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# LA WEEKLY

DECEMBER 1-7, 2017 / VOL. 40 / NO. 2 / LAWEEKLY.COM

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When it comes to finding work as an actor, the only certainty is uncertainty.

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A hunt for local *smørrebrød*, Felicia from Friday's local vegan cafe and great pizza in Little Tokyo.

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Why a legendarily censored Chicana mural was shielded from view once again last month. **BY DANIEL HERNANDEZ.** In STAGE, Rogue Machine's *Bled for the Household Truth* is a timely examination of abusive male behavior.

### FILM...28

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### MUSIC...35

How a compilation of underground '70s Peruvian music came to have enormous influence on L.A.'s Latin alternative scene, by **CHRIS KISSEL**. Plus: listings for **ROCK & POP, JAZZ & CLASSICAL** and more.



## WHEN WALL STREET IS YOUR LANDLORD ... 13

How one publicly traded company is making a killing by renting thousands of single-family homes in L.A. and beyond.

**BY JASON MCGAHAN AND HILLEL ARON.**

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# GO»LA

Week of  
**DEC.  
1-7**

**P. 6 FRI**  
TREES THAT DIED OF NATURAL  
CAUSES ARE GIVEN NEW LIFE

**P. 6 SAT**  
TRUMP'S BOARD GAME IS AMONG  
RELICS AT A NEW MUSEUM

**P. 6 SUN**  
THE POPE OF TRASH SPREADS  
KITSCHY CHRISTMAS CHEER



**P. 8 TUE**  
FORMER CHILD DOCTOR WRITES  
BOOK ABOUT CHILD MAGICIANS

Museum of Failure:  
See Saturday.



COURTESY PENGUIN VISION PHOTOGRAPHY

clinical psychologist Dr. Samuel West, this shrine to lame ideas highlights more than 100 technological, medical and scientific products dating back to the 17th century that had a short shelf life. Items such as the Segway, Google Glass, BIC for Her pens, Harley-Davidson's Hot Road cologne, Trump: The Game and Coca-Cola Blak's coffee-infused soda, because apparently you can be too overcaffeinated. *A+D Architecture and Design Museum, 900 E. Fourth St., downtown; thru Feb. 4; Wed., 2-6 p.m.; Thu. & Fri., 2-8 p.m.; Sat. & Sun., noon-7 p.m.; \$7, \$5 seniors & students, free children. (213) 346-0734, aplusd.org.* —Siran Babayan

classic *Die Hard*, in which nearly all the female characters are hostages. *Nerdmelt Showroom, 7522 Sunset Blvd., Hollywood; Sat., Dec. 2, 7-8:30 p.m.; \$10. (323) 851-7223, nerdmeltla.com.* —Siran Babayan

## DANCE

### Island Time

Havana-based **Malpaso Dance Company's** visit to the Music Center represents the rare dance event at the Getty's extensive Pacific Standard Time: LA/LA initiative; it's part of the Music Center's island-focused weekend of events dubbed "Cuba: Antes, Ahora/Then, Now." Cuba is known for its brilliant ballet dancers, and this contemporary company made its name blending that fabled technique with modern dance and moves from Cuba's streets and clubs. Leading up to Saturday's dance performance are Thursday's artist conversations; Friday's Afro-Cuban dance and percussion workshop and the late-night Sleepless: The Music Center After-Hours; and Saturday's rumba dance party and jam session. *Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sat., Dec. 2, 2 & 7:30 p.m., \$28-\$87. musiccenter.org/cuba.* —Ann Haskins

## sun 12/3

## HOLIDAYS

### Troubled Waters

Why can't it be **A John Waters Christmas**

## fri 12/1

### ART & NATURE

#### A Mighty Wind

The devastating windstorm that whipped through the San Gabriel Valley in 2011 downed trees and caused power outages. The winds also destroyed 235 trees and harmed 1,000 more at the Los Angeles County Arboretum and Botanic Garden. The following year, the arboretum invited artists to turn the toppled trees into sculpture, furniture, bowls, games, jewelry and other one-of-a-kind of pieces for its exhibit "Forces of Nature." Since then, more trees on the property, including a 150-year-old Tasmanian blue gum, have been ravaged by drought and disease. For the arboretum's follow-up display, "**Forces of Nature II**," more than 100 artists once again

transform the damaged trees into works of art. *Los Angeles County Arboretum and Botanic Garden, 301 N. Baldwin Ave., Arcadia; opening reception with live and silent auctions, Fri., Dec. 1, 6 p.m.; \$25; Sat.-Sun., Dec. 2-3 & 9-10, 10 a.m.-4 p.m.; Thu.-Fri., Dec. 7-8, 10 a.m.-2 p.m.; \$9, \$6 seniors & students, \$4 kids, free 5 and younger. (626) 821-3222, arboretum.org.* —Siran Babayan

## sat 12/2

### MUSEUMS

#### Lovable Losers

Never turned your dream into a million-dollar business? Cheer up. At the **Museum of Failure**, a touring, pop-up exhibit that first opened in Sweden this summer, success is overrated. Founded by Swedish

## COMEDY

### Women Watching Women

Comedians Jamie Loftus and Caitlin Durante examine the historical and ongoing problem of female stereotypes in movies in their comedy-meets-film criticism podcast, *The Bechdel Cast*. Each week for the past year, the two hosts have invited a guest to choose a popular title and analyze the female leads and other topics according to the Bechdel Test, a set of criteria created in 1985 by cartoonist Alison Bechdel. A piece of fiction passes the test if it features at least two women talking to each other about something other than a man. Past titles have included *The Wizard of Oz*, *Butch Cassidy and the Sundance Kid*, *Coming to America* and *Titanic*. Not surprisingly, less than 20 percent of their picks have met the standard. For their first live taping in L.A., Loftus, Durante and Debra DiGiovanni will discuss that '80s action

## UPCOMING

**LIVE TALKS**  
LOS ANGELES

TICKETS & INFO:  
[www.livetalksla.org](http://www.livetalksla.org)

**Tim Ferriss**  
with **Terry Crews**  
*Tribe of Mentors: Short Life Advice from The Best in The World*

**DEC 1** Aratani Theatre, Los Angeles



**Dan Rather**  
with **Kareem Abdul-Jabbar**  
*What Unites Us: Reflections on Patriotism*  
**DEC 4** The Novo, L.A. Live

**Denis Leary**  
with **Peter Tolan**  
*Why We Don't Suck: And How All of Us Need to Stop Being Such Partisan Little Bitches*  
**DEC 6** The Bootleg Theatre, LA



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

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

every damn day? The film director/screenwriter/artist/stand-up comic hits the road with his monologue on everything he loves and finds most curious about the merriest and most bizarre aspects of the Yuletide season. Waters will tell you that, in fact, he loves Xmas and that there's nothing "ironic" about his consumerist's celebration of the best and the worst of it. He also shares personal stories and sage advice on how to get through the Christmas ordeal relatively unscathed and hopefully with a huge pile of presents. 21 and up. *The Comedy Store*, 8433 Sunset Blvd., West Hollywood; Sun., Dec. 3, 9 p.m.; \$55-\$125. (323) 650-6268, thecomedystore.com. —John Payne

**mon** 12/4

BOOKS

**Would You Rather?**

At 86, former *CBS Evening News* anchor Dan Rather is enjoying an unlikely second act, thanks in part to his popularity on social media. Well, "enjoying" might not be the correct word. Rather, who recently founded the online news outlet News & Guts, frequently takes to Facebook to lament the state of politics and political discourse in the age of Trump and to offer doses of common sense at a time when it seems to be in short supply. In his new book, *What Unites Us: Reflections on Patriotism* — co-authored with fellow journalist Elliot Kirschner — Rather expands on

those musings; subdivided sections titled Freedom, Community, Exploration, Responsibility and Character explore what it means to be American, particularly when it feels like those ideals are being shaken to their foundations. At *An Evening With Dan Rather*, the veteran newsman and much-needed voice of reason discusses *What Unites Us*. *The Novo by Microsoft*, 800 W. Olympic Blvd., downtown; Mon., Dec. 4, 8 p.m.; \$47-\$76. (213) 765-7000, thenovodtla.com. —Gwynedd Stuart

MUSIC

**A Case of the Mondays**

New music isn't a new thing in L.A. The *Monday Evening Concerts* series has been presenting adventurous contemporary music — that avant-garde spinoff of classical music that explores the physical, cerebral, spatial and temporal possibilities of experimental sounds — since 1939. Then the salon was led by European exiles Igor Stravinsky and Arnold Schoenberg; later it hosted Pierre Boulez's U.S. debut. Artistic director Jonathan Hepfer instigates MEC's new season by welcoming shape-shifting Italian composer Pierluigi Billone, Ensemble Vocatrix, soprano Anna Hauf and NYC's Talea Ensemble for "Fossil Voices," which contrasts excerpts from Hildegard von Bingen's reverential 12th-century incantation *Ordo Virtutum* with the West Coast premiere of Billone's *Face*. *Zipper Concert Hall*, 200 S. Grand Ave., downtown; Mon., Dec. 4, 8 p.m.; \$27. (213) 260-1632, mondayeveningconcerts.org. —Falling James

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**DEC 13** William Turner Gallery, Santa Monica



**John Gray**

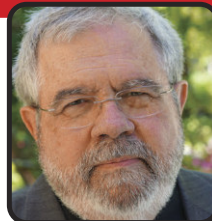
25th Anniversary of *Men Are from Mars, Women Are from Venus*

**JAN 8** Moss Theatre, Santa Monica

**Michael Shermer**

*Heavens on Earth: The Scientific Search for the Afterlife, Immortality, and Utopia*

**JAN 22** Moss Theatre, Santa Monica



**David Cay Johnston**

*It's Even Worse Than You Think: What the Trump Administration Is Doing to America*

**JAN 30** Moss Theatre, Santa Monica

**Daymond John**

*Rise and Grind: Outperform, Outwork, and Out hustle Your Way to a More Successful and Rewarding Life*

**JAN 29** Moss Theatre, Santa Monica



**David Frum**

*Trumpocracy: The Corruption of the American Republic*

**FEB 1** Moss Theatre, Santa Monica

**UPCOMING**



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**tue** 12/5

BOOKS

## A Fortunate Event

To most people he's Doogie Howser or Barney Stinson from *How I Met Your Mother*, but Tony-winning actor **Neil Patrick Harris** also is a magic enthusiast and past president of the Academy of Magical Arts at the Magic Castle. Harris introduces his middle-grade novel *The Magic Misfits*, the first in a series, with illustrations by Lissy Marlin. The story centers on Carter Locke, an orphan boy and street magician raised by a thief uncle, who joins a band of other illusionists to fight the bad guys in the New England town of Mineral Wells. Harris discusses his book with **Lemony Snicket** (pen name of Daniel Handler), whose *Lemony Snicket's A Series of Unfortunate Events* on Netflix stars Harris as the devious Count Olaf. *Japanese American Cultural & Community Center, Aratani Theater, 244 S. San Pedro St., downtown; Tue., Dec. 5, 7 p.m.; \$24, \$32 with child. (213) 628-2725, jacc.org.* —Siran Babayan

**wed** 12/6

COMEDY

## Hello Again

As George St. Geegland, half of the cantankerous aging duo from the sketch-turned-Broadway show *Oh, Hello*, **John Mulaney** has racked up loads of experience on how to conduct himself during his golden years. For now, he is still young and adorable and funny, and he's rubbing it in on stages throughout the country on his current Kid Gorgeous tour. An *SNL* writer for six years, Mulaney has retained a lot of good will in the comedy world despite his short-lived sitcom being named a "worst of 2014" by *Entertainment Weekly*. Everyone's a critic, but not everyone can make a comedy comeback like Mulaney can. This five-night stand is close to sold out. *Orpheum Theatre, 842 S. Broadway, downtown; Wed., Dec. 6-Sun., Dec. 10, 7 p.m.; \$25-\$35. (877) 677-4386, laorpheum.com.* —Gwynedd Stuart

**thu** 12/7

COMEDY

## The Fun in Dysfunction

Incisive and insightful, comedian Jen Kirkman has committed to joke Valhalla some of our finest comedic observations about relationships — and now **Jen Kirkman's Dysfunctional Christmas Show** is your chance to see her and other funny folk put our holiday woes into perspective. For those who need to mitigate the psychic agony of all this naked truth, there'll be candy, Christmas music and decorations, and proceeds donated to a charity. *Hollywood Improv, 8162 Melrose Ave., Beverly Grove; Thu., Dec. 7, 8 p.m.; \$20. (323) 651-2583, hollywoodimprov.com.* —David Cotner



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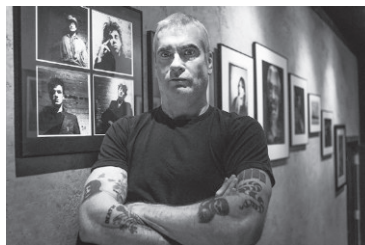


PHOTO BY DANNY LIAO

**ACTOR OUT OF WORK**

There are two basic types of work I get. One is the kind that I generate, such as a tour or piece of writing. The other is work I audition for or that's pitched to me, like a film or a television show, which immediately puts me into a situation of compromise and negotiation. This latter variety has a capacity for going sideways, especially in the often financially malnourished environments from which these opportunities spring.

This is the kind of work that can perform feats of magic. It's there and then suddenly, in a couple of electronically dispatched, apologetic sentences, it disappears. The script I've been marking up with different colored highlighters, notes attaching physical gestures to words, explanations about why the character is saying this, so hopefully what I do makes sense when I'm on set — this much-labored-over pile of paper is now just a testament to my gullibility. The mumbled rehearsals with the script in a three-ring binder placed on the treadmill can be chalked up to exercises, preparation for when the real thing comes along.

The script is removed from the binder. It's not thrown out but stored away, because in my position, the narcotic effect of optimism is a free high that keeps me in the game. You never know: One day, the producer might write again. The little project that could have come back to life! Sure, there have been some changes. A few days have been cut from the shoot schedule, the amount of pay promised will have to be circled back to. But it's a much leaner, faster thing now, all the better. Oh, and everybody's super excited, more than before!

But most of the time, the project remains dead and you have to remind yourself that good intentions are like opinions, and start looking for something else to do.

On the rickety rope-and-slat bridges I traverse seeking gainful employment, cancelation or postponement is always a possibility. There are a lot of stories like this out there. I've been fortunate and taken only a few hits, but solely because I've become a better reader of the tea leaves and pass on a proposal before it potentially jams me up as it slowly dies. In the past, I've fallen for doomed projects and found myself suddenly out of work. I can't explain how much I detest this. It's as if I become a taxidermist's greatest achievement, the one time he used the dead animal's self-disgust as stuffing. There I am, inert, useless. I have work to do every day on my own ideas, but I need more. A lot of work is simply not enough.

Film cancelation and employment annihilation recently happened to me. My turn. As frustration gives way to mild desperation, the agent radios in. There's a pilot that's about to start shooting, with a small part, mine if I want it. The deal is done. Soon after, the agent comes back yet again with an offer of a part in a film from a director I've worked with before, who's as solid as they come. He's about to start and needs an answer. Without seeing the script, I say yes.

Suddenly, the schedule is alive. It's a howling animal chewing on the bars of its enclosure. Plane tickets are booked, the same three-ring binder is now filled with pages of the pilot and the film, both of which I'll work in, days apart, in two different countries outside of America.

First stop, Oregon, to speak at a convention in the morning. Fly that afternoon for Vancouver, Canada, for a late-night arrival. Early the next morning, from the hotel to wardrobe, to hair and makeup, to the set, meet the cast and start shooting. I do the scene in two different accents and wrap on the last shot of the day.

After a 48-hour hold, I'm back to the airport for Montreal and a tight connection to Brussels. I arrive the next day and stagger out into the gray morning and see a man holding a sign with the name of the film. We get in a car and arrive here in Luxembourg City, where I'll be working for the next few weeks.

**I CAN'T EXPLAIN HOW MUCH I DETEST FALLING FOR DOOMED PROJECTS.**

Upon arrival, I'm informed that I'll be going almost immediately to the set for fitting, etc. After the clothes are confirmed, I go the makeup trailer to get looked at. The stylist gives me the once-over and decides that the hair has to go. A few minutes later, it's gone, and I look like one who recently flew over the cuckoo's nest. It works. My role, a man of vengeful and amoral character, is fantastically awful. He has no redeeming qualities and is a psycho. Sad that all that had to be done was give me a haircut and I look the part. Damned genetics. Whenever I'm asked if I have kids, my oft-repeated answer, as I point to myself and imagine Rodney Dangerfield's Al Czervik from *Caddyshack* saying it, is, "What, and inflict this upon someone else?! On behalf of a grateful species, no. These genes stop here."

There's a lot to be said about being in Europe during November. Of course, there's rain, cold and early darkness, but it looks good to me. I've spent a lot of autumns in Europe and when I'm in Los Angeles at this time of the year, I often daydream about being here.

This is the life I've always wanted, even before I knew I did. The lack of job security is a tradeoff with employment that can stifle and suffocate. I'll take that action. It's the certainty of uncertainty that keeps things interesting, like making a partnership with chaos and consequence. I don't fit and I was born to struggle.

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# WHEN WALL STREET IS YOUR LANDLORD

## HOW ONE PUBLICLY TRADED COMPANY IS MAKING A KILLING BY RENTING THOUSANDS OF SINGLE-FAMILY HOMES IN L.A. AND BEYOND

BY JASON MCGAHAN AND HILLEL ARON

PHOTOGRAPHY BY TED SOQUI

**O**n the afternoon of Sept. 2, Robert Allen returned home from work earlier than usual to discover a guy posting a piece of paper to his front door. The uninvited guest said he worked for the landlord. Allen and his wife rent a Spanish-style cottage on a quiet street in South Los Angeles. Their landlord happens to be Invitation Homes, a Dallas-based real estate investment trust backed by one of the world's largest private equity firms, Blackstone Group. The piece of paper pinned to the door was a notice to pay the rent or face the consequences.

Allen says he was stunned — after all, it was only one day

after the first of the month.

Allen, 52, works as a casual longshoreman and his wife, Anntoinette, is a nurse. According to the notice, the couple had three days to pay the rent or the landlord could take them to court and have them evicted. Allen says the threat was overkill. He says he and his wife hadn't missed a rent payment in the two years they've lived there.

"The rent wasn't even late yet, and you're posting a notice?" he says, shaking his head. "Seemed like a scare tactic to me."

A scare tactic, he says, because the piece of paper arrived after Invitation Homes notified the Allens of a \$250 rent increase — 12 percent more than they were paying — as a

condition to renew their lease. They balked and threatened to move out unless the company agreed to lower the amount. Allen says the employee who answered the phone at the Ventura County number printed on the notice said he'd relay the message to someone in charge.

The Allens were still waiting for a response when the man showed up at their door.

Allen recounted the story on a recent Sunday morning, seated with Anntoinette in the couple's dining room, the house abuzz. Board games were neatly stacked on the table. A Rams game was playing on a TV in the living room, where the couple's young grandchildren were building a fort out of sofa cushions and blankets. ("Honey, I know **15** »

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» 13 ) you don't mean to break anything," Allen assured his granddaughter gently at one point, "but sometimes things fall and break on their own.")

"We're supposed to be negotiating and be nice with each other and come to an agreement," he says of Invitation Homes, "and you're out here trying to post a threatening letter."

Several tenants of Invitation Homes have reported receiving three-day eviction notices due to payments two or three days late. It happened to friends of the Allens who used to live around the corner. Robert Allen says those friends moved to Palmdale last year after Invitation Homes hit them with a large rent increase.

As for the Allens, Invitation Homes yielded at the eleventh hour and offered them a more reasonable increase of \$80 a month.

Saving to buy a house and unprepared to search for a new rental, the Allens reluctantly agreed. They say it makes better financial sense for them to make a down payment on a home within the next year than to pay another rent increase of 6 or 7 percent to Invitation Homes.

"It's a vicious circle of paying the bills one month to the next," Anntoinette Allen says, "and not being able to accumulate anything because things cost so much."

Robert Allen says of the landlord's actions: "It was a wake-up call."

That call comes in the midst of an L.A. housing crisis plagued by skyrocketing rent, diminishing housing supply and questions of whether Invitation Homes is exacerbating the problem at the same time that it's capitalizing on it.

Invitation Homes is not L.A.'s largest landlord, but it is the city's largest landlord of single-family houses. And its size isn't the only thing that makes it unusual. It's a multibillion-dollar corporation that, according to its critics, is more concerned with taking care of its investors and stockholders than its tenants.

On the other hand, the company should be credited with eradicating blight and attracting and keeping conscientious tenants, according to Bruce Lavine, executive vice president of Invitation Homes. "We have invested an average of \$22,000 per home for upfront renovations to our properties, many of which were previously sitting vacant and dragging down property values for surrounding homes," Lavine said in a written statement. "Those investments not only benefit residents but also drive economic growth and job creation in local communities."

He also stated: "Residents give us high ratings for customer service and satisfaction, and renew their leases and stay 50 percent longer compared to the apartment industry."

Those thousands of tenants — especially the ones willing to accept Invitation Homes' rent hikes — are the foundation of bundled, rental income-backed securities that are gaining popularity at nearly the same rate that they're drawing criticism.

Earlier this year, the Federal National Mortgage Association, aka Fannie Mae, announced that it would guarantee a \$1 billion loan from Wells Fargo to Invitation Homes. Many industry observers found the move bizarre. In a letter to Mel Watt,

director of the Federal Housing Finance Agency, which regulates Fannie Mae, National Association of Realtors president William Brown wrote:

"Rather than focusing on allowing well-qualified Americans to build wealth through affordable mortgage options, Fannie Mae is actively financing large institutions to compete with them. These investors do not expand the affordable housing stock. Rather, in this limited market they drive up the price of rents and remove affordable inventory from the hands of

boss. She then received an email from the manager, David Castaneda, reading in part:

"Your frustration regarding the lack of response from our maintenance desk has been addressed and you should be contacted about your request now within 48 hours. You have expressed to us several times that the condition of the property has been difficult for your child, who has autism. Had we been aware that your child had a disability when you started the application process with Invitation Homes we would not have offered the lease to

Copeland's story reveals something else about the nature of corporate ownership, according to USC professor Dana Cuff. When your landlord is a publicly traded corporation, you might be treated less as a person than as a number in a spreadsheet, an asset with a cost.

"We still have some expectation of community in a neighborhood," Cuff says of the traditional landlord-tenant relationship. "There's no interest for a corporation in that. They're only interested in a return on their investment."

The 2008 financial crisis feels like a lifetime ago, but its aftershocks can still be felt. When families who'd been sucked into the subprime mortgage market defaulted on their mortgages, their homes became the property of Fannie Mae, or Wells Fargo, or other financial institutions left holding the bag. Many of those homes, in turn, were sold to other financial institutions such as Blackstone, one of the largest private equity firms in the world — and now one

## "IF I EVER WANTED TO BUY A HOUSE IN LEIMERT PARK, I'M NOW COMPETING AGAINST WALL STREET INVESTORS, WHO'VE BOUGHT THOUSANDS OF HOMES IN A DAY."

—DAMIEN GOODMON, COMMUNITY ACTIVIST



Renita Barbee in front of her South Los Angeles home

American homeowners. ... At a time of a historically low homeownership rate, our nation needs [Fannie Mae] to bolster homeownership opportunities for millions of responsible, middle-class American families, not funding special-interest deals with Wall Street financial firms that take away those opportunities."

Another common complaint about Invitation Homes is that it is ill-equipped to handle the human aspect of being a landlord.

Amanda Copeland and her child, who suffers from autism, moved into an Invitation Homes-owned house in Woodland Hills in 2013. According to a lawsuit Copeland would later file, the house was in constant need of repairs and was infested with "spiders, ants, silverfish and other vermin." When she asked for repairs, the lawsuit states, the manager in charge of Copeland's house delayed, and she complained to the manager's

you. It is not our responsibility to ensure a suitable residence for a child with special needs."

According to the federal Fair Housing Act, it is illegal to refuse to rent to someone on the grounds that one of the tenants has a disability.

In April 2014, Copeland received word that her lease would not be renewed. According to the lawsuit, an Invitation Homes representative told a friend of Copeland's, "We will not rent any home to this family under any circumstances."

Copeland could not be reached for comment. According to court documents, the lawsuit was dismissed in 2015. Invitation Homes spokesperson Claire Parker declined to discuss the merits of Copeland's complaint, saying only, in an email, "Invitation Homes is deeply committed to treating all its residents fairly, and with respect and dignity in every instance."

of the largest real estate investors in the world. Rather than try to sell the houses, Blackstone gambled on them being more valuable as rentals. Blackstone founded Invitation Homes in 2012, for the purpose of managing its portfolio of single-family homes.

It turned out to be a prescient investment. Home prices and rents in cities across America have trudged reliably upward in the years since the recession, especially in sunny Southern California, where Invitation Homes owns more than 8,000 houses.

"It is important to note," Invitation Homes' Parker says in a written statement, "that the professional single-family rental industry represents less than 1 percent of the more than 16 million single-family homes that are rented in this country, most of which are owned by mom-and-pop operators."

Indeed, Invitation Homes' 3,150 (16 »

>> 15) or so homes in L.A. County are a mere fraction of the county's 3.4 million housing units (a figure that includes apartment units). But the company's homes are clustered in certain areas where some say they have an outsized impact: the northern part of the San Fernando Valley, South Los Angeles and Compton.

For instance, Invitation Homes owns 18 single-family houses within a half square-mile of the street where Robert and Anntoinette Allen live. The company owns 42 homes within about 1.3 square miles of the couple's home. Within a 4-square-mile area of South L.A. — bounded by Figueroa Street, Century Boulevard, Van Ness Avenue and Gage Avenue — the company owns 134 homes.

The concentration of these so-called REO-to-rentals (REO stands for "real estate owned") — along with flippers and real estate speculators, all of which draw upon large pools of financing — is yet another obstacle to first-time homebuyers struggling to gain a foothold in the modern economy, community members say.

"If I ever wanted to buy a house in Leimert Park, I'm not competing against people who grew up in Leimert Park," says Damien Goodmon, a local activist. "I'm now competing against Wall Street investors, who've bought thousands of homes in a day."

Los Angeles is a city of renters. According to the latest census figures, L.A. has 1.4 million housing units; about 37 percent of them are occupied by their owners. The rest are rented.

More than 600,000 apartment units are covered by the city's 1979 rent-stabilization ordinance. Tenants living in those units are protected in a variety of ways: Their rent can be raised by only 3 percent a year, and it's much more difficult to evict them.

Renters of newer apartment buildings (built after 1978) and of single-family homes are not protected. Their landlords can raise their rent at any time and have much more leeway to evict a tenant.

"These tenants are sitting ducks," says Larry Gross, who heads the Coalition for Economic Survival. "They have absolutely no rights in regards to how many times these corporate bandits can raise rents."

**Earlier this year, a research** assistant with MIT's department of city planning analyzed L.A. County property records and used the data on ownership to map what she calls in her master's thesis "an emerging oligarchy of institutionalized landlords" in Los Angeles County. By far the largest of the Wall Street landlords, at 87 percent of the institutionally owned single-family rentals, is Invitation Homes.

The research assistant, Maya Abood, is now a researcher at USC's Program for Environmental and Regional Equity and an expert on Wall Street landlords in Southern California. She has analyzed the locations of thousands of Invitation Homes rental properties, along with census data, to determine what impact the company and its smaller competitors have had on L.A. housing.

On Abood's map, colored dots of single-family rentals belonging to Invitation Homes stipple a vast area of South L.A., the length of Interstate 10 from Fairfax Avenue

to the I-110 interchange, and down either side of the Harbor Freeway through Compton and Carson, all the way to San Pedro.

"Neighborhoods that are primarily African-American have a higher percentage of homes owned by these companies and a higher number of homes owned by these companies," Abood says. "Also, these neighborhoods have higher median incomes and higher commute times. You can think of these companies as targeting the American Dreams of people who have historically been shut out of the housing

of the fastest-appreciating housing market in Los Angeles, and with a good deal of leverage.

Aaron Terrazas, a senior economist at the real estate web site Zillow, says such investments all but ensure rising property values. "Often when cities do make these major investments, they tend to look toward communities that have lagged in terms of development," Terrazas says.

Add to the equation a legion of high-salaried tech workers in search of more affordable housing than the skyrocketing

seemed farfetched. Now, unchecked rent increases on single-family homes abound.

Sheri Eddings rents a four-bedroom home in Westmont from Invitation Homes. She says the company has raised the rent from \$1,800 in 2013 to \$2,200 this year.

But the rent for a single-family home in Eddings' ZIP code, 90047, is increasing on average by 9 percent per year — well above Eddings' rent increases. That means Invitation Homes isn't doing anything out of the ordinary, though that may be hard for Eddings to see.

"I went to the head people, I called around and asked them, how do you get your increases?" she says. "If you came around this neighborhood at night, you wouldn't increase it."

Eddings says shootings have been rampant in the neighborhood, which is near the intersection of Vermont and Century. Her next-door neighbor was recently shot in front of his house, she says.

Invitation Homes purchased the house in 2012 for \$191,000. This year, it was assessed

## "YOU CAN THINK OF THESE COMPANIES AS TARGETING THE AMERICAN DREAMS OF PEOPLE WHO HAVE HISTORICALLY BEEN SHUT OUT OF THE HOUSING MARKET."

—MAYA ABOOD, A RESEARCHER AT USC'S PROGRAM FOR ENVIRONMENTAL AND REGIONAL EQUITY



Robert and Anntoinette Allen in front of their rental home

market."

Invitation Homes' president-CEO, John Bartling Jr., emphasizes the company's positive contribution to the areas in which it invests.

"Our investment strategy is simple," Bartling told investors during a quarterly earnings call in May. "We invest in supply-constrained infill locations near major employment centers with good schools and desirable amenities where families can thrive."

Amenities in South L.A. include the \$2 billion Crenshaw/LAX Metro line, the \$2.6 billion Los Angeles Stadium and Entertainment District in Inglewood, and the conversion of the Baldwin Hills Crenshaw Plaza into 551 condominiums, 410 market-rate apartment units, a 400-room hotel and a brand-new, 10-story office building. Whether by luck, algorithm or intuition, Invitation Homes finds itself in the thick

rents of Silicon Beach, and it is unsurprising that displacement pressure is building on the longtime residents of South L.A.

"Certainly this area in the last decade or longer did lag behind the Los Angeles market," Terrazas says. "Now that pattern is inverting itself and that area is outpacing the rest of the city."

Death Alley is the nickname for the corridor of Vermont Avenue that runs two miles north from Imperial Highway. The area saw 60 homicides between 2007 and 2014. Today, with the ripple effects of prosperity, the median home prices in Death Alley are appreciating at about 12 percent per year (the rate for the L.A. Metro area is about 5.5 percent). And the median rent is appreciating by about 11 percent annually (the L.A. Metro area's median increase is 4 percent).

Until recently, the sudden turnaround of neighborhoods like Westmont, Gramercy Park and Manchester Square might have

at \$301,000. "Nothing's different, except there's more crime," Eddings complains.

The house was gut-renovated and new appliances were installed before Eddings moved in. Though the floor in the living room is badly warped (a problem the company refuses to acknowledge or fix, she says), and the patio floods when it rains, Eddings says the home suits her and her daughter, and that the value is good for the area.

"I love my home, and I'd love to stay there," she says. "I just don't want to continue to pay the prices that they're asking me to pay."

Eddings, who has a job in retail, says the lease she signed this year is stricter than the last. The cutoff date for late payment of rent was moved from the fifth to the third, and a charge of \$35 a month was added for her dog, a Shih Tzu mix named Milo.

Ernest M. Freedman, Invitation (18 >>





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>> 16 ) Homes' chief financial officer, told investors in May that the company has taken steps to standardize its leases nationally, with fees consistently included and strictly applied. "And so, things like pet rent are up 300 percent year-over-year," he said. "We had over \$1.5 million of pet rent in the first quarter, for instance."

Rent increases of between 5 and 10 percent a year, at the time a lease is up for renewal, also are lucrative. Freedman told investors in May that renewals account for two-thirds of Invitation Homes' business.

**Invitation Homes went public** in January, a stock offering that netted \$1.7 billion. In August, the company announced plans to merge with the second-largest rental-home owner, Starwood Waypoint Homes, creating a corporate landlord conglomerate that dwarfs all others in the country, with 82,000 homes in 17 metro areas.

Mergers might be the only avenue for growing Invitation Homes' portfolio; its home buying has slowed to a trickle. In the first half of 2017, the company reports that it bought just 41 homes in Southern California.

"We've been running this business now for about five years," Freedman said during a May conference call, "and the first two and a half to three years it was very focused on acquiring homes, renovating them, getting residents in there and generating positive cash flows, and we were very successful at that. The last couple of years, it's been very focused on how can we operate better. And now we're very focused on building the brand and saying, what can we provide service-wise, from an internal growth perspective, to make our residents experience better when they are living with us."

But Invitation Homes does more than just manage its rental homes. In much the same way that home loans were pooled and processed into mortgage-backed securities, Invitation Homes has packaged its rental income into financial instruments.

"It works just like it did with subprime mortgages," says Eileen Appelbaum, a senior economist at the Center for Economic and Policy Research. "They take a bundle of properties. The risk is mitigated by the fact that they have good ones and bad ones. And then they pool them and slice them. It's all over the place. You don't even know what's in it. They have yields higher than what you can get from anywhere."

To some, including Appelbaum, this all sounds eerily reminiscent of the mortgage-backed security craze that led to the financial meltdown in 2008.

"It's the same people who were foreclosed on," she says of some of the tenants. "The same people who are now renting. Why do we think, come the next recession, the result will be any better? The same people that can't keep up with their mortgage won't be able to keep up with their rent."

At least not if the rents keep going up. Renita Barbee has been renting in South L.A. since she lost her home there more than a decade ago.

Barbee, 52, lives a block away from Robert and Anntoinette Allen, in a subdivision of cottages built when Pepperdine University was a small liberal arts college at Vermont and 79th Street.

Barbee and her husband rented their house for \$1,895 from Invitation Homes in 2013. The rent has increased every year since, and this year she pays \$2,120 a month.

On Sept. 27, Barbee got a notice from the landlord of an \$800 rent increase. She says she reached out to the landlord, to see if it was an error.

"I can't afford it," she says. "It is a gigantic rent increase. At that amount, if I were to apply for the place right now, with my income, I wouldn't qualify."

The notice also said that should her lease expire in December without her signing a new one, Invitation Homes would begin charging a monthly premium of \$500, on top of the increase.

She says that after Invitation Homes did not return her phone calls and emails seeking a more reasonable rent increase, she reluctantly began to pack her family's belongings. "So the sheriff doesn't throw me out on the grass," she says, "I'm preparing for the worst while I look for something else." As she spoke, her eyes were dampened with tears.

Barbee, a dispatcher for the city, earns a salary of about \$78,000 a year. Her husband is a plumber who has had two strokes. And she's had a difficult year. In July her mother died. Her daughter is in her senior year of high school, and Barbee wanted to stay at their house for at least one more year.

"I can't even speak to a live person," she says of the unanswered calls. "It's way different than working with an individual homeowner. These people don't care at all."

Like many new tenants, Barbee liked Invitation Homes in the first year. The rent is competitive, if your credit is good the deposit is small, and the improvements to the properties make the homes a good value. They're not old or outdated like a lot of properties in the area.

"I highly recommended them when I first moved here," Barbee says. "I've given the number out to quite a few people."

Finally, nearly a month after Barbee received notice of the \$800 rent increase, a manager from Invitation Homes called to tell her it was a computer-generated error. The real increase was going to be closer to \$200 a month, nearly 10 percent above her current rate.

After *Los Angeles Times* columnist Steve Lopez spoke with Blackstone, showing an interest in Barbee's situation, the landlord called back and offered an extra six months at her current rate.

But Invitation Homes would almost certainly raise the rent again after six months, she says. "Until the law is changed they're going to keep doing it. It's just a matter of time."

A former supervisor of Barbee's at the transportation company where she worked for 14 years has moved his elderly mother into his house — and offered to rent the woman's newly vacant house to Barbee. It's closer to her daughter's school than the house she has now. She's considering it — and is continuing to prepare to leave.

Wrapping the dishes and glasses in the kitchen reminds her of the family dinners in the backyard when her mother was still living.

"I am going to miss this place," she says. "I get real emotional packing. It's pretty sad."

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## THE HUNT FOR L.A.'S BEST SMØRREBRØD

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In a 1987 piece in the “Home & Garden” section of *The New York Times*, Florence Fabricant warned that smørrebrød — a “decorative, infinitely varied Danish open-faced sandwich” — was “easier to make than to pronounce.” She never mentioned that simply finding it would be hardest of all.

This was especially apparent on a recent goose chase I took through L.A. County in search of serviceable smørrebrød, a present for my curious yet fermentation-averse father. A casual foodie, he had given me and my partner a stay in Copenhagen earlier this year after hearing about the renaissance in local cuisine there. He only asked that we return the favor by bringing back a classic Danish pickled herring smørrebrød, a simple request rendered impossible by U.S. Customs.

I vowed to go hunting for one on my return to Los Angeles, in part because the ongoing wave of “New Nordic” cuisine has turned the potato-heavy folk traditions of Scandinavia into a gastronomic paradise that everyone deserves to experience. The fish my partner and I tried in Denmark’s most acclaimed restaurants — the silken poached perch at Kødbyens Fiskebar; breaded *fiskefilet* at Rita’s Smørrebrød — were wonders of balance, size and freshness. (Noma was overbooked.) I wanted that for my dad.

But as Food Editor Katherine Spiers noted in a recent profile of Alta Nordic

Kitchen, Scandinavian cuisine is frightfully scant in L.A. Downtown’s Hygge Bakery, founded in 2009, once took pride in its Danish pastries, but it has new ownership and savory Nordic delicacies like smørrebrød have been removed from the menu. Then there’s Poul’s Danish-American Bakery, which was founded in Orange County in 1955 and has since become locally famous for its buttery angel cookies. Poul’s does not serve smørrebrød, either.

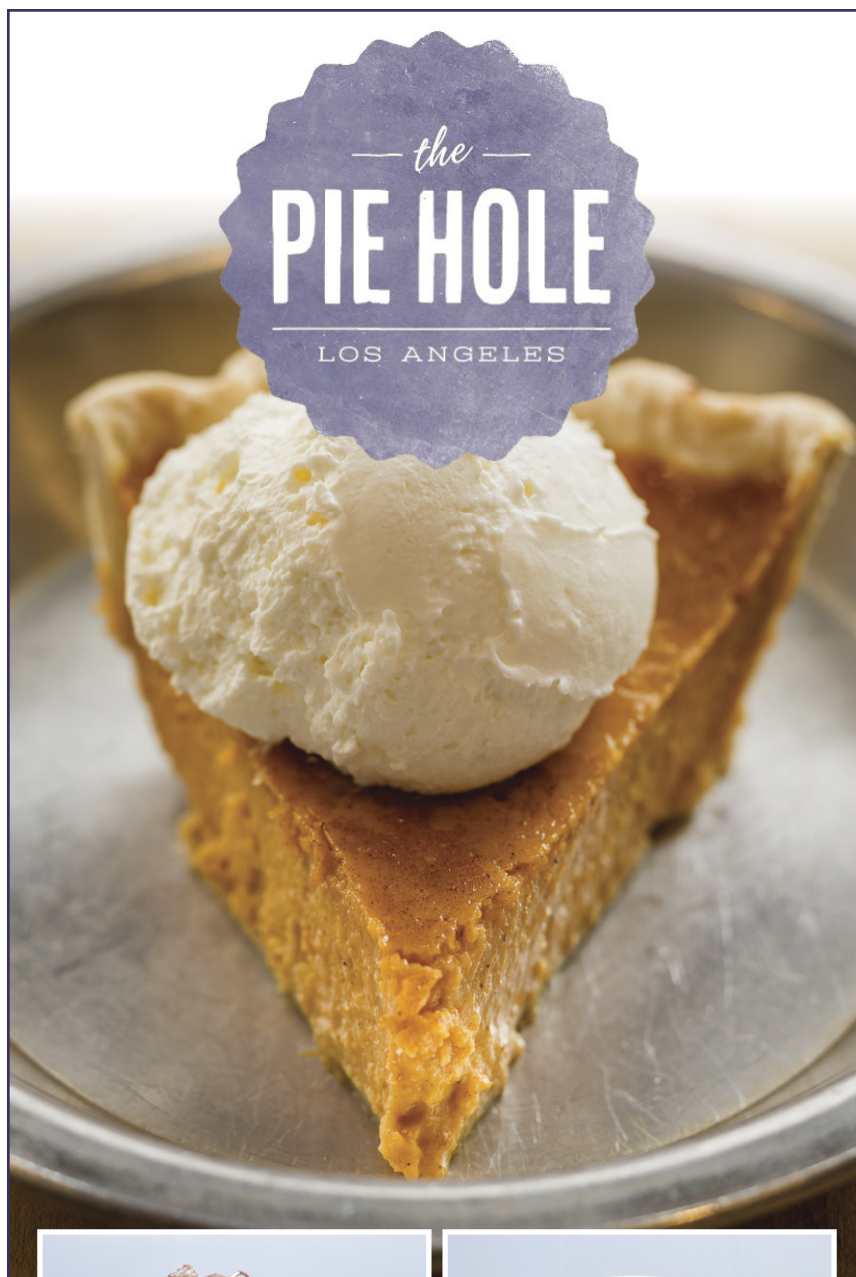
Salvation for my family was found in the more broadly Scandinavian establishments that cater equally to Danes, Finns and Norwegians. Alta, the closest aesthetic match in the city to the modernist eateries in Copenhagen, serves an open-faced *macka* called “Sill & Gubbrora,” a typically Swedish sandwich of herring fillets and fragrant anchovy-egg salad. This is appropriate: The chef, Christer Larsson, is from Sweden.

Mikkeller DTLA beer bar, which is still finding its sea legs after opening earlier this year, also offers a revisionist pork shoulder smørrebrød with tangy cabbage on fresh rye. In an unfortunate parallel to current haute cuisine trends in Denmark, the snacks are addictively tasty but portions are finger-sized (those visiting for the massive beer selection will need at least one more sandwich to keep vision from blurring).

Still, as I quickly learned, neither Mikkeller’s sleek hipster enclave nor the Frank Lloyd Wrightian charms of Alta offered the familiar, delicate simplicity of Olson’s Scandinavian Deli & Café on West Pico.

A long-standing anchor for L.A.’s Nordic community (Linda Burum wrote of its exceptional quality for the *L.A. Times* in 1991), Olson’s has been owned for the last four years by Christian Kneeder. Its interior, however, still smells as I like to imagine it did upon its founding in 1948: of light vanillin from old Danish cookbooks, lingonberry tonic and pungent cold cuts.

Like Alta’s Larsson, Kneeder is Swedish, evidenced in his menu’s leanings toward meatballs, weiners and shrimp *skagen*. Yet since Scandinavians often stop in for specialty lattes (when I visited, several couples were celebrating a major soccer victory), Kneeder



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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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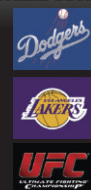


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and his staff are prepared to accommodate off-menu requests, including some of the most handsome and generously portioned open-faced sandwiches in Los Angeles.

Olson's gravlax toast is a delight, the salmon cured with dill and tossed in heaping slices over an excellent home-made horseradish cream. I found myself overwhelmed — but not without joy — at a gargantuan, golden remoulade-topped beef *smørrebrød*. Each bite rang out with capers' saltiness, mustard seed spice and Danish-style fried onions.

Camila Karlstromer, Olson's manager, then prepared an elegant *smørrebrød* by perching tender pickled herring on a soft bed of egg, onion and pumpernickel. The result was a too-pretty-to-defile portrait of a sandwich, a working lunch in striking still-life. The herring reeked wonderfully of sweet vinegar.

Surprising my father with this meal was rewarding. He has an evolved sense of smell, and stared daggers, as if trying to get the fish to confess to an odor-related crime. Then — finally! — a bite, a smile, and a whispered "wow." Maybe someone, somewhere, makes a better *smørrebrød*, but this was perfect for us. —Sean L. Malin

#### VEGAN FOOD

### Felicia From Friday Runs a Vegan Cafe Out of a Doughnut Shop

Angela Means made it in entertainment. She walked runways for Jean-Paul Gaultier and Betsey Johnson, did stand-up and opened for Chris Rock, Jamie Foxx and Sinbad, and appeared in the Nickelodeon show *Cousin Skeeter* and the movie *Friday*. (She's Felicia.) If you already think she sounds like a Renaissance woman just from that CV, check this out: She's currently unleashing her creativity at the King's Donuts on Crenshaw Boulevard in Jefferson Park. Means is using the kitchen there to operate a plant-based restaurant called Jackfruit Cafe.

"All I can say is that the spirit led me. And now I have a vegan cafe in the 'hood."

That's the short version. The longer version involves a lifetime love of cooking, a football-playing son (soon-to-be-pro athletes eat so much food) and a family tragedy that jump-started Means' interest in health.

Although she always loved to cook and enjoyed plant-based cuisine — she was vegetarian as a kid, and is now vegan — she'd never considered combining these two passions professionally until several years ago. She had stopped pursuing acting roles when her son was born so she could focus on raising him; when he got older, she started experimenting with cooking gigs. With no prior professional experience, she got hired as a personal chef and then moved on to preparing her own line of raw puddings and desserts. She started selling them at RAWkin Juice in Burbank, where she's now a shareholder.

Last year, Means stumbled upon this location of King's Donuts. The space wasn't even for rent, but she felt like it was meant to be hers. Her instincts panned out, and

she opened Jackfruit Cafe on Sept. 1.

Means reports a pretty warm reception right off the bat. "People were like, 'Oh my God, thank you. Where have you been?'" she says. "People are waking up now, watching films like *What the Health*. A lot of younger people are getting their older relatives to come in."

Means describes her cuisine as soul food, and it has global influences. The Thai green curry jackfruit is rich with coconut milk and garlic and *galangal*. There are Jamaican jerk flavors and plays on Korean barbecue. If you've never had jackfruit, know that, despite the name, it doesn't have to be sweet. When canned and brined, it's perfect for savory dishes and shreds very much like pulled pork or crab. (There's a cornmeal-crusting vegan fish cake on the menu that is a standout. It comes with a side of tartar sauce — vegan, of course.) You can get the jackfruit in tacos, slathered in hot sauce and slaw, or with rice and beans and collards. Prices hover around \$9 for most plates.

When asked how she came up with the jackfruit concept, Means says, like so many other adventures in her life, it came to her. Now 54, she often works 13- to 14-hour days, seven days a week. (Her schedule happily fits around that of the doughnut maker, who comes in for the night just as she's closing up.) Jackfruit Cafe is currently a one-woman show, but Means plans to bring on prep help after the new year.

She says she couldn't be happier. "I leave here and I can't wait to get back. I love what I'm doing." —Gowri Chandra

2959 Crenshaw Blvd., Jefferson Park;  
(818) 694-3050, jackfruitcafe.com.

#### PIZZA

### There Is Very Good Pizza Cooking in Little Tokyo Now

The Prime Pizza Fairfax location feels as if it's been in the neighborhood for decades. Give the new Little Tokyo location a couple months, and it'll probably feel that way too.

The second restaurant, which officially opened Nov. 21 near the corner of Second and Central, is still ramping up to full service. The beer and wine license hasn't come through and the owners are still figuring out the cookie situation — bake them in-house or what? (Nicole Rucker came up with the recipe, so they're worth this kind of thought.)

But the pizza at the new location has not faltered amidst the expansion commotion. Prime Pizza offers two shapes: a thick square version, and a round, floppy New York-style pie. Both are great.

Prime has a relatively limited topping menu, with nods to West Coast blasphemy, like the tomato bacon ranch pizza. But the quality here is high, so you'll be happy with just a slice of pepperoni. Or a Sicilian with pesto, ricotta and tomatoes. Maybe a third slice after that.

This is a promising new addition to the neighborhood. —Katherine Spiers

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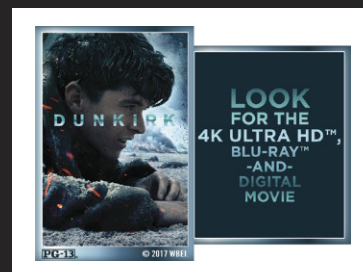
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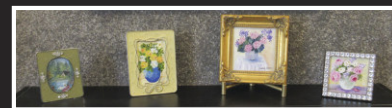
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# THE NAKED TRUTH

*Bled for the Household Truth's* graphic illustration of abusive male behavior is stirring — and timely

BY DEBORAH KLUGMAN

**Y**ou'd think the tidal wave of news stories about aggressive and sexually abusive men would have upstaged Ruth Fowler's discomfiting new drama, *Bled for the Household Truth*, in which a young gal is paid to parade around in her undies for the morbid pleasure of a deeply dysfunctional guy.

Actually, no. Reading of these repugnant incidents in a newspaper account (as we have so often in the past month) or hearing them recounted on TV is one thing; having them graphically illustrated before your eyes, even if only in simulation, is quite another. The careless, casual rape of this young woman and the peeping-tom perversities of a pathetic lone male are here crafted with such naturalistic adroitness that you will not easily forget them.

Why go see this, you might ask, instead of some gleeful holiday musical or comedy? We all know these things occur; why have it shoved in one's face?

Well, one very good reason would be Benjamin Burdick's excellent lead performance as Keith, a repressed and emotionally stunted stockbroker who can't stand to be touched but craves the presence of a woman in his life, preferably stripped down and sashaying about his apartment. To this end, Keith puts out a classified ad offering free housing in his posh Manhattan digs to any woman prepared to meet these conditions. Neither sex nor intimacy is part of the deal; in fact, as successful applicant Pen (Alexandra Hellquist) eventually finds out, both are taboo.

From a working-class neighborhood in Manchester, England, Pen (short for Penelope) is a plucky, outgoing party girl whose extroversion masks a loneliness nearly as deep as that of her voyeuristic landlord. And while she isn't the brightest bulb in the box, her instincts tell her Keith's weirdness is the product of his pain, not his cruelty or desire for power. In her own sad world, he looks good — "a gentleman" — in comparison with her sometime boyfriend Billy (Nathaniel Meek), an abusive sod so clueless he takes her by force, then sallies out the door without giving it another thought.

Directed with a deft, discerning hand by Cameron Watson at Rogue Machine

Theatre, *Bled for the Household Truth* engenders plenty of antsy moments for audience members spooked by Billy's assault on Pen and/or the masturbatory inclinations of Keith. A colleague



Alexandra Hellquist and Benjamin Burdick

PHOTO BY JOHN PERRIN FLYNN

of mine writes of the "ick" factor, and there's no denying its ubiquity throughout the play.

But Fowler's aim, I believe, is less to shock us than to reacquaint us, lest we've forgotten, with the very human complexity of aberrant and/or distasteful behavior. The production succeeds enormously in that regard, anchored

A COLLEAGUE OF MINE WRITES OF THE "ICK" FACTOR, AND THERE'S NO DENYING ITS UBIQUITY THROUGHOUT THE PLAY.

by Burdick's restrained and focused portrayal of this hurting individual. Hellquist is good, too; her impetuous Pen, unabashed in her wants and needs, tears up the stage, although a few more modulating moments would enrich the performance.

Designer John Iacovelli's living-room set is adjoined by two smaller spaces: Keith's and Pen's bedrooms, with windows enabling the audience to peer in at the characters in their private moments. It's a canny design that calls attention to the covert watcher in us all.

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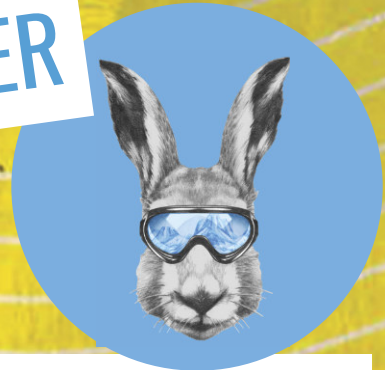


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Barbara Carrasco's legendary and legendarily censored mural was concealed from view at Union Station several times last month.

PHOTO BY JAVIER GUILLEN / COURTESY LA PLAZA DE CULTURA Y ARTES

## Culture //

# HISTORY REPEATS

A legendarily censored mural finds itself shielded from view once again

BY DANIEL HERNANDEZ

It wasn't a good look by any means. After decades of languishing in storage, unseen and censored, Barbara Carrasco's epic 1981 mural *L.A. History: A Mexican Perspective* spent several nights during its triumphant reinstatement at Union Station last month shrouded under black cloth.

The mural was covered during eight private events, blacked out, just as it had been more than 35 years ago when, according to Carrasco, the city's then-redevelopment agency deemed it too "negative" with its depictions of Japanese internment, the lynchings of Chinese residents and the Zoot Suit Riots, all amid some of the rosier aspects of the city's past.

The mural — a sweeping song of L.A. history that seems to bloom away from the strands of a woman's auburn hair — is currently back in storage in Pasadena. As of press time, there are no imminent plans for it to be seen again.

For people aware of the piece's history, the too-short stay for *L.A. History* and its treatment during the private events at Union Station were nothing short of cruel ironies. Commissioned by the Community Redevelopment Agency for L.A.'s bicentennial, the mural was in progress when the agency asked that Carrasco remove more than a dozen images that dealt with the

less savory aspects of L.A.'s past. When she refused, the project was scrapped.

"Here we are in 2017 and it's still controversial, it's still being silenced," says Denise Sandoval, a curator and professor of Chicano and Chicana studies at Cal State Northridge, who was not involved in the exhibit. "This reveals a Los Angeles that does not want to deal with its racist and exclusionary past, the ugly side of history."

For the handlers of the piece, the situation turned into what was basically a double booking gone bad.

The private groups renting Union Station's historic ticketing concourse over eight evenings were given the option to cover the mural, depending on their event's needs, says Pauletta Tonilas, chief communications officer for the Los Angeles Metropolitan Transit Authority. Some of the renters had themselves contracted events companies (some up to a year in advance), and these had not planned to have an 80-foot-wide mural looming over the space unannounced.

"We really worked to accommodate all the parties, understanding we had various groups that had already rented the space and had other visions of what they had planned for their events," Tonilas explains.

"By its very presence at Union Station, we enhanced the visibility of this art piece," she adds. "Folks who are trying to turn this into something negative, it's unfortunate."

Indeed, it was something of a miracle

that Carrasco's history of the city was displayed in 2017 at all.

Its showing was an external addition to an exhibit at Olvera Street museum LA Plaza de Cultura y Artes. That show, "Murales Rebeldes! L.A. Chicana/o Murals Under Siege," focuses on eight murals in Southern California that were whitewashed or destroyed, and was part of the Getty's Pacific Standard Time: LA/LA initiative.

"HERE WE ARE IN  
2017 AND IT'S STILL  
CONTROVERSIAL."  
—DENISE SANDOVAL

LA Plaza negotiated with L.A. Metro to temporarily display *L.A. History: A Mexican Perspective* on scaffolding for three weeks. "It was really a coup for us to be able to secure that space for the time we had it," says Jessica Hough, co-curator of "Murales Rebeldes!"

L.A. Metro, which contracts with a management company to oversee daily operations at Union Station, agreed, understanding that these days would conflict with a calendar of other events in the concourse.

On Sept. 29, the mural was unveiled once again (*L.A. History* had been displayed

at Union Station for a short period in 1990). The public and media response was immediate, enthusiastic and downright emotional.

"See my name! It says Grace, that's me!" said a woman named Grace Flores Diaz during the unveiling, as captured by a CBS Los Angeles camera. Diaz pointed up to a depiction of herself in the mural. "We learned history while we were painting it!"

Throughout the 1970s and '80s, Chicano/a artists set out to conceive and paint murals directly alongside members of the community; young people sat with historians and local leaders to learn the history they helped paint.

*L.A. History: A Mexican Perspective* was no different. Carrasco engaged young people, historians and community members as she painted. Together they drew the icons of our landscape: City Hall, orange groves, the Hollywood Sign. Yet from end to end the mural is a distinctly L.A. woman's historical point of view, Westside Chicana particularly, as Carrasco grew up in the Mar Vista Gardens housing project and went to Venice High School.

The 43-panel mural is a kaleidoscopic piece that, three decades later, is remarkably attuned to the prevailing cultural and historical concerns of the 2010s. It almost reads like a contemporary artwork.

The mural pays homage to slain L.A. journalist Ruben Salazar; playwright Luis Valdez and actor Edward James Olmos; to Biddy Mason, the last freed slave in Los Angeles, who founded the city's First African Methodist Episcopal Church; and lesser-known figures, like Juan Francisco Reyes, the Spanish colonial town's first elected *alcalde*.

"It's basic L.A. history, so I guess that's the controversial part," Carrasco says in an interview.

The artist describes the public's response to seeing *L.A. History* as overwhelming. People were reportedly traveling from as far as San Francisco and San Diego to see it. A letter writer to the *L.A. Times* exclaimed: "Come on, L.A.! Do not allow this mural to be wrapped up and put away in a warehouse yet again! Reclaim it!"

Carrasco regards the times when her mural was shrouded at Union Station last month with some disdain. "I don't know how they allowed them to have that option," she says of the private events.

Metro officials and the curators of "Murales Rebeldes!" admitted they had not anticipated the degree and intensity of response to the temporary installation of *L.A. History: A Mexican Perspective*.

"Better work could have been done around managing particular expectations and communicating those closures to the artist and to the public," Curtis says. "It's still so raw that you can't help but go immediately to that place, if you're Barbara, or know Barbara's story."

A variety of agencies and parties have begun initial discussions to try to find the mural a permanent home, but for now, Carrasco is back to storing *L.A. History: A Mexican Perspective* at her own expense.

"I really want to get the mural up. I'm 62 years old. I just want it up somewhere." But, she says, "Everyone is so afraid to rock the boat."



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# IN THEATERS DECEMBER 8

# FINDING HOME

Relish Aki Kaurismäki's refugee relocation comedy  
*The Other Side of Hope*

BY KRISTEN YOONSOO KIM

In the year that's somehow still not over, 2017 has relentlessly imposed its social and political context upon how we consume and interpret art. It's become an exhausting cop-out by this point — evaluating the worth of films based on their timeliness or how they offer an escape from reality. So you may be wary walking into *The Other Side of Hope*, with its title reminiscent of a self-help book and its politically neat logline of a Syrian protagonist finding new life in Helsinki (for American viewers, it will certainly call to mind the aggressively anti-immigration policies of the current administration).

But this is Aki Kaurismäki, the Finnish director behind *The Match Factory Girl* (1990) and *Le Havre* (2011), and he's better at executing this type of socially conscious story than most. *The Other Side of Hope* is a spiritual sequel to *Le Havre*, arriving six years later; both are sympathetic pictures of refugees without being overtly weepy or sentimental. They also share that very specific Kaurismäki aesthetic, with minimal production design and a simple cerulean palette that seems equally inspired by Vittorio Storaro and Picasso's Blue Period. His films not only feel of a certain time but they look as if they were actually made a few decades past — in the days of the French New Wave greats or Rainer Werner Fassbinder — with great cinematography by Kaurismäki's regular director of photography, Timo Salminen, on 35mm.

And despite its serious subject — the refugee crisis hitting Europe — *The Other Side of Hope* is also very funny, never losing sight of the droll, comic upside to life but never making light of tragedy, either.

Kaurismäki, who also wrote the film, evinces his usual compassion for his main character, here a Syrian refugee named Khaled (played by first-time actor Sherwan Haji) seeking political asylum. Khaled is at first unrecognizable — his face masked by a coat of coal from the ship he hid on to escape home — but we eventually discover who he is and what he's had to endure. He's separated from his sister and unaware of her whereabouts; he bears horror stories from Aleppo, where a bombing destroyed his home. In Helsinki, he befriends a fellow refugee, an Iraqi man named Mazdak (Simon Al-Bazoon), who gives him helpful survival advice and a means of communication with his cellphone, but Khaled is almost imme-

diately exposed to racism and despair, too. We're constantly reminded that his safe arrival in Finland doesn't mean that his hardship has come to an end.

Kaurismäki seamlessly weaves in another storyline, surprising us (and his hero) with what looks like a mere chance encounter that later reveals great significance in the film. Early on, Khaled is almost hit by a Finnish man in a car. That man turns out to

KAURISMAKI'S FILMS NOT ONLY FEEL OF A CERTAIN TIME BUT THEY LOOK AS IF THEY WERE ACTUALLY MADE A FEW DECADES PAST — IN THE DAYS OF THE FRENCH NEW WAVE GREATS.

be Wikstrom (played by Sakari Kuosmanen, another Kaurismäki regular), a shirt salesman who decides to buy a restaurant called the Golden Pint after leaving behind his crumbling marriage and making bank at an amusing game of poker.

Khaled, unable to leave the halfway home at the refugee center that feels like purgatory and faced with possible deportation, finds himself stumbling



First-time actor Sherwan Haji has the lead role in *The Other Side of Hope*, playing a Syrian refugee seeking political asylum who befriends an Iraqi man in Helsinki.

into the Golden Pint. After a brief brawl, Wikstrom hires Khaled and pays him under the table and even helps him get paperwork later. Kaurismäki avoids the tiresome white-savior motif by not depicting Wikstrom as particularly heroic for aiding a man in need; we accept his action as basic human decency, and it's this strain of understated kindness that runs throughout the movie. The Golden Pint also becomes Kaurismäki's comic headquarters, with Wikstrom, Khaled and three other employees (the chef, the host and the waitress) exemplifying the auteur's dry sense of humor and his penchant for gags. At one point,

Wikstrom decides to make over the restaurant into a sushi joint, and they serve a group of Japanese tourists unappetizing servings of salted herring masked under heaping amounts of wasabi.

For all the deadpan comedy and eccentric characterization, Kaurismäki anchors the film in Khaled's story and his immigration anxieties, all depicted with quiet humanity that never feels exaggerated. It's a beautiful companion piece to *Le Havre*, and a film that will gently warm your cold, cynical heart.

THE OTHER SIDE OF HOPE | Written and directed by Aki Kaurismäki | Janus Films | Nuart

## REPORTING POLICE BRUTALITY SPURRED DIRECTOR TO MAKE *WHAT HAPPENED IN VEGAS*

Ramsey Denison has worked in Hollywood's trenches on reality shows and TV documentaries — the kind of work that hones camera skills and storytelling chops. That came in handy in the aftermath of Denison's arrest, following his 911 call to report an instance of police brutality on the streets of Las Vegas.

Denison's documentary *What Happened in Vegas* is more than a revenge project. He unveils a pattern of police malfeasance, including coverups and lies, through disturbing stories of unjustified deaths. It's a damning takedown of the city's powers that be — casinos cozy with a sheriff willing to protect their interests, and a constabulary infected with a Wild West mentality, armed with military weaponry and prone to lies. He argues that those powers even abet a law-enforcement debacle surrounding the recent mass shooting at an outdoor music festival that left 58 concertgoers dead and more than 500 injured.

Denison keeps up the pace — those television skills coming in handy — and unpacks a lot. But he also allows in some light. There are plenty of Las Vegas police officers who want things to change, and Denison gives them, and the victims' families, a voice. Sin City is a peculiar place, where losing money is the main tourist attraction, but the problems Denison uncovers

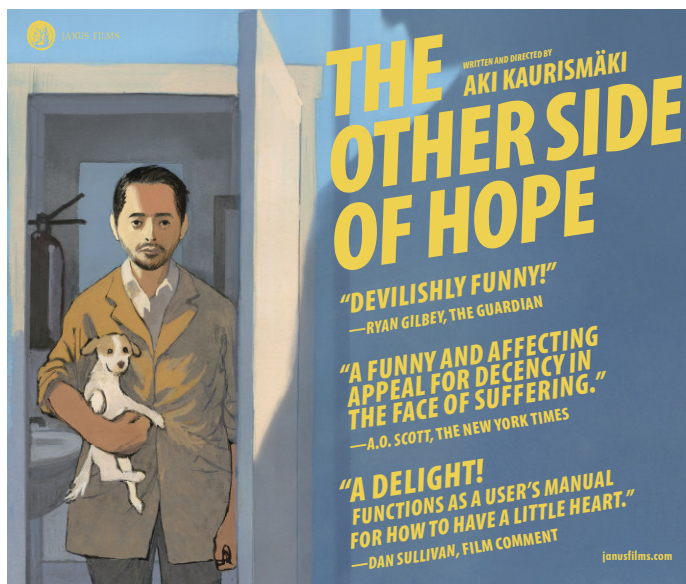


*What Happened in Vegas*

COURTESY JOURNEYMAN PICTURES

serve as a warning to all Americans. While African-Americans, unsurprisingly, took the brunt of the police atrocities he exposes, he also shows how bad police ultimately will maltreat anyone. —Daphne Howland

WHAT HAPPENED IN VEGAS | Directed by Ramsey Denison | Journeyman Pictures | Music Hall



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COURTESY NETFLIX

Film //

# SORDID SAGA

IN NETFLIX'S *VOYEUR*, GAY TALESE LEARNS THAT MAYBE YOU SHOULDN'T TRUST A PEEPING TOM

BY ALAN SCHERSTUHL

At first, Myles Kane and Josh Koury's *Voyeur* plays like an uninspired ancillary product, the nadir of one of the most dispiriting trends in documentary filmmaking: the feature that's not anywhere near as detailed or illuminating as the magazine article that is its basis. But this time that magazine article — and its subsequent book-length expansion — get exposed as potentially fraudulent. And the filmmakers — who have spent the first third of their movie lamely dramatizing incidents from the piece — suddenly are the journalists of record, the ones chasing the story that matters. Much of the tension, for me, came from simply wondering whether they'll prove up to it.

Kane and Koury were riding shotgun on Gay Talese's iffy story about Gerald Foos, the Colorado motel owner who for years spied on his guests through vents in the ceilings and wrote up what he claims are painstaking notes of their doings — especially their sexual doings, of course. Foos contacted Talese in the early 1980s, and the reporter visited the Manor House Motel, confirming that, yes, the motel owner could get an eyeful. Years later,

long after the motel had been razed, Talese at last got Foos on the record, publishing in *The New Yorker* an exhaustive account of what Foos saw, promising nothing less than “a great sexual circus every night of the week.” The filmmakers get Foos on camera, eagerly spinning his tales about witnessing sex, a murder and a dude eating a bucket of KFC and then wiping his hands on the bedspread. He's turned on recounting this

OFTEN IRASCIBLE, THE EVER-NATTY TALESE UPBRAIDS THE FILMMAKERS.

but also clearly is an unreliable narrator, which is a serious problem for Talese, who finds himself trying to work a single-source story into *The New Yorker*. Talese grouses, “That goddamn magazine *really* has fact checkers.” (Neither Talese nor the magazine are able to verify facts in Foos' account, like the murder.)

The filmmakers capture Foos' realization, during the week *The New Yorker* piece hit newsstands, that maybe he doesn't want to be exposed publicly as a peeping Tom, especially

Author and journalist Gay Talese, right, and Gerald Foos, the Colorado motel owner who for years spied on his guests, are the focus of Netflix documentary *Voyeur*.

as he still lives near Denver. He grouses endlessly to the camera about Talese's choice to include in the piece Foos' big talk about the value of his baseball card collection, which inspires Foos to fantasize about barricading himself inside his home with guns. Surely thieves will be headed over, right?

Or maybe Foos is just full of shit. Just days before the publication of the book based on the article, a *Washington Post* reporter seems to expose the voyeur: Turns out Foos didn't actually own the motel for a long stretch of the years his journals cover. Talese, fearing the worst, explodes on camera, announcing, “The book is down the toilet” and officially denounces his own work. Often irascible, the ever-natty Talese later upbraids the filmmakers during an interview in Foos' home. At first, he inveighs against them — quite reasonably — for asking Foos in front of Talese whether he has any regrets about agreeing to Talese's journalistic project. Talese points out that Foos — who so obviously relishes Talese's attention that he swaps his shorts and polo shirts for jacket and tie when Talese visits — won't feel free to tell the truth with Talese sitting right there. Talese sputters in exasperation: “These guys aren't even credible journalists — they're cameramen!”

Eventually, Foos convinces Talese that the question of hotel ownership doesn't alter the truth of Foos' account. Talese seems to accept this. The filmmakers — whether journalists or cameramen — don't come to any conclusions, either. Instead, they dump all their material (including credulous, teasing re-enactments of Foos' stories) into a 90-minute running time and leave us to sort it out. An article, a book and now a film, Talese's fascination with Foos' voyeurism still hasn't resulted in anything like rigorous journalism. The movie, though, at least lets us be the witnesses to something unsettling rather than just asking us to take some dude's word for it. That means these cameramen are journalists.

**VOYEUR** | Directed by Myles Kane and Josh Koury | Netflix | Monica Film Center and on-demand

**THE DISASTER ARTIST** Tommy Wiseau has parlayed the catastrophe of his film *The Room* into a national phenomenon, good-naturedly profiting off the audiences who've come to revel in his artistic misfortune. And now there's a major motion picture, directed by and starring James Franco, casting Wiseau's journey as a sweet tale of friendship and all-American, roll-up-your-sleeves gumption. The all-American part is crucial. Franco's Wiseau emphasizes the very Americanness of his endeavor — making a movie on his own (substantial) dime. Wiseau claims to hail from New Orleans, but nobody buys it. He claims to be in his 20s, but nobody buys that, either. He's bought into this idea that to succeed in America, you have to be young and confident and the hero of your own story. Franco portrays Wiseau as a haughty but charismatic weirdo. We first see him shrieking up a storm in a San Francisco acting class, where he meets the shy Greg Sestero (Dave Franco). They move to Los Angeles together. Tommy has money — lots of it — and drive. But he has no talent, and seems unable to read anything resembling a social signal. Franco's movie works best as a portrait of the complicated friendship between Greg and Tommy, and it's an inspired idea to have real-life brothers Dave and James play best friends — we can sense exasperation and affection beneath every exchange. *The Disaster Artist* is engaging, funny, at times touching and made with the best of intentions, but I felt unusually anxious for much of it. There's something fundamentally depressing about the spectacle of this man's desperate need to fit in — and his utter inability to do so. (Bilge Ebiri)

**KEPLER'S DREAM** In Amy Glazer's coming-of-age mystery *Kepler's Dream*, a precocious girl tries to make sense of her splintering family. Eleven-year-old Ella (Isabella Blake-Thomas) has a lot on her shoulders: Mom's in chemotherapy, dad's mostly out of the picture and Ella herself has been carted off to her paternal grandmother's house for the summer. Even worse, she's never met matriarch Violet von Stern (Holland Taylor), who has a reputation for being a haughty hardass. Based on the 2012 YA novel by Juliet Bell, *Kepler's Dream* is a study in family dynamics that's sweet without being too saccharine. A city kid who doesn't know a palomino from a pinto, Ella shows up to her grandmother's New Mexico home in a cartoonish cowboy hat, inspiring snark from the locals. She slowly assimilates to her new surroundings, which she nicknames "broken family camp" — a ranch full of high-priced first editions where peacocks and barn swallows roam freely under a sky smattered with constellations. Blake-Thomas gives Ella equal parts spunk and curiosity, the perfect foil for Taylor's character, a rare-book collector who has no time for the kid's "likes," "ums" and "yeahs." In a deliciously savage scene, Violet scolds Ella: "Don't be a philistine!" But when one of those books goes missing, Ella channels Nancy Drew

in an attempt to save a family friend from taking the blame. With charming source material, Glazer brings a feel-good puzzler for young audiences from page to screen. (Tatiana Craine)

**LOVE BEATS RHYMES** *Love Beats Rhymes* is more of a showcase for star Azealia Banks than director RZA, but his influence is still felt in this formulaic hip-hop romance. RZA made the transition from Wu-Tang Clan to film scores, acting and directing (*The Man With the Iron Fists*), and his second feature exudes the generosity of an experienced artist putting a young musician in the best possible light. Banks' first film isn't a self-congratulatory star vehicle: She fully explores the vulnerability of her confident character Coco Ford, a Staten Island rapper whose perception of language is challenged in the poetry class of professor Nefari Dixon (Jill Scott), and whose understanding of love gets redefined by teaching assistant Derek Morris (Lucien Laviscount). Screenwriter Nicole Jefferson Asher (*Toni Braxton: Unbreak My Heart*) doesn't see anything wrong with academic liaisons that would result in real-life expulsion and dismissal, and she bases the film's central conflict on the specious categorization of poetry as truthful high art and rap as the low art of braggadocio. RZA stages both rap battles and slam-poetry performances as soaring celebrations, but *Love Beats Rhymes* deflates during the scenes when Asher's simplistic distinctions (ambition versus loyalty, personal expression versus commercial viability) drive Coco's actions. British-born Laviscount comes off as a hesitant outsider among the film's powerhouse performers, especially Banks (he's the Max Beesley to her Mariah Carey), but Derek powerfully influences Coco, who's hesitant to adopt female role models. Coco's singular voice was formed in isolation, only blossoming when she felt truly

connected. (Serena Donadoni)

**THE NEW RADICAL** It's hard to know whether it's intentional that *The New Radical*, Adam Bhalalough's slick documentary about "techno-anarchist" Cody Wilson, famous for developing a 3-D-printable plastic gun, presents its subject as a shallow pseudo-intellectual man-child. Wilson dubs his company Defense Distributed "WikiLeaks for guns," saying, "WikiLeaks was about showing that the internet's the only game in town, and it negates everything. It allows a new class of politics. [Julian] Assange was just negating this whole, like, polite secrecy that nations kept with each other about their diplomatic dealings and just throwing it out in public." Wilson wants to do the same for "sensitive technology," including downloadable gun-printing files and crypto-currency. He's run into the powers that be, including the State Department, which he's battling in court on First Amendment grounds. But his biggest problem may be the National Rifle Association, another game in town, which has distanced itself from him. For all his talk of Friedrich Nietzsche and Michel Foucault, Wilson essentially seems just another capitalist bro, surfing his notoriety in hopes of making a living — standing beside his BMW, complaining about his student loans. He was jazzed about the possible Hillary Clinton presidency because of the prospect of paranoia-fueled gun sales, marketing in "super-palatable terms ... [casting] a web that would snag red state Republicans ... Tea Party types and at the same time ... the digital radicals." That may be our biggest problem. Radicals come in all forms — in power and fighting the power. Perhaps the most radical of all is a guy who doesn't really care. (Daphne Howland)

**PRINCESS CYD** In his tranquil drama *Princess Cyd*, director Stephen Cone seems to be asking the question: *What if a*

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YOUR WEEKLY MOVIE TO-DO LIST

**Q&As With Larry Cohen, Angie Dickinson**

**Friday, Dec. 1**

Noah Baumbach's *The Meyerowitz Stories (New and Selected)* is the latest, most mature variation on the writer-director's favorite theme: the sublime difficulty of family. (This he shares with his friend and frequent collaborator, Wes Anderson). Distributed by Netflix after a strictly limited theatrical run, the film returns to the big screen for a special engagement at the New Beverly. A scabrous and sometimes sentimental filial drama, it also doubles as an excuse for Baumbach — a preternaturally gifted wordsmith — to sharpen his verbal knives. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Dec. 1, 8 p.m. (through Dec. 7, times vary); \$8. (323) 938-4038, thenewbev.com.*

**Saturday, Dec. 2**

A provocative, politically engaged satirist whose beat was the grindhouse circuit, Larry Cohen was equally comfortable working inside and outside the Hollywood system. **King Cohen: The Wild World of Filmmaker Larry Cohen**, Steve Mitchell's generous cinematic portrait, explores the director's career from the vantage of his fans and colleagues. The American Cinematheque will premiere the new documentary to West Coast audiences followed by two of the director's quintessential 1980s pictures: *The Stuff*, about a yogurt that kills, and *Q: The Winged Serpent*, about an Aztec deity that lives atop the Chrysler Building, picking off nude sunbathers at will. Cohen and Mitchell will appear for a discussion following the first feature. *Egyptian*

*Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Dec. 2, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.*

**Monday, Dec. 4**

The long and distinguished career of Mexico's Arturo Ripstein is ripe for rediscovery. His classic Western *Tiempo de Morir* — made when the director was only 21 — was given a weeklong run at Laemmle's Ahrya Fine Arts before premiering on Blu-ray and DVD. Now, AMPAS has programmed an evening dedicated to one of Ripstein's finest films, *Deep Crimson*, as part of **Pacific Standard Time: LA/LA**, a series of screenings and conversations exploring the work of Latino and Latin American filmmakers over the last half-century. A true-crime saga told in elegant long takes, this pitch-black comedy displays the director's formidable poker face in full view of the sordidness of life. Ripstein and writer Paz Alicia Garcádiego are scheduled to appear for a discussion following the screening. *Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., Dec. 4, 7:30 p.m.; \$5. (310) 247-3000, oscars.org.*

**Tuesday, Dec. 5**

*Phantom Lady*, one of the key works of film noir, plays as part of LACMA's **Tuesday Matinees** series. Apart from the densely shadowed camerawork courtesy of director Robert Siodmak and cinematographer Elwood Bredell, the film also features a fiendishly clever plot hatched by Cornell Woolrich (the Edgar Allan Poe of postwar pulp fiction), on whose novel it's based. A man is accused of killing his wife and his sole alibi is a mysterious lady he met in a saloon. But no one ever saw her. Or so they claim. That's only the opening act of this twisty B-movie treasure.



*Tiempo de Morir*. See Monday.

COURTESY ALAMEDA FILMS

LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Dec. 5, 1 p.m.; \$4. (323) 857-6000, lacma.org.

*Point Blank*'s cubist style shows the creeping influence of European art-house technique — especially that of Alain Resnais — on 1960s American cinema. But its director, the English-born John Boorman, has a style and agenda all his own, marrying frigid violence and noir trappings with bright pop color. Based on a Donald E. Westlake (writing as Richard Stark) novel, the vaguely defined plot concerns a gangster (Lee Marvin) seeking vengeance against his betrayers in the San Francisco underworld. The material also formed the basis of Brian Helgeland's *Payback*, filmed three decades later. Laemmle's Ahrya will show it as part of its **Anniversary Classics** series, with co-star Angie Dickinson slated to appear for a post-screening Q&A. *Laemmle Ahrya Fine Arts Theatre, 8556 Wilshire Blvd., Beverly Hills; Tue., Dec. 1, 7:30 p.m.; \$15. (310) 478-3836, laemmle.com. —Nathaniel Bell*

movie featured a girl who lived through unthinkable trauma and somehow became the most well-adjusted kid on the planet? The answer is that the story would float along like a feather in the wind — a nice counter to heavier grief dramas — but also never achieve the heights it could if that feather were attached to the hard-working wing of an actual bird. We meet sporty teen Cyd (Jessie Pinnick) on the high school soccer field nine years after her mother's murder, showing no signs of physical or emotional damage. Cone goes to great pains to frame this natural strawberry beauty in an angelic crown of light — she is unself-conscious, with an easy smile. When she's sent to live with her sensitive, authoress aunt Miranda (Rebecca Spence) in Chicago for two weeks, it becomes clear that Cone is setting up Cyd to spread that light wherever she goes. But the director never goes whole hog with his young-meets-old-and-they-both-learn-something story, opting for a subtler odd-couple approach. Sometimes the calm between these two women is realistic. But the director often cops out the second his characters get into messier emotions. Cone too often cuts out of uncomfortable scenes, jumping right to the next thing, never letting us see his characters grapple with confrontation. While the chemistry between Pinnick and Spence is sweet and familial, I couldn't help but think so much of this film is just ... nice. It's that pretty feather you found in the grass. And maybe you'll take it home, but will likely forget you did. (April Wolfe)

**PSYCHOPATHS** Half-baked horror-thriller *Psychopaths* plays like a dry run for an atmospheric homage to '50s horror comics like *Tales From the Crypt*. Writer-director Mickey Keating (*Carnage Park, Darling*) uses filmy plot twists to connect vignettes about a group of killers who are mysteriously compelled to go on a crime

spree after death-row serial murderer Henry Starkweather (producer Larry Fessenden) curses them to follow in his footsteps. Crisscrossing subplots about a possessed cabaret singer (Ashley Bell) and a "nice guy" cop (Jeremy Gardner) are barely distinguishable from each other given Keating's preference for kitschy costumes and theatrical scenery-chewing over polished dialogue and thoughtful characterizations. Viewers are likely to check out emotionally after a peroxide-blond prostitute (Angela Trimbur) turns the tables on a mustachioed hipster (James Landry Hebert) by sticking a hypodermic needle in his neck as he laughably tries to gain her trust, saying, "C'mon now, do I look like a bad guy to you?" Keating's joylessly flamboyant villains sometimes seem compelling thanks to his meticulous use of negative space and evocative mood lighting. He captures newcomer Sam Zimmerman's best side in a scene where Zimmerman's Mask, a silent, disfigured gunman, cautiously squints through a peephole in his warehouse hideout's front door. A dawn-blue light washes over Zimmerman's bandaged face as one eyeball scans for movement off-screen. But Keating's vision appears laughably short-sighted whenever his baddies have to scream and/or slay their way through a gauntlet of nonsensical set pieces. *Psychopaths* might have been great if its boogeymen were as interesting as they looked. (Simon Abrams)

**WONDER WHEEL** Ambitious for late-late period Woody Allen, *Wonder Wheel* is set in Coney Island in the '50s, and nostalgia perks the man up. The boardwalk, the beach, a pizzeria: The period is lovingly and persuasively evoked, and the redoubtable Kate Winslet has her moments in the lead role, but those moments I fear are outnumbered by her on-screen

minutes. Winslet's character, oyster bar waitress Ginny, is a minor working-class variation on Cate Blanchett's in *Blue Jasmine*, herself a minor upper-crust riff on Blanche Dubois. Like Blanchett's Jasmine, Ginny spends the film unraveling, and telling us about it, breathlessly, in scenes that too often fail to build or peak. Allen has written strong roles for women in the past, but in this case the best I can say is that he's written Winslet lots of words, repetitive reams of them, all expressive of Ginny's anxiety. The long-take camerawork is arresting, but Winslet's performance would benefit from the kind of editing such takes don't allow. Jim Belushi plays Humpty, Ginny's grousing, abusive husband, hardly the love of her life. Belushi broods and thunders capably, though he's stuck playing Arthur Miller's Fred Flintstone. Ginny, meanwhile, falls into a summer fling with a buff lifeguard/wannabe

playwright (Justin Timberlake). With him, Ginny cheers up, even flowers, and gets the chance to do what women in love do in all Woody Allen movies: Get caught in the rain with a man who enjoys foisting books upon her. Here these scenes of

ritualized courtship occur twice. For love to bloom in the Allenverse, the woman must be doused, and then handed a syllabus. The tragedy that ensues seems a hysterical rewrite of dramas in Allen's own life. (Alan Scherstuhl)

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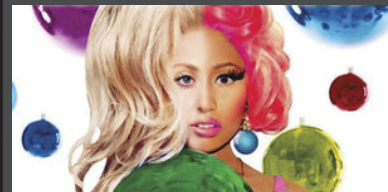
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# THE CHICHA CONNECTION

A compilation of underground '70s Peruvian music has had enormous influence on L.A.'s Latin alternative scene

BY CHRIS KISSEL

One of the best L.A. concerts of 2016 took place in a little space in Boyle Heights that is no longer there — a bar called the Whitt, with strong \$3 margaritas and a guitar covered in tiny mirrors spinning from the ceiling like a disco ball. An ensemble called La Chamba played “La Cumbia del Pacurro,” a song of the Amazon, originally written and recorded in Peru in the late 1970s. There arose a steam of conga, *güira*, *guacharaca* and cowbell; a bass line solid as a tree trunk; a snapping, minor-key guitar melody; growling organ. Members of Los Angeles’ Thee Commons and Tijuana’s La Diabla joined in, and the ragtag orchestra played well past 1 a.m.

La Chamba plays *chicha*, a distinctive style of cumbia, one with Brazilian *carimbó*, Andean *huayno* and American acid rock in its blood. It arose in the '70s in the shanties outside Lima. It was, in its earliest form, music played by working-class migrants from the jungles and mountains of Peru, banged out on cheap instruments at neighborhood parties.

And, unexpectedly, the music has become one of the linchpins of L.A.’s thriving Latin alternative scene.

“*Chicha* is taking root here because it makes a lot of sense to people, from its history to the way it was conceived to what it means now in [our] political context,” says Jason Zepeda, La Chamba’s lead vocalist and conga player. “We’re in a time where we don’t have positive spaces for our communities. *Chicha* is playing that role.”

La Chamba are dedicated to exploring *chicha*, but numerous other L.A. bands, from Chicano Batman to rising acts such as Thee Commons and the new wave-influenced Twin Seas, have cited the music and incorporated it into their sound. A handful of DJs, spinning at local parties and shows, have also helped popularize *chicha* around town.

The skeleton key is *The Roots of Chicha*, a compilation of 17 *chicha* recordings, originally released in 2007. It made landfall in Los Angeles a few years later, when songs like “Sonido Amazonico” by Los Mirlos and “A Patricia” by Los Destellos started popping up in local bands’ live sets.

David Pacheco, lead vocalist and guitarist of psychedelic cumbia punks Thee Commons, was among the first in

L.A. to create music inspired by the sound. He recalls the first time he heard it.

“We’re getting into this party, and I remember I hear the bass line, right? A simple cumbia bass line,” Pacheco says. “To me, [the sound of cumbia] was reminiscent of going to backyard parties when I was a kid. We’re walking into this little room — it’s like an office building turned into a house — and there’s a band jamming and people dancing and lights going. It’s La Chamba playing, back when they were first getting started. They’re all wearing Día de Los Muertos-style face paint. It tripped me out. I was just like, ‘What the hell is this?’”

Pacheco described the music he’d heard — cumbia with loud guitars — to a friend, who told him about *The Roots of Chicha*. Pacheco went home and looked it up on YouTube. “I was like, ‘Oh fuck!’”

HEARING CHICHA  
“MADE ME FEEL THAT  
BEING LATINO IS  
COOL AS FUCK,” SAYS  
THEE COMMONS’  
DAVID PACHECO.

he chuckles. “That just took me down the rabbit hole.” Not long after, he started Thee Commons with his brother Rene, and put the rhythms and guitars of *chicha* at the center of the band’s music.

Hearing *chicha* “made me feel that being Latino is cool as fuck,” Pacheco declares.

Pacheco and Zepeda of La Chamba recall another pivotal moment: seeing a young Chicano Batman cover “Lobos al Escape” by Los Orientales Paramonga — a jagged *chicha* cut that doesn’t appear on *The Roots of Chicha*. “It sounded so epic,” Pacheco remembers. “The clouds opened up a bit and the sun was shining on them during that song.”

For Zepeda and his bandmates, *chicha*’s origin story is as compelling as the music itself. “What really called us to it was just the way that *chicha* was formed, the way it was treated in Peruvian society,” he says. “It’s the music of the lower class, of the working class. And we come from South Central and East L.A. We’re first-generation college students, first-



Jose Luis Carballo

PHOTO BY DANNY LIAO

generation high school graduates. We come from marginalized communities, communities that have historically been socially disadvantaged. It made a lot of sense to us.”

In 1967, when Jose Luis Carballo was a 17-year old living in Lima, Peru, he became obsessed with Eric Clapton.

Soon after that, he discovered Enrique Delgado and Berardo Hernández, two other guitar players who, like him, lived in Lima. Both played cumbia music but, like Carballo, they had also fallen under the spell of American psychedelic rock. Together, the guitarists were pioneering a sound unlike anything happening elsewhere in the world.

“The roots [of *chicha*] were created in Lima, by musicians who played rock, *guarachas*” — an uptempo Cuban style — “salsa, Peruvian folk and *clásico*,” Carballo recalls in Spanish.

Carballo began playing around town. He and his friends organized dances in the *pueblos jóvenes* — slums on the periphery of Lima inhabited mostly by migrants — where they lived, and played at neighborhood parties for free. “We were marginalized,” Carballo says. “We played for the love of the art.”

*Chicha* eventually moved from the slums into downtown Lima. “It was very difficult to get into the same space as the big music groups of that time,” Carballo says. “But thanks to the support of our people from the neighborhood and some of the radio broadcasters, our songs got played on the radio.”

Carballo started playing alongside more

established bands, like Delgado’s own band Los Destellos, who had a sound driven by Delgado’s Santana-inspired leads, and Los Mirlos, who incorporated sounds that emulated the chirping birds of the Peruvian Amazon. The bands often played songs that spoke to the migrant experience in Lima, and borrowed harmonic and instrumental influences from the music of the Andes or the jungle.

But even as the music grew in popularity, it was not quite accepted by many Peruvians, who derogatorily called it *chicha*, after the homemade corn liquor often consumed in poorer areas. (In Peru, the music is more commonly called “Peruvian cumbia.”)

In 1975, Carballo met with a group recording under the name Los Hijos del Sol and, with them, recorded bandleader Ángel Aníbal Rosado’s song “Cariñito.” Rosado asked him to play the guitar so it sounded like water falling in the jungle. It’s a shining moment for Carballo, and one he remembers with great affection. “Cariñito” went on to become one of the defining songs of the *chicha* era.

By the late '80s, however, the Peruvian music industry collapsed, sapped by the country’s prolonged civil war. The labels that had released music from bands like Los Hijos del Sol went under, largely under pressure from bootleggers. In 1991, Carballo, looking for a more peaceful life, moved to Los Angeles.

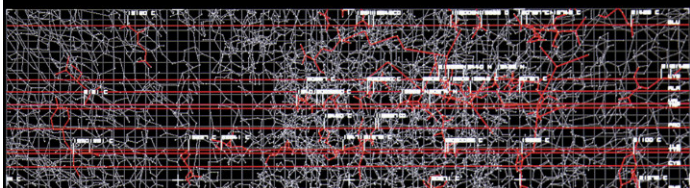
Olivier Conan was on vacation in Peru in 2005 when a street vendor told him about *chicha*.

“He said, ‘Do you know the

(36 »

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Jose Luis Carballo  
with La Chamba

PHOTO BY DANNY LIAO

>> **35** ) early cumbia stuff? The *cumbia antigua*, from Peru?” Conan recalls. “And he started playing some *Amazonica* music. I think the first song I heard was [by] Los Mirlos. It changed my life.”

Two years later, Conan released *The Roots of Chicha*.

At the time Conan, who is French, was living in Brooklyn, where he owns Barbés, a bar that also functions as a de facto community center. He had never put out an album before but felt compelled to bring more attention to the music he had discovered. It wasn't easy.

“I very rapidly realized that there was such a class divide in Peru,” Conan says by phone from Paris. “Anybody I knew in Peru who was educated or even revered among musicians had no respect for the music. So it took me a while to understand it better.”

Conan came back from his trip to Peru with a pile of records and little in the way of information about the music. He talked to only one musician before releasing *The Roots of Chicha*: Ángel Aníbal Rosado, the bandleader from Los Hijos del Sol. When he told Rosado he was going to release a *chicha* album in America, Rosado was stunned.

“He started crying on the phone, and playing music for me,” Conan recalls. “I didn't realize he had cancer and he was pretty sick — so for him it was kind of an end-of-the-career sweet thing.” In 2008, the year after *The Roots of Chicha* was released, Rosado died.

Released on Conan's own Barbés imprint in 2007, *The Roots of Chicha* took off immediately. Conan was interviewed by *The New York Times* and NPR. And the record “made a lot of noise” in Lima, as he puts it, where it shined a spotlight on local musicians who had never truly gotten their due. Some bands, like Los Mirlos, even reformed, playing songs from *The Roots of Chicha* to younger audiences.

In 2010, Conan released *The Roots of Chicha 2*, which focused less on Amazonica bands and more on the urban, fuzzed-out sounds of bands such as Los Wemblers and Los Destellos. In the wake of both releases, young musicians in the United States and Peru formed *chicha* bands, eager to put their own spin on the curious music. Conan himself formed a band, called *Chicha Libre*, and mentored

many of the newer groups in the U.S.

When one of those young musicians, Jason Zepeda, formed his own band, he connected with Conan, and *Chicha Libre* and *La Chamba* played together in L.A. But Zepeda and his bandmates also found a fast friend in an older musician and guitar teacher who lived here in L.A. — a man who knew more about *chicha* than almost anyone else in the world.

**Jose Luis Carballo** plays on *La Chamba's* cover version of “Cariñito,” which was released this year on the band's debut, *Ecos de la Selva*. The album also includes tunes by Los Diablos Rojos, Los Destellos and Juaneco y Su Combo.

Carballo met *La Chamba* guitarist Alejandro Araujo at a concert in L.A., who in turn introduced Carballo to the rest of the band. Zepeda says Carballo has helped give the band a more intimate sense of the context around the time and place, four decades ago and 4,000 miles away, that gave rise to this music.

“*The Roots of Chicha* is a help for someone who wants to begin to learn something about this music,” Carballo says now. “But there is so much more. Bands and musical hits that had amazing success, in that moment and right now, are not in these compilations.”

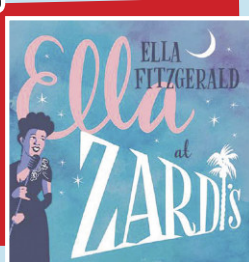
But *La Chamba* and other bands in Los Angeles also have integrated the music into their own context. They've tapped into it and created something new, a melange of sound and culture unique to Los Angeles.

At the start, Zepeda says, the band would jam in a garage in East L.A. “We kept getting the cops called on us,” he recalls. “So we went to my parents' house in South Central L.A., and the cops don't ever show up there.”

“Here we were, playing in the backyard with the dogs barking and helicopters over us — and this is how *chicha* was formed in Lima,” Zepeda continues. “That music was about migrating, and our parents are migrants, too. And [it was about] bringing all their melodies of their hometowns and translating it on guitar, and all this city sound coming together. Having our family dance to it, and coming from the inner city and South Central — the music means a lot to us, because it kept us out of trouble.”



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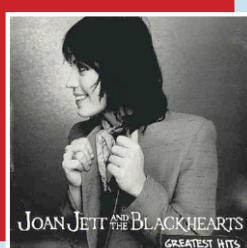


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- DECEMBER 18<sup>TH</sup> THROUGH DECEMBER 23<sup>RD</sup>: OPEN AT 10AM
- SUNDAY 12/24 (CHRISTMAS EVE): 10AM-8PM
- MONDAY DECEMBER 25<sup>TH</sup>: CLOSED!
- TUESDAY DECEMBER 26<sup>TH</sup>: 10AM-11PM
- SUNDAY NEW YEAR'S EVE: 11AM-7PM
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LA WITCH12/28  
CRACKER / CAMPER VAN BEETHOVEN12/29  
KOOL KEITH12/31  
DANCE YOURSELF CLEAN1/5  
NO PARENTS1/17  
JOSH RITTER & THE ROYAL CITY BAND1/19  
ORGONE RECORD RELEASE SHOW1/20  
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12/5  
MIYA FOLICK "GIVE IT TO ME" EP RELEASE12/6  
TUNE-YARDS12/7  
MIDNIGHT SISTER12/8&9  
MIKE COOLEY (OF DRIVE-BY TRUCKERS)12/10  
PSYCHEDELIC SUNDAY12/11  
ALICE MERTON12/12  
NINET TAYEB12/14  
SUPERORGANISM12/15  
FROTH12/20  
HOTT MT + THE GLOOMIES + HIDEOUT12/21-23  
JONATHAN WILSON12/28  
THE MATTSON 212/31  
NEW YEAR'S EVE WITH NICK WATERHOUSE1/4  
LEWIS CAPALDI1/8  
VAN WILLIAM RESIDENCY1/11&12  
LUNAMusic  
Picks

fri

12/1

## RA LAX

@ EL CID

Resident Advisor is hosting a series of inspired electronic music events over this weekend. The online magazine presents a program dubbed RA LAX, taking place Friday through Monday at various locations. The idea for the series was born from a short documentary RA produced two years ago on L.A.'s underground electronic music multiverse, "Real Scenes: Los Angeles." On Friday night, the party sets up shop at historic El Cid with local crew Far Away and, according to RA, "a secret lineup of local heavy hitters." Other RA LAX events include a Friday Amoeba in-store with experimental acts Tropic of Cancer and Pete Swanson; a discussion with respected DJ and Smart Bar talent buyer The Black Madonna and Detroit's K-HAND at Exchange on Saturday; and a Monday evening performance with Hyperdub artist Laurel Halo at Zebulon in Frogtown. —Matt Miner

## Strangelove, The Cured, These Handsome Devils, Electric Duke

@ THE SABAN

For anyone who grew up listening to KROQ in the '80s, Depeche Mode, The Cure and The Smiths form a sort of holy trinity of bands whose music was a dark antidote to L.A.'s eternal sunshine and the Reagan era's vapid materialism. Now in its 10th year, the '80s Holiday Hangover concert gathers tribute bands representing those three acts. Headliners Strangelove are SoCal's best Depeche tribute, with a Dave Gahan look-alike and sound-alike in frontman Freddie "Devotional Dave" Morales, while The Cured deliver a highly credible version of rooster-haired Robert Smith and co. circa 1987 and These Handsome Devils re-create the hits of both solo Moz and The Smiths. The wild card on the bill is Electric Duke, who do synth-pop reinventions of David Bowie's music from throughout the decades, with ace Bowie stand-in Julian Shah-Taylor (also of The Band That Fell to Earth) on vocals. —Andy Hermann

sat

12/2

## L.A. Guns, Warrant, Jack Russell's Great White, Riverdogs

@ CANYON CLUB AGOURA HILLS

Italian record label Frontiers has somehow become a natural home for persistent hard-rock and hair-metal bands, from Survivor and Boston to Pretty Boy Floyd and Lynch Mob, looking to internationally release new albums in this brave new streaming world. Four of the label's artists — L.A. Guns, Warrant, Jack Russell's Great White and Riverdogs (featuring Vivian Campbell of Def Leopard) — will combine their powers like a

heavy-riffing Voltron for this Frontiers mini-festival, tagged "A Rockin' Christmas Bash." So what if L.A. Guns and Russell's version of Great White have only about three original members between them? This is party music being performed by seasoned pros. Between these bands, there will be enough '80s anthems over the course of the evening to keep host Eddie Trunk happy until Easter. —Brett Callwood

## Radian

@ ZEBULON

The Viennese trio of drummer Martin Brandlmayr, guitarist Martin Siewert and bassist John Norman make a rare-ish L.A. appearance to explore tracks from their recent album *On Dark Silent Off* (Thrill Jockey). The live aspect on its own should be an interesting thing to experience, as Radian are a band whose recordings primarily focus on the "granular" aspects of the tones and textures they're exploring, which are laid out fairly traditionally on guitar/bass/drums but microscopically rearranged and enhanced via digital software processing for a more fully realized physiological and psychological effect. So you've got to dig a bit; this is a fascinating, close-listening experience whose ever-shifting inner worlds deserve repeated visits. That's a difficult thing to pull off in a noisy club setting, so let's hope the scenesters can put down their drinks long enough to pay a little attention. —John Payne

## Jeremy Pelt Quintet

@ MUSICIANS INSTITUTE CONCERT CENTER

Something intangible lives in virtually every great trumpeter, from Louis Armstrong to Dizzy Gillespie, Lee Morgan to Wynton Marsalis, and everyone in between. Miles Davis had more of it than anybody — "it" being charisma, a must-have for this role. Of course Denzel Washington had to play Spike Lee's trumpet protagonist in *Mo' Better Blues*. Jeremy Pelt comes from a family of actors, so he understands fully the importance of stage presence as paramount to success. It also helps to be a technical assassin on the trumpet, with a range of expression wider than Denzel's Oscar-winning smile. Pelt has perched dramatically near the top of the trumpet world for most of the 2010s, recording and touring constantly with an evolving rotation of players, currently featuring superlative pianist Victor Gould and the mesmerizing Jaqueline Acevedo on percussion. Together, they have charisma for days. —Gary Fukushima

sun

12/3

## Emo Nite Day

@ SHRINE EXPO HALL &amp; GROUNDS

Here in L.A., the Emo Nite event series has built an empire solely on never-forgotten memories of emo, the oft-maligned "emotional hardcore" style of

Miya Folick:  
See Tuesday.

PHOTO BY MAYA FUHR

rock music that broke into the American mainstream in the early 2000s. What started as a small monthly event for friends and family at Echo Park dive bar the Short Stop has blossomed into a full-fledged brand that includes nationwide tours and coveted merch as well as celebrity ambassadors like Demi Lovato and Mark Hoppus of Blink-182. The crew celebrates its three-year anniversary with Emo Nite Day, a mini-festival featuring The Used, Finch and Tigers Jaw, plus surprise headliners sure to get your inner teenager screaming at the top of your lungs. Expect excruciatingly loud sing-alongs, Hot Topic looks and lots and lots of tears. —John Ochoa

mon 12/4

## Shannon Lay, Lael Neale, Entrance

@ THE ECHO

Much of the time, singer-guitarist Shannon Lay performs with Feels, a local band that also features co-lead singer Laena Geronimo and alternates between frantic punk-rock bursts and more melodic post-punk passages. But for the past two years, Lay has revealed a much different musical persona when she performs solo under her own name. She's already released two albums this year, *All This Life Goin Down* and *Living Water*. Both records are characterized by Lay's glassy, folkie vocals while backed by little more than her muted strumming on electric and acoustic guitar. Such ballads as "Warmth" and "The Moon's Detriment" are characterized by Lay's hushed, intimate vocal delivery and the hypnotic weave of her idyllic guitar. L.A. songwriter Lael Neale has a similarly contemplative folk-pop approach with a hint of country, whereas Entrance offer a heavy, psychedelic contrast. —Falling James

tue

12/5

## Miya Folick

@ MOROCCAN LOUNGE

Miya Folick possesses an enchanting voice that she drapes over a series of

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<b>JOHN HIATT &amp; THE GONERS</b> JAN 26	<b>YNGWIE MALMSTEEN</b> JAN 27	<b>WILSON PHILLIPS</b> JAN 28	<b>JESSE COOK</b> FEB 2
<b>SINBAD</b> FEB 3	<b>THE MUSICAL BOY</b> THE BLACK SHOW FEB 9	<b>A NIGHT WITH JANIS JOPLIN</b> FEB 17	<b>JAKE SHIMABUKURO</b> MAR 4
<b>THE SPINNERS</b> FEB 23	<b>DON McLEAN</b> MAR 3	<b>GINO VANNELLI</b> MAR 24	<b>MORRIS DAY</b> MAR 25
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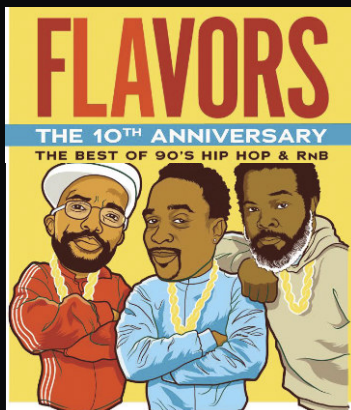
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dreamy guitar chords on her new EP, *Give It to Me*. She initially purrs with a velvet-lined sense of wonder on the shadowy, noirish interlude “Aging,” which eventually catapults itself out of its hypnotic reverie with a surge of power chords and her fiery declamations. “Trouble Adjusting” also starts out from an intimate place before the band kicks in and Folick’s confessional vocals gain power and intensity as she rails about trying to find her place in the world. “Let’s Pretend” is a more austere and ethereal soundscape wrapped around the singer’s tremulous delivery, and she transforms Joni Mitchell’s “Woodstock” into a chilling, spectral banshee cry in the wilderness. —Falling James

**wed** 12/6

**Pere Ubu**  
@ THE ECHO

Although Pere Ubu share some ancestry with The Dead Boys, with members of both groups starting out in the mid-1970s Cleveland band Rocket From the Tombs, the two forces soon moved in radically different directions. While The Dead Boys helped launch the punk revolution, they were essentially a straight-forward — albeit wildly chaotic — rock & roll band at heart. Pere Ubu, meanwhile, were more defiantly arty, using punk dissonance as a jumping-off point to shape angular post-punk structures, crowned by bandleader David Thomas’ claustrophobic vocals and enigmatic lyrics. Thomas is the only member from the group’s early days, and he has continued leading various incarnations of Pere Ubu over the past four decades. “Monkey Business,” from the new album *20 Years in a Montana Missile Silo*, marries Thomas’ oddball, Captain Beefheart-style vocals with sizzling, ricocheting guitar riffs. Also Thursday, Dec. 7. —Falling James

**thu** 12/7

**Midnight Sister, Cones**  
@ MOROCCAN LOUNGE

Valley band Midnight Sister skip the Sunset Strip and set up somewhere off Ventura Boulevard, responding to that endless sort of suburban sameness with their own dedicated weirdness, and their recent *Saturn Over Sunset* is like Harry Nilsson songs peeled off a *Smile* bootleg. It’s melody after lovely, glammed-up Tin Pan Alley melody, held at a distance by deliberately dissipated production and the occasional fourth wall-breaking tape machine artifact. Even though it came out this fall, it sounds like stolen studio demos for a lost 1979 L.A. album from a band discovered supporting Sparks for a three-night stint at the Roxy. If that fiction is a little too elaborate, well, elaborate fiction is what Midnight Sister do best. They’re nicely paired here with L.A.’s Cones, brothers with a detailed backstory and unpredictable yet understated pop songs. —Chris Ziegler

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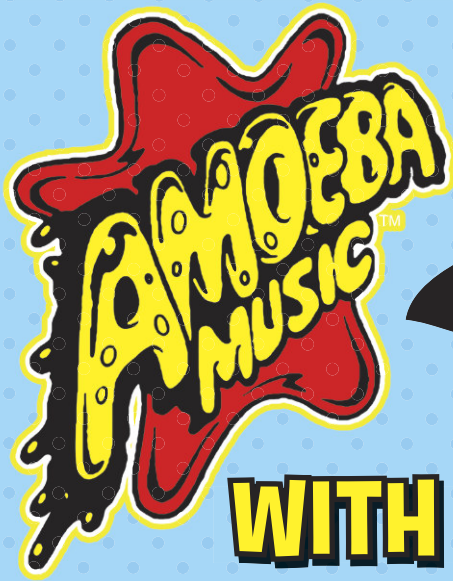
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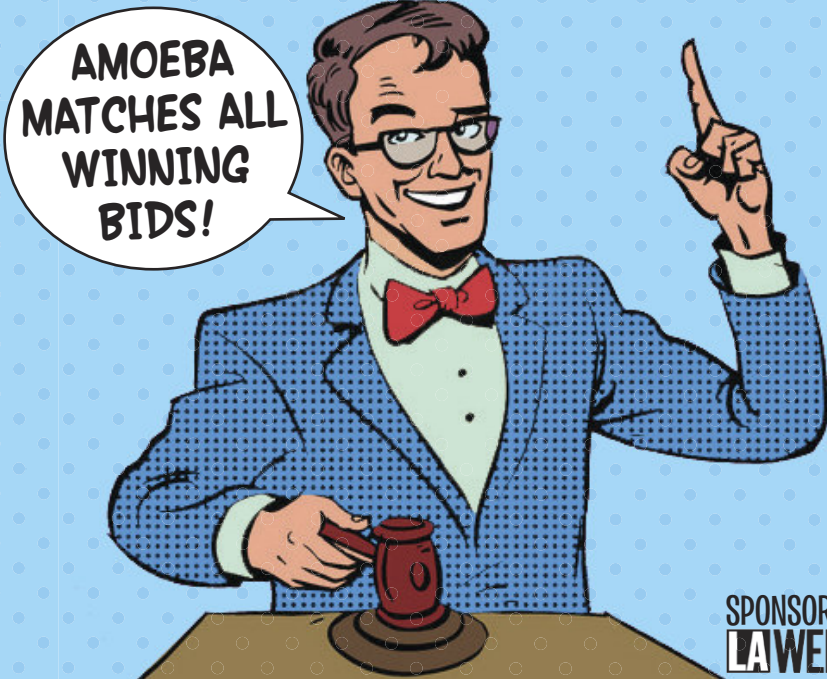


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### ROCK & POP

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**ALPINE VILLAGE:** 833 W. Torrance Blvd., Torrance. The Krampus Ball, with Krampstein, Rosemary's Billygoat, Hammerstein Musik Bavaria, Sat., Dec. 2, 8 p.m., \$25.

**AMOEBIA MUSIC:** 6400 Sunset Blvd., Los Angeles. DJ Tropic of Cancer, DJ Pete Swanson, Fri., Dec. 1, 8 p.m., free. Mike Love, Wed., Dec. 6, 6 p.m., free.

**THE BACK ROOM AT HENRI'S:** 21601 Sherman Way. The Back Room Trio, Sat., Dec. 2, 7:30 p.m., \$5.

**BARDOT HOLLYWOOD:** 1737 Vine St. Split Party, Harry Mack, Tangerine, Sharaya Summers, Mon., Dec. 4.

**BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles. Blitzzen Trapper, Lily Hiatt, Fri., Dec. 1, 8:30 p.m., \$20. Kacey Johansing, The Domestics, Meernaa, Sat., Dec. 2, 8:30 p.m., \$2. Hockey Dad, Jurassic Shark, The High Curbs, Sun., Dec. 3, 8:30 p.m., \$12. Cat Clyde, Johanna Samuels, Tue., Dec. 5, 8:30 p.m., \$12. Shilpa Ray, Sisu, Wed., Dec. 6, 9 p.m., \$15. Nicole Atkins, Lauren Ruth Ward, Thayer Sarrano, Thu., Dec. 7, 8:30 p.m., \$15.

**CAFE NELA:** 1906 Cypress Ave., Los Angeles. Peligro, Dr. Maddvibe & the Missin Links, Year of the Dragon, Malditas Mujeres, Fri., Dec. 1, 8:30 p.m., \$8. Go Betty Go, Turbulent Hearts, Sat., Dec. 2, 8:30 p.m., \$8. Plexikill, The Savoyis, Lipstick Stains, Sun., Dec. 3, 4:30 p.m., \$5.

**THE CANYON AGOURA HILLS:** 28912 Roadside Dr., Agoura Hills. DSB, Fri., Dec. 1, 10 p.m., \$19.50. L.A. Guns, Warrant, Jack Russell's Great White, Riverdogs, Sat., Dec. 2, 7:30 p.m., \$30-\$65 (see Music Pick). Kenny Loggins, Sun., Dec. 3, 9 p.m., \$68-\$148.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Slothrust, And the Kids, Slugs, Fri., Dec. 1, 8:30 p.m., \$15. Dag Nasty, Fireburn, Rats in the Wall, Sat., Dec. 2, 5:30 p.m., \$22. Shannon Lay, Lael Neale, Entrance, Chad Ubovich, Mon., Dec. 4, 8:30 p.m., free (see Music Pick). Pere Ubu, Diminished Men, Wed., Dec. 6, 8 p.m., \$25 (see Music Pick). Pere Ubu, Alice Bag, Diminished Men, Thu., Dec. 7, 8 p.m., \$25.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. L.A.M.F.: 40th Anniversary, a tribute to Johnny Thunders & the Heartbreakers with Walter Lure, Mike Ness, Clem Burke, Glen Matlock, DJ Howie Pyro, Fri., Dec. 1, 8 p.m., \$30. Potty Mouth, King Shelter, French Vanilla, Ramonda Hammer, Field Medic, Sat., Dec. 2, 4 p.m., \$20.

**HARVARD & STONE:** 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Parting Lines, Joel Jerome, Blank Tapes, Tue., Dec. 5, 8 p.m., free. Michael Berg, Darwin Meiners, Marvelty, Wed., Dec. 6, 8 p.m., free. Sea Ghouls, Thu., Dec. 7, 8 p.m., free.

**THE HI HAT:** 5043 York Blvd., Highland Park. Groves, Tillie, Main Man, Undercover, Fri., Dec. 1, 8 p.m., \$10. Strawberry Girls, The Unending Thread, Sea Monkey See, Gypsum, Sun., Dec. 3, 8 p.m., \$12. Dante Elephant, Diners, Dreamboat, Color TV, Mon., Dec. 4, 8 p.m., \$7. Wasi, Lucy & La Mer, MetronOhm, Taleen Kali, Tue., Dec. 5, 8 p.m., free. Derde Verde, Bokonon, Tim Carr, Wed., Dec. 6, 8 p.m., free.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Earth Moon Earth, Sounding Arrow, The Smoking Flowers, Fri., Dec. 1, 7 p.m. Valerie Broussard, Candace Devine, Vic Fuentes, Liz Huett, Keaton Simons, Cary Brothers, Jesse Malin, Melinda Hill, Sat., Dec. 2, 7 p.m. Scars on 45, Ray Goren, The Guest & the Host, Mon., Dec. 4, 7 p.m.

**LA LUZ DE JESUS GALLERY:** 4633 Hollywood Blvd., Los Angeles. The Mansfields, Peter 118, The Tearaways, Kat Meow, Color TV, Thu., Dec. 7, 7 p.m.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Andrew Bird, Sun., Dec. 3, 8:30 p.m., \$40. Mike Doughty, Thu., Dec. 7, 8:30 p.m., \$30.

**THE LEXINGTON:** 129 E. Third St. AmirSaysNothing, J Blaze, Thas Legend, Imav, Sun., Dec. 3, 9 p.m.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Jackson Whalan & Honeycomb, Fri., Dec. 1, 8:30 p.m.; Lavender Fields, Fri., Dec. 1, 8:30 p.m., TBA. Blizz Wright, Sun., Dec. 3, 8 p.m.; Ace Hood, Sun., Dec. 3, 8:30 p.m.; Nelly J, Sun., Dec. 3, 8:30 p.m., TBA. Clyde Carson & Skinny Pete, Thu., Dec. 7.

**THE LOVE SONG:** 450 S. Main St., Los Angeles. Killer Country, Leslie Stevens, Tue., Dec. 5, 9:30 p.m., free.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd.,

Tarzana. The Hellflowers, North by North, The Slithers, Fri., Dec. 1, 9 p.m., free.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Jackshit, Dec. 1-2, 8 p.m., \$35. Trace Bundy, Sun., Dec. 3, 8 p.m., \$25.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. The House Band, Violet Rose, MRY, Steffan Argus, Fri., Dec. 1, 7:30 p.m., \$15. The Colour Coast, Levi Petree & the Radio Publica, Bianca Gisselle, Julia Ryan, Sat., Dec. 2, 8 p.m., \$12. The Círé the Maestro Quartet, Sun., Dec. 3, 2 p.m., \$15; Riki, The Off Task Band, Strange Case, Cody & the Black Widows, Sun., Dec. 3, 7 p.m., \$10. The Mint Jam, every other Monday, 8 p.m., \$5. Nora Jane Struthers, Roses & Cigarettes, Tue., Dec. 5, 8 p.m., \$10. Daisy the Great, John Jacob Magister, Nothing but Flowers, Caroline Grace, Wed., Dec. 6, 7:30 p.m., \$10. Ben Sollee & the Kentucky Native, The Battlefield, Emily Scott Robinson, Thu., Dec. 7.

**MOLLY MALONE'S:** 575 S. Fairfax Ave., Los Angeles. Glitter Trash, The Dogs, Disreputable Few, Gilt Lily, Rolanda Watts, in a benefit for the Carrie Hamilton Foundation, Tue., Dec. 5, 8 p.m., \$20.

**THE MOROCCAN LOUNGE:** 901 E. First St., Los Angeles. Curis, Gabriella Cohen, Doncat, Fri., Dec. 1, 8 p.m., \$15. Pale Waves, The Candescents, Sat., Dec. 2, 7 p.m., \$14; Cassandra Violet, Naomi Greene, Sat., Dec. 2, 10 p.m., \$10. Mating Ritual, Swimm, Goldensuns, Sun., Dec. 3, 8 p.m., \$10. Miya Folick, Louis Lopez, Jonathan Snipes, Szalt Dance Company, Tue., Dec. 5, 8 p.m., \$15 (see Music Pick). Tune-Yards, Linaforma, Wed., Dec. 6, 8 p.m., \$25. Midnight Sister, Cones, Duk, Thu., Dec. 7, 8 p.m., \$12 (see Music Pick).

**THE REDWOOD BAR & GRILL:** 316 W. Second St., Los Angeles. DJ Nasty Nate, Fri., Dec. 1, 9 p.m. The Two Tens, Honeychain, Tarah Who, Double Cobra, Sat., Dec. 2, 9 p.m., \$8. Rock & Roll Suicides, Some Kind of Nightmare, Stone Revel, Wed., Dec. 6, 9 p.m., \$5.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. True Widow, SRSQ, Fri., Dec. 1, 8 p.m., \$15. Naomi Punk, Gun Outfit, Kaz Mirblouk, Mon., Dec. 4, 8 p.m., \$15. Charlie Parr, John Mark Nelson, Tue., Dec. 5, 8 p.m., \$10. Dede, Wed., Dec. 6, 8 p.m., \$10.

**THE ROSE:** 245 E. Green St., Pasadena. Yachtley Crew, Fri., Dec. 1, 9 p.m., \$19.50. Josh Todd, Sat., Dec. 2, 9 p.m., \$28-\$34. Larry Dunn, Sun., Dec. 3, 7:30 p.m.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Terror Jr., Kid Froopy, Fri., Dec. 1, 9 p.m., \$15. Flobots, Bang Data, Sun., Dec. 3, 8 p.m., \$15. Steel Panther, The Raskins, Mon., Dec. 4, 9 p.m., \$26. Mac Quayle, Tue., Dec. 5, 8 p.m., \$25. Oliver Francis, Wed., Dec. 6, 9 p.m., \$15-\$35. In Hearts Wake, Fit for a King, Like Moths to Flames, Phineas, Thu., Dec. 7, 7 p.m., \$18.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Hilltop Hoods, Fri., Dec. 1, 9 p.m., \$22. Iress, Spare Parts for Broken Hearts, Nightgown, Mon., Dec. 4, 9 p.m., free. Travis Peery, Pacific Range, The Irish Goodbye, Wed., Dec. 6, 9 p.m., free. Hawk Percival, Zanya, Faunavision, Glen Parks, Thu., Dec. 7, 9 p.m.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. Gadmusic, Javier Busquet, Identity Crisis, Sharkeater, Holo, Grad Party, Sound Curfew, Fri., Dec. 1, 7 p.m., \$15. Micheal Fordays, Eli Boim, Joshua Cobos, Kal Madsen, Sat., Dec. 2, 5 p.m., free. Elovay, Reddea, War Tapes, Mon., Dec. 4, 8 p.m., free. Jamiila, Killinlyrics, Mirakulous, Nomadic Devine, Klientel, Tue., Dec. 5, 8 p.m., \$10. Daiza, Niha, ZebulonKrol, OOFJ, Wed., Dec. 6, 8 p.m., \$10. Fonteyn, Megan Betty, The Death of Politics, The Idles, Thu., Dec. 7.

**THE SMELL:** 247 S. Main St., Los Angeles. Terminal A, Brutus VIII, Matter Room, Vice Cooler, Fri., Dec. 1.

**STORIES BOOKS & CAFE:** 1716 W. Sunset Blvd., Los Angeles. Pat Fear & Other Stories, with DJ Pat Hoed and readings from Keith Morris, Tony Reflex, Eric Erlandson, David Markey, Hudley Flipside, Janet Housden, Howie Pyro, Bruce Duff, Jennifer Schwartz, Dimitri Coats, Sun., Dec. 3, 6 p.m., free.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., Los Angeles. The Dandy Warhols, Pow, Dec. 1-2.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Teedra Moses, Imani Scott, Fri., Dec. 1, 8 p.m., \$20-\$60. Dispatch, Dec. 2-3, 7 p.m., \$50. Knox Fortune, Bane's World, Mon., Dec. 4, 8 p.m., \$12. Cam, Logan Mize, Dirtybird, Tue., Dec. 5, 8 p.m., \$25 & \$79. AJJ, Toys That Kill, Wed., Dec. 6, 7 p.m., \$17. High Valley, Adam Doleac, Brown & Gray, Thu., Dec. 7, 8 p.m., \$17.

**THE VENICE BEACH BAR:** 323 Ocean Front Walk, Los Angeles. Absolute, The Groove Line Horns, Fri., Dec. 1, 8 p.m., free.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Madonnica, 2Hot2Handle, The Heiz, Franks & Deans, Fri., Dec. 1, 7:30 p.m., \$15. American Icon, Sun., Dec. 3, 8 p.m., \$10. Madball, Take Vengeance,

Mon., Dec. 4, 6:30 p.m., \$15. Wild the Coyote, Rich Redmond, Liam Mogan, Alice Wallace, Tue., Dec. 5, 7:30 p.m., free. Tijuana Bullfight, Paloalto, The War Toys, Raised on TV, Run & Hide, Wed., Dec. 6, 7 p.m., \$10. Up the Irons, Systematic Chaos, Trendkill Revolution, Blaze the Thunder, Thu., Dec. 7, 8 p.m., \$12.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Pretty Boy Floyd, Fri., Dec. 1, 8 p.m. The Babys, Sat., Dec. 2, 10 p.m. Ras Kass, Wed., Dec. 6, 8 p.m. Sick Puppies, Thu., Dec. 7, 8 p.m.

**ZEBULON:** 2478 Fletcher Dr., Los Angeles. Scott Gilmore, Cate Kennan, DJ Isabella, DJ Jimi Hey, Fri., Dec. 1, 8 p.m., \$5. Radian, Sat., Dec. 2, 8 p.m., \$17 (see Music Pick). Steve Weisberg, Petra Haden, Jill Sobule, Mia Doi Todd, Suzy Williams, The Cages, Sun., Dec. 3, 8:30 p.m., \$25. Laurel Halo, Mon., Dec. 4, 8 p.m., \$17.

—Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Jim

"Kimo" West, Kevin Tsusui & Ku'uleilani Taketa, Sat., Dec. 2, 8 p.m., \$20. Bobby Breton, Sun., Dec. 3, 2 p.m., \$22.50.

**ARCADIA BLUES CLUB:** 16 E. Huntington Dr., Arcadia. James Intveld, Fri., Dec. 1, 7 p.m., \$15. Debbie Davies, Sat., Dec. 2, 7 p.m., \$15.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Steve Lukather, Jeff Babko, Toss Panos, Dec. 1-2, 9:30 p.m., \$45. Marilyn Scott, Wed., Dec. 6, 9:30 p.m. Bob Reynolds, Thu., Dec. 7, 9:30 p.m.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. The Thelonious Monk Institute Ensemble, Sun., Dec. 3, 9 p.m., \$5. Steve Coleman & Five Elements, Dec. 1-2, 9 p.m.; Dec. 4-7, 9 p.m., \$10.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. Lizz Wright, Sat., Dec. 2, 8:30 p.m.; Sun., Dec. 3, 7:30 p.m. Steve Grand, Tue., Dec. 5, 8:30 p.m., TBA. Annie Reiner, Thu., Dec. 7, 8:30 p.m., TBA.

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

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach.



## TAILGATING

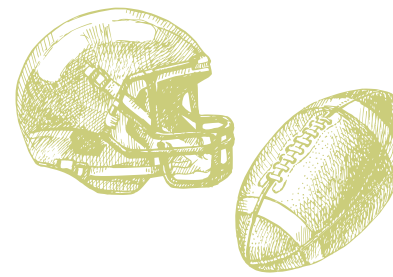
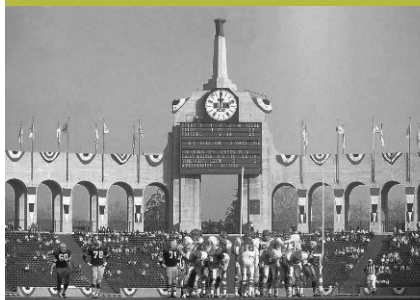
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The Roy McCurdy Quartet, Sun., Dec. 3, 11 a.m.-2:30 p.m., free. The Javier Vergara Quartet, Wed., Dec. 6, 6-9 p.m., free.

**MUSICIANS INSTITUTE CONCERT HALL:** 1655 N. McCadden Place, Los Angeles. The Jeremy Pelt Quintet, Sat., Dec. 2, 8 p.m., \$35. See Music Pick.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. The Scott Martin Latin Soul Band, Fri., Dec. 1, 6:30 & 9 p.m., \$20. Freddie Ravel, Sun., Dec. 3, 8 p.m., \$20. Black Market Trust, Tue., Dec. 5, 8 p.m., \$20. Sherry Williams, Wed., Dec. 6, 8 p.m., \$20.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Allee Willis, Dec. 1-2, 8 p.m. Corey Black,

Tue., Dec. 5, 8 p.m. Chris Standing, Wed., Dec. 6.

**WEST HOLLYWOOD CITY COUNCIL CHAMBERS:** 625 N. San Vicente Blvd., West Hollywood. Jennifer Leitham, Sat., Dec. 2, 5 p.m., free.

**THE WORLD STAGE:** 4321 Degnan Blvd., Los Angeles. Pat Sligh, Fri., Dec. 1, 9 p.m., \$20.

—Falling James

## COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. The Mighty Echoes, Sat., Dec. 2, 8 p.m., \$20. Molly's Revenge, Christa Burch, Sun., Dec. 3, 7:30 p.m., \$20.

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**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Claudia Russell, Jill Freeman, Aireene Espiritu, Fri., Dec. 1, 8 p.m., \$18. Coco Dolenz, Sat., Dec. 2, 3 p.m., \$20; John Zipperer, Nathan McEuen, Sat., Dec. 2, 7 p.m., \$20. The Ukulele Orchestra of the Western Hemisphere, Sun., Dec. 3, 3 p.m., \$18; Ashley Maher, Fish to Birds, Sun., Dec. 3, 7 p.m., \$20. Roy Zimmerman, Tue., Dec. 5, 8 p.m., \$20. James Lee Stanley, Chad Watson, Pam Loe, Neil Rosengarden, Echo Sparks, in a tribute to The Doors, Thu., Dec. 7, 7:30 p.m., \$20.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Dec. 1, 9 p.m., free. RJ Mischo, Sun., Dec. 3, 8 p.m., free. The Eric Ekstrand Ensemble, Tue., Dec. 5, 9 p.m. The Ploughboys, Wed., Dec. 6, 9 p.m. The BBB, Thu., Dec. 7, 8:30 p.m.

—Falling James

## DANCE CLUBS

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Conro, T-Mass, Kyle Johnson, Fri., Dec. 1, 9:30 p.m. Kryder, Frank Nitty, Sat., Dec. 2, 10 p.m. TigerHeat, Thursdays, 10 p.m., \$5.

**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Borgeous, Damaged Goods, Fri., Dec. 1, 10 p.m., \$20. Jonas Blue, Felix Cartal, Sat., Dec. 2.

**DOROTHY CHANDLER PAVILION:** 135 N. Grand Ave., Los Angeles. Sleepless: The Music Center After Hours, Fri., Dec. 1, 11 p.m.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. RA LA: Far Away, Fri., Dec. 1, 10 p.m., \$5. See Music Pick.

**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles. The Knocks, Zimmer, Fri., Dec. 1, 10 p.m. Space Yacht, Sat., Dec. 2, 10 p.m.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, ages 21 & over, Fridays, 9 p.m., \$8. Boombox, first Saturday of every month, 9 p.m.

**LA CITA:** 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, ages 21 & over, Sundays, 9 p.m.-2 a.m., free. DJ Moist, Mondays, 9 p.m.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Afrolituation, Fri., Dec. 1, 10 p.m. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10.

**THE REGENT THEATER:** 448 S. Main St., Los Angeles. Hot Dub Time Machine, Fri., Dec. 1, 11 p.m., \$15.50.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., \$5.

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Bedouin, Isaiah Martin, Ray Kash, Fri., Dec. 1, 10 p.m., \$15-\$35. Treasure Fingers, Vanilla Ace, Bones, Sat., Dec. 2, 10 p.m., \$15-\$30.

**THAT '80S BAR:** 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Xmas Bhangra, Sat., Dec. 2, 10 p.m., \$10. Claire Thompson, DJ Morillo, Tue., Dec. 5, 6 p.m., \$20.

**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—Falling James

For more listings, please go to [laweekly.com](http://laweekly.com).

## CONCERTS

### FRIDAY, DEC. 1

**GO AARON NEVILLE:** 8 p.m., \$30-\$50. Luckman

Fine Arts Complex, 5151 State University Dr.

**BIG GIGANTIC:** With Brasstracks, 8 p.m., \$27.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

**GETTER:** 9 p.m. The Fonda Theatre.

**HUNDRED WATERS:** With Julianna Barwick, Banoffe, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**JOHN KAY & STEPPENWOLF:** 8 p.m., \$50-\$100.

Cerritos Center for the Performing Arts.

**KIIS FM'S JINGLE BALL:** With Taylor Swift, Ed Sheeran, Sam Smith, The Chainsmokers, Demi Lovato, Logic, Kesha, Niall Horan, Halsey, Charlie Puth, Liam Payne, Cheat Codes, 7:30 p.m., \$42-\$75. The Forum.

**SAN HOLO:** 9 p.m., \$14.50-\$24.50. The Novo.

**SNOOP DOGG, ICE CUBE, CYPRESS HILL:** 8 p.m., \$75-\$350. Microsoft Theater, 777 Chick Hearn Court.

**GO STRANGELOVE:** With The Cured, These Handsome Devils, Electric Duke, 7 p.m. Saban Theatre, 8440 W. Wilshire Blvd. See Music Pick.

**GO TORI AMOS:** With Scars on 45, 8 p.m., \$55-\$75. The Theatre at Ace Hotel, 929 S. Broadway.

**VALERIE JUNE:** 8:30 p.m. The Regent Theater.

**THE WAVE WINTER JAM:** With En Vogue, Blackstreet, Ginuwine, Midnight Star, Digital Underground, Club Nouveau, Whodini, J.J. Fad, 8 p.m., \$61. Honda Center, 2695 E. Katella Ave., Anaheim.

## SATURDAY, DEC. 2

**CHICANO SOUL LEGENDS:** 7 p.m. Honda Center.

**HAYDEN JAMES:** With Baynk, Grace Pitts, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**JOÃO DONATO:** 8 p.m., \$29-\$59. UCLA, Royce Hall.

**KENNY LOGGINS:** 8 p.m., \$68-\$148. Saban Theatre.

**MARIACHI DIVAS:** 8 p.m., \$30-\$45. Downey Civic Theatre, 8435 Firestone Blvd., Downey.

**PRAYERS:** 10:30 p.m., \$25. The Regent Theater.

**SOL DE MÉXICO DE JOSÉ HERNÁNDEZ:** With Mariachi Reyna de Los Angeles, 8 p.m., \$35-\$86. Cerritos Center, 12700 Center Court Dr., Cerritos.

**SOLOMUN:** With Hot Since 82, 9 p.m., \$40-\$65.

Hollywood Palladium, 6215 W. Sunset Blvd.

**GO TORI AMOS:** 8 p.m. The Theatre at Ace Hotel.

## SUNDAY, DEC. 3

**AQUARIUM:** 7 p.m. Avalon Hollywood, 1735 Vine St.

**GO EMO NITE DAY:** With The Used, Tigers Jaw, Finch, 2 p.m., \$59.50-\$74.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd. See Music Pick.

**GIORGOS TSALIKIS:** 8 p.m. The Regent Theater.

**JEWEL:** 7 p.m., \$80-\$115. Cerritos Center.

**MATEUS ALELUIA:** 2 p.m., free. Fowler Museum at UCLA, Sunset & Westwood blvds., Westwood.

**THE PETER BERNSTEIN QUARTET:** 7:30 p.m. Ann &

Jerry Moss Theater, 3131 Olympic Blvd.

**TIMOTHY B. SCHMIT, RICHIE FURAY:** 8 p.m., \$58-\$89.

Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**GO TORI AMOS:** With Scars on 45, 8 p.m., \$55-\$75.

The Theatre at Ace Hotel, 929 S. Broadway.

**WHEELER WALKER JR.:** 7:30 p.m., \$15. The Novo.

## MONDAY, DEC. 4

**GO MIYA FOLICK:** 8 p.m., \$12. The Observatory,

3503 S. Harbor Blvd., Santa Ana. See Music Pick.

**THE USED:** 8 p.m., \$36. The Observatory.

## TUESDAY, DEC. 5

**WHITECHAPEL:** With Carnifex, Rings of Saturn,

Entheos, So This Is Suffering, 7:30 p.m., \$25. The

Regent Theater, 448 S. Main St., Los Angeles.

## WEDNESDAY, DEC. 6

**ANGUS & JULIA STONE:** 8:30 p.m. The Fonda Theatre.

**HANSON:** 7 p.m., \$39.50-\$49.50. The Wiltern.

**A POSITIVE SPIN:** With AOE, Falcons, Grandson, GG

Magree, Hoodboi, Jack Beats, Nosaj Thing, 8:30 p.m.

El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**STARRO:** 8 p.m., \$15. The Regent Theater.

**SUPER SAKO:** 7 p.m. Dolby Theatre.

**GO SYD:** With Buddy, Malia, DJ Young 1, 8 p.m. The

Observatory, 3503 S. Harbor Blvd., Santa Ana.

**TANK, LEEA JAMES:** 7 p.m., \$30. The Belasco Theater.

## THURSDAY, DEC. 7

**THE CHARLIE DANIELS BAND:** 8 p.m., \$50-\$75.

Cerritos Center for the Performing Arts.

**JUNGLE:** With Makeness, 9 p.m. El Rey Theatre.

**MAUNALUA:** 2 p.m., \$47. The Ruth B. Shannon Center

for the Performing Arts, 6760 Painter Ave., Whittier.

**PIG DESTROYER:** With Despise You, Necrot, Call of the

Void, 8 p.m., \$22.50. The Regent Theater.

—Falling James

## CLASSICAL & NEW MUSIC

**BLACK VIOLIN:** Tue., Dec. 5, 8 p.m., \$40-\$55. The

Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

**GO THE CALDER QUARTET:** The local string musi-

cians enact the world premiere of Christopher

Schubert's *Can't and Won't*, followed by Franz

Schubert's "Death and the Maiden" and Arnold

Schoenberg's *Verklärte Nacht*, Thu., Dec. 7, 8 p.m.,

\$20-\$112. Disney Hall, 111 S. Grand Ave.



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**THE COLBURN CHAMBER MUSIC SOCIETY:** Members of L.A. Phil's brass section pay a neighborly visit for a set of selections by Mouret, Bach, Poulenc, Gabrieli, Holst, Timo Andres and Mike Forbes, Sun., Dec. 3, 7:30 p.m., \$13 & \$27. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

**GO DEREK STEIN:** The versatile Wild Up/Gnarwhallaby cellist delves into the minds of Paul Hindemith, Sergei Prokofiev, Nicholas Deyoe, P.D.Q. Bach and Krzysztof Penderecki, Wed., Dec. 6, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

**GO EVAN J. MARSHALL:** The celebrated mandolinist plucks a storm of tunes by Eduardo DiCapua, Schubert, Brahms, Ernesto De Curtis, Handel and

Rossini, Fri., Dec. 1, noon, free. Edendale Library, 2011 W. Sunset Blvd., Echo Park.

**GO L.A. PHILHARMONIC:** Lyrical, eloquent violinist Hilary Hahn unwinds the majestic passages and subtle corners within Leonard Bernstein's *Serenade*, and Jonathon Heyward conducts Stravinsky's *Firebird Suite* (1919) and Glinka's *Ruslan and Ludmilla Overture*, Fri.-Sat., Dec. 1-2, 8 p.m.; Sun., Dec. 3, 2 p.m., \$20-\$194. Bold, energetic conductor Jonathon Heyward leads a choreographed performance of Stravinsky's *The Firebird*, in a morning youth concert, Sat., Dec. 2, 11 a.m., \$22 & \$26. Members of the orchestra work up quartets by Felix Mendelssohn and Peter Schickele and close with J.S. Bach's *Brandenburg Concerto*, Tue., Dec. 5, 8 p.m., \$20-\$59. Disney Hall, 111 S. Grand Ave.

**GO L.A. CHILDREN'S CHORUS:** Artistic director Anne Tomlinson presides over the world premiere of Paul Gibson's *Ring Out Wild Bells* and a seasonal assortment of spiritual tunes by Bach, Vivaldi, Adolph Adams, Holst, Randall Thompson, Debussy and others, Sun., Dec. 3, 7 p.m., \$15-\$45. Disney Hall.

**GO THE ONIX ENSEMBLE:** The Mexican new-music ensemble unveils a new piece by Gabriella Ortiz, Sun., Dec. 3, 7 p.m., \$29-\$59. UCLA, Royce Hall.

**GO PACIFIC SYMPHONY:** Chinese pianist Xiayin Wang sweeps through George Gershwin's Piano Concerto in F, and Estonian conductor Anu Tali lights the way inside Smetana's *The Moldau* and Dvorák's Seventh Symphony, Fri.-Sat., Dec. 1-2, 8 p.m., \$25 & up. Renée & Henry Segerstrom Concert Hall, 600

Town Center Dr., Costa Mesa.

**GO THE TALEA ENSEMBLE:** James Baker conducts the West Coast premiere of composer Pierluigi Billone's *Face*, which is juxtaposed with Hildegard von Bingen's medieval musical drama *Ordo virtutum*, as part of the Monday Evening Concerts series, Mon., Dec. 4, 8 p.m., \$27. Zipper Concert Hall, 200 S. Grand Ave., Los Angeles. See GoLA.

**TRIO CÉLESTE:** Pianist Kevin Kwan Loucks, violinist Iryna Krechkovsky and cellist Ross Gasworth pry apart trios by Beethoven, Sergei Rachmaninoff and Astor Piazzolla, Fri., Dec. 1, noon, free. First Lutheran Church, 2900 Carson St., Torrance.

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For more listings, please go to [laweekly.com](http://laweekly.com).

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