STREET FIGHT

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BY SARAH PORTNOY
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Thousands of food vendors roam L.A.’s parks, sidewalks and beaches. Now they’re waging an epic battle for legalization. BY SARAH PORTNOY.
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In pre-Hispanic times, people from all over Mesoamerica converged on the market of Tlatelolco, located on the site of a present-day neighborhood in Mexico City. Markets have always been a focal point of Mesoamerican trade and gastronomic abundance, as Bernal Díaz del Castillo, a soldier in the army of Hernán Cortés, observed in 1519, when he visited what is now Mexico City. Díaz found all manner of basic and luxury goods being sold on the streets of the Aztec capital of Tenochtitlán — cacao, vanilla, insect eggs, even iguana meat. Today, vendors at tianguis— markets in Mexico— as well as sidewalks in Los Angeles sell a vast array of ceramic cookware, household goods, fruit and prepared foods. These foods also are found on thousands of street corners throughout Mexico and Central America. The viendedores ambulantes, or street vendors, are a vital part of the countries' informal economy. In Mexico City alone, at least 200,000 street vendors try to make a living on the city's sidewalks every day.

You can get tacos de canasta for less than a quarter on the side streets near the Zócalo, the city's main square; little hotcakes with cajeta, or goat milk cara mel, on the cobblestone streets of San Ángel; and esquites, boiled corn kernels seasoned with salt, epazote, butter and lime, in Coyoacán.

As scenes from Diego Rivera's famous mural at the National Palace in Mexico City demonstrate, street vending in contemporary Mexico has significant pre-Columbian roots that reflect the rich traditions and resourcefulness of Latino communities on both sides of the border.

The tradition of street vending is one that has traveled with migrants from Mexico and Central America to Los Angeles, as well as other cities throughout the United States. On sidewalks across L.A., street vendors sell bacon-wrapped hot dogs, sliced fruit with chili powder and lime, tacos and paletas (popsicles), as well as clothing and seasonal holiday items. Los Angeles stands out among other American cities because of its sheer number of Latino migrants, and because it remains the only one of 10 major U.S. cities where street vending is illegal. An estimated 10,000 to 12,000 vendors sell food at the beaches, parks and sidewalks all over Los Angeles. The Latino vendors — many of whom are undocumented Mexican and Central American immigrants — have suffered decades of discrimination and fines from law enforcement, not to mention extortion from gangs. Police harassment and ticketing continue to be occupational hazards for street vendors. In 2013, for example, police made 1,200 arrests for sidewalk vending.

Recently, with the campaign rhetoric and election of President Donald Trump, the vendors' already precarious situation has become far more critical. L.A.'s city officials have finally recognized the need to legalize and decriminalize street vending in Los Angeles. On Dec. 12, councilmembers Curren D. Price and José Huizar held a hearing at City Hall to begin the legalization process. Hundreds of vendors and their supporters filled the chambers, along with a contingent of small business owners.

“We have to acknowledge that street vending is already a part of Los Angeles’ culture and, for thousands of mostly immigrant families, their only source of income,” Huizar told LA Weekly via email.

Early in 2017, the City Council will hold another meeting to vote on the proposed framework and its amendments. Community organizer Roberto García-Ceballos says that the priority for this meeting is for the City Council “to decriminalize vending right away, given the current political climate of the new presidency.”
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Throughout his campaign, Trump threatened to deport undocumented immigrants with a criminal record. The election results struck outright panic in the hearts of undocumented immigrants, including many of L.A.’s street vendors, who can be arrested at anytime on criminal misdemeanor charges and — if Trump’s threats become reality — threatened with deportation. After years of councilmembers dragging their feet on the issue, it was Trump’s
Police harassment and ticketing continue to be occupational hazards for street vendors. In 2013, for example, police made 1,200 arrests for sidewalk vending.
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This ban on the underground economy, long a part of the city’s public landscape, caused vendors to be seen as criminals and violators of a city ordinance. Many vendors were arrested; some were beaten, and others served jail time. In her street-vendor study, Bhimji writes that their actions were considered misdemeanors and they could serve up to 180 days in jail if convicted of vending, despite earning as little as $20 a day.

The ban turned vending into a political issue and motivated vendors to organize. In 1987, street vendors began meeting to discuss their targeting by the Los Angeles Police Department; the next year they established the Asociación de Vendedores Ambulantes (Association of Street Vendors). The association discussed immigration, police harassment and other human rights issues, as well as legalizing vending. Five years later, in 1993, as many as 100 vendors packed a City Council committee meeting to ask the council to set a date for legalization.

A year later, the Special Sidewalk Vending District Ordinance was enacted to allow selling in eight designated areas of Los Angeles, as part of a two-year pilot program. Several hundred vendors celebrated their newly legal status, but six months later Robert Lopez of the Los Angeles Times reported that no vending licenses had been issued and that vendors continued to complain of harassment by LAPD. Lopez reported that vendors were protesting police harassment outside a police station, waving signs that read “Somos vendedores, no criminales” (We are vendors, not criminals).

In many ways, the city’s attempt to impose geographic limits on the practice of vending was a failure. Only one zone was established, and today there are none. Nearly three decades later, street vending remains a contentious—and illegal—activity in Los Angeles. But over the past few years, community-based organizations have begun to recognize the need for creative solutions to support the vendors. In 2008-09, the vendors’ have been working tirelessly with vendors throughout L.A. to make legalization a reality. Together they formed the Los Angeles Street Vendor Campaign, an initiative to legalize food vending on L.A.’s sidewalks.

Leaders of the movement have held large demonstrations at City Hall and have engaged in a social media campaign on Twitter and Facebook. Yet the proposal has been delayed time and again as different city departments weigh in. During one of the vendors’ visits to City Hall in 2014, Spanish-language media captured the plight of Rosa Calderón, a septuagenarian vendor who has no family in the United States and has faced constant arrest and harassment by police. Among other citations, she was last arrested for selling Christmas tree ornaments. Calderón’s story inspired UCLA law school students to represent her at a local business improvement district in federal court. They say their carts and belongings have been improperly seized, and they were not given a receipt or any opportunity to reclaim their property. The current unregulated system creates a legal limbo and breeds these sorts of violations of constitutional rights.

The proposed framework now under consideration calls for a limit of two vendors per block in commercial districts and requires vendors to obtain permission from adjacent businesses to operate. While the plan is encouraging for vendors, some merchants and their supporters find the restriction of two vendors per block and the veto power of the brick-and-mortar business owners over street vendors to be unfair and illogical. “This newest move is welcomed, and for the most part the proposal for a citywide framework is good,” Rudy Espinoza, executive director of LURN, says, “but we have a few concerns. Limiting two vendors per block does not consider the diversity of our city. Some areas should have two per block, and some should not. It’s an arbitrary number that doesn’t make sense. This is not what capitalism in America is about.”

Espinoza says that he also is concerned about the power the proposed framework gives to small business owners because it opens the door for exploitation. It gives business owners the opportunity to say that they are not going to sign unless the vendor pays them to do so. “You can’t tell businesses to sign off on vendors,” he says, “if I’m a coffee shop owner, there is no law that a Starbucks can’t open on my block. It should be the same for vendors; the city must treat people the same or it is unfair.”
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> 12 ) believe they are unsanitary, or they fear that the vendors attract gang activity and violence.

Supporters of the vendors argue that instead of creating crime, the presence of vendors and their clients in dangerous neighborhoods acts as a deterrent for crime and gang activity.

Studies show that business owners and street vendors can coexist. According to a 2015 report from the Economic Roundtable, vendors avoid selling close to retailers who offer similar products. Instead, the report explains that vendors play a complementary role to brick-and-mortar establishments and that brick-and-mortar stores suffer when vendors leave the neighborhood.

Vendors make financial and cultural contributions to the city. The Sidewalk Stimulus Report estimates that street-food vendors generate more than $100 million annually in income for the Los Angeles economy, and vendor spending sustains 5,234 jobs.

Sidewalk merchant Merced Sanchez explains that her own business is interconnected with other immigrant entrepreneurs. “What the city officials don’t realize is that at the end of the day we all contribute to the city’s economy,” Sanchez says. “I buy my merchandise from a Korean vendor, and if I don’t go and buy from him, he doesn’t make the money for his rent.”

According to a fact sheet by the Urban & Environmental Policy Institute at Occidental College, it would prove beneficial not only for vendors but also for the city to allow vendors to participate in a proper system of taxation and registration.

Street vending also allows easier access to healthy food in low-income Latino neighborhoods considered food deserts, areas with many corner and liquor stores but few affordable, healthy food options. A 2010 study by the USC School of Policy, Planning and Development titled “Street Vending in Boyle Heights: Examining the Challenges and Opportunities” recognized the concerns of community members and local business owners, as well as those of the vendors themselves, while also looking at the positive impact of vending in the area. The study conducted a pedestrian survey that found community members ate frequently from the vendors: 16 percent as often as once a week, 16 percent a few times a week and 20 percent at least once a month.

It is estimated that 25 percent of street carts already sell whole and/or cut fruit and vegetables. Proponents of legalization argue that a permit process would further the selling of healthy food by providing incentives for healthy-food vendors, such as expediting the permit process, offering discounted permits and allowing produce vendors to sell near schools and other restricted areas. Legalization could make it easier for healthy-food vendors to create a needed service in their communities.

The street vendor’s way of life is part of what makes Los Angeles such a Latino city, a Mexican and Central American immigrant city dotted with rainbow-colored umbrellas and carts selling sliced fruit, raspados (snow cones) or birria (goat stew) tacos, where undocumented workers can be small business owners who support their families, even if they do so at constant risk of police harassment and fines. The stories of Vasquez, Sanchez and Delgado are part of a larger story of a disenfranchised group trying to use their cultural heritage to make a living. Their stories show that, despite their outsider status, the vendors find empowerment through vending.

And the city is starting to come around. In an email to L.A. Weekly, Councilman Huizar says he is hopeful that “at long last we can move forward with a plan to legalize street vending in the city of Los Angeles. We need to bring them out of the shadows, regulate this industry and create a system that is fair to all parties.”

After decades of struggle, a path to legalized vending is closer to becoming a reality.

This is adapted from the chapter “Street Food Vendors in Los Angeles” in Food, Health and Culture in Latino Los Angeles (2016) by Sarah Portnoy.
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Restaurant owners are turning to service charges to address wage issues. But some employees see it as legal wage theft

BY BESHA RODELL

It doesn’t matter how much we, as a culture, love food. It doesn’t matter how many cooking shows are on TV, or how many new restaurants open, or how many articles are written about those new restaurants. Unless something changes, the food world is about to collapse on itself.

“It’s a system that, fundamentally, is broken,” says Curtis Stone, chef and owner of Maude in Beverly Hills and Gwen in Hollywood. “It’s not the first to say so — not by a long shot. All over the country, restaurateurs and food writers and analysts have been shouting from the rooftops: This in-
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I rarely drive. Like, when I drive with my mom, she’s always stressed out.” Clara Polito is clutching the steering wheel of her white Toyota Scion. It’s 10:30 a.m. on a Friday morning and while many teens her age are studying for college exams, the 19-year-old brunette is swerving through traffic on the 110 south through downtown with aluminum containers of vegan cupcakes in tow. She is en route to Mercado La Paloma to make her first delivery of the day, to the vegan Ethiopian restaurant Azla.

Despite being relatively new to driving, Polito is not new to the business of selling baked goods. The teen baker, who goes by Clara Cakes, began selling her goods at downtown music venue the Smell at age 12. Though the famous punk venue seems an unlikely locale for a tween’s bake sale, Polito was no stranger to the music scene.

“I had always grown up with punk around me because my mom always played different punk music. She grew up in L.A. during the ‘80s. So she was a New Waver and punker at the same time. My dad was in a band before he had us, too. Also, my two brothers had a huge influence on the music that I liked. I started selling at the Smell basically because my brother introduced me to No Age and this whole L.A. downtown scene.” She points out that the Smell’s all-ages policy made it easy for a youngster to do business there.

When asked if her love of baking ever got out of control, Polito says that it helped her academically. “My parents always just let me and my brothers kind of do what we wanted to do. I was able to balance both because I think they were so different that it almost worked to my advantage, where school was an escape from baking and baking was an escape from school.”

Ultimately, baking seemed to be the better escape. After moving from middle school to Moorpark to high school in L.A., she opted to graduate early. “I couldn’t fathom being stuck in that place for four years like that. So I did independent study and got out in three years instead.”

Polito bakes out of her home kitchen in Atwater Village, where she lives with her mom. Seven years after setting up shop at the Smell, she sells wholesale cupcakes to various restaurants, and custom cakes, cookies and pies to clients all over L.A. Her first cookbook, Clara Cakes: Delicious and Simple Vegan Desserts for Everyone is due out in March from Powerhouse Books.

“Powerhouse emailed me about a year ago. I think someone had told them about me and my baking. From there they researched me and asked if I’d ever thought about doing a cookbook. I thought about it for a month or two. In the end, it felt like the best decision,” she says of her book deal.

At Azla, Clara Cakes’ cupcakes dominate the sweets menu. “They wanted to start carrying vegan desserts and they approached me about it.”

Pizzanista, in the downtown Arts District, is the next stop on her delivery route. “I got Pizzanista because I took a picture (on Instagram) of my pizza from Pizzanista. I don’t even remember what I said, but Salman, the co-owner, wanted to talk to me about selling my desserts there. Instagram has definitely been a huge platform.”

Despite all of this smooth sailing, there are challenges to being such a young entrepreneur. Until recently, Polito relied on her mom to drive her everywhere. And being taken seriously isn’t a given.

“I’m still consistently described as ‘cute.’ I think most people that aren’t in the food industry don’t realize how much hard work goes into just making the food. I have my hands in everything, both the business and the book, stuff way beyond being in my kitchen now.”

Polito’s s’mores bars, soft Oreo cookie-stuffed chocolate chip cookies and fluffy cupcakes speak for themselves. Anyone who describes Clara Cakes as “cute” is...
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One of L.A.'s Best Breakfast Burritos Is at the Flower District Farmers Market

Growing up in Orange County, for me Saturdays were breakfast burrito days. My dad and I would drive down to local-ish mini chain Los Primos, grab a couple $2.99 chorizo, egg and potato burritos, take them back to the apartment, and eat them in front of the TV while watching college football just like any self-respecting American would.

I had no idea what chorizo was back then, aside from the spicy, textureless flakes of reddish-brown running through the mass of scrambled eggs. I vaguely remember seeing cooks thrash down a hunk of mysterious meat product on the flat-top, but that was the depth of my knowledge. And it didn't really matter what I knew, because it was objectively delicious.

After the now famous chorizo breakfast burrito at the Flower District Farmers Market, I wish I could take back every other chorizo breakfast burrito I'd ever eaten. This burrito was retroactively-ruin-your-childhood-memories good.

Humberto Raygoza, better known as the Chori-Man, started slinging chorizo to restaurants out of a mobile cooler back in 2014, and he has since started supplying to big-name Mexican spots such as Salazar and Sonoratown. And as good as his chorizo tastes in chef Esdras Ochoa's potato hash at Salazar, the best experience always comes directly from the source.

His breakfast burrito starts with some uncased chorizo that's chopped and sizzled on the flat-top. You get your choice of whatever chorizos he has available, but for the most unusual — and, to me, delicious — go with the chorizo verde. Rather than getting a flavor boost from dried chilies and spices, the Chori-Man's bright green sausage is infused with fresh cilantro and jalapeños, which gives it this bright, fresh flavor profile that tames the bursts of pork fat. I never thought I'd describe a sausage as verdant, but damn if this isn't a verdant sausage.

Raygoza throws a scoop of frozen tater tots — aka the best kind of tater tots — onto the griddle, and rather than making a scramble, he cracks the eggs and breaks up the yolks to create a fried and scrambled hybrid. I believe kids these days are calling this technique “frambling.” Whatever. Everything gets thrown into a Chipotle-sized flour tortilla and wrapped up with a handful of Monterey Jack cheese to create a melty, hangover-curing masterpiece. The fun doesn't stop inside the tortilla. The X factor here is the vec de llambil, a Veracruz-style salsa macha, roasty and packed full of four different chilies, that you're encouraged to slather on every bite. The end result is an incredibly complex and nuanced take on an L.A. classic.

I, for one, welcome our new artisanal breakfast burrito overlords. —Josh Scherer

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**ART**

**South of the Bowie-der**

In 1997, Mexico City–based rock photographer Fernando Aceves was contacted by a concert promoter and offered the chance to document David Bowie's first and only visit to Mexico. With Bowie's band along for the ride, Aceves photographed the legendary musician with a variety of cultural landmarks, from early Mesoamerican pyramids to Diego Rivera murals. Aceves’ photos come to L.A. for the first time for the “David Bowie: Among the Mexican Masters.” The exhibit at Forest Lawn Museum features 27 color images taken while Bowie was in Mexico for his Earthing Tour. For more information, visit forestlawn.com.

—Gwynedd Stuart

**DANCE**

**Bloc Party**

Guest artists from Seattle’s Radost Folk Ensemble join Los Angeles Ballet dancers with live music from the Varimezov Family Band. Since 1976, Radost has toured the Northwest presenting dance and music from Eastern European nations including Russia, Ukraine, Bulgaria, Romania, Hungary, Croatia, Macedonia and Bosnia. For the past week, Ivan and Tsvetanka Varimezov have been in residence at LAB. Don’t look for pointe shoes as the LAB dancers join in performing Eastern European dances for this party. “Radost” translates to “joy” in Slavic languages. Joy may be the goal, but fun is certainly on the menu. Los Angeles Ballet Center, 11755 Exposition Blvd., Sawtelle; Fri., Jan. 27, 7 p.m.; $15, facebook.com/events/1070712816407286. —Ann Haskins

**FOOD & DRINK**

**Something’s Brewing**

With samples from 40-plus independently owned brewers from around Los Angeles County — they’re representing more than 100 beers — the inaugural L.A. Beer & Food Festival may well be the best beer event in L.A. Among brewers represented at the event are Angel City Brewery, Arts District Brewing, Eagle Rock Brewery, Mumford Brewing, Ohana Brewing, Iron Triangle Brewing, Timeless Pints and Boomtown Brewery. Entry buys you free samples from the restaurants at the event, all chosen to pair well with beer. Blue Palms Brewhouse, Eagle Rock Public House, Poppy + Rose, Sausal, Simmy’s, Stout and others will be on hand. Blue Palms Brewhouse, Eagle Rock; Sat., Jan. 28, 3-6 p.m.; $60, $75 VIP. labrewersguild.org/labeerandfood. —Katherine Spiers

**FOOTBALL**

**Something’s Brewing**

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**SAFE AND SOUNDTRACK**

Curated by Elvis Mitchell, Bring the Noise is Film Independent at LACMA’s latest movie series. For its first installment, the museum screens Welcome to the Dollhouse, Todd Solondz’s 1995 cult classic about nerdy, bespectacled 12-year-old Dawn “Weiner Dog” Weiner (Heather Matarazzo), who’s tormented in junior high and ignored at home, accompanied by an original score performed by Seth Bogart of L.A. band Hunx and His Punx. You may recall the original soundtrack featured the theme song “Welcome to the Dollhouse” by Daniel Rey, some classical music and — speaking of junior high horror — Debbie Gibson’s 1988 ballad “Lost in Your Eyes.” Future screenings in the series feature live soundtracks played by T Bone Burnett, Michael Andrews, Yacht, Jack Antonoff of fun. and Bleachers, Warpaint’s Emily Kokal, Kinky’s Ulises Lozano, Yeah Yeah Yes’ Nick Zinner and Bauhaus’ Kevin Haskins and Daniel Ash. LACMA, Bing Theater, 5905 Wilshire Blvd., Mid-Wilshire; Sat., Jan. 28, 7:30 p.m.; $50, $35 students and seniors. (323) 857-6010, lacma.org. —Siran Babayan

**HISTORY**

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CULTURE
The X Factor
Before he died in 1987, essayist and social critic James Baldwin was working on a book called Remember This House, which summarized his memories of civil rights figures Medgar Evers, Martin Luther King Jr. and Malcolm X. Tonight’s screening of I Am Not Your Negro — director Raoul Peck’s documentary encompassing the subject matter of Baldwin’s memoirs — spans the breadth of those civil rights legacies, interweaving them with footage of its leaders, the Black Power movement and other milestones in race relations, all narrated by Samuel L. Jackson. Peck will be present for a Q&A after the screening. Billy Wilder Theatre, Hammer Museum, 10899 Wilshire Blvd., Westwood; Mon., Jan. 30, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —Matt Stromberg

THEATER
Strong Suit
When Luis Valdez’s Zoot Suit premiered at the Mark Taper in 1978, it was nothing short of a sensation. The play, which centers on L.A.’s pachuco culture in the early 1940s — specifically the Sleepy Lagoon murder of 1942 — sold out in L.A. for almost a year before moving on to Broadway, and it brought a whole new audience to the theater. In 1981, it became a film starring Edward James Olmos, who also played the lead at the Taper. In honor of the Center Theatre Group’s 50th anniversary, in association with El Teatro Campesino, it’s reviving Zoot Suit, a play that’s still seen as a landmark of Chicano theater. Mark Taper Forum, 135 N. Grand Ave., downtown; Tue., Jan. 31, 8 p.m. (runs through March 19); $25-$99. centertheatregroup.org/tickets/mark-taper-forum. —Gwynedd Stuart

COMEDY
Trippy, Man
Cannabis and comedy go together like cannabis and Totino’s Pizza Rolls. But stand-up comic Shane Mauss is more fond of joking about his use of psychedelics, including mushrooms, LSD and DMT. The Wisconsin-born Mauss has

mon 1/30

TUE 1/31

WED 2/1
been a comedian for the past 12 years and a "psychonaut" for 20. He’s appeared on Conan, Jimmy Kimmel Live!, Comedy Central and Netflix specials, and hosts the podcast Here We Are, on which he interviews academics about science, psychology and philosophy. For his current tour, A Good Trip With Shane Mauss, which he describes as “part stand-up, part storytelling and part TED Talk,” Mauss cracks wise about the positive effects psychedelics have had on his life and career. Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Wed., Feb. 1, 7 p.m.; $30. (310) 855-0350, largo-la.com. —Siran Babayan

COMEDY
Flop House
Rodgers and Hammerstein, Stephen Sondheim, Tim Rice and Stephen Schwartz are behind some of the biggest musicals of all time, but they were also responsible for some of the biggest Broadway failures — ever heard of Pipe Dream, Anyone Can Whistle or The Baker’s Wife? Originally staged in 2013, Proof Doubt Closer theater company’s “Carrie” That Tune: Hit Songs From Flop Musicals showcases songs from ill-fated or forgotten productions that became successful after they were recorded by other artists, such as “Feeling Good” from The Roar of the Greasepaint — The Smell of the Crowd, “He Touched Me” from Drat! The Cat! and “One Night in Bangkok” from Chess, whose music was co-written by ABBA’s Benny Andersson and Bjorn Ulvaeus. Complete with props and costumes, the cast sings selections from other flop musicals, including 1988’s Carrie: The Musical, which, after only five performances, was one of the Great White Way’s costliest disasters. Au Lac, 710 W. First St., downtown; Thu., Feb. 2, 8 p.m. (runs through March 2); $10. proofdoubtcloser.com. —Siran Babayan

MUSIC
Romeo and Dudamel
Remarkably versatile Georgian violinist Lisa Batiashvili joins the L.A. Phil and conductor Gustavo Dudamel for an evening of music apparently linked by sheer sonic joie de vivre. Batiashvili’s highly regarded sensitivity and fire bring the passions to a boil in Tchaikovsky’s rousing Romantic concerto. Sort of based on A Midsummer Night’s Dream, Schnittke’s (Kein Sommernachtstraum is puckishly good-humored modern classical music at its most enlightening. In the selections from Prokofiev’s Romeo and Juliet we hear a subtly modernistic take on Shakespeare’s tale, whose timeless thrills are sold via plentiful supplies of sprightly dance tunes and a superbly widescreen tonal palette. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu., Feb. 2, 8 p.m.; $20-$175. (323) 850-2000, laphil.com. —John Payne
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with RSVP. 8425 Glover Place, Elysian Valley; Mon., Jan. 30, 7 p.m. womenscenter forcreativeviewwork.com.

Punk star roommate
Todd Gray, an artist who makes sculptural photographs and wears costumes, has circulated in many of Los Angeles’ strange creative spheres. In the 1980s, he worked as Michael Jackson’s personal photographer. During the recent Hammer Biennial, he performed in the clothes of his friend, Doors keyboardist Ray Manzarek. His performance this week, I Spy Pop Tried to Kill Me, is about the time Gray spent as Pop’s roommate in Laurel Canyon in the 1970s. He’ll be telling the story in the style of a West African griot. This could be effective, uncomfortable or both, given that Gray’s performance happens in the context of Art Los Angeles Contemporary, an art fair where class and cultural-appropriation issues can be glaring. 3021 Airport Ave., Santa Monica; Fri., Jan. 27, 1-3 p.m. (323) 851-7530, artlosangelesfair.com.

Time makes no sense
“Will Have Been,” Angus McCullough’s exhibition at AA|LA, examines standardized time in a sprawling way that’s haphazard and methodical. There are stopped clocks, drawings of train routes and videos of maps obscured beneath tinted glass. Water from overturned plastic bottles slowly drips onto rocks. In a darkened, makeshift room, a male voice explains on film the illogical nature of standardized time. Towns used to all have their own high noon, he says, so that the local experience of light changing and time passing would be in sync. Not so anymore. The show’s strength is probably its chaos. It’s high-tech and low-tech, well-researched, literary, and still looks a lot like a mad science project. 7343 Melrose Ave., West Hollywood; through Feb. 18. (323) 592-3755, aala-gallery.com.

Mad psychiatrist out of context
Chris Christen’s film installation Axis of Ego: When and Where I Enter riffs on religious architecture, incorporating confessional, among other things. Dr. Mabuse, a fictional hypnotist who figures in confessionals, among other things. Dr. Mabuse, a fictional hypnotist who figures in

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This study is for HIV-positive people who are taking antiretroviral therapy and are interested in strategies to reduce heart disease.

Statins are a group of medicines used to lower cholesterol and triglycerides (fat in the blood) and to prevent problems related to heart disease, such as heart attacks in persons with high risk for heart attacks.

To join you must be:
- Between the ages of 40 and 75
- HIV-positive
- On antiretroviral therapy for at least 6 months
- T-cell count at or above 100

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062. Do not include any sensitive health information if you choose to contact the study team via email.

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This study is for HIV-positive people who also have HIV-associated neurocognitive disorder (HAND) as defined by the Frascati criteria. It will help us to identify if adding Maraviroc (MVC) and/or Dolutegravir (DTG) to their current antiretroviral therapy will improve neurocognitive performance. Participants will be enrolled in this study for about 96 weeks. Compensation will be provided.

To join you must be:
- 18 years of age or older
- HIV-positive with an undetectable viral load
- Have had a HIV-associated neurocognitive disorder within 45 days prior to study entry

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062. Do not include any sensitive health information if you choose to contact the study team via email.
Los Angeles is home to a variety of eccentrics, but the ones who become legends are those who’ve cultivated eye-catching looks. Their colorful appearance hints at the weird lives they must lead, leaving us to speculate about their origins over drinks with fellow Angelenos and to proudly announce sightings on social media.

There have been many over the years: the platform shoes—wearing lady who lived in the Lava House near Melrose (she recently died); the “Walking Man” of Silver Lake, with his tiny shorts and newspapers (also now deceased); 60s siren and L.A. Weekly cover girl Kari French — and then there’s the most “famous” of all, Angelyne the billboard queen, still rolling around town in her pink Corvette, a sort of ironic symbol for a Hollywood dream that almost came true but didn’t. She’ll never wake up from her dream, and that’s why people love her.

West Hollywood resident Kitten Kay Sera is another such mystical creature and, like Angelyne, color is a huge part of her flamboyant existence. The Texas-born actress, singer and author is a cupcake come to life, a bubble gum-hued obsessive who lives every single aspect of each day immersed in the color pink. Her hair, her clothes, her belongings and the entirety of her living space (everything down to her kitchenware and toiletries) are some shade of fuchsia, rose, Pepto or hot pink. Sera is monetizing her rose-colored reality even better than Angeleyne these days, too, creating music and books and garnering appearances on TV, all fueled by her passion for the girliest hue on the color wheel.

“I’m what I call a monochromatic,” Sera said at a recent pinky powwow (she served us strawberry Nesquik with pink straws) in her glam-Barbie grotto. “I’m just always tickled pink all the time,” declares Sera, who even speaks like a confection, with a distinctly sassy Southern drawl (she moved from Texas to L.A. in 1999). “I just love it. It makes me happy, and I always think why not surround yourself with what makes you happy and gives you joy. You have one life, so do what you love and express yourself the way you want.”

Sera was a singer back in Texas, and while she always loved the color pink, she didn’t dedicate her life to living in one color until 1980, when she tossed everything that wasn’t pink or painted stuff so it would be. When she moved to California, it didn’t take long for her to be known as the “pink lady of Hollywood.”

“My acting and reality TV appearances sort of took off pretty quick,” she explains. “I would just walk down the street and people would be like, ‘Hey, we have a film we want you in, or a commercial you’d be great for!’”

In the age of famous-for-being-famous types aggressively brand-building on social media, Sera’s got as much game as the savviest millennial. She has more than 17,000 followers on Instagram, and most of her fans are girls who show no restraint when it comes to pink heart emojis. Sera’s pink passion clearly connects with alt-chicks, pop fans, gays and, most important for her career, the creative community.

“Kitten is a ray of pink sunlight,” says fashion photographer Ellen von Unwerth, who’s worked with everyone from Madonna to Janet Jackson. “I love how she creates in this rough surrounding her own fantasy world, oozing with positivity, generosity and happiness.”

The fashion world has taken note of Sera just recently, in fact. She was featured in Harper’s Bazaar Spain, after being written about in countless publications from The Daily Mail to Business Insider. She gets a lot of action at her local Starbucks, where she and her dog, Miss Kisses, are approached often to audition as a package deal. Sera and Miss K (who is dyed pink with vet-approved beet juice) have been on The Dog Whisperer, My Crazy Obsession and Anderson Cooper’s daytime talk show. They had a nice cameo in Beverly Hills Chihuahua 2, and Sera’s role in a national commercial for the cholesterol medication Vytorin has, she says, “supported me for the past year.”

Residual checks only get you so far, but Sera is resourceful. “I don’t have a regular job. I support myself with my pinkness,” she proclaims, adding that she rents out her apartment for photo shoots. Paris Hilton, Ruby Rose and, most recently, Duff McKagan’s daughter’s new band have used her place as a backdrop.

Miss Kisses in a prominent role, spreading her message of individuality, cheer and pink pleasure. “It’s a children’s book called The Pup Who Turned Pink,” Sera says as her blushed best friend wags a fluffy tail. In the book, “Miss Kisses finally becomes the doggie she always dreams of being.”

Sera’s latest endeavor features Miss Kisses in a prominent role, spreading her message of individuality, cheer and pink pleasure. “It’s a children’s book called The Pup Who Turned Pink,” Sera says as her blushed best friend wags a fluffy tail. In the book, “Miss Kisses finally becomes the doggie she always dreams of being.”

After a successful GoFundMe campaign, the book will be released in April, and Sera is having fun planning her next soiree to celebrate. “My life is like 50 Shades of Pink,” she explains with a wink. “The color just makes people happy. It’s putting positivity out into the world. And why not be a flamingo in a flock of pigeons?”
SILENT NIGHT, DEADLY NIGHT
A pair of serial killers and a pair of cops act out our human savagery in Grimly Handsome

BY BILL RADEN

In an unnamed East Coast city, it’s the Yuletide season, a time when vacant lots are transformed into festive mini-forests of freshly cut fir trees and pined-in carols — and when vaguely sinister, Slavic-accented Christmas tree salesmen enact a grim ritual of holiday decor.

Or at least that’s the setup of Grimly Handsome, Julia Jarcho’s philosophical and blackly funny, 2013 burlesque, which is receiving its West Coast premiere at Santa Monica’s City Garage Theatre. The script, which riffson the venerable serial-killer suspense thriller, deftly uses the ultra-familiar conventions of the police procedural to lure audiences into the deeper mystery of identity, and how human intimacy is ineluctably intertwined with a predatory savagery that defines us as a species.

Act I follows the antics of Gregor (Andrew Loviska) and Alesh (Anthony Sannazzaro), a duo of émigré Slavs who may be linked to Balkan war crimes, as they role-play in preparation for their next victim. That turns out to be Natalia (Lindsay Plake), an emotionally broken and lonely reader of hardboiled serial-killer pulp fiction. Act II pivots to the murderers’ police counterparts as homicide detectives Greggins (Loviska) and Alpert (Sannazzaro) probe the latest predation by the holiday psychopath whom the press has dubbed the “Christmas Ripper.”

It is with the entrance of Alpert’s wife, Nelly (Plake), and the introduction of her extramarital affair with Greggins, that the investigation begins. “And so you call each other by names,” Nelly tells Greggins at one point. “And so you call each other by names.”

Jarcho’s close parallel of relationship triangles — one of killers and victim, the other of lovers and cuckold — collides in a tangle of plot lines and characters that swap identities like quick-change costumes.

Josephine Poinset’s witty costumes, and Loviska, Plake and Sannazzaro act with versatility and conviction — perhaps a bit too much conviction, as it turns out. Jarcho, who has a long association with New York experimental playwright Richard Maxwell, is well known for sharing Maxwell’s rigorous style of deadpan neutrality and punctuated inflection. Here, Michel opts for something more heightened and emotionally schematic. In a town dominated by industry camera acting as Los Angeles is, the compromise is understandable, but the lost layer of formal irony exacts a cost. Her production delivers Grimly Handsome’s intellectual goods but clocks in shy of what should have been a much heartier laugh quotient.

Grimly Handsome | City Garage Theatre at Bergamot Station Arts Center, 2525 Michigan Ave., Building T1, Santa Monica | Through Feb. 26 | (310) 453-9939 | citygarage.org

PHOTO BY PAUL M. RUBENSTEIN

A DOG’S LIFE

This production of Dominic Finocchiaro’s The Found Dog Ribbon Dance wants to be wry and whimsical and deeply revelatory but succeeds only fractionally, especially with the revelatory part.

The story revolves around Norma (Amanda Saunders), a professional cuddler who services folks in need of affection, touch and reassurance and who customizes her sessions — you can sleep or remain awake, engage in conversation or be silent, for example — to their particular predilections. Though a genuinely caring person who appears good at her job, Norma is unattached, and her venture into the dating game with a local barista, Norm (Steven Strobel) is a rocky one, due mostly to his neuroses but also her own skittishness when it comes to relationships.

Norma does, however, form an attachment to a dog (Dan Hagan, wearing a T-shirt that reads DOG) that she found on the street. She advertises, unsuccessfully, to find its owners and, as time goes on, her bond with the animal evolves. A couple of people show up to claim him, but when it’s obvious Dog doesn’t know them, Norma battles them away and he remains with her.

Between Norma’s clients and the would-be animal owners, her studio is host to a parade of offbeat or just plain disturbed characters — an insulting and pugnacious youth (Gabriel Notario), a silent elderly man (Gregory Itzin), a young woman whose arms are covered with self-inflicted wounds (Clarissa Tribeaux). One very needy client (Eric Gutierrez) mistakes her professional tenderness for an invitation to sexual intimacy and she has to fight him off. Norma does her best to handle it all with dignity, compassion and aplomb, but these experiences are wearing on her, and are perhaps why the dog becomes important in her life.

One reason the production doesn’t quite gel is that Saunders seems wrong for the role. She’s fine portraying Norma the caretaker, where she reflects a natural inner grace, but under Alana Dietze’s direction, the edginess and insecurities that would make this character, and the play itself, more intriguing aren’t visible to the audience. As her hyper-nervous suitor, Strobel is exaggeratedly one-note — so in the end you don’t really care about this relationship. Several of the other supporting performances are also without layers; however, there’s good work (the best of the evening) from Gutierrez and he remains with her.

Eric Gutierrez and Amanda Saunders in The Found Dog Ribbon Dance

PHOTO BY GARRETT SANGERS

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PHOTO BY PAUL M. RUBENSTEIN
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Don’t expect Gold to set a new standard for crime capers

BY APRIL WOLFE

Gold’s value lies chiefly in the hearts and minds of those who seek it. The noble metal has driven humans to perpetrate ignoble acts on their quests to unearth it since at least 5000 B.C.E., when slaves divined for golden nuggets to lavish their pharaohs with jewelry. The Incas even thought golden nuggets were tears of their sun god, which only increased their value. But the mass hysteria surrounding this once-rare metal has more to do with power than with money. It’s like the cynical punch line of a true-events crime adventure id.

In Stephen Gaghan’s inspired-by-true-events crime adventure Gold, Matthew McConaughey plays a slovenly King Midas-type prospector, Kenny Wells, who’s lost his touch after his father dies and leaves him a formerly booming mining company. Desperate to make a hit, he pursues the partnership of a brilliant young geologist, Michael Acosta (Edgar Ramirez), who’d hit on a huge copper mine in Indonesia before going bust on another prospect. The simple story is that two men knee-deep in failures form an unlikely bond—one a loudmouth alcoholic, the other a poetic, stern adventurer—to prove to the world that they’ve still got it by discovering the biggest gold mine of all time ... until it’s not.

Gold isn’t just about gold; it’s about knocking the elites off their Wall Street towers, a kind of The Big Short meets The Goonies parable, barely addressing the irony that these men are seeking to become the same money monsters as the bank executives, only in sheep’s clothing. So for all the prospects this parable holds, it’s merely gilded in those big ideas—the bulk of it is made of dense, dull materials already hatched out in numerous other capers.

Gaghan’s choice to set the drama in 1981 is the first poor decision. The real story this film is based on is actually from 1993, but the director is bent on aping the attitudes and styles of late-’70s heist movies, getting-rich montages and sexy women as set dressing. It’s as though the flash and false glamour of that disco era are the stand-ins for real character or story development—all but all that glitters isn’t gold.

McConaughey’s Kenny is a disheveled, balding man whose hair and face perpetually glisten with sweat. The audience is supposed to champion his cause because the banker “suits” lack his charisma and Everyman charms, but Kenny is the kind of blowhard antihero we’ve been fed as the “good guy” for far too long. From the very beginning of this film, he’s trading gold for power, giving a tacky watch to his longtime girlfriend, Kay (Bryce Dallas Howard), who is so far out of his league that it boggles the mind—why must he have such a comically pronounced pout and thinning hairline? McConaughey turns his Everyman into a caricature of the working class, his version of lesser than.

Meanwhile, Kay is the super-hot good girl next door who’ll support her man through thick or thin despite his lack of redeeming qualities, with the drunk smashing glass after glass against the wall when he doesn’t get his way. Even as the film slaps Kenny on the wrist for not taking more menial jobs to help support the couple, it’s mostly condoning his big-dreaming maniacal obsession with gold. It’s what we see time and again from these films that glorify the single-minded infatuation men have with objects or ideas, laying waste to anyone in their circle, specifically women, who are the first casualty on a man’s conquest. Kay’s only function here is to be a kind, dimwitted pretty thing against which we can gauge her man’s waning morality.

Ramirez does his best to straight-man his way through McConaughey’s clowning performance—where it seems almost a contest to see how gross he can make his character. (Does he have to wear slightly wet tighty-whiteys so often?) It’s Ramirez’s subdued, thoughtful turn that lends the film credibility as a drama, but it’s his character’s function as the white-passing but exotic South American that grates. Since the film is so much about these men selling the idea of their gold mine to trick investors, Michael being the tall, suave Latino does make sense in a meta way—the Americans are taken by his rugged exoticism, and he plays that up with poetic talk about gold. But it’s worth noting that the real person on whom Acosta is based is a short-in-stature Filipino man, and I have to wonder if perhaps Gaghan or the studio didn’t think Americans could buy a short Asian man wielding such persuasive power.

Over and over again, the film seems to be asking: What makes a man a man? And the answer it gives is that a man is not a man without absolute power, so this is what he should strive for. In the end, the whole thing is a bit like one big golden shower pissing contest, with every male character vying for top of the trough. Frankly, after thousands of years of this, a reprehensible new president and one other abysmal treasure-hunting film from McConaughey (Fool’s Gold), I’m a little tired of men gilded in a shimmering psychosis.

WALKING AND TALKING ...
AND PREVENTING HIV

Old in real time, Paris 05:59 Théo & Hugo devotes the first 18 of its 93 minutes (not including credits) to the frenzied fun happening during the wee hours in the red light-bathed basement of a gay sex club in Les Halles. It is there that Théo (Geoffrey Couti) and Hugo (François Nambot), among the slightest of the withering, moaning, mostly ephic figures, lock eyes while mounting other partners, soon to be ditched so that these two can be more fully intertwined with each other. Filmmakers Olivier Ducastel and Jacques Martineau cleverly capture the codes and customs that guide even extreme Dionysian milieus—the lube and condom dispensers, the coal/clothing check and settling of drink tabs that follow the group rutting—with an attention to detail that keeps viewers engaged when the bland, acharismatic couple, who cycle, walk, talk, kiss and fight in a predawn City of Light, fail to.

Recalling other cine-duets, both straight (Richard Linklater’s Before Sunrise) and gay (Andrew Haigh’s Weekend), Paris 05:59 distinguishes itself by seamlessly including a lesson on HIV post-exposure prophylaxis: The protocol is outlined by an imperturbable doctor at a hospital in the 10th Arrondissement once the men discover, minutes after leaving the club, that they have discordant serostatuses and failed to follow safe-sex practices. These medical facts, along with the delights of Paris particulars—the Canal Saint-Martin in the dead hours, the faces of early-morning Metro riders—who give the film ballast when Théo and Hugo’s getting-to-know-you patter grows too precious. —Melissa Anderson
Iranian director Asghar Farhadi’s *The Salesman* is a tense, visceral drama of wounded masculinity — and therein lies part of its problem. Farhadi, whose *About Elly* and *A Separation* are two of the greatest movies of the past decade, can find tension in the most mundane of exchanges, and he can bring your heart to a stop with just a few glances. But he also brings a sociological rigor to his work: Class, gender, property and the law often are at the root of his films. *The Salesman* works well on a ground level, but everything resting atop the foundational drama slowly crumbles.

The film opens with married theater actors Emad (Shahab Hosseini) and Rana (Taraneh Alidoosti) being forced out of their apartment building after it starts to shake and crack, thanks to a construction project next door. Through a colleague, they manage to find a flat that’s about to be vacated by another woman, Ahoo. But she never shows up to take her belongings. That puts a strain on their new place after letting in their reality.

Her but we sense her presence — so much so, in fact, that she becomes a defining absence for the first half. She’s a collection of signifiers, and the film effectively presents her as an irresponsible, even manipulative woman with a surprising number of male callers and a child out of wedlock.

Now, Farhadi understands forgotten women; *About Elly* was all about one. And the way his camera settles its gaze on the objects Ahoo left behind — a kid’s bicycle, toys, a variety of elegant shoes and dresses — and the way the neighbors gossip and complain about her makes it clear that he wants her to linger in our consciousness.

But by denying Ahoo any real agency or specificity, he has unwittingly generalized her or, rather, reduced her to a symbol that would make any religious conservative proud: the irresponsible “loose” woman who ruins everything for everyone.

It doesn’t quite end there, either. The ultimate cause of the assault on Rana appears to turn on the notion that men, even good men, are powerless against their urges when left alone with a woman. That’s an idea worth exploring, perhaps, but here it’s treated more as a narrative convenience, and not a particularly convincing one at that. The movie constantly hints at broader issues — a class element is at play here, for instance — most of which are too muddled to have the proper impact. Watching *The Salesman*, I can’t help but feel that this is the first time Farhadi’s mastery of the particular is undercut by the artificiality with which he’s treated the general. He remains one of the world’s foremost filmmakers, but this time around, his expertise and artistry are undone by phoniness.

BY BILGE EBIRI

*The Salesman* opens Friday, February 3, at Laemmle’s NoHo 7, North Hollywood. (310) 478-3836 laemmle.com

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LOST IN FLORENCE

Lost in Florence is like a feature-length commercial for a travel agency. While writer-director Evan Oppenheimer’s tale of love, sport and Italian culture captures the landscape with a pleasant sheen and certainly makes Florence look like a lovely vacation destination, its narrative contains little emotional pull and too few surprises. The film opens with the kind of cutey scavenger-hunt proposal setup that makes you instantly distrust the couple at its center. From there the plot thickens, mildly, as Eric (Brett Dalton), the blandly hunky protagonist, is rejected by girlfriend Colleen (Emily Atkk) and left to sulk around Florence in search of diversion and meaning. He finds some respite in the ancient Italian sport of calico storico, a combination of rugby and street fighting, which offers an emotional outlet—as well as mild homoerotic spectacle. Eric ultimately ends up falling for Stefania (Alessandra Mastronardi), the girlfriend of his teammate; though an appealing presence, she eventually makes you wonder how to say “manic pixie dream girl” in Italian. She and Eric ride Vespa’s and eat gelato, and it all just a bit too cute. Perhaps if Oppenheimer had focused more on Eric’s relationships or his athleticism, the film would have more of an impact, but in trying to bring relationships and sports together in a glintening, advertorial-ready Italian complete with an uncannily generic-sounding score, neither narrative thread makes much impact. Lost in Florence mostly has the effect of lulling the audience into a craving for wine and spaghetti. (Abbey Bender)

A DOG’S PURPOSE

Directed by Lasse Hallström
Written by Cathryn Michon | Amblin | Citywide

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and selfishness, their blustering arguments both verbal and physical, the lies they tell one another and the truths. Of this garrulous, prank-playing, passionate group, it is Rainwater who offers the keenest delight. A former music-hall performer favorite child”). The same holds true for killed Gabriel Trupin in 1995, remembered one of the dancers is gay — during the official ambassadors of queerness — all but

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men are frequently juxtaposed with their younger, most fabulous and famous selves

Zwaan's film at times seems frustratingly for Madonna's 1990 Blond Ambition tour

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LA LAND

The cussedness of La Land is almost enough to recommend it. Damien Chazelle's sumptuous tribute to romances (Emma Stone and Ryan Gosling) trying to keep lit the fire of a guttering culture is defiantly old-fashioned in form and style. It is, as among other things, a throwback to the great MGM musicals of the Gene Kelly era, just starring people who haven't devoted their lives to the talents such musicals demand. That failure to live up to the past is, in its way, Chazelle's subject. Everyone involved in La La Land is plucking up their grit and striving to pull off the impossible. His musical numbers explode with so much color and movement that to watch them is something like sticking your head into a confetti cannon. The best dancer in the movie is the camera operator, who Steadi-snarls through platoons of hopping extras, capturing the idea of a dazzling musical more often than the performances that truly dazzle. It's almost clever that these sequences exemplify strain more than grace, as if Chazelle is saying, after each flat note or out-of-focus face, “See how much better things used to be?” The tone here isn’t all Singin' in the Rain giddiness. The darker moods of it’s Always Fair Weather movingly weight the film with adult loss and disappointment. Its L.A. is muralled over with the faces of the stars of the past, but its movie palaces and jazz clubs keep closing down. My

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DRAG SLAYER

After two years of unimaginable loss, Annie Hardy ditches the name Giant Drag and returns to making music

BY FALLING JAMES

Ten years ago, Annie Hardy was seemingly on top of the music world, or at least well on her way there. As lead singer, songwriter and guitarist of Giant Drag, she combined coolly groovy pop melodies with grungy power chords in a way that felt brash and new. The San Clemente native was both charmingly idealistic and archly sarcastic, and she belied her innocent-waif look with an energetic frequency of the name,” Hardy explains in an interview at her North Hollywood home. “Giant Drag always these huge bummers.”

After Giant Drag broke up, Hardy started a short-lived new project, PNP (“Party ‘n’ Play”). “Our best song was a 51-minute freestyle improv musical called ‘AIDS Vampire,’” she says, before explaining that most of that recording has disappeared. “I lose everything all the time,” Hardy admits. “Some parts were so offensive, I couldn’t send it to some people, so I chopped it up into pieces.”

“Whatever your name is — whether it’s a band or a business — it always takes on the energetic frequency of the name,” Hardy explains in an interview at her North Hollywood home. “Giant Drag was always these huge bummers.”

So what happened?

In 2006 alone, Giant Drag appeared at Coachella and the Reading and Leeds festivals, and Hardy — deemed one of the Top 50 Coolest People of the Year by NME — sang onstage with The Jesus and Mary Chain and recorded the profoundly reverent irreligious incantation “Pink Cellphone” with Deftones. Even after drummer-keyboardist Micah Calabrese left the band, Hardy continued to perform sporadically under the name Giant Drag with other lineups before mysteriously dropping out of sight.

She re-emerged last year with a series of low-key monthly solo shows at El Cid, where she debuted a brace of astonishingly vulnerable new songs of heartbreaking loss and redemption.

She didn’t fully get back into music right away, even after she fell into an intense and tempestuous relationship with a new lover, Robert Paulson, better known as local battle rapper Cadalack Ron. Although their relationship was off and on, Hardy was determined to settle down into a life of domestic simplicity once she became pregnant.

“I did put all my musical equipment away when I was pregnant,” she says. “I was done with music because I thought I was going to be a mom.” Following a long and difficult labor, Hardy gave birth at home to a son she named Silvio. Tragically, the baby died less than three weeks later from SIDS in March 2015. He was only 17 days old.

At first, the new parents grew closer after Silvio’s death. “Fate brought us back together,” Hardy says. “We did gardening until 4 a.m., all night, whatever it took to not be in so much unimaginable pain.” She also felt compelled to make music in tribute to her departed son. “The only instrument hanging around was my autoharp, so I wrote ‘Mockingbird’ on autoharp. After my son died, it all had to come back out. … Writing these songs saved me.”

The achingly tender acoustic ballad “Mockingbird” was the first of several songs in which Hardy tried to say goodbye to her lost son and make sense of his sudden death. The austerely funereal, organ-pumped ode “Batman” (named after the superhero on whose Silvio was wearing the day he died) echoes the fragile, childlike yearning of Daniel Johnston. The Icarus Line’s Joe Cardamone encouraged Hardy to keep going and produced enough songs for her new solo album, Rules.

Not every track is about loss. “Jade Helm,” co-written with Cardamone and featuring drums by The Germs’ Don Bolles, is a bizarre, apocalyptic fable about a soul-bartering starlet who moves to L.A. to make it in show business, set against an Orwellian backdrop of war and FEMA camps. “Soldiers on the street/Cameras watch from rooftops, recording everything,” Hardy murmurs over a gently rolling wave of keyboards and hypnotic guitars that sounds like a hazily paranoid lost track from Neil Young’s On the Beach.

Even stranger is “Jesus Loves Me,” a weepy yet trippy piano ballad laced with bittersweet streaks of violin from That Dog’s Petra Haden. Hardy sounds both solemnly sincere and a little cracked when she clearly confesses, “These days, everyone can blow me/Talking shit, acting like they know me. … They can all make fun of me, but I know Jesus is my homie.”

“Music has a spiritual aspect,” Hardy explains. “You’re kind of like a radio dial. You’re either tuned into static or some disembodied spirit’s frequency that starts feeding you, from start to finish, a song. … Everyone on this planet is sort of blocked off from that inner well of emotion, so I’m trying to send a bucket down there.”

Hardy’s sadness doubled when Paulson died from a drug overdose at the age of 34 in January of last year. Not knowing what else to do, she plunged into keeping as busy as possible.

At the El Cid residency, she began improvising spontaneous songs based on three words suggested by random people in the audience. This ability to freestyle complicated musical arrangements and silly lyrics that resolve into satisfying stories grew out of her live Periscope show, Band Car, in which she drives around and creates songs based on suggestions tested in real time by her fans. She’s often accompanied by friends who supply beats while Hardy simultaneously sings, plays keyboards, comes up with melodies and adapts the nonstop texts into lyrics.

“I’m a Gemini, so we love to multitask,” she says.

Has she ever gotten into an accident while driving and performing? “I made contact with another car while on Band Car,” she admits, adding that the collision was minor. “Luckily, it was a hit-and-run — I hit them, and they ran!”

Additionally, she has two ongoing YouTube shows, Spirit Anniemalz (a psychedelic look at insects and other natural life in her backyard) and King Trammell C’s Kingdom (a comic feline-reality show starring one of her cats). She’s also on Patreon, where supporters can access her unreleased demos and other recordings.

“I’ve ruined my life trying to make everyone happy,” she says. “I’ve been going through hard times for so long, I stopped regarding them as that.”
For performer types, their feelings about being on the road are as unique as the individual. For me, about 10 shows before the end of a tour, depression starts to creep in, as re-entry into the real world draws closer. Night to night the show is fine, but the hours leading up to it become increasingly difficult.

There are a lot of things about the limitations of life on the road that I prefer to real life. The comparative lack of options serves me well. This is probably a result of conditioning but there is something really great about putting myself into a few things with great intensity, rather than a lot of things with far less. To live for the show, to start working on it hours before at the gym, the wall of exhaustion that hits me a few minutes after I walk off-stage — it’s a striving for ultimate output that I can’t get any other place.

At the beginning of a tour, it takes about 10 shows before I feel that I have earned enough Xs on the frame to say that I am actually on the road and not just visiting. There is a constant body ache and level of fatigue that runs like a dull current through my body, which takes a few days to get used to. Once I acclimate, I become it. This is the part of living out here that is the hardest part to give up.

About 36 years ago when I started living on the road, the first several months were quite an adjustment. Nothing in my life had prepared me for it. My bandmates, by comparison, were battle-hardened, road-wise, feral motherfuckers.

I was smart enough to keep my eyes open and pick up on things that informed my new life. Within a year, I had become hyper-aware and adequately desensitized. It hit my young mind that it was on the road where all the big stories were, and that the relative still life that waited for me when a tour ended was a distraction.

As the years went on, my alienation from the mainland grew. It became a place I struggled to understand and had to live by approximation. It became a place I struggled to understand and had to live by approximation.

I have started packing and clearing my gear out of the bus that I have been living in since about 36 years ago when I started living on the road. It is not a one-way street. My affection for the audience is absolute. It is the best yet most complicated relationship I have ever known.

I will be onstage soon and need to start putting my energies toward that.

**Next day,** I am in Orlando. Tonight’s show will be the last one of the run. Last night’s show had an interesting and typical element. Several minutes in, I was rattling away at a high rate of speed and suddenly a woman in the audience started yelling. She was not yelling at me but with me, punctuating my lines with loud affirmation. One or two of these are fine but past that, it’s a distraction that holds me back and quickly wears on the audience’s patience.

I thanked her for her enthusiasm and asked her to cool it. She kept right on. The audience started booing her, but that didn’t seem to make any difference to her. I suspected there might be some alcohol involved.

Finally, she either stopped or was removed. I found out later that it was the latter. She was apparently intoxicated to the point of having to be carried out of the venue and, in a what-could-possibly-go-wrong move, taken to her car. She had just returned from Afghanistan hours before and my show was her big night out. Welcome home.

**Next day,** I am at the airport in Orlando, in and out of it on a couple of hours of sleep. I am happy with last night’s show. I told the audience that it was the one I didn’t want to do. I could hear their confusion and then explained that, at 156 shows, this was the last one and there was no place I would rather be than in front of them with a microphone in my hand.

I have no show tonight and can feel the pangs of withdrawal starting.

**Later,** to perfectly and appropriately cheapen the return, I was met in baggage claim by a man with several photographs of me to sign. As I was parting with five bucks for a cart, he came up to me with one and offered it to me. I said the quid pro quo he was attempting to establish, bought my cart and went to the carousel to wait for my gear.

A friendly man from TMZ was there with his camera and asked if I wanted to talk to him. I declined. I am almost 56, with no 22-year-old girlfriend or court dates. What could he possibly want with me?

On the way out, there were three autographs waiting for me. What a comedown. Into a taxi, back to the office. Fuck this.

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Miles Mosley has a theory: You can learn everything about a musician by the character he chooses in Street Fighter. The virtuosic upright bass player and vocalist for the West Coast Get Down conceived this idea during epic video game battles with his bandmate, saxophonist Kamasi Washington.

“As a bass player, you have to hold the music down and make sure it doesn’t go off the rails. No matter how many ideas happen, you need to get through them without leaving anybody in the dust,” Mosley says, wearing a black beanie and jacket, sipping tea at a Hollywood cafe not far from the Piano Bar, where the Get Down held a now-legendary residency for most of this decade.

“That’s the secret to playing with Sagat,” Mosley continues, naming his preferred fighter. “You've got to be calculated and hold your ground, know when to jump in and attack. Same with me on the bass — I hold it down, but when I see a weakness, I get on the distortion pedals and go for the kill.”

If Washington is the soul of the Get Down, Mosley is the heart, oxygenating the outfit’s celestial grooves. But when the situation calls for it, he’ll blast wah-wah pedal detonations and psychedelic funk-rock licks that disabuse you of any erroneous notion that you’re just watching a traditional jazz outfit.

You can also understand this from watching Mosley sing “Abraham,” the first single from this month’s Uprising album, released on World Galaxy/Alpha Pup. With its biblical themes and supernal squall, it’s the closest thing that you’ll find to a new jazz standard being written in 2017. It sounds both ancient and futuristic, a rebuke of omnipresent mediocrity and a testament that the best might be still to come.

The album was recorded during the same marathon, 30-day jam sessions in 2012 that yielded Washington’s The Epic. Mosley estimates that each member of the Get Down got roughly three albums apiece out of that feverish burst.

Indeed, records from pianist Cameron Graves, drummer Ronald Bruner Jr. (brother of Thundercat) and keyboardist Brandon Coleman also will see release in the imminent future.

It’s a combination of talent and volume that probably hasn’t been seen since the first round of Wu-Tang solo projects. While I’ll spare you from matching the members of Wu-Tang to the West Coast Get Down, it’s not unreasonable to think that the group can continue to have a similarly seismic impact on jazz.

“Kamasi was like the grenade that went off and everything went boom,” says Mosley, who first met the saxophonist at Hamilton High School’s music magnet. The pair both later attended UCLA’s school of ethnomusicology. (And in case you were wondering, Washington plays Street Fighter as Blanka.)

“When the spotlight hit with Kamasi and The Epic, we really made a commitment to him as a brother and to push our sound up the mountain as far as it would go,” Mosley adds. “Now I’m like the sniper coming in to follow up.”

Even before the Get Down blew up, Mosley had carved a reputation as a brilliant session man and composer, backing Nas, Kendrick Lamar, Rihanna, Fergie and Herbie Hancock. He wrote music for the trailers of The Muppets and The Dark Knight Rises. But with Uprising, Mosley gets a much-deserved star turn.

“I wanted an album with heart-wrenching songs of loss and disappointment, but also for it to be a cup of coffee in the morning,” Mosley says. “I want it to be a soundtrack for this crazy time that people can lean on. Some songs will inspire bravery, some hope, but if anything, I just want to help inspire fulfillment — so that you don’t feel empty.”

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.
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**COMING SOON:**
- 1/26: Peeling Grey, As We Part, Readership Hostile
- 1/27: Perpetual Dawn ft. Dntel
- 1/28: Balance
- 1/28: Code Orange, Youth Code
- 2/2: Obliteration, Inculter, Reptilian
- 2/4: We Love Kandy
- 2/5: Los Angeles Skawars 2017!
- 2/10: Large-N-In-Charge LA
- 2/12: Gavlyn, Sahtyre, Butterscotch, and Friends!
- 2/14: Whore(er) Stories: Xenstation XIII
- 2/14: Rolling Hearts: Pop-Up Roller Rink & Disco
- 2/15: EXPiRE
- 2/17: Andreiien
- 2/18: Xcelerated // Biological Beasts // B-Side
- 2/19: The Capital, Kembe X, Mulherin, and More!
- 2/23: Uniform
- 2/25: Balance
- 3/11: The World of Drum & Bass
- 3/16: Xiu Xiu
- 3/18: Nerd Boy Extravaganza
- 2/12: Coast 2 Coast
- 2/14: The Muth
- 2/17: Kailas EP Release Party
- 2/18: Concrete, Jungle Ent. Presents:
- 2/19: Bootie LA: Gwen vs. Pink Mashup Night
- 2/18: Fleetmac Wood - The 40th Birthday Rumours Rave
- 2/19: Pato Banton and the Now Generation
- 2/19: Club 90's
- 2/20: The Floor Improv Night
- 2/23: Sunset Electrício Presents:
- 2/24: A Club Called Rhonda
- 2/25: Bootie LA: '80s vs. '90s Mashup Night
- 2/27: Colors Comedy
- 2/28: Kodie Shane
Girlschool 2017 @ THE BOOTLEG
Not to be confused with Lemmy Kilmister’s hard-rocking British peers, Girlschool, this three-day music fest benefits the Rock n’ Roll Camp for Girls L.A. and celebrates the diverse array of women making music today. The lineup encompasses the sunny pop chansons of Friday’s headliners, The Bird & the Bee, and the darkly powerful emotional catharsis of Chelsea Wolfe, who closes the fest on Sunday. In between, there’s a little bit of everything, from the sweetly engaging pop confessions of Summer Twins to the similarly poppy but more pointedly defiant and lyrically punky Regrettets. Deep Vally eschew most pop conventions for a thoroughly rousing, provocatively head-banging melee of grunge and punk. Other highlights include The Wild Reeds’ lilting harmonies and Rituals of Mine’s soulful electronics, as well as DJ sets from Bleached and Tamaryn. Also Saturday-Sunday, Jan. 28-29. —Falling James

Josh Nelson Discovery Project @ BLUEWHALE
Los Angeles has been home to many tremendous jazz pianists, from transplants Victor Feldman and Jimmy Rowles to homegrown talents Hampton Hawes and Patrice Rushen. Josh Nelson is of the latter category, one of the best jazz pianists to have resided in Long Beach since Nat King Cole. Most of his brilliant L.A. contemporaries (Tigran Hamasyan, Gerald Clayton, Kris Bowers) have moved away, but Nelson loves the area too much to be anywhere else. His latest multimedia project, “The Sky Remains,” is a love letter to his city, with collaborative music and video examining all things Los Angeles, from its freeways, bridges and parks to its gifted composers, including Rowles, Jerry Goldsmith and Elliott Smith. Fans of the Oscar darling La La Land should appreciate another homage to jazz and Los Angeles — especially one with a soundtrack of actual jazz music. —Gary Fukushima

Miles Mosley and the West Coast Get Down @ EL REY THEATRE
Upright/electric bassist–singer-composer Miles Mosley’s new record, Uprising (World Galaxy/Alpha Pup), reveals a masterful musician in full control of his considerable resources and loaded with great ideas. Mosley feels jazz has lost its coiling tension, its liberating burn, and his uprising is really a full-on attack on all our shopworn thoughts about what this too-hallowed genre is about. On Uprising, he brews a Hendrix-y haze of soul, R&B, funk and jazz, whose jolting joy is a visceral demonstration of strength in numbers, featuring as it does the West Coast Get Down crew that he helped organize here in L.A. At this hometown show, that revolving crew will feature heralded saxophonist Kamasi Washington, trombonist Ryan Porter, trumpeter Donatae Winslow, pianist Cameron Graves, keyboardist Dennis Hamm and drummer Tony Austin. —John Payne

Dorothy @ THE TROUBADOUR
“Nothing good comes after midnight,” Dorothy Martin warns on her eponymous band’s debut album, Rocksidead (released last year on Jay Z’s Roc Nation label). But the local singer never comes off as a naive Cinderella who’s worried about her ride turning into a pumpkin. Instead, Martin’s rich, sultry vocals are steeped in a wisely knowing brand of late-night blues, pumped up further by her group’s hard-rock riffs. Dorothy the band aren’t doing anything new, but they nonetheless do it very well, taking the retro classic rock and blues instincts of Grace Potter and adding more of a dangerous hard-rock edge. On moody, midtempo tunes such as “Medicine Man,” Martin sends out a fervent prayer for salvation amid a mesmerizing swirl of gospel Hammond organ and electric guitar. —Falling James

The Molochs @ THE ECHO
“Patterns of emotion follow me like they’re on a leash,” Lucas Fitzsimons admits, as he pines for a lost lover on The Molochs’ recent album America’s Velvet Glory. He surrounds himself with a thicket of Ryan Foster’s jangling guitar for consolation, and the rest of the band picks him up with a rootsy drive. The Molochs evoke ’60s garage-rock bands on such harmonica-pumped workouts as “No More Cryin,’” but the local group’s easygoing pace and Fitzsimons’ lachrymose intensity. Instead, The Molochs come off a little like early Green on Red or midperiod Kinks, making the focus more on Fitzsimons’ bleary lyrical observations than on duplicating the same old, traditional, Yardbirds-style rave-ups. —Falling James
**wed 2/1**

**Run the Jewels**

* @ SHRINE EXPO HALL
* Some of the most intensive, darkly aggressive music today isn’t being made by a punk or death-metal band. Instead, the most sonically furious and lyrically confrontational music is being created by a couple of rappers, Killer Mike and El-P, under the name Run the Jewels. On the duo’s most recent album, *El-P*, titled *Run the Jewels 3*, Killer Mike declares, “I move in a world of conspiracies/Obey no rules, I’m doing me.” His partner, El-P, chimes in, “I’m dirt, motherfucker/I can’t be crushed.” The rest of the record is a seedy travelogue through the new world downdead, culminating in an apocalyptic state-of-the-disunion address, “A Report to the Shareholders/Kill Your Masters.” Killer Mike insists, “We the gladiators that oppose all Caesars,” as guest vocalist Zack de la Rocha joins the rebellion with his own bleakly furious battle slogans. — *Chris Ziegler*

**Eliza Rickman**

* @ THE HOTEL CAFE
* Fans of spooky humor podcast Welcome to Night Vale will recognize Eliza Rickman, the singer/songwriter/multi-instrumentalist who has been frequently featured and toured with the live incarnation of the show. Like Night Vale, Rickman doesn’t belong to any one time. Decked out in vintage dresses, she plays instruments such as toy piano and autoharp and sings with a voice that would fit as comfortably in a classic film as it does on a present-day nightclub stage. Unsurprisingly, she has successfully covered both “Moon River” and Nick Cave’s “Into My Arms.” Outside of a Night Vale guest spot at last fall’s L.A. Podcast Festival, it’s been a good while since Rickman has played here, and she’ll have a full band with her, so this show is not to be missed. — *Liz Ohanesian*

**Ty Segall, Flat Worms**

* @ TERAGRAM BALLROOM
* Ty Segall’s monstrous 2015 album, *Emotional Mugger*, was a Carpenter-cum-Cronenberg delirium vision as fed through (or to) space aliens like Chrome, Devo and Iggy circa *The Idiot*. Now Segall’s back with a just-out self-titled album on Drag City, and if it’s not exactly gentler, it’s more recognizably human. Singles such as “Orange Color Queen” and “Break a Guitar” are overcranked Red Bowie/Bolan glam, inspired by the deepest of the deep cuts and crackling with Segall’s characteristic lightning personality. On Mugger, Segall performed as the baby-headed Sloppo, and on 2014’s *Manipulator* we met … well, the Manipulator. Maybe with this, his second self-titled LP, he’s reawakening simply as a guy named Ty. With L.A.’s excellent Flat Worms, whose raging 2016 EP on Volar is smart, pissed-off art-punk that comes off like Joy Division’s Warsaw tracks supercharged with screaming SST-style guitar. — *Chris Ziegler*

**Obliteration, Incultor, Reptilian**

* @ UNION NIGHTCLUB
* Norway has long been home to some of the most notorious bands in extreme metal, and it’s where Mayhem and Darkthrone gave birth to the modern black-metal movement. These younger Norwegian bands are forging a new path with their metallic dins. Obliteration have been around the longest, debuting in 2007, and they continue to refine their haunting death metal, finding the sweet spot between the Scandinavian death sound of the early ’90s and classic ’80s Venom discord, most recently on 2015’s *Black Death Horizon*. Incultor’s 2015 debut, *Persisting Devolution*, is a furious burst of crust-thrash that will surely inspire a wall-to-wall pit. Reptilian’s 2016 debut, *Ennervoid Traversal*, is a throwback to when death metal sounded ugly, when seminal bands such as Autopsy were paving the way with their brutal metallic chaos in the early ’90s. — *Jason Roche*

AMOEGA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Rani de Leon, Fri., Jan. 27, 8 p.m., free. Gabriel Garcia Montano, Thu., Feb. 2, 8 p.m., free.


Cafe Nela: 1906 Cypress Ave., Los Angeles. The Ingrates, Groovy Rednecks, Tallkink, Treason, Byman Rails, Fri., Jan. 27, 9 p.m., $5. The Freeks, Leaf, Extra Fertility Dynamic, Mr. Mc, Sat., Jan. 28, 8:30 p.m., $5.


Molly Malone’s: 575 S. Fairfax Ave., Los Angeles. The Reluctant Apostles, Sat., Jan. 28, 8 p.m., TBA. The Nick Sherin Project, Wed., Feb. 1, 8:30 p.m., TBA.


Pappy & Harriet’s Pioneertown Palace: 53688 Pioneertown Road, Pioneertown. Valley Queen, Fri., Jan. 27, 8 p.m., free. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

Pilates & Arts: 1844 Echo Park Ave., Los Angeles. The Mourners, Sat., Jan. 28, 7 p.m., free.


Resident: 440 W. Hewitt St., Los Angeles. Wilderdar, Tuesdays, 8 p.m. Thu Jan. 31, $12.

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King, Mon., Jan. 30, 9 p.m., free.
Warbly Jets, The Dream Ride, Collapsing Scenery, JD 27, 9 p.m., $5.
Thursday, Jan. 30, 9 p.m., $26 (see Music Pick).
Wed., Feb. 1, 9 p.m., $16. Ty Segall, Thu., Feb. 2, 9 p.m., TBA.

Doughty, Wheatus, Thu., Feb. 2, 7 p.m., $20.
True Violet, Sat., Jan. 28, 8 p.m., $15 (see Music Pick).
Feb. 2, 8 p.m., $20 (see Music Pick).
Beach. Lyrics Born, Thu., Feb. 2, 8 p.m., $15.

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SUNDAY, JAN. 29

ALAN CUMMING: 7:30 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

CODY JINKS: With Paul Cauché, Ward Davis, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

DAN ZANES: With Paul Cauché, Ward Davis, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, FEB. 2

PACIFIC SYMPHONY: The Chinese pianist ranges from the delicate melodies of Debussy and Liszt to the more propulsive sounds of Falla, Albéniz and Tchaikovsky’s Violin Concerto in D major, Op. 35; and conductor Gustavo Dudamel summons forth Schnittke’s anti-dream (K)ein Sommernachtstraum and a new collaboration by Culture Clash and LBO artists based on Shakespeare’s A Midsummer Night’s Dream, adapted by librettist Maxwell Anderson from Alan Paton’s novel Cry, the Beloved Country, Set in South Africa, at Sat., Jan. 29, 8 p.m.; Sun., Jan. 30, 2 p.m., free. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

Friday, Jan. 27 - February 2, 2017 // www.laweekly.com

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CALIFORNIA GUITAR TRIO: With The Cavities, 8 p.m., $10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.


SUNDAY, JAN. 29

CODY JINKS: With Paul Cauché, Ward Davis, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

PHILADELPHIA ORCHESTRA: With Sarah Chang and the Philadelphia Orchestra, 8 p.m., $35-$65. The Granada Theatre, 1214 State St., Santa Barbara.

MISSION: With Chase & Status, 8 p.m., $33.50. Shrine Auditorium & Expo Hall, 700 W. Jefferson Blvd., Los Angeles.

MONDAY, JAN. 30

DANIEL CAESAR: 9 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

LEA MICHELE: 8 p.m., $47-$50. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

TUESDAY, JAN. 31

DEVENDRA BANHART: 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, JAN. 31

THE CALDER QUARTET: The string quartet and guest cellist Ronald Leonard open up Luigi Boccherini’s Quintet in C major, Op. 28, No. 4; 8:30 p.m., $29.50. El Rey Theatre, 5515 S. La Brea Ave., Los Angeles.

DANIEL CAESAR: With The Gaslamp Killer, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CODY JINKS: With Cal Scruby, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, FEB. 2

THE CALIFORNIA GUITAR TRIO: With The Cavities, 8 p.m., $10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.


SUNDAY, JAN. 29

CODY JINKS: With Paul Cauché, Ward Davis, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

PHILADELPHIA ORCHESTRA: With Sarah Chang and the Philadelphia Orchestra, 8 p.m., $35-$65. The Granada Theatre, 1214 State St., Santa Barbara.

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ORDER FOR PUBLICATION OF SUMMONS - DIVORCE
Case # PDO62556 Superiors Court of California
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. BS167298 Superior Court of California
Los Angeles, CA 90012. On 12/29/16 - In the matter of change of name

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. BS167298 Superior Court of California
Los Angeles Superior Court 111 North Hill Street Los Angeles, CA 90012 and a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioners(s) desire(s) to have her name changed from Michelle Maria Stanford to My Beli Miracle GioVanni. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish on 01/12/17, 01/19/17, 02/02/17 and 02/09/17 Dated: Dec 29, 2016

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600 Public Notices

ORDER FOR PUBLICATION OF SUMMONS DIVORCE - Case #KD096021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES. 400 Civic Center Plaza, Pomona, CA 91768 in regards to the marriage of Petitioner vs. Respondent.

660 Public Notices

FLEETBROOKS BUSINESS STATEMENT 2016000037.

The following person(s) is/are doing business as: Squoyle Mobile Carwash 712 S. Western Ave. Apt 201, Los Angeles, CA, 90027. This business is conducted by an individual. The registrant commenced to transact business under the fictitious business name or names listed above on: 12/12/16.

COURTS OF GENERAL JURISDICTION. Filing of this statement does not of itself give the owner or owners of the business, or of the fictitious business name listed above, the right or authority to convey or mortgage any real property or to enter into contracts for the sale of real property in excess of $1,000. This statement was filed with the County Clerk of Los Angeles on: 12/12/16. Publish: 12/19/17, 12/26/17, 01/02/17. LA Weekly.

NOEMI PLACIDA MEDINA and Respondent: ERNESTO ORNELAS is in the STATE OF CALIFORNIA, to the PERSON NAMED ABOVE AS RESPONDENT IT IS ORDERED that the service of the summons in this action be made upon respondent ERNESTO ORNELAS, by publication. Publication thereof in a newspaper of general circulation published at Los Angeles, California, hereby designated as the newspaper most likely to give notice to said respondent, that said publication be made at least once a week for four consecutive weeks. IT IS FURTHER ORDERED that a copy of said summons, said petition, and his/her written answers thereto shall be mailed to the address of the respondent if this action is not commenced to transact business as: Clean Mobile Carwash 712 S. Western Ave., Los Angeles, CA 90027. Published in Bioinformatics 7 in experience. Mal re: to: Noemi Kim, HR Mgr. Jasco Research Corporation, 17062 Murphy Ave., Irvine, CA 92614.

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