m.; Mon., 7 p.m.

Thor: Ragnarok Fri.-Sun., 10:45 a.m., 2, 5:15, 8:30 p.m.; Mon.-Wed., 11:15 a.m., 2:15, 5:30, 8:30 p.m.; Fri.-Sat., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Sun., 10 a.m., 1:15, 4:30, 7:45, 10:45 p.m.; Mon.-Wed., 12:45, 3:45, 7, 10 p.m.

Thor: Ragnarok An IMAX 3D Experience Fri.-Sat., 9:15 a.m., 12:30, 3:45, 7, 10:15 p.m.; Sun., 9:15 a.m., 12:30, 3:45, 7, 10 p.m.; Mon.-Wed., 7:30, 10:30 p.m.; Mon.-Wed., 10:30 a.m., 1:30, 4:30 p.m.

Thor: Ragnarok in Disney Digital 3D Fri.-Sat., 11:30 a.m., 2:45, 6:15, 9:30 p.m.; Sun., 11:30 a.m., 2:45, 6:30, 9:30 p.m.; Mon.-Wed., 11:45 a.m., 2:45, 6, 9 p.m.

A Bad Moms Christmas Fri.-Sun., 11 a.m., 1:30, 4:15, 7:15, 9:45 p.m.; Mon.-Wed., 11 a.m., 1:30, 4:15, 7, 9:30 p.m.

Mully Thurs., 7 p.m.

The Price of Fame (La rancon de la gloire) Tues., 7 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581
The Royal Opera House: La Boheme Wed., 7:30 p.m.

Titus Andronicus Mon., 7:30 p.m.; Tues., 1 p.m.

LANDMARK'S NUART THEATRE 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

Blade of the Immortal (Mugen no Jū nin) Fri., 8 p.m.; Fri., 2, 5 p.m.; Sat., 11 a.m., 2, 5, 8 p.m.; Sun.-Thurs., 1, 4, 7, 9:55 p.m.

Akira (1988) Fri., 11:59 p.m.

The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

Marshall Fri., 5:45, 8:30 p.m.; Sat., 3, 5:45, 8:30 p.m.; Sun., 1:30, 4:15, 7, 9:45 p.m.; Thurs., 4:15, 7, 9:45 p.m.

The Room Sat., 11:59 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

Lady Bird Fri.-Sun., 10:40 a.m., 1, 3:20, 5:40, 8, 10:15 p.m.

Last Flag Flying Sat., 7:50 p.m.; Fri., 11:20 a.m., 2:10, 5, 7:50, 10:35 p.m.; Sat., 11:20 a.m., 2:10, 5, 10:55 p.m.; Sun., 11:20 a.m., 2:10, 5, 7:50, 10:35 p.m.

Thor: Ragnarok Fri.-Sun., 10:45 a.m., 1:40, 4:35, 7:30, 10:20 p.m.

IPIC WESTWOOD 10840 Wilshire Blvd (310) 307-7003
Murder on the Orient Express Thurs., 7, 10:15 p.m.

Thor: Ragnarok Fri.-Tues., 11:30 a.m., 12 noon, 3:15, 3:45, 7, 7:30, 10:30, 11:15 p.m.; Wed., 11:30 a.m., 12 noon, 3, 3:30, 7:30, 8, 9:45, 10:30 p.m.; Thurs., 12:15, 4, 7:30, 11 p.m.

A Bad Moms Christmas Fri.-Tues., 12:45, 1:30, 4:15, 4:45, 7:15, 7:45, 10:15, 10:45 p.m.; Wed., 12:45, 1:30, 4:15, 4:45, 7:45, 10:45, 11:15 p.m.; Thurs., 1:45, 5, 8, 11 p.m.

Jigsaw Fri.-Tues., 2, 5, 8, 11 p.m.; Wed., 2, 5, 11:30 p.m.

Suburbicon Fri.-Tues., 12:15, 3:15, 6:30, 9:45 p.m.; Wed., 12:15, 6:30, 9:45 p.m.

Raphael - Lord of the Arts Wed., 7 p.m.

Special Event Wed., 4, 7 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394
Daddy's Home 2 Thurs., 5, 7:35, 10:10 p.m., 12:01 a.m.

Murder on the Orient Express Thurs., 7, 9:50 p.m., 12:01 a.m.

Conor McGregor: Notorious Wed., 7:30 p.m.

The Price of Fame Tues., 7 p.m.

Pokémon the Movie: I Choose You! Sun., 12:55 p.m.; Mon., 7 p.m.

Thor: Ragnarok Fri.-Sun., 9 a.m., 3:40, 7 p.m.; Mon.-Wed., 3:40, 7 p.m.; Fri.-Sun., 9:40 a.m., 1, 4:20, 7:40, 11 p.m.; Fri.-Sun., 9:40, 11 a.m., 1, 2:20, 4:20, 5:40, 7:40, 9, 9:40, 11 p.m.

Thor: Ragnarok in Disney Digital 3D Fri.-Wed., 12:20, 10:20 p.m.; Fri.-Sun., 10:20 a.m., 1:40, 5, 8:20 p.m.; Fri.-Sun., 10:20, 11:40 a.m., 1:40, 3, 5, 6:20, 8:20 p.m.; Mon.-Wed., 11:40 a.m., 1:40, 3, 5, 6:20, 8:20 p.m.

A Bad Moms Christmas Fri.-Sun., 12 noon, 2:40, 5:20, 8, 10:40 p.m.

Bad Girl (2016) Thurs., 10:30 p.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005

Conor McGregor: Notorious Wed., 7:30 p.m.

Pokémon the Movie: I Choose You! Sun., 12:55 p.m.; Mon., 7 p.m.

Thor: Ragnarok Fri.-Wed., 9:20 a.m., 12:40, 3:10, 4, 7:30, 10, 11 p.m.; Fri.-Wed., 1:30, 8:20 p.m.

Thor: Ragnarok in Disney Digital 3D Fri.-Wed., 11:50 a.m., 6:40 p.m.; Fri.-Sat., 10:20 a.m., 5, 11:40 p.m.; Sun.-Wed., 10:20 a.m., 5 p.m.; Fri.-Sat., 10:20 a.m., 5, 11:40 p.m.; Sun.-Wed., 10:20 a.m., 5 p.m.

AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704

Daddy's Home 2 Thurs., 5, 8, 11 p.m.

Murder on the Orient Express Thurs., 7:30, 10:45 p.m.

Thor: Ragnarok Fri.-Sun., 12 noon, 7, 10:35 p.m.; Mon.-Wed., 12 noon, 3:30, 7, 10:35 p.m.; Thurs., 12 noon, 3:30, 7, 10:30 p.m.

Thor: Ragnarok in Disney Digital 3D Fri.-Sun., 4:35 p.m.

A Bad Moms Christmas Fri.-Wed., 1, 4, 7:15, 10:15 p.m.; Thurs., 1, 3:45, 6:45, 9:45 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565

Daddy's Home 2 Thurs., 5, 7:15, 9:30 p.m.

Murder on the Orient Express Thurs., 7, 9:45 p.m.

LBJ Fri.-Sun., 9:50 a.m., 12:25, 2:25, 4:55, 7:20, 9:30, 11:35 p.m.; Mon.-Wed., 12:25, 2:25, 4:55, 7:20, 9:30, 11:35 p.m.

Thor: Ragnarok Fri., 9, 9:30, 10, 10:45, 11:15, 11:45 a.m., 12:15, 12:45, 2, 2:30, 3, 3:30, 4:15, 4:45, 5:15, 5:45, 6:15, 7:30, 8, 8:30, 9, 9:45, 10:15, 10:45 p.m.; Sat., 9, 9:30, 10, 10:45, 11:15, 11:45 a.m., 12:15, 12:45, 2, 2:30, 3, 3:30, 4:15, 4:45, 5:15, 5:45, 6:15, 7, 8, 8:30, 9, 9:45, 10:45, 11:15 p.m.; Sun., 9, 9:30, 10, 10:45, 11:15, 11:45 a.m., 12:15, 12:45, 2, 2:30, 3, 3:30, 4:15, 4:45, 5:15, 5:45, 6:15, 7:30, 8, 8:30, 9, 10:15, 10:45, 11:15 p.m.; Mon.-Wed., 10:45, 11:15, 11:45 a.m., 12:15, 12:45, 2, 2:30, 3, 3:30, 4:15, 4:45, 5:15, 5:45, 6:15, 7:30, 8, 8:30, 9, 10:15, 10:45, 11:15 p.m.

Thor: Ragnarok in Disney Digital 3D Fri., 1:30, 7 p.m.; Sat., 2, 7:30, 10:15 p.m.; Sun.-Wed., 1:30, 7, 9:45 p.m.

A Bad Moms Christmas Fri.-Sat., 9:45, 10:50 a.m., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 6:35, 7:45, 8:45, 10, 11 p.m.; Sun., 10:50, 11:45 a.m., 1, 2, 3:15, 4:20, 5:30, 6:30, 7:45, 8:45, 10, 11 p.m.; Mon., 10:50 a.m., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 7:45, 10, 10:30 p.m.; Tues.-Wed., 10:50, 11:45 a.m., 1, 2, 3:15, 4:20, 5:30, 6:30, 7:45, 8:45, 10, 11 p.m.

Jigsaw Fri.-Sun., 9:15, 11:20 a.m., 2:45, 5:45, 8:25, 10:25 p.m.; Mon.-Wed., 11:20 a.m., 2:45, 5:45, 8:25, 10:25 p.m.

Suburbicon Fri.-Sun., 10:05 a.m., 1:15, 4:50, 7:50, 10 p.m.; Mon.-Tues., 10:35 a.m., 1:15, 4:50, 7:50, 10 p.m.; Wed., 10:30 a.m., 1:15, 4:50, 7:50, 10 p.m.

Thank You For Your Service Fri.-Wed., 12:05, 3:25, 7:10 p.m.

Blade Runner 2049 Fri.-Sun., 9:35, 10:40 a.m., 12:50, 2:05, 4:05, 5:20, 7:15, 9:25, 10:30 p.m.; Mon.-Wed., 10:40 a.m., 12:50, 2:05, 4:05, 5:20, 7:15, 9:25, 10:30 p.m.

Love Actually Mon., 7:30 p.m.

Thor: Ragnarok Fri., 11:15, 11:45 p.m.; Sat., 11:45 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030

A Bad Moms Christmas Fri.-Sun., 6, 7:30, 8:30, 10 p.m.; Mon.-Wed., 11:50 a.m., 2:30, 5, 6, 7:30, 8:30, 10 p.m.

Suburbicon Fri.-Sat., 7:45, 10:30 p.m.; Sun., 6:45 p.m.; Mon.-Wed., 11:30 a.m., 2, 4:45, 7:45, 10:30 p.m.; Sun., 10:30 p.m.

Geostorm Fri.-Sun., 7:15, 10:15 p.m.; Mon.-Wed., 1:15, 4:15, 7:15, 10:15 p.m.

Only the Brave Fri.-Sun., 6:15, 9:15 p.m.; Mon.-Wed., 12:15, 3:15, 6:15, 9:15 p.m.

The Foreigner Fri.-Sat., 6:45 p.m.; Mon.-Wed., 1, 4, 6:45 p.m.

Blade Runner 2049 Fri.-Sun., 6:30, 9:30 p.m.; Mon.-Wed., 11:30 a.m., 3, 6:30, 9:30 p.m.

Kingsman: The Golden Circle Fri.-Sun., 10 p.m.; Mon.-Wed., 11:30 a.m., 2:45, 10 p.m.

AERO THEATER 1328 Montana Ave. (323) 466-FILM
 Call theater for schedule.

LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836

Monogamish Tues., 7:30 p.m.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706

YOUR WEEKLY MOVIE TO-DO LIST

Tributes to Patrick Stewart and Taiwanese Film

Friday, Nov. 3

Patrick Stewart's rise from British thespian to movie superstar is, in retrospect, unexpected and wholly earned. The American Cinematheque has programmed a double feature that shows two sides of this beloved actor's film career. In *Logan*, he quietly gathers sympathy as Professor X, the world's most powerful telepath, now suffering from a destructive brain disease. In *Match*, he vanishes into the role of a Juilliard ballet instructor suddenly confronted with the ghosts of his past. Taken together, they demonstrate Stewart's deft, compassionate touch. Stewart will appear for a discussion in between films. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Nov. 3, 7:30 p.m.; free. (323) 466-3456, americancinemathequecalendar.com.*

Saturday, Nov. 4

The sight of young people smoking cannabis lost its edge long before Proposition 64 passed, but oh, to see it in 1954! *High School Confidential*, intended as a lightly shocking piece of Beat-sploitation, has aged into a fine piece of cheese. Russ Tamblyn stars as a knife-wielding hipster ("Too young to be careful, too tough to be afraid!") as the trailer exclaims) commercially constructed to titillate the kids and terrify the grownups. Jerry Lee Lewis even drops in for a cameo. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Nov. 4, 11:59 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Sunday, Nov. 5

UCLA is in the midst of a series celebrating the cinematic achievements of Taiwan, a country that over the past three decades has turned out such world-class auteurs as Hou Hsiao-hsien, Edward Yang and Tsai Ming-liang. Having its Los Angeles premiere is Huang Ya-li's *Le Moulin*, an experimental documentary that throws a spotlight on the Windmill Poetry Collective, a group of writers who adopted elements of French surrealism during Japan's colonialist occupation of Taiwan. Huang will attend the screening and offer his thoughts on the legacy of Taiwanese modernism. *UCLA's Billy Wilder*



Patrick Stewart to appear at *Logan*: See Friday.

COURTESY 20TH CENTURY FOX

Theater, 10899 Wilshire Blvd., Westwood; Sun., Nov. 5, 7 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

Monday, Nov. 6

Lucrecia Martel's 2001 breakout feature, *La Ciénaga*, announced a major talent in world cinema. The story of a well-to-do Argentine family's summer vacation reverberates with disturbing undertones even while nothing of consequence appears to be happening. Each carefully composed image seems ready to erupt into violence, while the densely layered soundtrack keeps the viewer continually on edge. Martel will be present to discuss her film. *Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., Nov. 6, 7:30 p.m.; \$5. (310) 247-3000, oscars.org.*

Thursday, Nov. 9

Robert Aldrich's *Kiss Me Deadly* is one of the great modern movies. Based on a Mickey Spillane potboiler, it chronicles the increasingly dangerous attempts of private eye Mike Hammer (Ralph Meeker) to locate a suitcase ("the Great Whatsit") that emits an ominous, unearthly glow when opened. The ostensible hero is an antisocial sadist, the location photography is outstanding, and the ferocious screenplay by A.I. Bezzerides sets the stakes no lower than the survival of the entire human race. Laemmle's *Throwback Thursdays* presents this late noir masterpiece in partnership with Eat/See/Hear. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Nov. 9, 7:30 p.m.; \$12. (310) 478-3836, laemmle.com. —Nathaniel Bell*

her bullshit, so this queen bee chooses to groom a drone to oversee her hive. The finalists, hyper-sensitive Ansel (Nathan Keyes) and brutish Paul (Alexander Koch), join Maya in her exquisitely appointed Santa Cruz Mountains retreat. They see the artful remnants of an illustrious, successful vocation, without ever comprehending why Dardel no longer values it or herself. (Serena Donadoni)

MY FRIEND DAHMER *My Friend Dahmer*,

from a graphic memoir of that name by the pseudonymous Derf Backderf, is a kind of coming-of-age tale that dissects a troubled kid's descent into murder. Backderf was a high-school pal of the boy who would grow up to become the serial killer and cannibal Jeffrey Dahmer. There's no one single person or event to blame for Dahmer kidnapping and eating 17 young men; his devolution here gets imagined as the cumulative effect of slights and bullying at school and neglect from his mentally ill mother (Anne Heche) and checked-out, emasculated father (Dallas Roberts). The film ultimately is about watching a morose child lose his grip on reality, but director Marc Meyers and Backderf find in Dahmer's painful naive moments of humor. Former Disney

kid Ross Lynch plays Dahmer as something other than the total tortured loser you may imagine. Yes, he's often within an inch of getting the shit kicked out of him for being weird, but he's socially savvy enough to shield himself from the abuse by letting his more effeminate acquaintances endure it, while he beelines for the door. He may be a sometimes sympathetic character, but he never tilts over into likable. As much as this story is about Dahmer, it's also about Backderf's fears of possible complicity — did he miss signs that could have been a warning? Meyers manages to balance complex tones, never resorting to poking fun at his subject. *My Friend Dahmer* is both sensitive and fascinating, distinguished by a stellar, mouth-breathing performance from Lynch. (April Wolfe)

GO A RIVER BELOW The intoxicating *A River Below* contains elements of immersive nature documentaries and shocking wildlife exposes (like *Blackfish* and *The Cove*), but director Mark Grieco's profile of two driven conservationists tells a more slippery tale. Grieco (*Marmato*) shows how intense media images can prompt swift public condemnation and unhinge entrenched industries, and then goes deeper

to examine the impact on the environmental activists and Amazon fishermen who become entangled in a campaign to save an endangered species. When Richard Rasmussen, popular host of *National Geographic Mundo Salvaje*, and Colombian marine biologist Fernando Trujillo swim with the Amazon River dolphin known as the boto, each expresses wonder at the beguiling mammal's intelligence. The boto population dwindled when fishermen began using their meat as bait for piracatinga, a widely sold scavenger catfish. Then a Brazilian newsmagazine aired explicit video of a boto being slaughtered, and the outrage led to a ban on the fish and collapse of a lucrative industry. Grieco reveals that it was the boisterous Rasmussen who captured that footage. Meanwhile, Trujillo gets death threats for his campaign to keep the mercury-laden piracatinga out of Colombia (it was finally banned last month). Helkin Rene Diaz's sublime cinematography and the way Grieco teases out the knotty narrative make for a haunting exploration of an ethical morass, where vilification is easy, but deconstructing power much more difficult. (Serena Donadoni)

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Music //

MAMA NITA'S LAST CALL

As Virgil Village continues to gentrify, it's losing one of its greatest landmarks, karaoke bar the Smog Cutter

BY KAREN TONGSON

You wouldn't have found Semisonic's "Closing Time" in any of the Smog Cutter's smeared vinyl songbooks. But it's likely someone tried to sing it anyway above the din of the venerable karaoke bar's last call this past Sunday, Oct. 29.

Nita Sevikul, known to her patrons and bar family as "Mama Nita," has owned the Smog Cutter since 1988 — the last time the Dodgers went to (and won) the World Series. The bar itself has been around for "at least 77 years," according to Mama Nita, whom I first met when I started coming to the Smog Cutter in 2004. She's carbon-dated it through the antique cash register that still sits at the center of the bar, beneath the Buddhist shrines to her ancestors who have presided over generations of devoted regulars and karaoke adventurers in Virgil Village.

Stripped of their annual lease since 2015, the Smog Cutter has been subsisting month-to-month under the threat of eviction from the building's owner, Kou-rosh Malekan, according to Mama Nita. After several failed efforts to negotiate a longer-term solution, and what Mama Nita describes as threats that she would be forced to pay for costly renovations, she finally relented and decided to give up the space. (Malekan did not respond to requests for comment.)

Just shy of 30 years as the Smog Cutter's owner, Mama Nita doesn't have it in her to keep fighting the tide of "redevelopment" in the neighborhood. After savoring a long goodbye with her staff and regulars, she's chosen for now to rest in her heartbreak.

Before she scraped up the money to buy it herself, Mama Nita bartended at the Smog Cutter when she emigrated to the United States from Thailand in 1972. A young mother with meager resources, she first entered the workforce at sweatshops downtown until a friend suggested she might earn a better living at a little bar between Silver Lake and Thai Town, then owned by a woman they called "Mama K." Nita describes Mama K, the first female owner in the Smog's matrilineal genealogy, as a "geisha from Little Tokyo."

In the 1970s, the Smog Cutter functioned as a "hostess bar" of sorts, with

beautiful women like Mama Nita slinging stiff pours and light lagers and offering an ear to the hardscrabble, hard-swilling men who were regulars, many immigrants themselves from places like the Philippines, Korea, Thailand and Vietnam. The casual accoutrements, like crispy, salty snacks — potato chips, homemade pork cracklings or even paper bags of deep-fried smelt from local Filipino joints — made them feel at home.

In accounts of what makes the Smog Cutter special, these guys are rarely mentioned. The Smog's casual explorers from near and far inevitably showed up because they heard Charles Bukowski used to hang out there during his deepest, darkest binges. Fueling this legend was the watering hole's appearance in the opening title sequence to *Barfly*, the 1987 film based on his writings.

MAMA NITA BARTENDED AT THE SMOG CUTTER BEFORE BUYING IT IN 1988.

Everybody else came to the Smog Cutter for karaoke.

To its final day, the Smog's posse of wizened regulars, at least those who are still alive, arrived early, before karaoke started at 9 p.m. They wanted to settle in before the weekend crowds of newbies, Westside looky-loos and recent East Coast transplants clogged up the joint with hackneyed renditions of "Sweet Caroline" and lesser cuts from the Spice Girls' oeuvre.

Karaoke became the Smog Cutter's staple in the early 1990s under Mama Nita's watch. According to her, and some of the regulars from that era, "Some white guy got it started for a couple of months" (no one seems to recall his name). Then a gregarious Filipino regular by the name of Pete Gonzalez took karaoke to the next level. Soon it was the bar's marquee amusement.

Renee Mangalindan, a loyal Smog patron since 1993, describes the early days of karaoke as "wild and packed to the gills." The recreation was fairly new to the United States in that era. As at most ka-



Owner "Mama Nita" Sevikul at the Smog Cutter bar

PHOTO BY DANNY LIAO

raoke joints that cropped up on the West Coast, the earliest adopters were Asian or Asian-American. Many were crooners of the Great American Songbook, like the dearly departed Eddie, whose last name remains a mystery to everyone I asked. Eddie was a Japanese-American gardener who always kept the world on a string, even when latter-day Bohemian Rhapsodists changed the mood.

Speaking to me in Tagalog, Mangalindan — a striking figure with his signature white jeans, white tank top, gold chains and abundant mustache — says he doesn't know where he'll go after the Smog shuts down. "I guess I could go to one of the Filipino places around. But I like that there's a mix of people here, even though I think some of the newer ones can be scared off by how loud the bartenders get."

I first met Mangalindan and the generations of "loud bartenders" and KJs (karaoke jockeys) when I started coming to the Smog in 2004. Their names — Sunshine, Bonnie, Jan and Joanne — should be emblazoned on one of those T-shirts with roll calls of championship teams.

They're cognizant of their place in local lore. Joanne appeared in Kid Cudi's "Day 'n' Nite" video, which was partly shot on location at the bar. Others have become confidantes and pals of some of the well-known TV actors who occasionally show up on low-key weeknights. Each, except for Joanne, has moved on, their legends looming large over the

Smog's wood-paneled walls, dusky red lighting, arcane karaoke machine and a songbook that hadn't been updated since Michelle Branch had her big moment in the aughts.

The lack of bells, whistles, reverb and sometimes even ventilation mattered little to those of us who became a part of Mama Nita's family through the years, even after a little hazing from the Smog Cutter's deep roster of matriarchs. It took me repeated visits to earn the trust of these powerful women and learn the bar's unspoken edicts of decorum: Don't be pushy, don't forget it's cash only, tip the KJs, tip your bartenders, and always buy a drink in return if another regular, or a member of the staff, buys one for you (which happens more often than you might think).

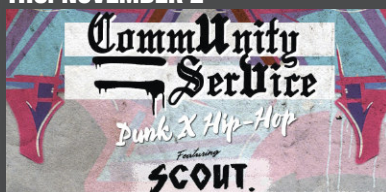
Over the course of 13 years, Mama Nita and her crew always took great care of me, even plying me with snacks of cold hot dogs and American cheese (or whatever they had behind the bar) if I seemed too tipsy on any given night.

The Smog Cutter nurtured our ambitions and cradled our failures. It fêted our birthdays, engagements and promotions. It served as our sacred space of mourning when we lost Michael, Whitney, Prince, Bowie and too many others in our lives both real and imagined. We rehearsed for love, victory and heartbreak through its sticky songbooks and tricky repertoires. And now, for its last act, the Smog Cutter is teaching us the difficult lesson of letting go.

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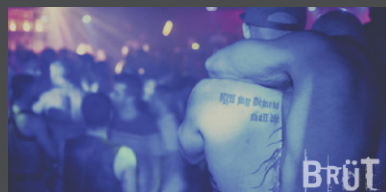
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LA WEEKLY

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Music //
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CRACKED ACTRESS

MIYA FOLICK DITCHED HER DRAMA SCHOOL TRAINING
TO PURSUE MUSIC AND HASN'T LOOKED BACK

BY JEFF WEISS

Hold almost any Hollywood actor up to a Klieg light and you'll find an aspiring rock star. Johnny Depp arrived here hoping to be the next Keith Richards and wound up the pirate son of the Rolling Stones guitarist in a Disney film. From Kiefer Sutherland to Scarlett Johansson, Russell Crowe to Jared Leto, the history of actors turned musicians is as lengthy and undistinguished as a Shia LaBeouf freestyle.

Miya Folick's arc is rarer: a theater school-trained actress at NYU and USC who spent a couple of years dragging herself to auditions until she realized that her career path was all wrong.

"I didn't care and had a bad attitude about it," Folick says with a laugh, eating vegetables and noodles at a ramen shop near her Little Tokyo abode.

The cover of Folick's excellent Terrible Records-released EP, this month's *Give It to Me*, offers a window into her dramatic past. Adorned in a form-fitting, calf-length black dress, she poses in a triptych, alternately bowed and upright. Her left arm is outstretched; her hair pixieish and jet black. She fixates a severe and riveting stare on the camera, perfectly matching the sullen, grungelike aggression of the record. It's reminiscent of The Breeders and PJ Harvey, with a Joni Mitchell cover tossed into the pyre.

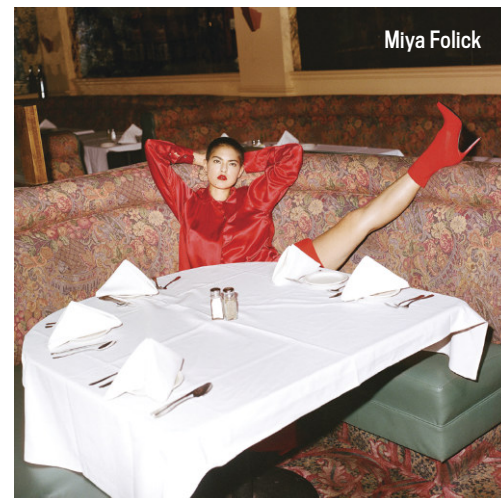
"I didn't want to be involved in bad [film and TV] projects, and maybe I was a bit pretentious, but I don't think that's a bad thing," Folick says about her acting stint.

"I woke up one morning and realized I spent all my time writing songs that I didn't share with anyone, and going to auditions that I didn't prepare for. In my car on the way to the audition, I'd write lyrics in my head and not think about the audition. So I was like, 'I'm not gonna do this anymore, I'm going to play music' — and never went to another audition."

Forming a band was more difficult. Raised in Santa Ana, she attended a high school among mostly Presbyterians who listened to pop punk and emo.

"One of my classmates once told me I was half Japanese and half normal," she says in an aside. "And it was a friend of mine. So it was one of those moments where I was like, oh, I'm not like you."

Her mother is the daughter of a Japanese Buddhist minister. Her father, who is Russian-Italian, converted to the faith and served as the president of the Buddhist



Miya Folick

PHOTO BY MAYA FUHR

church that Folick attended as a child.

While studying at USC, Folick started working at the music venues on campus, which led to her picking up the guitar. After graduation, she fruitlessly sought out collaborators by attending shows, hoping to meet someone who could play. Eventually, she filled out a Tinder profile that said, "Looking for a band." Her future bassist responded and eventually helped put together the current lineup.

**"IN MY CAR ON THE
WAY TO AUDITIONS,
I'D WRITE LYRICS IN
MY HEAD."**

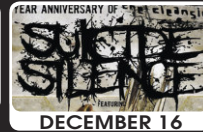
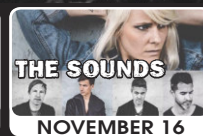
Give It to Me marks a stark departure from a debut EP that leaned more toward Lana Del Rey-style torch ballads. This is Folick's first project written with the band, with most lyrics coming via stream-of-consciousness improvisation. It figures to be the first of many interesting career shifts. Maybe she'll even act again.

"I'm exploring more produced electronic beats made in Ableton and using more synthesizers. That's what I've always wanted to make, and I think rock music is something I needed," Folick says. "I'm always going to make music that suits my mood. If I want to be loud, if I wanna scream, I'll do that. I just want to make bodies of music that take you on a journey and surprise you — and surprise you again."

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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Five-time Grammy award-winner, Lalah Hathaway, celebrates her new album, *Honestly*, out 11/3 on Hathaway Entertainment, with a live performance and signing at Amoeba! Signing is limited to purchasers of *Honestly*, in-store only at Amoeba. Details on Amoeba.com.

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MON • NOVEMBER 20 • 6PM

RICHARD BLADE BOOK SIGNING

L.A.'s legendary DJ and tastemaker, Richard Blade, celebrates the release of his new autobiography, *World in My Eyes*, with a signing at Amoeba Hollywood. Purchase your copy in-store at Amoeba on 11/20 to attend.

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Music //
Picks //

fri

11/3

Jolie Holland and Samantha Parton

@ MCCABE'S GUITAR SHOP

Although Samantha Parton and Jolie Holland are both founding members of The Be Good Tanyas, they hadn't worked much with each other after Holland departed the Canadian folk-country group following the release of their 2001 debut album, *Blue Horse*. While Holland went on to a well-received solo career, Parton continued with The Be Good Tanyas until she was laid low by injuries she suffered in two separate auto accidents. When Holland phoned Parton out of the blue to talk about collaborating again, Parton was ready to try something new after spending several years recovering. The recording of the duo's new album, *Wildflower Blues* (on their own Cinquefoil Records), not only helped to restore Parton's confidence, it opened new sonic pathways for both vocalists, whose soothing harmonies are layered within their intimate balladry in a sublimely enchanting fashion. —Falling James

Paul Kalkbrenner

@ LOT 613

A staple of Berlin's techno world, Paul Kalkbrenner is more producer than DJ, building his reputation through an ample catalog of full-length albums and singles, released first through beloved label BPitch Control and later on his own imprint, Paul Kalkbrenner Musik. He has lent his remix touch to cuts from artists such as Moby, Depeche Mode and Leonard Cohen, and even starred as the troubled DJ in the German flick *Berlin Calling* (for which he also created the bulk of the soundtrack). In 2016, Kalkbrenner recalled the Berlin of his youth with *Back to the Future*, a three-volume collage of retro rave sounds pieced together to form a mix that is both familiar and forward-minded. *Back to the Future* is the basis for Kalkbrenner's performance at Lot 613, a can't-miss night for old and new techno fans. —Liz Ohanesian

sat

11/4

Modern Funk Fest DJ Summit

@ REGENT THEATER

The word "funk" gets tossed around a bit too loosely these days; you can thank Mark Ronson, Bruno Mars and Calvin Harris for that. But here in L.A. we take our funk seriously, and we've got the heritage and global ambassadors to prove it, from Dr. Dre's G-funk facelift to Dâm-Funk's futuristic take on the genre. At this gathering, the city's devotees will be grooving in droves to a collection of modern-day funk slangers and movers including Billy Goods and Randy Watson from long-running club night Funkmo-

sphere; Mamabear from San Francisco's leading crew of boogie purveyors, Sweater Funk; and all-female DJ collective Girls Gone Vinyl, plus host Zackey Force Funk and a handful of other crews and collectives. For serious funkheads only. —John Ochoa

Wand

@ THE HI HAT

Singer-guitarist Cory Hanson used to play with Mikal Cronin, Together Pangea and Meatbodies, and he and drummer Evan Burrows have more recently toured as members of Ty Segall's band The Muggers. Although Hanson and Burrows share a lot of the same psychedelic influences as their pals, they are more subtly unique when they perform together in Wand. The seven-minute-plus track "Blue Cloud," from Wand's fourth album, *Plum*, is trippy, but the interplay of Hanson's and Robert Cody's guitars is often more subtly melodic than heavy and pulverizing. On the title track, Hanson sings an earnestly poppy melody over a propulsive, Beatles-esque piano line, Lee Landey's bass and Sofia Arreguin's empathetic harmonies. Hanson's yearning pleas on "Bee Karma" contrast with the band's tangled hard-rock riffage and celestial atmospherics. —Falling James

Jay and the Americans, Paul Revere's Raiders, Mitch Ryder

@ CERRITOS CENTER FOR THE PERFORMING ARTS

This evening's stop on the All-American Rock & Roll Tour is an unabashed oldies revue that features three variously authentic acts who have collectively released dozens of memorable garage-rock and '60s pop hits. At age 72, Mitch Ryder still retains much of his original raw soul power more than five decades after emerging from Detroit with stylishly rocking versions of "Jenny Take a Ride" and his medley of "Devil With a Blue Dress On" and Little Richards' "Good Golly, Miss Molly." Far more than just a one-hit wonder, Ryder was a prime architect of the early Detroit hard-rock scene and influenced Iggy Pop, Bob Seger and Bruce Springsteen. Jay & the Americans includes two original members, whereas Paul Revere's Raiders performs without crucial original singer Mark Lindsay and late founding keyboardist Paul Revere Dick. —Falling James

sun

11/5

Saul Williams

@ ZEBULON

Saul Williams has found a way to make his poetry come alive and resonate with immediacy and power by fusing it with hip-hop and rock on such provocative



COURTESY OF THE ARTIST

recordings as his 2001 debut, *Amethyst Rock Star*; the incendiary 2007 collaboration with Trent Reznor, *The Inevitable Rise and Liberation of NiggyTardust!*; and 2016's politically charged and defiantly confrontational *MartyrLoserKing*. The New York native has avoided coming off as didactic by couching his inspiring words in layers of inventively aggressive musical backing. On the latter album, Williams lyrically invokes Lazarus and Pythagoras as he decries the police state and the increasing divide between the poor and the rich. Tonight, Williams performs following a screening of Rwandan director Anisia Uzeyman's new film, *Dreamstates*, a restlessly surreal road movie shot on an iPhone that stars Williams, CX Kidtronic and Beau Sia. —Falling James

Betty Bryant

@ CATALINA JAZZ CLUB

Kansas City born-and-bred pianist-singer Betty Bryant upholds that fabled music town's glorious jazz tradition with unerring aplomb and plenty of her own highly individualized style. Bryant, who was mentored by KC legend Jay McShann and first arrived in Hollywood in the late 1950s, always delivers a beguiling, signature combination of elegant funk, understated rhythm and warmly expressive vocals. While she never scored any hit records, Bryant's marvelously supple touch and well-chilled brand of jazz cool has made her a favorite from Rio to Tokyo to Beverly Hills. Though semi-retired today, the musician, who celebrates her 88th birthday at Catalina's with a special brunch set, remains an enchanting representative of a decidedly endangered species — the cocktail lounge singer, part entertainer, part oracle and, inarguably, all artist. —Jonny Whiteside

Saul Williams:
See Sunday.

Kacey Johansing
@ MOROCCAN LOUNGE

Coming down fast like a warm breeze on the first night of springtime, Kacey Johansing busts out with her latest full-length album, the suitably titled *The Hiding*. It's been four years since her last album, *Grand Ghosts*, and in collaborations during that time with My Morning Jacket, Vetiver and her own side project, folk duo Yesway, she's cultivated a certain vocal sensibility that's like the whisper of wine set out to breathe in a crystal glass. The players on *The Hiding* are at their finest — drums recorded with presence and guitars blessed with their proper luster — and there is a singular feeling of being drawn in to a campfire somewhere in the Michigan woods, welcomed and illuminated and experiencing something truly worthwhile that comes along as rarely as a shooting star, one that actually makes your wish come true for once.
—David Cotner

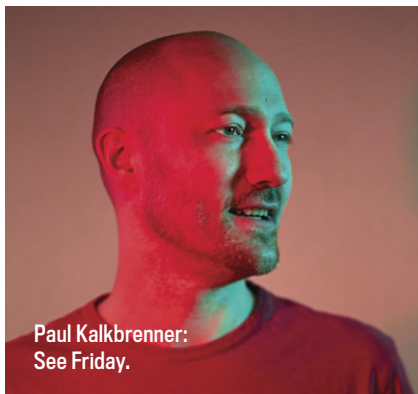
tue 11/7

Katy Perry, Purity Ring
@ STAPLES CENTER

Katy Perry can always be counted on to gambol onstage in colorfully dazzling costumes amid fantastic set designs, and on her current tour for her fifth album, *Witness*, the Santa Barbara native interacts with a giant pink phone receiver, rides a futuristic purple motorcycle, gets sprinkled on by black-vinyl-clad dancers bearing large shakers of salt and pepper, sings atop a golden pair of dice and stands aloft on an oversize basketball rim. With cameos from such guest stars as Nicki Minaj, Skip Marley and Migos, and songwriting contributions from glittery Canadian duo and tour opener Purity Ring, *Witness* is simultaneously sensual and playful but driven with more electronic and house-style grooves than Perry's earlier, more purely pop-minded releases, with just a few hints of the sensitive, acoustic singer-songwriter who used to strum at the Hotel Café. Also Wednesday, Nov. 8, and Friday, Nov. 10.
—Falling James

Son Little
@ TROUBADOUR

Aaron Livingston is a preacher's son, and as Son Little, his soul-deep mix of folk, blues and R&B has the alternately reverent and rapturous tones of a well-delivered sermon. He's also from Philadelphia, and you can hear echoes of that city's rich musical tradition in his best songs, from the sprightly, soulful pop of "Blue Magic (Waikiki)," which recalls both Jill Scott and Hall & Oates, to the bluesy, Amos Lee-like balladry of "Mad About You." Both of those tracks are from his recently released second solo LP, *New Magic*, which both strips his sound down to its essence and infuses it with far more grit, letting his sandpaper voice swagger on



Paul Kalkbrenner:
See Friday.

PHOTO BY THOMAS RABSCH

"Charging Bull" and turning album closer "Demon to the Dark," a devastating meditation on addiction and salvation, into a soaring hymn that would do his dad proud. —Andy Hermann

wed 11/8

Cassandra Wilson
@ LARGO AT THE CORONET

Cassandra Wilson has earned deep respect as one of our greatest jazz vocalists, not least for her often left-field vision about new musical turf to transform. The fearless singer-guitarist-pianist made her mark flowing free with New York avant-jazz heavies such as bassist Dave Holland and Steve Coleman's art-funk ensemble M-Base Collective, then evolved into a jazz standards interpreter for a spell, and eventually found a fruitful niche in a series of discs reworking vintage country blues and folk. Along with other projects involving original compositions steeped in soul, rock dynamics and hip-hop sampling techniques, she's used her shape-shifting abilities to bring out beautifully unusual angles on just about any new musical turf she traverses. Her most recent album is the 2015 Billie Holiday tribute, *Coming Forth by Day*. —John Payne

thu 11/9

Curtis Harding, The Entire Universe
@ THE ECHO

Curtis Harding came up from Atlanta with Cee Lo Green and Black Lips collabs in his discography and a killer cover of "Here She Comes Now" on a Burger tribute to The Velvet Underground. (Find that!) On his 2014 debut, *Soul Power*, he found a sound directly connecting inspiration from the forward-thinkers of '60s and '70s soul and rock to the world of right-now. His just-out sophomore album, *Face Your Fear*, is a step forward again, balanced deftly between hope and dread, with subtle and spot-on production by Danger Mouse, Sam Cohen and Harding himself. With The Entire Universe, the new crew including Corners' Jeffertitti Moon as well as Evan Snyder and Eric Lodwick. Their teaser tracks so far are cosmic Syd Barrett-style psychedelic rock with a revved-up sense for pop and melody à la Nirvana's *Bleach*. —Chris Ziegler

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WILSON PHILLIPS JAN 20	JOHN HIATT JAN 26	YNGWIE MALMSTEEN JAN 27	STYX JAN 28
JESSE COOK FEB 2	SINBAD FEB 3	SPINNERS FEB 9	JANIS JOPLIN FEB 17
JESSE COOK FEB 22	SPINNERS FEB 23	SPINNERS FEB 24	DON MCLEAN MAR 3

NOV 3: JOE BERLIN
4: BERLIN
18: THE TENORS
19: CHRISTMAS SHOW
21: PETULA CLARK
21: BRAD PAISLEY
30: SPECIAL ACOUSTIC PERFORMANCE
30: ZOMBIE HOUSE PARTY + 15 TH ANNIVERSARY
30: SCREENING '28 DAYS LATER'
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2: KENNY LOGGINS
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9: OZOMATLI
30: THE DRAMATICS
FEAT. WILLIE FORD
NYE 31: TODD RUNDGREN
JAN 14: PAUL ANKA
20: HERMAN'S HERMITS
26: STARRING PETER NOONE
26: JOHN HIATT & THE GONERS
27: FEAT. SONNY LANDRETH
28: YNGWIE MALMSTEEN
28: STYX
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2: SINBAD
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11/12	PSYCHEDELIC SUNDAY
11/13	ROADKILL GHOST CHOIR
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11/15	MICHAEL RAULT
11/16	DANCE WITH THE DEAD / GOST
11/17	CURLS
11/18&19	I THE MIGHTY
11/20	THE MYRRORS
11/22	VAUD AND THE VILLAINS
11/27	JUSTIN NOZUKA
11/28	NIIA
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12/2	PALE WAVES
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AMOEBIA MUSIC: 6400 Sunset Blvd. DJ Mark Lightcap (Acetone), Fri., Nov. 3, 8 p.m., free. Lalah Hathaway, Tue., Nov. 7, 6 p.m., free. NK-Riot, Thu., Nov. 9, 6 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St. Tusk After Dusk Elephant Benefit, with Maetar, Lili Haydn, AMNL, Sat., Nov. 4, 4 p.m.

BLANK CITY RECORDS: 1307 Portia St. Egrets on Ergot, Fucked Forever, Hounds, Bastidas, Fri., Nov. 3, 9 p.m., \$5.

BOOTLEG THEATER: 2200 Beverly Blvd. A Giant Dog, Wild Wing, Chief White Lightning, Alex White, Fri., Nov. 3, 8:30 p.m., \$14. Kazuki Tomokawa, Bill Orcutt, Itasca, Sat., Nov. 4, 8:30 p.m., \$15. The Midnight Stroll, NK-Riot, Sun., Nov. 5, 8:30 p.m., \$12. L.A. Police Department, Shannon Lay, Dante Elephante, 93 Bulls, Mon., Nov. 6, 8:30 p.m., free.

BROUWERIJ WEST: 110 E. 22nd St., Warehouse 9, San Pedro. Exene Cervenka & John Doe, Mike Watt & the Secondmen, Feels, Sat., Nov. 4, 6 p.m.

CAFE NELA: 1906 Cypress Ave. Lord Ransone & His Ranch Naves, Rockford, The Armoires, The Russ Tolman Band, Sat., Nov. 4, 8:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Don McLean, Fri., Nov. 3, 9 p.m., \$48-\$68. Secondhand Serenade, Sat., Nov. 4, 9:30 p.m., \$24-\$34. Southside Johnny & the Asbury Jukes, Sun., Nov. 5, 9 p.m., \$38-\$58.

THE ECHO: 1822 W. Sunset Blvd. Bruno Major, Raelee Nikole, Emily Elbert, Fri., Nov. 3, 8:30 p.m., \$12. The Weirdos, Midget Handjob, Egrets on Ergot, 100 Flowers, Sat., Nov. 4, 5 p.m., \$15. Superet, Mon., Nov. 6, 8:30 p.m., free. Mr. Carmack, Tue., Nov. 7, 8 p.m., \$22. Max Frost, Nawas, Wed., Nov. 8, 8 p.m., \$15. Curtis Harding, Thu., Nov. 9, 8:30 p.m., \$14 (see Music Pick).

THE ECHOPLEX: 1154 Glendale Blvd. Ghostemane, Wavy Jones, Nedarb, Chxpo, Fri., Nov. 3, 8 p.m., \$18 & \$38.50. Reptaliens, Fawns of Love, HOTT MT, Sonoda, Sun., Nov. 5, 8 p.m., \$10. Pell, Tue., Nov. 7, 8 p.m., \$16. The Bad Plus, Thu., Nov. 9, 8 p.m., \$30.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Cindy Lee Berryhill's Garage Orchestra, Derrick Anderson, Sun., Nov. 5, 11 a.m.-2 p.m., free.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Band Aparte, The Chesterfield Kings, Fri., Nov. 3, 9 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Caleb Hawley, Dope Smoothies, Fri., Nov. 3, 8 p.m., \$12. Wand, Lars Finberg, Sat., Nov. 4, 8 p.m., \$15 (see Music Pick). Acid Tongue, Naked Giants, Party Nails, Sun., Nov. 5, 8 p.m., \$7. The Shacks, Brainstory, Mon., Nov. 6, 8 p.m., \$10. Midnight Opera, Diamonds, Fellow Bohemian, Tue., Nov. 7, 8 p.m., \$5. Sur, Hawai, Wed., Nov. 8, 8 p.m., free. Moon Ensemble, Butter, Thu., Nov. 9, 8 p.m., \$10.

HM157: 3110 N. Broadway. Fake News, Healing Gems, The Vivids, Nora Keyes, Poppy Jean Crawford, Sat., Nov. 4, 8 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd. Doe Paoro, Wed., Nov. 8, 7 p.m.; Wed., Nov. 15, 7 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Cassandra Wilson, Liam Ó Maonlaí, Wed., Nov. 8, 8 p.m., \$40. See Music Pick.

LODGE ROOM: 104 N. Avenue 56. L.A. United for Puerto Rico with Ty Segall, Bleached, Rodrigo Amarante, Mykal Cronin, King Tuff, William Tyler, Shana Cleveland, Shannon Lay, Fri., Nov. 3, 7 p.m., \$20.

LOS GLOBOS: 3040 W. Sunset Blvd. Infest, Fractured Burnout, Systematic Death, FYMP, Depraved, Fri., Nov. 3, 8 p.m.; Ritz, Sam Lachow, Fri., Nov. 3, 9 p.m., TBA; Stealth, Fri., Nov. 3, 9 p.m., TBA. The A.X.E. Concert Series, Sun., Nov. 5, 9 p.m. Wiki, Tue., Nov. 7, 9 p.m. Quetzalcoat Band, Glyphos, Mariposa Kosmic, Thu., Nov. 9, 9 p.m.

LUCKY STRIKE LANES & LOUNGE: 6801 Hollywood Blvd. True Rivals, The Ex-Gentleman, The Dropouts, Thu., Nov. 9, 8 p.m., free.

LYRIC HYPERION THEATRE & CAFE: 2106 Hyperion Ave. Thumpasaurus, Fri., Nov. 3, 10 p.m., \$5 & \$10.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. The Vargas Brothers, Joey Rome & the

Pistoleros, Whiskey Dick Rebellion, Ghost Town Ramblers, Sat., Nov. 4, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jolie Holland & Samantha Parton, Fri., Nov. 3, 8 p.m., \$20. See Music Pick.

THE MINT: 6010 W. Pico Blvd. Gene Noble, Stacy Barthe, Blaq Tuxedo, Alex Isley, Fri., Nov. 3, 9 p.m., TBA. Mike Ryan, The Smokin Kills, Roses & Cigarettes, Sat., Nov. 4, 8 p.m., \$12. Ricky Rebel, Alex Marie Brinkley, Xavier Toscano, T-R3al, Echo V, Sun., Nov. 5, 7 p.m., \$15. David Weiss & Point of Departure, Mon., Nov. 6, 8 p.m., \$5; The Mint Jam, every other Monday, 8 p.m., \$5. Cody Dear, Austin Sexton, Two Lips, Tue., Nov. 7, 7:45 p.m., \$13. Olivia Grace, Sarah Rogo, Hannah Cooper, Kevin Sandbloom, Kyle Britton, Wed., Nov. 8, 7:30 p.m., \$10. Tom Freund, Matt the Electrician, Thu., Nov. 9, 8 p.m., \$15.

THE MOROCCAN LOUNGE: 901 E. First St. Blake Hazard, Sat., Nov. 4, 7 p.m., \$10. Kacey Johansing, Henry Wolfe, Night Click, Mon., Nov. 6, 8 p.m., \$10 (see Music Pick).

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. The Go Rounds, Fri., Nov. 3, 8 p.m., free. Cults, Curls, The Willowz, Sat., Nov. 4, 8 p.m., \$21.

THE REDWOOD BAR & GRILL: 316 W. Second St. The Brutalists, The Schizophonic, Reverberations, Fri., Nov. 3, 9 p.m., \$5. Generacion Suicida, Remnants, Launcher, Sat., Nov. 4, 9 p.m., \$8. Carnival of Soul, Ding Dong Devils, Sun., Nov. 5, 3 p.m., \$5. ModPods, Vasoline Tuner, Rock & Roll Suicides, Wed., Nov. 8.

RESIDENT: 428 S. Hewitt St. Yelle, Lewis OfMan, Nov. 3-5, 8 p.m., \$30. Janelle Kroll, Wed., Nov. 8, 8 p.m.

THE ROSE: 245 E. Green St., Pasadena. Southside Johnny & the Asbury Jukes, Fri., Nov. 3, 9 p.m., \$38-\$58. Don McLean, Sat., Nov. 4, 9 p.m., \$48-\$78.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Jack Whitehall, Sat., Nov. 4, 8 p.m., \$20. Alex Clare, Bobby Bazini, Sun., Nov. 5, 8 p.m., \$20. Truckfighters, Mothership, Joyous Wolf, Mon., Nov. 6, 8 p.m., \$20. La Bouquet, Lovelytheband, Tue., Nov. 7, 8 p.m., \$15. City of the Sun, Wed., Nov. 8, 8 p.m., \$15. Foxtrax, The Brevet, Three Sides, Thu., Nov. 9, 8 p.m., \$18.

THE SMELL: 247 S. Main St. Negro Galacticus, Espresso, Chud, King Gypsy, Fri., Nov. 3, 9 p.m., \$5. Patrick Shiroishi, Paco Casanova & Dylan Fujioka, Man Forever, Jerkagram, Featherwolf, Sat., Nov. 4, 9 p.m., \$7. Wild Wing, Dumb Fucks, Kuromi, Thu., Nov. 9, 8 p.m., \$5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Ted Leo & the Pharmacists, Fri., Nov. 3, 9 p.m., \$20. My Life With the Thrill Kill Kult, Sat., Nov. 4, 9 p.m., TBA. Jeff Bernat, Mac Ayres, Sun., Nov. 5, 9 p.m., \$16. The Story So Far, Turnstile, Mon., Nov. 6, 8 p.m., \$20. Cults, Tue., Nov. 7, 9 p.m., \$23. King Krule, Wed., Nov. 8, 9 p.m., \$30. Joe Russo's Almost Dead, Thu., Nov. 9, 9 p.m., \$39.50.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Manatee Commune, Dave B, Roses & Revolutions, Fri., Nov. 3, 8 p.m., \$15. Emily Saliers, Lucy Wainwright Roche, Sat., Nov. 4, 8 p.m., \$25. Grace VanderWaal, Sun., Nov. 5, 6 p.m., \$22.50. Bernhoff, Raelee Nikole, Mon., Nov. 6, 8 p.m., \$20. Son Little, Jade Bird, Tue., Nov. 7, 7:30 p.m., \$18 (see Music Pick). Hiss Golden Messenger, Wed., Nov. 8, 8 p.m., \$17. Hot Snakes, Feels, Matt Lamkin & the Fast Foods, Thu., Nov. 9, 8 p.m., \$32.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Zaytoven, Andre Power, DJ Roots Queen, Fri., Nov. 3, 9 p.m., \$15 & \$20. Provoke Burlesque, Sat., Nov. 4, 6:30 p.m., \$30-\$45. Celso Piña, Thu., Nov. 9, 9 p.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Jesika von Rabbit, The Flusters, Alexa Villa, Alex Cole, Fri., Nov. 3, 8 p.m., \$15. Monster Mankind, Robbery Inc., Zachary Kibbee, Sun., Nov. 5, 8:30 p.m., \$10. Royse, Mon., Nov. 6, 7:30 p.m., free. Moon Tooth, Husbandry, Sacha Dunable, Tue., Nov. 7, 8 p.m., \$12. Dope, Hed PE, Wed., Nov. 8, 8 p.m., \$25.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Skold, Paloma Rush, Fri., Nov. 3, 7 p.m.

ZEBULON: 2478 Fletcher Dr. Wolf Eyes, Fluct, Flaccid Mojo, Odwalla 1221, Fri., Nov. 3, 8 p.m., \$20. Saul Williams, Anisia Uzeyman, Guillermo E. Brown, Beau Sia, DJ Carlos Niño, plus *Dreamstates* screening, Sun., Nov. 5, 7:30 p.m., \$18 (see Music Pick).

-Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. The Triad Sessions, Sat., Nov. 4, 7:30 & 9:30 p.m., \$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Lao Tizer, Fri., Nov. 3, 9:30 p.m., \$20. Mike

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Keneally & Beer for Dolphins, Sat., Nov. 4, 9:30 p.m., \$25. Kris Myers, Sun., Nov. 5, 9:30 p.m., \$20.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Yotam Silberstein, Nov. 3-4, 9 p.m., \$20. David Weiss & Point of Departure, Sun., Nov. 5, 9 p.m., \$15. Sandra Booker, Mon., Nov. 6, 9 p.m., \$15. Kate McGarry, Thu., Nov. 9, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Poncho Sanchez & His Latin Jazz Band, Fri., Nov. 3, 8:30 p.m.; Sat., Nov. 4, 8:30 & 10:30 p.m. Betty Bryant, Sun., Nov. 5, 11:30 a.m., \$15 (see Music Pick); Beverley Church Hogan, Sun., Nov. 5, 7:30 p.m., \$20. Martin Nievera, Tue., Nov. 7, 8:30 p.m., \$50. Stephen Bishop, Wed., Nov. 8, 8:30 p.m. Mon David, Thu., Nov. 9, 8:30 p.m.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Charles Ferguson Quartet, Sat., Nov. 4, 11 a.m.-2:30 p.m., free. The Nick Mancini Quintet, Sun., Nov. 5, 11 a.m.-3 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Melissa Morgan, Fri., Nov. 3, 6:30 & 9 p.m., \$20. Robert Davi, Sun., Nov. 5, 6:30 p.m., \$40. Ruslan Sirota, Tue., Nov. 7, 8 p.m., free. Nutty, Wed., Nov. 8, 8 p.m., \$20. Gabrielito, Thu., Nov. 9, 8 p.m., \$20.

THE WORLD STAGE: 4321 Degnan Blvd. Maia, Fri., Nov. 3, 9 p.m., \$20. Sheree Brown, Sat., Nov. 4,

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Busy P, LA Riots, Thee Mike B, Jay Torres, Knox, Fri., Nov. 3, 9:30 p.m. Simon Patterson, Sat., Nov. 4, 10 p.m., \$20 & \$50.

THE ECHOPLEX: 1154 Glendale Blvd. DJ Bella Fiasco, DJ Marko Darko, DJ Val the Vandle, Fri., Nov. 3, 11 p.m., \$15. Larry Tee, Franki Chan, DJ Paul V., JoelattheDisco, Maikol, Sat., Nov. 4, 9 p.m., free-\$10.

EXCHANGE L.A.: 618 S. Spring St. Secret Lineup, Fri., Nov. 3, 10 p.m. Kerri Chandler, Sonny Fodera, Sat., Nov. 4, 10 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd. Club '90s, Fridays, 10 p.m. TRYBVL, with Pages, DJ Unieq, B. Wade, Fri., Nov. 3, 10 p.m. Bootie L.A., Saturdays, 10 p.m.

LOT 613: 613 Imperial St. Paul Kalkbrenner, Fri., Nov. 3, 10 p.m., \$20 & \$25. See Music Pick.

REGENT THEATER: 448 S. Main St. Modern Funk Fest DJ Summit, Sat., Nov. 4, 9 p.m., \$5. See Music Pick.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Technasia, The Lisbona Sisters, Fri., Nov. 3, 10 p.m., \$15-\$25. Cazzette, Sat., Nov. 4, 10 p.m., \$15-\$25.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Brut, with Peter Napoli, Brian Novy, Sat., Nov. 4, 10 p.m., \$15 & \$20. Moving Channels, with Joyzu, Madnap, Friz, Ryan Moe, Party Shirt, Thu., Nov. 9, 9 p.m., \$10.

—Falling James

CONCERTS

FRIDAY, NOV. 3

THE DRUMS: With Methyl Ethel, 9 p.m. Fonda Theatre.

HALSEY: With Partynextdoor, Charli XCX, 7 p.m. The Forum, 3900 W. Manchester Blvd., Inglewood.

GO! HERB ALPERT & LANI HALL: 8 p.m., \$60-\$80. Cerritos Center for the Performing Arts.

JOE: 9 p.m., \$58-\$89. Saban Theatre.

LANY: 7 p.m., \$27.50. The Wiltern, 3790 Wilshire Blvd.

SEVEN LIONS: With Tritonal, Kill the Noise, 9 p.m., \$35-\$50. Hollywood Palladium, 6215 W. Sunset Blvd.

THRICE, CIRCA SURVIVE: 7 p.m. Shrine Auditorium.

UGLY GOD: 8 p.m. The Novo by Microsoft.

SATURDAY, NOV. 4

BERLIN: 9 p.m., \$28-\$48. Saban Theatre.

THE DRUMS: With Slow Hollows. The Fonda Theatre.

HAYLEY KİYOKO: With Coco Morier. El Rey Theatre.

JAVIER LIMÓN: 8 p.m. Valley Performing Arts Center.

GO! JAY & THE AMERICANS, PAUL REVERE'S RAIDERS, MITCH RYDER: 8 p.m., \$55-\$75. Cerritos Center, 12700 Center Court Dr. See Music Pick.

LANY: With Dagny, 7 p.m., \$22.50-\$27.50. The Wiltern.

LECRAE: With Aha Gazelle, 1K Phew, 7 p.m. The Novo.

GO! MINISTRY: With Death Grips, 7:30 p.m., \$44.50. Hollywood Palladium, 6215 W. Sunset Blvd.

OK GO: 8 p.m., \$29-\$69. UCLA, Royce Hall.

GO! OZZFEST: 10:30 a.m. Glen Helen Amphitheater.

THRICE, CIRCA SURVIVE: 7 p.m. Shrine Auditorium.

SUNDAY, NOV. 5

CAMILA: 8 p.m. Microsoft Theater.

GO! KNOTFEST: 11 a.m. Glen Helen Amphitheater, 2575 Glen Helen Parkway, San Bernardino.

SALVADOR: With Viver Brasil, 1 p.m., free. Fowler Museum at UCLA, Westwood.

TUESDAY, NOV. 7

BRUNO MARS: 8 p.m., \$100-\$300. The Forum.

THE FRONT BOTTOMS: With Basement, Bad Bad Hats, 6:30 p.m. The Wiltern, 3790 Wilshire Blvd.

GO! KATY PERRY: With Purity Ring, 7 p.m. Staples Center, 1111 S. Figueroa St. See Music Pick.

WEDNESDAY, NOV. 8

BRUNO MARS: 8 p.m., \$100-\$300. The Forum.

GO! KATY PERRY: With Purity Ring, 7 p.m. Staples Center, 1111 S. Figueroa St. See Music Pick.

KYLE DIXON & MICHAEL STEIN: 9 p.m., \$30-\$50. The Theatre at Ace Hotel, 929 S. Broadway.

LIZZO: With Doja Cat, 9 p.m. The Fonda Theatre.

NOAH GUNDERSEN: With Phoebe Bridgers, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd.

THURSDAY, NOV. 9

BILLY CORGAN: 8 p.m. Hollywood Forever Cemetery.

HOTEL GARUDA: With Daktyl (DJ set), Bones, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd.

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

PETE TONG: With Guy Gerber, 8 p.m., \$35-\$139.50. Hollywood Bowl, 2301 N. Highland Ave.

WATERPARKS: With As It Is, Chapel, Sleep on It, 5:30 p.m., \$22. The Regent Theater, 448 S. Main St.

—Falling James

CLASSICAL & NEW MUSIC

AVI AVITAL & KINAN AZMEH: Mandolinist Avital and clarinetist Azmeh interact with The Knights in a border-hopping combination of baroque music, klezmer and jazz, Wed., Nov. 8, 7:30 p.m., \$50 & up. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

THE HAUSMANN QUARTET: The San Diego string musicians cross the centuries with Joseph Haydn's Quartet No. 59 in G minor, Op. 74, No. 3; and Missy Mazzoli's *Quartet for Queen Mab*, Fri., Nov. 3, noon, free. First Lutheran Church, 2900 W. Carson St.

GO! LA. PHILHARMONIC: Susanna Malkki conducts Felix Mendelssohn's *A Midsummer Night's Dream*, Fri.-Sat., Nov. 3-4, 8 p.m.; Sun., Nov. 5, 2 p.m., \$60-\$194. French pianist Jean-Yves Thibaudet ignites Maurice Ravel's Piano Concerto in G, and venerable Swiss conductor Charles Dutoit administers the French composer's *Pavane for a Dead Princess* and the short opera *L'heure espagnole*, Thu., Nov. 9, 8 p.m.; Fri., Nov. 10, 11 a.m.; Sat., Nov. 11, 8 p.m. Disney Hall.

GO! LES ARTS FLORISSANTS: William Christie conducts Henry Purcell's *Dido & Aeneas* and Marc-Antoine Charpentier's *Acteon*, Tue., Nov. 7, 8 p.m., \$20-\$107. Disney Hall, 111 S. Grand Ave.

MARK ROBSON: Mon., Nov. 6, 7 p.m., free. Boston Court, 70 N. Mentor Ave., Pasadena. The pianist rolls out selections by Matthias Pintscher, Morton Feldman and others, as part of the Piano Spheres series, Tue., Nov. 7, 8 p.m., \$35. Zipper Concert Hall.

GO! THE MEDIUM/THE MONKEY'S PAW: Pacific Opera Projects continues with its delightfully macabre double bill of Gian Carlo Menotti's unexpectedly haunting short opera *The Medium* and the world premiere of Brooke deRosa's similarly unsettling and artfully eerie *The Monkey's Paw*, Fri.-Sat., Nov. 3-4, 8 p.m.; Sun., Nov. 5, 3 p.m., \$20 & \$25. Miles Memorial Playhouse, 1130 Lincoln Blvd., Santa Monica.

GO! NABUCCO: Plácido Domingo sings the title role, Sun., Nov. 5, 2 p.m.; Wed., Nov. 8, 7:30 p.m. Dorothy Chandler Pavilion, 135 N. Grand Ave. See GoLA.

GO! PERSONA: The Ingmar Bergman film is given an operatic makeover, Thu., Nov. 9, 8 p.m. \$69. REDCAT.

SALASTINA MUSIC SOCIETY: Vocalist Theo Hoffman invokes Franz Schubert's *Erlkönig*, and violinists Kevin Kumar and Maia Jasper White, violist Meredith Crawford, and cellist Yoshika Masuda dissect Schubert's String Quartet No. 14 in D minor (*Death and the Maiden*), Sat., Nov. 4, 8 p.m. Barrett Hall, Pasadena Conservatory of Music, 100 N. Hill Ave.

WILD UP: LAPQ percussionist Matt Cook is featured, Sat., Nov. 4, 8 p.m., \$30. Boston Court.

—Falling James

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656 Legal Notices

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Filed: Jan 4th 2017 Deputy Clerk: Sherri R. Carter



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656 Legal Notices

SUMMONS NOTICE TO DEFENDANT: JASON H. GONZALEZ; DOES 1 TO 50

YOU ARE BEING SUED BY PLAINTIFF: LCS FINANCIAL SERVICES CORPORATION

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Superior Court of California, County of Los Angeles, Stanley Mosk Courthouse, 111 North Hill Street, Los Angeles, CA 90012

The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Bergstrom Law, Ltd. - 9555 S. Eastern Avenue, Suite 200, Las Vegas, Nevada 89123 - (702) 353-0007 (date: December 2, 2015 Clerk; by /s/ Clorietta Robinson, Deputy, NOTICE TO THE PERSON SERVED: You are served as an individual defendant.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Superior Court of California, County of Los Angeles, Stanley Mosk Courthouse, 111 North Hill Street, Los Angeles, CA 90012



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Petitioner's attorney, or Petitioner without an attorney is: Brian N. Winn (SBN 86779) Laura M. Hoalst (SBN 101082) John E. Gordon (SBN 180053) Stephen S. Zeller (SBN 265664) Casey M. Jensen (SBN 263593) Jason M. Burrows (SBN 309882) Nicholas W. Lyles (SBN 312465) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E WILSHIRE AVE STE 212 FULLERTON CA 92832 (714) 446-6686 FILE NO: 16-18250-O-CDS-DZ (1910-00)

Filed: May 2nd 2017 Deputy Clerk: Sherri R. Carter

656 Legal Notices

SUMMONS NOTICE TO DEFENDANT: JULIAN O GARSDEAN AKA JULIAN GARSDEAN DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF (LO ESTA DEMANDANDO EL DEMANDANTE): CAVALRY SPV 1, LLC, as assignee of CITIBANK, N.A. CASE NUMBER: EC 06 6 5 81

NOTICE! You have been served. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Respondent. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Superior Court of California, County of Los Angeles, Stanley Mosk Courthouse, 111 North Hill Street, Los Angeles, CA 90012

The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Bergstrom Law, Ltd. - 9555 S. Eastern Avenue, Suite 200, Las Vegas, Nevada 89123 - (702) 353-0007 (date: December 2, 2015 Clerk; by /s/ Clorietta Robinson, Deputy, NOTICE TO THE PERSON SERVED: You are served as an individual defendant.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Superior Court of California, County of Los Angeles, Stanley Mosk Courthouse, 111 North Hill Street, Los Angeles, CA 90012

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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 the 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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Accounting Manager: prepare tax returns & financial statements; inspect account books and systems; Bachelor's degree in Accounting or related field. Resume to Calop Business Systems Inc. (Calop Aero-ground Service) 5250 W Century Blvd #614, L.A., CA 90045

Accountant for Advanced Purification Engineering Corporation. Track sales and payments to evaluate accounts and products; compute revenues and expenditures to identify costly product lines and plan inventory purchasing; perform actual vs. budget analyses. Job site: City of Industry, CA. To apply, email resume to job9@apewater.com. Job Code: 06.

Amusement Industry Inc seeks an Economic Analyst in Long Beach, CA Consolidate and analyze financial data for economic forecasting. Mail resumes to 520 W Willow St, Long Beach, CA 90806, JOB ID 6874.

Budget and Expense Coordinator in Los Angeles, CA: Assist management with the planning and preparation of the company's annual budget; coordinate and oversee budgeting activities. BS+5yrs exp. Mail resumes: Fab N Knit, Inc., Attn: Job ID 6909, 1910 East 15th Street, Los Angeles, CA 90021.

Computer Network Support Specialist (Los Angeles, CA): Analyze, test & troubleshoot Juniper managed fully-redundant network systems & technology. B.S. Computer Science & 6 months experience in computer field. Academic coursework must include networks & algorithms. Experience may be before or after B.S. Mail resume to Soo Nam, Vian24 Inc., 650 S. Grand Ave., Suite 1401, Los Angeles, CA 90017.

Evangelist: Direct and coordinate programs designed to promote the religious education. Req'd; BA in Biblical Studies. Theology or Rel. Mail Resume To: Berit Reformed Presbyterian Church 3407 W. 6th St. #403 Los Angeles, CA 90020

Farmers Group, Inc. (Woodland Hills, CA) seeks Application Test Specialist III to develop test plans to include test scenarios/objectives/test cases/data as well as quality criteria and measurement techniques. Apply by submitting resumes at Farmers.com/Careers, Job ID: 17000831

Graphic Designer: Develop and layout visual design concepts. Req'd: Bachelor's in Graphic Design, illustration, or related. Mail Resume: Joins America, Inc. 690 Wilshire Pl., Los Angeles, CA 90005

Financial Manager (Yorba Linda, CA) Direct / coordinate financial activities of workers in the office; Prepare operational / risk reports for management analysis; Evaluate data pertaining to costs to plan budgets. 40hrs/wk. Bachelor's in Business Administration or related & Min 2 yrs of experience as Financial Manager or related req'd. Resume to KPI Healthcare, Inc., Attn: Steven S Minn, 23865 Via Del Rio, Yorba Linda, CA 92887

Graphic Designer: Design graphics for logos and artworks. Req'd: Bachelor's in Graphic Design, illustration or related. Mail Resume: The Propose, Inc., 1015 Crocker St., R44, Los Angeles, CA 90021

Human Resources Specialist: Apply by mail to Shihan Bank America, 3000 W Olympic Bl., Los Angeles, CA 90006, attn: HR Officer.

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Logistics Management Analyst: 2 yrs wk exp req'd. Send resumes to: B & O Logistics, Inc., 18026 S. Broadway, Gardena, CA 90248, Attn: K. Park.

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Logistics Management Analyst: 2 yrs wk exp req'd. Send resumes to: B & O Logistics, Inc., 18026 S. Broadway, Gardena, CA 90248, Attn: K. Park.

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