L.A.’S LATIN AMERICAN SOUND

Blade Runner, Blondie and other stories of Latin American music in the heart of Los Angeles

By Josh Kun
NOEL GALLAGHER’S HIGH FLYING BIRDS
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ANIMALS
Baby, Baa Baa Baa
As time and technology progresses, human beings spend more time staring into screens and less time staring into things that matter, like the squishy faces of barnyard animals. Rather than spending Black Friday feverishly searching Amazon for deals or waiting in line outside a Best Buy, Kindred Spirits Care Farm hosts Black Sheep Friday, an opportunity to volunteer around the farm in preparation for its annual holiday dinner while taking in some soothing animal companionship. Executive director Karen Snook will be planting soothing animal companionship. Executive director Karen Snook will be planting.

sat 11/25
FOOD & DRINK
It’s Easy Being Green
Vegans From Mars and LB Vegan put on events for vendors selling food and other items that are free of animal products. Their Green Saturday is billed as a “vegan and cruelty-free holiday marketplace.” It’s held at the Long Beach Petroleum Company, which is kind of ironic. Buy vegan-friendly gifts (soaps, sweatshirts with slogans, etc.) and nosh on a ton of vegan food, from doughnuts to “deviled eggs.” Long Beach Petroleum Club, 3636 Linden Ave., Long Beach; Sat., Nov. 25, 11 a.m.-5 p.m.; $5. greensenaturdayla.com. —Katherine Spiers

FILM
Hey, Moe
The Alex Film Society’s Three Stooges Big Screen Event has been a post-Thanksgiving tradition in L.A. for 20 years. That’s a lot of forehead smacking, name calling and pie fights. The screening, this year themed “The Creme de la Creme Pies,” features fratricidal brothers Moe, Larry, Curly and Shemp starring in six 35mm Columbia Pictures shorts from 1934 to 1948: A Plumbing We Will Go, Disorder in the Court, Oily to Bed and Oily to Rise, Squareheads of the Round Table, the Oscar-nominated Men in Black and An Ache in Every Stake, which was filmed at the famous outdoor stairway in Silver Lake. The event promises appearances by Stooges family members, friends and co-stars, in addition to a raffle and pie, which will be available for eating, not throwing. Alex Theatre, 216 N. Brand Blvd., Glendale; Sat., Nov. 25, 2 & 8 p.m.; $16. (818) 243-8539, alextheatre.org. —Siran Babayan

sun 11/26
MUSIC
West Side Is the Best Side
Most musicals from Hollywood’s Golden Age were emotionally light-hearted and thematically lightweight, but 1961’s West Side Story was a stirringly dramatic and sur-
prisingly violent look at two lovers pulled apart by rival gangs in New York City. Alongside Jerome Robbins’ soaring choreography, Leonard Bernstein’s score (with lyrics by Stephen Sondheim) is romantic but sophisticated. Longtime Tinseltown composer-conductor David Newman leads the L.A. Phil through Bernstein’s tempestuous melodies during two screenings of the film. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Fri., Nov. 24, 8 p.m.; Sun., Nov. 26, 2 p.m.; $20-$166. (323) 850-2000, laphil.com. —Falling James

HOLIDAYS

O Tannenbaum
Since the day after Halloween, we’ve all been whining about how it’s way too early for Christmas festivities to begin invading our lives. Well, time flies when you’re having fun telling the holiday spirit to piss off. Thanksgiving has come and gone, and it’s officially time for Bing Crosby and roasting chestnuts and illuminated baby Jesu-ses, whether you like it or not. A highlight of the season is the L.A. County Christmas Tree Lighting Ceremony in Grand Park, featuring holiday chamber music, performances by local talent, hot chocolate and a massive tree decked out with a blinding array of lights and ornaments. The holiday spirit has arrived — let it in. Grand Park’s Fountain Overlook, 200 N. Grand Ave., downtown; Mon., Nov. 27, 5-6 p.m.; free. grandparkla.org. —Gwynedd Stuart

COMEDY

Cruelty-Free Comedy
Vegans tend to be ridiculed. At UCB’s second annual L.A. Vegan Comedy Festival, which fittingly takes place right after Thanksgiving, the meatiest time of the year, vegans are the ones making the jokes. Though not exactly a festival in size, it’s perhaps the only comedy event in the country dedicated to a dietary restriction. It’s hosted by Andrew Michaan and Zach Sherwin and features stand-up comics who share the same lifestyle, such as Andree Vermeulen, Dave Thomason, Jessica Sele and Pete Holmes (HBO’s Crashing), who’s writing a book on religion. The lineup also includes lone vegetarian comedian Preacher Lawson. They’re not trying to push their agenda — or are they? — but only want to make us laugh, and maybe poke fun at themselves. UCB Franklin, 5919 Franklin Ave., Hollywood Hills; Tue., Nov. 28, 9:30 p.m.; $7. (323) 908-8702, franklin.ucbtheatre.com. —Siran Babayan

ARTS & CULTURE

Trans Action
L.A. mixed-media artist Lezley Saar’s latest work is the subject of the California Speak UP. Speak OUT. Speak KNOWLEDGE.

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African American Museum’s "Lesley Saar: Salon des Refusés" (through Feb. 18). Inspired by 19th-century Paris salons, the show features portrait series Madwoman in the Attic/Madness in the Gaze, Madonna and Gender Renaissance, in addition to Saar's books, which explore biracial and gender identity issues. CAAM hosts TRANSflective: A Conversation on the Beauty of the Transgender Experience, featuring L.A. city commissioner Ceri Zamora, transgender actress-activist Jazzmyn Crayton, transgender author Ryka Aoki and Saar, who’ll discuss not only her art but her experience raising a transgender son. California African American Museum, 600 State Drive, Exposition Park; Tue., Nov. 28, 7-9 p.m.; free. (213) 444-2084, caamuseum.org. —Siran Babayan

**Comedy**

**Rock On**

Chris Rock hasn’t toured his stand-up in almost a decade, during which he’s had some professional highs (directing and starring in his own film, 2014’s Top Five; hosting the Academy Awards for the second time in 2016, the year of #OscarSoWhite; signing a $40 million deal with Netflix), and personal lows (divorce). Rock has been on the road for much of the year for his new Total Blackout tour, an appropriate name considering the world has gotten considerably worse since his last comedy special, 2008’s Kill the Messenger on HBO, in which he called George W. Bush the worst president ever. “Everything Bush has fucked up so bad he’s made it hard for a white man to run for president,” Rock joked. Boy, was he wrong. Dolby Theater, 6801 Hollywood Blvd.; Hollywood; Wed.-Fri., Nov. 29-Dec. 1, 8 p.m.; Sat., Dec. 2, 7 p.m.; $59.50-$150. (323) 308-6300, dolbytheatre.com. —Siran Babayan

**Music**

**Heart of Glass**

More programming excellence at this jewel of a concert hall. In celebration of the 80th birthday of iconic American composer Philip Glass, the Cal State Northridge Symphony presents two major works never performed live in the Western U.S., along with a performance of Glass’ Second Piano Concerto by the man who definitively recorded it, Paul Barnes. The orchestra is joined by the Northridge Singers and Master Chorale for Glass’ Symphony No. 7 (aka “Toltec”) based on music of Native America; also Glass’ Brazil-inspired “Days & Nights in Rocinha.” Valley Performing Arts Center, 18111 Nordhoff St., Northridge; Wed., Nov. 29, 7:30 p.m.; $25, $17 seniors, $15 students. csun.edu/calendar. —John Payne

**Dance**

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DISPLAYS OF WEALTH

Last week, Salvator Mundi, a painting said to be from the hand of Leonardo da Vinci, sold at Christie’s for $450 million. The painting is, apparently, of Jesus Christ. It also looks a little like the Mona Lisa. JC seems to be ever so slightly smiling, but you can’t figure out where the smile is coming from. Considering that there’s no photographic record of the man, the portrait is a perfect example of artistic license.

The incredible price brings up an interesting point as to the value of something. Salvator Mundi is now “worth” hundreds of millions of dollars. In 2005, it sold for $10,000 at an estate sale. Someone somewhere is still screaming.

At the amount it went for at Christie’s, the new owner can’t be thinking of profiting by resale, right? The downside far outweighs the upside. The buyer, who wishes to remain anonymous, must have really wanted the painting. It’s an incredible amount of money for a single anything. That being said, if you can fork over half a billion dollars for a painting, you probably can afford to do it more than once.

For most of us, to spend a lot of money on something can be quite emotional to the point of being sickening. We think of what we endured to earn the money in the first place, what sacrifices we’ll be making in the future, and if we were just bloody fools to begin with. I have always found these situations/predicaments to be fascinating because they get to core aspects of the human experience. That we can want things that are not key to our survival and the reasons why we want to have them are some of the things that make us human.

Overt signs of wealth have always tripped me out. Rolls-Royces, loud jewelry — I always wonder about the performance aspects of such visible displays. It’s a lot to spend to feel good about yourself, which makes me wonder if some of these people feel really bad.

In Los Angeles, those who want you to look at them are almost art installations. I see Angelina’s pink Corvette on the street in Los Angeles at least once a year. She used to shop at a Trader Joe’s I frequented. It was always so cool to see her — the hair, the makeup. She’s one of the things that makes L.A., L.A.

Buying things at incredible prices also speaks to the shortness of life, the inability to take it with you, and getting your kicks before it’s all over. I get it, but the relation of value to cost is complex, and I often find this aspect of it more interesting than the expensive object itself.

I have seen some insane private art collections. Many years ago, I was in the condominium of a major record executive. For as awful as he could be, he almost redeemed himself by what he had on his walls. It’s the only time outside of a museum that I’ve been in a room with more than one Picasso. It’s just not what you’re expecting to see.

Another time, I was at a house and walking with the owner down one of the hallways. Art was everywhere. Two paintings stopped me in my tracks. I know next to nothing about art but even I recognized these. I pointed to one and asked if it was real. I was told, “Don’t touch that.” Sure, that’s exactly what I was planning on doing. Yes, they were real. I can’t believe I did it but I inquired how much they cost. Without offense taken or hesitation, I was told. It’s just a different kind of money than I’ll ever understand.

I did some asking around as to how art like this changes hands and found out that I grew up with two people who actually do it. They are the ones who accompany the art when it goes to a museum somewhere in the world. They aren’t exactly handcuffed to a briefcase holding it, but pretty close. What an interesting job.

BUYING THINGS AT INCREDIBLE PRICES SPEAKS TO THE SHORTNESS OF LIFE.

I would hate to think that as the years go on, more and more art will disappear into private collections and rarely, if ever, get to be enjoyed by the rabble. Thankfully, there are owners of great works who realize that art was made to be seen, not to exist in a darkened storage facility or on a living room wall, and they generously allow their possessions to make the rounds. I know a person with a staggering amount of art, who has an entire staff devoted to making sure the collection is constantly on exhibit.

As far as going to a gallery and getting knocked out by some art, like right now, you can go dig Shepard Fairey’s newest opening. “Damaged.” Visit Obeygiant.com for information.

“Damaged” is up until Dec. 17. I checked it out last week and it’s almost too much to take in. I’ve been to a few of Shepard’s openings and “Damaged” is by far my favorite. To be able to look at the work up close and observe the textures, the layering, the sheer physicality of a lot of the pieces, is really cool.

What also makes it worthwhile is that “Damaged” is up one time only. You see, most of the art is spoken for. That is to say, it already belongs to someone else. After they come down from the walls, these pieces will go wherever their new owners want them. They will never be in this configuration again.

Art is for the people, for sure, but with the way things are, a lot of art is for the ones who can pay — and then, as far as we’re concerned, it is gone for good. I wonder what Leonardo would think.
BIG COMBOS
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LONG DELAY FOR SHORT-TERM RENTALS

Why are Airbnb regulations taking so long in L.A.?

BY HILLEL ARON

In the summer of 2015, the Los Angeles City Council rolled up its collective sleeves and began crafting an ordinance to regulate short-term rentals, a market dominated by Airbnb. Two years later, the bill is still being kicked around in the council’s Planning and Land Use Management Committee and remains very much a work in progress.

So, uh, what's taking so long?

“This is very complicated,” says Councilman Mitchell Englander, who sits on the council’s Planning Committee. “It’s uncharted territory for L.A. We’ve never regulated short-term rentals like we have now. We want to make sure we get it right.”

As to when he expects to have a bill to vote on: “I think we’re close. I think the end is near. Possibly the end of the year, or the beginning of next year.”

Critics of the short-term rental market include hotel owners and employees, who see Airbnb as unfair competition; homeowners annoyed that their neighbors have been replaced by a rotating cast of itinerant tourists; and some people who say that the Airbnb craze has taken thousands of rental units off the market, exacerbating L.A.’s housing shortage.

“We are losing something like 5,000 units a year to the short-term rental market,” says Cynthia Strathmann, executive director of Strategic Actions for a Just Economy. “I’m just really exasperated at the role the short-term rental market is playing in the housing crisis and the lack of movement to regulate it in an appropriate way.”

Airbnb spokesman Connie Llanos (formerly the spokeswoman for Mayor Eric Garcetti) says short-term rentals have had a “minimal impact” on L.A.’s housing market. She notes that according to Airbnb data, the number of entire homes available for rent most of the year amounts to just 0.18 percent of the city’s housing units.

But short-term rentals affect different neighborhoods differently. According to a 2015 study by the Los Angeles Alliance for a New Economy, there were 1,137 Airbnb listings in Venice Beach alone, amounting to what the study called “as many as 12.5 percent of all housing units” in the seaside neighborhood. (Airbnb claims the report relies on “inaccurate data.”) Indeed, stroll through a random residential street in Venice and you’ll notice a plethora of number-pads next to doorknobs, the unmistakable calling card of an Airbnb rental.

Renting a room or apartment for fewer than 30 days is technically illegal in the city of Los Angeles. It’s a rule that is hardly ever enforced and was not an issue until Airbnb burst onto the scene, providing tourists cheap places to stay and homeowners an opportunity to make a little extra cash.

In July 2016, Airbnb and the city of L.A. signed a deal in which the platform agreed to collect a 14 percent transit occupancy tax — the same kind levied on hotel guests — from its users.

But City Council has continued to struggle to find the right balance between Airbnb’s dedicated users and its ardent critics.

“There’s a lot of stakeholders,” Councilman Englander says. “Some people don’t want any in their neighborhoods, and some people need it to make their mortgage payment. … There’s definitely an impact on the housing market. To what degree, I don’t know. If you read five different studies you get six different answers.”

Under the current draft of the ordinance, short-term rentals would be limited to a host’s primary residence. Renting out a second home or half an apartment building or anything like that would be forbidden. And even renting out a primary residence (which includes a back house or accessory dwelling unit) would be limited to 180 days of the year.

“This is very complicated. Some people don’t want any in their neighborhoods, and some people need it to make their mortgage payment.”

—CITY COUNCILMAN MITCHELL ENGLELANDER

The 180-day limit appears to be the biggest bone of contention. Keep Neighborhoods First, a group that’s been fighting Airbnbs, is pushing for a 60-day cap.

Its members argue that the 180-day cap would still allow hosts to rent out their homes on every weekend and all throughout the summer — and then some. They say a 180-day limit wouldn’t be enough of an incentive to put the homes back onto the long-term rental market.

Airbnb, meanwhile, is pushing for no such cap.

“We really believe that if someone is sharing the home they live in, they should be able to do that as many days as they want,” Llanos says.

Since the beginning of 2015, Airbnb has spent $617,500 lobbying the city, according to the city ethics commission website. But its power to influence legislation goes beyond that. Airbnb has filed lawsuits against a number of cities that have passed short-term rental regulations, including New York, Santa Monica and its hometown of San Francisco.

“We have been looking at what’s worked and what’s failed in other cities, what’s been legally challenged and what’s been upheld,” Englander says.

Says Llanos: “We are at the table. We are here to work with the city to create the best possible policy. Legal action is not our preferred course of action.”
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Blondie were a tried-and-true New York City band. They were formed in New York, lived in New York and made music about New York. Denizens of the city’s fabled downtown punk and new wave scene throughout the 1970s, they ran with some of New York’s finest artists — Warhol and the Velvet Underground and the Ramones — and were children of some of New York’s finest clubs — CBGB and Max’s Kansas City.

But in 1980, the West Coast called, and they relocated to Los Angeles for two months to record their fifth album, Autoamerican. They were stationed at the iconic United Western Recorders on Sunset Boulevard, the hit-making headquarters of L.A.-produced classics by Frank Sinatra and Ray Charles, the place where The Beach Boys made Pet Sounds and The Mamas and the Papas cut “California Dreamin.” In a memo he wrote for the band’s fan club newsletter during their City of Angels stay, Blondie guitarist and co-founder Chris Stein suggested that the new album wouldn’t just be recorded in L.A. but might somehow be of L.A., that the city’s history as a capital of sunshine and noir, good vibrations and bad vibrations, myth and anti-myth, might just rub off on the band’s sound. He wrote: “Los Angeles, the city of lost angels, and angles. Dreamland. And, of course, Hollywood. L.A.’s not really a tough town. It has a strange feeling of fragility. Earthquakes on the brain may be part of the reason why the surface always seems about to crack with delicate tension. The fires burn the hills. The Strip still throbs dull reds and pinks, and the lights of the Valley still look beautiful in the hot, dusty nights. ... Every day we get up, stagger into the blinding sun, drive past a huge Moon-mobile from some ancient sci-fi movie that lies rotting by the side of the road and into L.A. proper. The Strip. The sessions get under way.”

Among the songs produced during those early September sessions was “The Tide Is High,” originally written by Jamaican legend John Holt and recorded by his rock-steady trio The Paragons in 1966. Blondie’s version replicates the original’s classic Caribbean reggae strut — a sound that had vibrantly left its mark on the sound of new wave and punk scenes in New York and London — but then throws in a Latin American curve ball. They nudge it closer to nearby Mexico and Cuba: The melody is played by trumpets and violins in the style of modern Mexican mariachi and the percussion section surrounds a steel drum with congas and timbales typically found on rumbas and mambos. It wasn’t just the city’s sunshine mythology and seismic doom that had made their way into the new album. It was the city’s position as a key geographic and cultural hub within greater Latin America, the city’s history as a mecca of Mexican music and as a laboratory for experiments in Afro-Cuban dance music in East Los Angeles pasta restaurants, downtown ballrooms, Sunset Strip supper clubs and Hollywood soundstages. The city had indeed rubbed off.

For the mariachi melodies of “The Tide Is High,” Blondie hired a crew of the city’s top session musicians that included Pete Candoli, Bill Peterson and Dalton Smith on trumpets, and Sidney Sharp, Joe Lyle and Tibor Zelig on violins. Among them, they had dates with Elvis Presley, Elmer Bernstein, Frank Zappa, The Emotions and Stan Kenton on their resumes, but because of the city where they worked — because they were of L.A. — they could lay down a mariachi horn swoon like they had just arrived in Guadalajara from the Mexican countryside. Mariachi music, long a musical symbol of Mexican national culture, has been part of the L.A. soundscape since at least the 1930s, when early mariachi recordings beamed over on local Spanish-language radio, immigrant audiences could hear mariachi in imported Mexican movies like Santa and Allá en el Rancho Grande, and the city’s own network of working mariachi musicians began to take shape.

The first major mariachi band to take the music modern and commercial, Mariachi Vargas de Tecalitlán, played Los Angeles in 1940, and by the end of that decade L.A. had Jeanette’s, a pioneering mariachi restaurant that showcased some of Mexico’s biggest acts. Mariachi became as common a sight at birthday parties and tourist destinations like Olvera Street as did they on some of L.A.’s biggest stages: the Million Dollar Theater, the Hollywood Bowl and the Los Angeles Sports Arena. While L.A. has been home to multiple variations of mariachi style, it’s where the idea of mariachi spectacle, a “show mariachi” or “restaurant mariachi,” took off. Mariachi Los Camperos de Nati Cano became the featured nightly attraction at La Fonda restaurant in 1967, and soon the idea of a mariachi-themed evening of drinks, dinner and dances was an L.A. staple. Universities, colleges and high schools across Los Angeles have had their own mariachi ensembles since the 1960s (most famously, UCLA), the same period when the city’s Roman Catholic churches began slipping mariachi into mass.

L.A. was also the first city where formally “Americanizing” mariachi seemed like a good idea. In 1960, the small Beverly Hills record label CG issued Mariachi Américano, a collection of “great mariachi favorites sung in English.” Local radio personalities Rita and Antonio De Marco handled the English, and the esteemed Mariachi Chapala, who had already relocated to Los Angeles from Jalisco and become the house band at Club Granada downtown, handled the horns, vuvu...
No other Latin American music culture and no other population—spanning a century of immigration waves over the California-Mexico border—has played such a foundational role in the history, culture and politics of the city.

The cultural and national alchemy that went down in “The Tide Is High” session is but one example of how intertwined the music of Los Angeles and the music of Latin America have been since the very birth of the city in the 18th century. As Sidney Robertson Cowell reminded back in the 1930s, there was in fact no Anglo-Saxon music in Los Angeles until the mid–19th century; before then, “Americans were numerically few and transient.”

The original music of Los Angeles belonged to Gabrielino Indians, Mexican vaqueros and Spanish friars and mission bands long before it began sounding like anything else. “Twenty years after the discovery of gold,” Carey McWilliams wrote, “Los Angeles was still a small Mexican town.”

For all of the demographic and cultural shifts that were to come over the next century, to make music in Los Angeles—whether it be surf rock, bebop, gangsta rap or cosmic canyon folk—has always been an echo of that small Mexican town. While Lara’s “An American in Paris” or “South American Way.” Or to musicalize the question from artist Rubén Ortiz-Torres, how could we listen to L.A. (Los Angeles) without the music of L.A. (Latin America)? How could we listen to Latin America without the music of Los Angeles? The city’s distinctive musical urbanism is unthinkable without Latin American migrant sounds and migrant musicians. “Boom in Latin rhythms bigger than ever in L.A.,” jazz magazine Down Beat declared in 1954, but truth is the boom was always rising. L.A., we might say, has a Latin American cadence. Inspired by Ralph Ellison’s now-famous aside in Time magazine that America is “a jazz-shaped,” Robert G. O’Meally has convincingly written that there is a “jazz cadence” embedded in the experiences of 20th-century American culture—a jazz “effect” or jazz “factor” that has informed speech, style, dance, poetry, film and politics to such a degree that jazz emerges as “the master trope of this American century: the definitive sound of America in our time.”

Within L.A.’s history, the Latin American cadence is hard to ignore: Among the city’s most consistent beats, its most influential set of rhythms and melodies, are those that have arrived after traveling through a century or two of cultural contact and musical creativity in the Americas and across the African Diaspora. Many scholars have asked the musical dust of Los Angeles—officially a Mexican city in 1821—about its Mexican pasts and Mexican futures, providing detailed research on the influence of Mexico on the shaping of the city’s musical cultures, industries and communities. And with good reason: No other Latin American music culture and no other population—spanning a century of immigration waves over the California-Mexico border—has played such a foundational role in the history, culture and politics of the city. No wonder that of all the city’s statues in Los Angeles dedicated to musicians, three are from Mexico: revered composer and singer Agustín Lara and ranchera idols Lucha Reyes and Antonio Aguilar. While Lara’s statue in the middle of Lincoln Park harkens back to the 1930s and 1940s when he was beloved by Mexican and Mexican-American audiences in Los Angeles, the statues of Aguilar and Reyez—erected respectively in La Placita de Dolores at the El Pueblo de Los Angeles Historic Monument and in Boyle Heights’ Mariachi Plaza—are in direct dialogue with the contemporary moment. The working-class and immigrant-conscious genres that Reyes and Aguilar helped popularize in their songs and feature films—ranchera,
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> 16) banda, norteño — are among the most popular and commercially successful in 21st-century Los Angeles among both immigrant communities and Latina/o born and raised here.

Beyond Mexican Los Angeles, though, there is another story of the musical interconnection between Latin America and L.A. has been less robustly told. That the city's rock, pop, jazz, funk and hip-hop cultures all can trace some roots to Latin America is an open secret among musicians and fans but one that has been little documented by scholars and journalists. Much of that other history lives in the liner-note essays of LPs, in band personnel credits and musicians' union session archives, in the oral histories and memoirs of label execs and musicians, and in the small print of Billboard magazine calendar blurbs, nightclub ads and micro concert reviews. What they collectively reveal is that so much of the music we have come to know as belonging to Los Angeles, as being of Los Angeles — be it Ritchie Valens workshopping “La Bamba” in a Silver Lake home studio (belonging to Del-Fi Records’ Bob Keane) or Lalo Schifrin putting bongos at the foundation of the Mission: Impossible theme or even The Beach Boys wearing huarache sandals — has come over the waves and over the borders of the Americas.

A Taste of the Future

“I was looking for something that would turn my kids on.” In 1972, L.A. City Schools teacher Arturo Preciado gave a presentation on bilingual teaching methods at a national conference on Chicano education at Pima Community College in Tucson, Arizona. He was there to speak about A Taste of Education: Building Your Spanish Vocabulary Through Music, a cassette and LP released by C/P records in L.A. that Preciado had just finished with pianist Eddie Cano. The solution to bilingual education was getting the kids to sing along with mambo and cha cha chas. “In one year I had cut my own record,” Preciado told his fellow educators. “First thing, the beat turns them on. Listen to the sound, it’s our beat, it’s Chicano beat.”

Students in classrooms across L.A. could now virtually be part of an Eddie Cano band, singing along with him as he named the parts of the body, counted to 10, ran through the alphabet and sang his way through pronunciation exercises. The Afro-Cuban rhythms featured on the album had become so ingrained in Mexican-American music culture — and so beloved and supported by the city’s thriving Mexican-American population — that by the 1970s Preciado hears them as the “Chicano beat.”

A Taste of Education — the title was a play on the hit that Cano had a decade earlier with Herb Alpert & the Tijuana Brass “A Taste of Honey” — was the last album Cano would record on. His fluency in 1950s-era Cuban dance music and his deep connection to a vanished Hollywood supper-club scene had left him slightly out of step with the arrival of harder-edged Latin funk and salsa in the 1970s. Just as East Coast mambo, rumba and cha cha cha found their way into the L.A. blend decades earlier, salsa found its way West to L.A. radio (KALI was an early salsa promoter) and to clubs like Virginia’s, Candlejas, Chez Pico, the Mardi Gras and Rudy’s Pasta House, with a new generation of bandleaders, musicians and singers ready for an L.A. relocation.

One act that topped many a salsa marquee was the orquesta of Cuban percussionist Orlando “Mazacote” López, who moved to L.A. in 1964. In the ’70s, he released two important local salsa albums on the Pico-Union–based Latin Records International, Shukandu! and 15th Aniversario de Mazacote & su Orquesta en el Hotel Airport Park, the latter recorded live at Hotel Airport Park in Inglewood (the album doubled as an ad for the hotel, listing its address and phone number under its full-bleed photograph on the front cover. But the venue that would steer him into the mediatized memory of L.A. was the Million Dollar Theater in the heart of downtown. The Million Dollar was the city’s great palace of Latin American, Spanish-language entertainment for much of the 20th century. Mazacote was a regular seat-filler there, especially after he opened legendary singer Celia Cruz’s two-week run in 1965.

Mazacote also was the headliner for a series of shows in 1981, where he shared the bill with Los Mimilocos and a screening of the film Mamá Solita, a Mexican immigration tearjerker starring Pedro Fernández and Pedro Armendáriz, about a young boy who leaves his mother in Mexico to cross the Rio Grande in search of his migrant father in the United States. We know this because the Million Dollar’s marquee makes an appearance in Blade Runner, the now-classic ur-text of dystopian global L.A.-sci-fi, which began principal photography that same year and used the Bradbury Building across the street from the Million Dollar as a primary set.

Set in 1919, the film’s story of disillusioned ex-cops hunting at-risk replicas who traveled to L.A. illegally, live in the shadows of a crowded, internationally financed simulacra skyline of 24/7 advertisements, and speak a mashed-up global Esperanto, foreshadowed a Los Angeles to come, a Los Angeles already in the making.

There has been much critical handwringing about the accuracy of Blade Runner’s futurism. Yet one thing it most certainly got right is this: Latin American music in L.A. is past and future at once. The accidental cameo of Mazacote and the Million Dollar gave us Latin music as the time-compressed score to a time-compressed city, where history and prophecy move to migrant rhythms that have already happened, and have still yet to be heard.

Josh Kun is a 2016 MacArthur Fellow and a professor in the USC Annenberg School for Communication and Journalism. From 1997 to 2001, he has curated a two-part series of public concerts and online playlists dedicated to the history of Latin American music in L.A. The final concert, a tribute to Brazilian music in L.A., featuring legendary pianist João Donato accompanied by Bixiga 70, is at Royce Hall on Dec. 2. This text is an excerpt from his introduction to the companion volume of essays, The Tide Was Always High: The Music of Latin America in Los Angeles (UC Press).
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THE PURSUIT OF SPICINESS

Killer Noodle might be dangerous — but does it slay?

BY LUCAS PETERSON

Oh — you’re reading a restaurant review, too. What restaurant are you reading about? You know, people do all kinds of things when they read. Eat, scratch themselves, fiddle with the keyboard mouse; I can’t stand it. I don’t like interruptions. They say when a restaurant reviewer dies, the last thing he or she sees is like one last review: A barrage of thousands of dishes in just a few seconds. OK — the review is starting now.

Like the short stretch of Elysian Park Drive near Dodger Stadium that’s named Vin Scully Avenue, the 200 block of Sawtelle Boulevard really should be called Takehiro Tsujita Way. When Tsujita L.A. opened on the corner of Sawtelle and Mississippi Avenue in 2011, it ushered in a new era of noodle excellence in Los Angeles. Prior to its opening, your most viable options were either Daikokuya downtown (long lines and respectable tonkotsu broth) or Santouka in the Mitsuwa Marketplace (no lines and good shio broth).

Tsujita changed that. The Japanese chef, who once sat in a giant stockpot in order to try to feel what it was like to be soup, brought his umami, creamy tonkotsu gyokai broth (a mix of pork and seafood) stateside. Long nights spent sleeping on a piece of cardboard next to the stockpot paid off: The broth, which became the base of Tsujita’s tsukemen, or dipping noodles, was phenomenal — a wonderful mix of sweet, fatty pork with a briny fish funkiness. While Tsujita’s ramen also was good, Los Angeles had seen decent bowls of ramen in the past. The tsukemen was what sneakily, permanently elevated the bar for Japanese noodle joints in the city. Hourlong lines quickly formed, and they never went away.

There are now four Tsujita restaurants within 1,000 feet of one another — the original Tsujita, Tsujita Annex (a back fat-heavy homage to Tokyo’s Ramen Jiro), Sushi Tsujita (no noodles, sorry) and now Killer Noodle, a red-and-black lacquered temple to spiciness that opened last month to the same long lines that greeted the original Tsujita.

There are a few points of focus in the new restaurant: One is an enormous red chandelier in the middle of the 70-seat dining room. Another is a wall of jars filled with peppers, cinnamon sticks and various spices that are lit ominously from beneath, like a mad scientist’s lab. Lastly, and most noticeably, are the portraits. Eight or so slightly bemused, larger-than-life faces blown up in black-and-white, watching over the diners. “I think those are all managers. I’m not sure,” my server said.

Heat is the overriding theme at Killer Noodle, and initially it comes dangerously close to feeling like a gimmick, capitalizing on the popularity of the spice fanatics you’ll find at Howlin’ Ray’s or on the celeb-driven YouTube show.

WHILE I BROKE A SWEAT, IT’S EMINENTLY MANAGEABLE FOR THOSE WHO CAN HANDLE THEIR HEAT.

Hot Ones. Like deadly sins, seven Killer Noodle rules, or fundamentals, are trotted out before each diner on the menu. No returns or refunds for customers who can’t handle their spice is one axiom. The last is the slightly more scatological advice “to take care of your bottoms” after you head home. It’s sort of funny.

It’s also mostly for show. Japanese cuisine isn’t known for spiciness the way, say, Hunanese or Sichuanese is (and Thai food is a different ballgame). The 0-to-6 heat rating scale tops out at a respectable sweat, but it’s well below any of the fierier offerings you might consume at Jitlada. A grinder full of Szechuan peppercorns is available for diners that want to crank up the ma, or numbing sensation.

This is how it works: Pick your noodle (Tokyo, Downtown or Original style), whether you want it dry or in a bowl of soup, and your spice level (3 is the default); then customize it with any other toppings you’d like (sliced char siu pork, cilantro, a sous-vide egg).

Tokyo style is Tsujita’s take on tantanmen, the Japanese version of dan dan noodles. Dan dan mian, the Sichuan street peddler specialty, are known for their fiery pop of chili oil, fruity numbness of Sichuan peppercorns and smattering of fried soybeans or crushed peanuts. The primary flavor of Tsujita’s Tokyo style is sesame, which (at level 3, with soup) gives the broth a velvety smooth, almost tahini-like quality that mixes seamlessly with the pork flavor. Chopped, untoasted cashews and crispy fried ground pork round out the dish, which has a mild cayenne kick.

But did I want to slurp down the soup, savoring every drop, as in Tampopo (one of the greatest food movies ever made)? Not entirely. I found it slightly too sesame-heavy to want to keep drinking. The soup in the Original style comes closer to the target: a lighter, pared-down version (I suspect the soups of all three types share a common base) that’s highlighted with black pepper and a tangy squeeze of the lemon that comes on the side. Punctuated with smooth tofu chunks, it’s highly slurpable. The Original style, in contrast to the others, appeared to use fresh chili to add heat — something resembling a fermented bird’s-eye chili, like you might find in Thai or Vietnamese cooking. It gave a more immediate, front-of-palate burn, as opposed to the smoldering cayenne heat of the other styles.

I tried one dish at a 6 spice level — the Downtown style. While I broke a sweat, it’s eminently manageable for those who can handle their heat. Downtown style most closely resembles the original Chinese dan dan noodle that inspired it. With a generous helping of ground Szechuan peppercorn, or prickly ash, as it’s described on the menu, this version pleasingly alters the palate to leave a slight fruitiness on the tongue between bites of noodle and the occasional salty bead of perspiration that breaks across your lips.

And what about the noodles? The soups come with a thinner, looser noodle that I thought lacked the customary Tsujita bite; while the earthiness of the wheat and alkaline undertone of the kansui was there, perhaps they spent a minute too long in the cooker. They had, to quote Ken Watanabe in Tampopo, “sincerity but they lack guts.” Much better were the soup-less noodles, a girthier, tsukemen style with fine flavor and an impeccable katame (al dente, more or less) snap. Were I forced to choose, I’d say soup-less is the way to go.

Service, unfortunately, was bumpy. One time I visited, I was accused of underpaying my bill (I’d paid the correct...
FIGHTING THE PATRIARCHY
HARASSMENT ALMOST PUSHED THIS CHEF OUT OF RESTAURANTS — NOW SHE HAS HER OWN

It’s an interesting time to be a woman, and a good time to see the patriarchy crashing,” says Hawaiian chef Makani Gerardi, owner of the three Pono Burger restaurants in Santa Monica, Venice and West Hollywood.

With 20-plus years in the food service industry under her toque, Gerardi has witnessed and experienced more than her share of sexual harassment. Daunted by the culture of disrespect and negativity that tends to be the norm in restaurant kitchens, Gerardi found herself getting physically ill; she was at a crossroads. “I knew I didn’t want to be in a hostile environment… it took me a long time before I opened a restaurant.”

That restaurant is Ultimate Burger in Kailua Kona, Hawaii, which serves an extremely focused menu of three burgers and fries. It’s proven popular.

With one success behind her, Gerardi’s confidence grew and she found herself looking to open a place in California. She vowed to create a different work environment than those she had encountered as a young woman. “I remember thinking, when I have my own restaurant, women will be met with respect. Men, too. When I first opened my Santa Monica place, I said ‘thank you’ to one of the guys working for me and he turned around and said, ‘Nobody says thank you in the kitchen.’”

Gerardi named her mainland chain Pono Burger. Gerardi says pono means “doing things with integrity,” and suggests she applies to just about everything that goes on inside her restaurants, from employee interactions to thoughtfully chosen ingredients.

According to Gerardi, there is something different about the way women view food and cooking and working in a kitchen. “It’s not ego-based. It’s the passion and the fun. It’s everyone bringing their piece — that’s the alchemy. We automatically nourish one another.”

With four establishments to run, Gerardi has another place in the works, with an eye toward opening early next year. While not ready to give away too many details, she did allow that the new restaurant would veer slightly from the burger concept. “It will be very feminine, and an homage to the ladies — the cuisine, the design is for the women.”

She elaborates, “I hope to help more women become inspired to do this work. Another saying we have in Hawaii is ho‘oponopono. It means ‘I love you/please forgive me/sorry/thank you/we’re not there yet.’ That’s how women work.”

Gerardi also urges women to speak up against any kind of harassment and mis-treatment. “It’s time to get loud. My mom always says, ‘Women are like tea, they don’t realize how strong they are until they’re in hot water.’” —Angela Matano

TEX-MEX FOOD

Four Years in, HomeState Makes Plans for More Breakfast Tacos Across L.A.

Queso is as integral to Austin’s food scene as the city’s ubiquitous breakfast taco (which is actually from San Antonio). Nearly four years ago, when Lone Star State transplant Briana Valdez first opened HomeState, her “Texas kitchen” in East

> 21 amount). An uncomfortable situation was resolved with my attempt-}
> ing to hand over additional cash (it’s a cash-only establishment) to one of the floor managers, who refused and ulti-
> mately said the misunderstanding was their fault.

On a different visit, I got the bill before I’d received all I’d ordered. I explained the situation to no fewer than three serv-
> ers before the mishap was fixed. There seemed to be a slight sense of confusion and lack of communication on the floor in general — servers will attend any table, regardless of whether it’s theirs, but it’s hard to tell where the buck stops if there’s a problem. (The sloppiness doesn’t seem to just be limited to the service: The restaurant was abruptly shuttered in the middle of lunch service one day for not having a proper health permit. It reopened soon thereafter.)

But any hiccups weren’t enough to distract from the food — which, while not quite “killer,” would certainly earn the designation “mamí,” or perhaps even “serious injury.” That’s good for me, ultimately. Because if I’m alive — unlike Tamapopo’s ill-fated white-suited gangster — it means I get to keep going back.

KILLER NOODLE | 2030 Sawtelle Blvd., Sawtelle | (424) 293-0474 | killernoodle.com | Thu.-Tue., 11 a.m.-3 p.m. & 5-10:30 p.m. | $11-$17
Cash only | Valet and street parking

Following the departure of restaurant critic Besha Rodell, L.A. Weekly is pub-
ishing reviews from a number of voices. Lucas Peterson is the Frugal Traveler columnist for The New York Times and the host of Eater’s Dining on a Dime.
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Hollywood, she knew it was a big deal to get the queso right — and she isn’t afraid to admit she initially missed the mark.

“With opened with really bad queso,” Valdez says. “[Serving bad queso was] so awful because I knew that when Texans came to HomeState, the first thing they’re going to do is try the queso.”

Even though Valdez does enjoy Velveeta “cheese,” the gooey and processed main ingredient many Texans consider the gold standard for making queso, she wanted to make hers out of real cheese. But actual dairy products are as unpredictable as Velveeta is stable. Perfecting a queso recipe without relying on Velveeta proved to be a difficult feat. It became Valdez’s obsessive quest (she calls it her “queso saga”). Valdez worked with several chefs and, through trial and error, finally got the dip’s viscous texture and flavors right using real cheddar — and is now proud to have this liquid gold on her menu. She calls it “queso 2.0.”

As HomeState nears its four-year anniversary on Dec. 9, it’s in the midst of another milestone: Valdez is opening a second, bigger location in Highland Park. Situated on Figueroa Street near Highland Park Bowl and La Cuevita, HomeState’s new digs will be nearly double the size of its East Hollywood location. And with the larger space comes extra perks. The menu will pretty much stay the same with the exception of the queso, which the menu now calls “queso 2.0.”

As HomeState’s queso right — and she isn’t afraid to get that liquid gold on her menu. She calls it “queso 2.0.”

Starting a business was a new challenge. “When I was looking for real estate, it was hard for people to take me seriously,” she says. “On top of being a woman, I didn’t have any record of accomplishments; I wasn’t an accomplished chef. I had to try extra hard to prove that I was serious.”

Valdez says her grandmother was also with whom she’s become transfixed with her. I made a meal grounded. For Valdez, that’s all she says. “On top of being a woman, I didn’t have any record of accomplishments; I wasn’t an accomplished chef. I had to try extra hard to prove that I was serious.”

HomeState’s first customer, a Texan transplant with whom she’s become friends, told her that her food made him feel grounded. For Valdez, that’s all she needs to know that she’s on the right track. —Jean Trinh

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

The Propagator is the third location from Firestone Walker — which was created by brother-in-laws, David Walker (aka the Lion on the logo) and Adam Firestone (aka the Bear) — and it’s a unique experience from start to finish. Unlike the two other locations (the main brewery in Paso Robles and the Barreworks wild ales facility in Buellton), The Propagator is a state-of-the-art small scale Kaspar Schulz brewhouse that operates as a hub of experimentation, setting the pace for what is next from Firestone Walker. Most recently, it has been the driver behind the brewery’s new Leo v. Ursus chronology of beers, as well as the Generation 1 IPA. In addition to Firestone Walker favorites, The Propagator offers one-off beers, and experimental beers that may or may not make it into the brand’s official lineup. The adjoining restaurant and bar feature pizzas (we’d try the Rustica Carne complete with Italian sausage, brisket, pepperoni and mozzarella), burgers, tacos (like the Drunken Cauliflower) and of course desserts (like a seasonal berry cheesecake). Even better — at least in our opinion — is that The Propagator has a Beer Brunch that is to die for. It features two signature beers, as well as coffee and OJ, and lots of delicious brunch food options. Deep fired bacon PB&J anyone? Yes, it’s a real thing, and you need it in your life. What are you waiting for? The Propagator is calling and you should listen... drink up!
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WEEKLY November 24 - 30, 2017

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THE BOOK OF MORMON.”

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Something Rotten!

BROADWAY’S HILARIOUS NEW SMASH!

“FUTURISTIC, IRREVERENT!”

“THE FUNNIEST THING SINCE THE BOOK OF MORMON.”

—Associated Press

—Orange County Register

SOMETHING ROTTEN!

“FUTURISTIC, IRREVERENT!”

“A WIRE-TO-WIRE DELIGHT... AKIN TO MONTY PYTHON’S SPAMALOT AND THE HIT SHOWS OF MEL BROOKS.”

—Los Angeles Times

—Orange County Register

Stage //

FUTURE SHOCK

A cryogenically frozen doctor comes to in a technologically dystopian future in sci-fi satire Wake

BY BILL RADEN

A ccording to the dictionary, “wake” can mean different things: It can be the vigil held over a corpse on the eve of burial; it can describe the waves trailing a passing ship or left by an extinct civilization; or it can signify the state of being aroused or made aware. According to Wake, Gordon Dahlquist’s rousing sci-fi satire about the ultimate fate of human-kind, currently getting a sleek world premiere at City Garage, it also can mordantly embrace all of the above.

The time-leaping tale begins with a venerable science fiction premise: Heroine Irene Suarez (Natasha St. Clair-Johnson), a New York immunologist racked with metastasized pancreatic cancer in 2017, is placed in a cryogenic capsule in Mamaroneck, New York, to be thawed and reanimated in a hermetic and inconceivably remote future.

In production designer Charles Duncombe’s minimalist arrangement of tiers and ramps, that future is represented as a blandly featureless room without windows or doors. It’s where Irene is greeted by May (Alicia Rose Ivanhoe), a friendly and curious if somewhat linguistically maladroit denizen whose silvery Lycra bodysuit (courtesy of costumer Josephine Poinso) is the ever-present visage of an authoritarian oppressors, a trope dating back to H.G. Wells’ The Sleeper Awakes (1910), the grandaddy of Matrix-like political fantasies. Instead Dahlquist closes off that possibility by eliminating not only the distinction between the real and the virtual but also the urgent need to distinguish it.

Director Frédérique Michel’s tightly composed staging cannily extends the script’s mechanic absurdities, through wittily synchronized movement between Kim and the constructs and with touches like returning “offstage” characters to visible seats in the wings, where they await their next scenes like powered-down cyborgs set to sleep mode. Ivanhoe and Gardner are delightfully deranged; Ivanhoe is especially funny massacring Dahlquist’s fractured, almost aphasic diction. St. Clair-Johnson nimbly anchors the comedy as an exasperated, disoriented, finally resigned “straight man,” and Munson contributes poignant notes of human warmth.

Although the ensemble is still fine-tuning its timing, and Wake is consequently guilty of what sometimes feel like overly austere intellectual stretches, the evening’s momentum rarely flags. More importantly, at a moment when headlines seem to trumpet the potential calamities of debasing political policy with alternative facts, the play comes as a timely reminder that the confrontation with the other is ultimately always a confrontation with the self.
SKELETON CREW

No, you’re the one bawling at Pixar’s death-carnival wonder Coco

BY ALAN SCHERSTUHL

By the time it reaches its tearfully joyous finale, Pixar’s Coco plays like the movie that most fervent Pixar fans have for a generation been telling me I’ve been missing every time I haven’t bawled my eyes out over the hurt feelings of plastic junk in the toybox. Rather than the quick welling behind the eyes I felt for Wall-E or Jessie, the Toy Story 2 cowgirl, Coco had me crying for full minutes at its last scene, a Día de los Muertos fiesta featuring sugar-skull fireworks, ranchera sing-alongs and that holiday sense of a family’s enduring continuity in the face of time and death. I cried, but warmly, with relief, over love and memory across generations, a much worthier cause of tears than the possible incineration of mass-productions consumer goods.

Gorgeous and funny, Coco offers most of the usual Pixar pleasures. Here’s a kiddo’s quest to define a self, in this case the descent of young Miguel (voiced by Anthony Gonzalez) into a land of the dead inspired by Día de los Muertos celebrations. It’s eye-popping, a richly layered underworld of Mayan architecture, of plazas and bell towers outlined in Christmas lights. Imagine if Mexico City somehow sprawled upward, part Blade Runner and part ofrenda altar, and then was populated entirely with the most high-spirited bone-folks since Walt Disney’s 1929 short “The Skeleton Dance.”

In this mad realm, as in the mindscapes of Invisibles or the prehistory of The Good Dinosaur, the hero must brave the spectacular unknown, meet some new pals, escape some dangers and learn that family matters most. Those story elements can wear thin, the scraps and friendships as programmatic as the rules of the new world are arbitrary. Coco sags a little in its middle with the weight of the familiar. Trapped, and desperate to get back to the land of the living before dawn, Miguel must track down the long-dead, still beloved singing vaquero he believes is his great-grandfather, as he can only cross the border if he has secured the blessing of a dead family member. This is nonsense, of course, an excuse to dally and explore.

But Miguel and his milieu freshen up the usual story beats, and the cavalcade of skeletons and extravagantly psychedelicized alebrije spirit animals never stops dazzling. (That horned winged lion beast, Pepita, is piñata-bright and fearsome in a way that photoreal CGI movie monsters simply aren’t.) The boy’s great goal in life is to be a mariachi singer himself, though his cobbler family, haunted by a scandal a couple generations back, prohibits all music-making. Still, that possible great-grandfather — a Vicente Fernandez type voiced by Benjamin Bratt — has long inspired Miguel through his 70-year-old hits and his curiously un-ranchera catch phrase “Seize your moment.” I admit to despairing, a little, each time Coco seemed to lean on that generic self-help maxim, but I should have trusted the filmmakers’ thoughtfulness. By the end, that sentiment’s terrifying ambiguity gets smartly exposed.

Less winning, to me, is the Pixar habit of imposing a comfortable human mundanity upon the fantastic or the unknowable. Just as Inside Out imagined the mystery of personality along the lines of an office team-building exercise, Coco posits that the bridge between the worlds of the living and the dead is dominated by a border-crossing station, complete with customs officials and facial-recognition software. (Well, skull recognition.) The dead, you see, can journey back into our world on one night each year, to hover over their families and loved ones, but only if those families still remember those dead relations. In plot terms, that means that the only skeletons who can cross into the land of the living must be represented in photos on their families’ Día de los Muertos altars. You might expect that a movie set in Mexico and starring Mexican characters and committed to Mexican folklore might find something to say about such imagery, or at least demonstrate that the creators have thought through the implications. Instead, it’s just a glib joke.

The miracle of Coco, though, is not just in its creepy-funny designs or its riots of color and music. (That singer Miguel searches for holds glittering Gatsby parties I kept wishing I could pause and study in the theater.) Coco gets better as it goes, growing into something stranger and more resonant than its boy’s-adventure setup suggests. Like Cars 3, it surprises by dashing away the rote assumptions of its premise; unlike the Cars movies, less than five minutes of Coco gets wasted on time-killing chase sequences.

It’s too busy chasing down an idea, the comforting thought that the people we love live on in a way as long as we remember them. Miguel spends much of the movie hiding from some dead relations who want to send him back to our world with a blessing that demands he promise not to pursue music; while they’re just skeletons, clothes and hair now, he recognizes them from the family photos on his ofrenda. In his search, he pairs up with Hector (Gael Garcia Bernal), a vagabond good of a skeleton who wants Miguel’s help in being sure that he’s remembered. Hector’s aged daughter seems to have forgotten to put his photo out, so he’s stuck in the land of the dead, sometimes flickering a little, almost out of existence. The daughter, in our world, is near the end of her life and forgetting him. Yes, Coco thrills with its of-the-moment visual invention, but its core elements — dead relatives, family photos, the power of loving memory — couldn’t be more timeless. When Pixar made me cry this time, it wasn’t just for the characters on the screen. It was for the people I remember, and the ones I hope will remember me.

COCO | Directed by Lee Unkrich | Co-directed by Adrian Molina | Written by Molina and Matthew Aldrich | Walt Disney Pictures | Citywide

THE BLISSFUL ROMANCE CALL ME BY YOUR NAME SNEAKS UP ON YOU LIKE A SUNBURN

L uca Guadagnino’s romantic drama Call Me By Your Name sneaks up on you — by the end, it stings with the lingering ache of a late-summer sunburn. Adapted by James Ivory from André Aciman’s acclaimed novel, the story follows 17-year-old somewhat introverted musician Elio (Timothée Chalamet) and 24-year-old doctoral student Oliver (Armie Hammer) through a long, frustrated summer of latent desire and thwarted courtship, culminating in a fervid if ephemeral affair. Guadagnino adeptly captures not just the physicality of a burning love but also the emotional and intellectual components, and the film is all the more salient for that careful, realistic interpretation.

It’s the 1980s. Elio and his family reside in a palatial but rustic Italian villa in the northern countryside, where peaches and other succulent fruits dangle just within reach from the trees shading the family’s land. When Elio’s father’s summer research assistant Oliver arrives, the sleepy house suddenly takes on new life. Elio, who slinks in and out of rooms to study the houseguest, at first takes offense at Oliver’s “arrogant” goodbyes (a casual “Later”) and then to his lingering hand on Elio’s bare back. But it’s really Elio’s burgeoning feelings for Oliver that allow these nagging annoyances to get at him. When Elio finally tells Oliver he’s attracted to him, the scene is grandly romantic, like a queer Casablanca or Last Year at Marienbad. When the men are together, endlessly teasing one another, the story sings and surprises. Chalamet is magnetic and unpredictable as Elio. It’s thrilling to watch this film and realize that the 21-year-old actor will be in many others. I’m looking forward to the era of the Chalamet leading man. —April Wolfe

CALL ME BY YOUR NAME | Directed by Luca Guadagnino | Written by James Ivory | Sony Pictures Classics | Landmark, ArcLight Hollywood
**Thelma**

Sometimes the most terrifying discovery is who you really are

STARTS FRIDAY, NOVEMBER 24

**Bitch**

Part horror movie, part feminist screed, part sitcom, Bitch tells the tale of a housewife, Jill (Marianna Palka), who also wrote and directed the film, about an unsuccessful suicide attempt experiences a mental breakdown and starts acting like a wild dog. It's an intriguing setup, and Palka throws herself into the role with jarring physicality and an intense stare. It's a bit frustrating, then, when much of the screen time is given to Bill (Jason Ritter), Jill's insensitive yuppy husband, as he tries to cope with the situation and properly parent their four charming kids. Bill is thinly sketched, and though his persona does evolve, slightly, it's hard to care about a guy whom we see early on having sex in his office with a low-level employee and who declares, when faced with his wife's predicament, "If my dick were smaller, none of this would've happened." It's difficult to get a sense of what Jill is really like, and what kind of relationship she and her husband had, beyond the toootypical image of a woman whose emotional labor is consistently dismissed by a self-absorbed man. We don't see her before her breakdown, and she remains unknowable throughout the film, other than that she's dealing with clerical health issues and not given the support she desperately needs early enough. While it's refreshing to see a portrait of a woman's unraveling that doesn't romanticize mental illness, and that's actually directed by a woman, it's easy to wish Bitch had spent more time exploring the protagonist's pre-dysfunction. (Abby Bender)

**The Breadwinner**

On the heels of Ann Marie Fleming's joyous animated movie Window Horses comes Nora Twomey's thematically similar but far darker The Breadwinner. Parvana (Saara Chaudry) is an 11-year-old girl living in Afghanistan under Taliban rule in 2001; women are forbidden to be in public unaccompanied by men and/or with their faces uncovered. When her kindly father (Ali Badshah) is arrested — and the only member of her family legally allowed to go outside is her toddler brother, who's too young to take advantage of his arbitrary privilege — Parvana cuts her hair and pretends to be a boy so she can make money for food. Parvana also comforts her brother (who will someday have far more freedom than she ever will) with a story about what so many stories are about: yet another boy on a quest to save his village, in this case from the Elephant King. Those segments are interesting but ultimately a distraction from the more pressing, real-world story of Parvana learning to pass on Kabul streets. It's notable that since her hair is cut short and she's wearing male clothes, none of the men suspect she's not a boy, despite her chosen male name being only slightly less conspicuous than "McLovin." Being evil is not the same thing as being intelligent or observant. (Sheryllyn Connelly)

**Darkest Hour**

Joe Wright's Churchill-finds-his-mojo drama Darkest Hour is an epic of lief girding, a rousing, wiki-deep summary of the gist of Winston Churchill's first month in power as prime minister, building to his delivery of the second most famous toasts speech in British history. Wright's film is fleet, wholly convincing in its production design, and in one crucial sense something rare: There's a war movie about rhetoric rather than battle scenes. "He's mobilized the English language," drive the point home, Wright (Momentum, Pan) shows us the hangdog visage of another rival (Stephen Dillane) who looks as if the director, who has no fear of overstating the obvious, has told him a sad trombone beatle will score the shot. The idea that powers Wright's film is that declaring the will to fight is itself a fight. We meet Churchill in May 1940, when grocery and is told that each citizen gets exactly one bag of rice and one bag of flour per month.

The tourism boom of the 90s fills some of those shelves. As he interviews traveling businessmen who have paid $480 for a feast and a show, Alpert lets us arrive at conclusions ourselves about what it all means. Occasionally the authorities try to shut down the restless reporter, but even under restrictions he always finds something fascinating to show. He's an eager guide and sometimes a bit of a goof. — Alan Scherstuhl

**Cuba and the Cameraman**

Directed and written by Jon Alpert | Netflix | Monica Film Center and on-demand

**Netflix's Cuba and the Cameraman Charts 45 Years of Life Under Fidel**

Journalist and documentarian Jon Alpert has reported from Cuba since 1972, charting the fortunes of the island nation over the course of decades and gaining semi-regular access to Fidel Castro. His film Cuba and the Cameraman distills thousands of hours of footage into 113 lively, whirlwind minutes, covering big news events — the Mariel Bay boatlift; a Castro visit to the United Nations; the communist leader’s death in 2016 — but also always taking the time to capture the everyday drift of life. Alpert checks in again and again with the same three families over 45 years of visits to the island, with sometimes heartbreaking results. In the 70s, wizened farmer Cristobal seems happy drinking rum and arm wrestling on his land outside Havana, but in the hard-times 90s, Cristobal and his devastated family report that thieves have stolen and slaughtered their livestock.

After the fall of the Soviet Union, which had propped up Cuba’s economy since the revolution, the people faced shortages and blackouts. Alpert, always a forthright and insistent questioner behind his camera, tours a few of the obvious, has told him a sad trombone beatle will score the shot. The idea that powers Wright's film is that declaring the will to fight is itself a fight. We meet Churchill in May 1940, when workers, innkeepers and typesetters, street kids and sex workers, and one Monsieur Lange (Rene Lefevre). He is the dream-struck author of pulp Westerns who, thanks to a nasty turn of Batala's fortunes, suddenly sees his work at last published. But then Batala, of course, screws him. Whirling around this comic drama are briskly amusing affairs of the heart. Renoir and his crew famously emphasize this through their technical innovations: The camera roves with rare freedom across a lavish courtyard set, eyeing the life layered all around it with persuasive urban density, and several sequences broke new ground in depth-of-field photography. As in Renoir's mature masterpieces, the prevailing spirit is of a brilliantly controlled spontaneity, a breezy sublimity, that sense that any character can vault into the frame at any time and push the story someplace new yet perfect. (Alan Scherstuhl)
Tuesday, Nov. 28
LACMA’s Tuesday Matinees series finishes its three-week tribute to Latina movie star Lupe Velez. Redhead From Manhattan is a B-movie lark featuring Velez in a dual role as twin sisters, one a Broadway star, the other a survivor of a recently torpedoed ocean liner. The two inevitably swap identities, resulting in some mild hijinks. Rarely screened since its original 1943 release, the musical is a window into wartime American culture and mores. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Nov. 28, 1 p.m.; $4. (323) 857-6000, lacma.org.

Thursday, Nov. 30
Since launching in September, L.A. Filmforum’s ambitious series I Sm. Ism. Ism: Experimental Cinema in Latin America has channeled a wealth of alternative cinema into theaters across the city. At the Hammer Museum, a program of short films salutes experimental women filmmakers from Latin America. Works screening include Narcisa Hirsch’s Taller (Workshop), a 16mm essay inspired by the work of Michael Snow. The selections complement Radical Women: Latin American Art, 1960-1985, on display at the Hammer, UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Thu., Nov. 30, 7:30 p.m.; free. (310) 206-8033, hammer.ucla.edu.

LA Filmforum’s Throwback Thursdays series will screen Murder by Death, Neil Simon’s rib-tickling parody of classic detective thrillers. If you haven’t seen The Thin Man or The Maltese Falcon you might feel out of the loop, but it’s still possible to enjoy the star-studded cast — including Peter Falk, Alec Guinness, Peter Sellers and Truman Capote — on its own terms. Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Nov. 30, 7:30 p.m.; $12. (310) 478-3836, laemmle.com. —Nathaniel Bell

A Gray State
Despite its title, Erik Nelson’s doc A Gray State is ultimately quite black-and-white, a welcome reproof to the vogue for conspiracy theorizing. In January 2015, a Minnesota family was found dead in its home: David Crowley; his wife, Komel; and their 4-year-old daughter. A veteran of our desert wars and an aspiring filmmaker beloved by the most fringy of libertarians and the Alex Jones set, Crowley had long been working on the script for an independent film called Gray State, a dystopian action thriller about FEMA taking over America. To drum up interest, he spent several years shooting a sizzle-reel trailer, creating with CGI and green screens scenes of bloody mayhem that would do Hollywood proud. The project became a cause of a sort in those pockets of the internet where dudes worry over the inevitability of the federal government taking up arms against them. Police ruled the deaths a murder-suicide, perpetrated by Crowley himself, a finding many supporters of his work reject.

Nelson’s film is assembled from clips of Crowley’s Gray State work, behind-the-scenes footage of him jolly staging government executions, plus many more intimate sources. A recurring image is of Crowley standing before a string-and-post Its wall map of his movie, a vision of his involvement from the night in question, the end of the story builds, of course, to a crisis. Before Mati whisked the couple away to the seaside down a street, where they spend an afternoon riding horses, reveling in their pain or their possible lost illusion of that night had invented a future of tall grass. In María Novaro’s Ain’t an act stealing his camera through this lavish film, the great Mexican films of its era. Novaro will appear on a panel following a screening of a 35mm print. Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., Nov. 27, 7:30 p.m.; $5. (310) 247-3000, oscars.org.

Murder by Death: See Thursday.

Plummer appears in full Scrooge getup — black coat, black hat, countenance as sourly lined as in John Leech’s original illustrations. Plummer is marvelous as he expects the man’s spiteful opinions. The story builds, of course, to a crisis of the soul in a cemetery, and then to feasts and good cheer and the Victorian facade of decorating trees indoors. It never argues that Dickens invented Christmas, precisely. But I wish it had an argument about why Christmas needed inventing — and why the great author believed that men’s hearts needed to change. (Alan Scherstuhl)
COCO

NEIGHBORHOOD MOVIE GUIDE

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

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ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard (323)924-1644
The Disaster Artist
The Metrograph: The Exterminating Angel ENCORE
opening Sat., Jan. 6, 10:45 p.m.; Mon.-Thurs., 12 noon, 3, 6, 9 p.m.; Fri.-Sun., 12 noon, 3, 6, 9:30 p.m.

LANDMARK’S NUART THEATER 11272 Santa Monica Blvd. (310) 425-9393
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PORTO

Post office: Fri., Sat., Sun. 12 noon, 3, 5, 8, 10 p.m.; Mon., Wed., Sat., Sun. 12 noon, 3, 5, 8 p.m.; Thurs., 12 noon, 3, 5, 8 p.m.

Coco 3D

AMC CINEMAS L.A. LIVE 621 South Western Avenue (213)888-9000
Call theater for schedule.

LAEMMEL’S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5858
4:30, 7, 11:15 p.m.

Justice League
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LANDMARK’S SATELLITE THEATRE 7253 Beverly Blvd. (323) 859-5800
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Mortdecai Annihilation
Fri., Feb. 9, 11:15, 12:20, 4:45, 5:45, 8:30, 9:30, 11:30 p.m.

TITANIC 3D

ARCLIGHT SHERMAN OAKS 15301 Ventura Blvd. (818) 501-0747
opening Sat., Jan. 6, 10:45 p.m.; Mon.-Thurs., 12 noon, 3, 6, 9:30 p.m.

Justice League
Fri.-Sat., 10 a.m., 12 noon, 3, 5, 5:30, 6:30, 8, 10, 10:30 p.m.; Sun., 10 a.m., 12 noon, 3, 5, 5:30, 6, 8, 10 p.m.

New Melhiu Theater 3822 Cresson Road (310) 456-6990
Call theater for schedule.

LAEMMEL’S FALL BUCKET 7 Fallbrook Mall, 6731 Fallbrook Ave., West Hills (818) 340-8110
opening Sat., Jan. 6, 12:20, 3:30, 6, 8, 10, 10:30 p.m.

West Valley

Justice League in 3D
Fri.-Sat., 11 a.m., 1:15, 3:45, 6, 8, 10, 11:30 p.m.; Sun., 11 a.m., 1:15, 3:45, 5:30, 6, 8, 10, 11:30 p.m.

IPIC THEATRES PASADENA 42 Miller Ave (626) 639-2260
Ferris Wheel: Where the Revolution Begins Wed., 7 p.m.,

LAEMMEL’S ABBY FINE ARTS THEATRE 5856 Wilshire Boulevard (310) 982-6731
Call theater for schedule.

LAEMMEL’S NOHO 7 5240 Lankershim Boulevard (818) 478-3833
MURDER BY DEATH
Fri., 12 noon, 12:30, 3, 4, 5, 6, 7, 8 p.m.; Sat., 11 a.m., 12 noon, 12:30, 3, 4, 5, 6, 7, 8 p.m.

LAEMMEL’S MUSIC HALL 3 3036 Wilshire Blvd. (310) 274-6869
Bitch
2:30, 6, 7, 10 p.m.

In the Next Life of the Most Cringeworthy Dialogue of the Films. They’re Just Walking. Klinger Poses for the most exquisite dialogue of the film. He's not doing it. (April Wolfe)

MONDAY, JANUARY 9, 2017 / LA WEEKLY

REBELS ON POINTE If you’re one of those people who eagerly awaits Los Ballets Trockadero de Monte Carlo just before Christmas, well, this is not your year. But a consolation prize is Rebels on Pointe, a delightful documentary about the all-male comedy ballet company, lovingly chronicled by director Bobbi Jo Hart. Toby Dobrin, theowy dancer who joined in 1980 and is now the Trock’s director, narrates the history of the troupe, founded in 1974. Its roster now includes 16 dancers. Hart concentrates attention on four of them: veterans Robert Carter and Raffaele Morra, related to the Trock by marriage, and2004 hot shot Chase Johnsey, and Cuban emigre Carlos Hopay, a brilliant dancer too short for the Ballet Nacional de Cuba. As the Trocks cross the country and the oceans (they spend 200 days a year on the road), we watch these four reunite with their parents—Morra in Fossano, Italy, and the others in Fort Lauderdale, where their Southern and Cuban mothers sit together in the theater. Serious balletomanes will much appreciate this; perhaps people who dey seeing the form it's about the new troupe. They're just walking. Klinger poses for the most exquisite dialogue of the film. He's not doing it. (April Wolfe)

DELUDE ENOUGH OF THE MOST CRINGEWORTHY DIALOGUE OF THE FILMS. THEY’RE JUST WALKING. KLIN...
GO! THELMA
Can we call Joachim Trier’s Thelma a horror movie? The story of a young woman whose mysterious seizures coincide with unsettling, possibly supernatural goings-on around her, it certainly resembles one in its broad strokes. And with Trier’s brooding, precise stylization, it does cast a disturbing spell. But horror turns on helplessness, on pulling viewer and protagonist into a world that, on some basic level, they want no part of. Thelma starts with that idea but moves away from the monstrous, toward compassion and understanding. Like an early Carrie, it probes the profound underlying sadness beneath tales of possession. It makes vivid the protagonist’s loneliness and despair. A spark flares when Thelma (Eili Harboe) — a shy, wide-eyed freshman in college in Oslo — meets Anja (played by Norwegian-American musician Kaya Storkersen), a beautiful fellow coed. One night Thelma seems to call Anja to her bedside through the sheer power of her mind. The director’s approach to narrative remains understated despite intimations of the paranormal. He doesn’t dwell on unexplained physical or natural phenomena. Thelma suffers seizures that call ominous flocks of crows to her, but don’t expect an avian apocalypse à la Hitchcock. Instead, the birds become a visual motif that’s echoed in other elements of the film: impossibly high camera angles, black-clad ballet dancers — as if the idea of God’s judgment were pulsating all around. Uncertainty doesn’t lend itself to contemporary horror’s jump scares; instead, Trier offers an existential kind of terror, one that inspires us to use our imaginations. So yes, Thelma is a horror movie — a lovely, transfixing one — but don’t look to it for cheap scares. The terror here cuts far deeper. (Bilge Ebiri)
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I f you attend concerts in Los Angeles regularly, chances are you’ve noticed an older man with long white hair dancing and twirling at a few of them. His name is Howard Mordoh. He’s 66 and a retired clinical laboratory scientist. Not only does Mordoh go to four to five shows a week on average, he drives all the way from Woodland Hills to get to them. He’s one of Los Angeles’ most infamous characters but few people know him by name. To some, he’s just “the dancing man”; on Facebook, he’s known as L.A. Rocker.

“My license plate was where the name started,” Mordoh says. “LAROKRR was as close as I could get to L.A. Rocker, when personalized plates became available. Going to shows more often started happening when I got interested in a lot of the newer bands, especially after going to my first Coachella [in 2004]. Luckily, saving my $401(k) for 35 years made going to my first Coachella [in 2004].”

As for his distinctive dance moves: “My sister and I would try and imitate the moves we saw on American Bandstand, and I started to take my own liberties,” Mordoh says, specifically referencing his peculiar twirl. “My mother says I was dancing before I was walking.”

I’ve enjoyed Mordoh’s antics from afar for years. This year I took a shuttle to San Francisco music festival Outside Lands and there was an open seat next to me. We had our first conversation about his life as “the dancing man.”

Since retiring in 2012, Mordoh and his partner of 38 years, Ken Warren, work multiple browsers on two computers to try to score tickets to shows the minute they go on sale. You won’t be surprised to learn that Mordoh and Warren’s first date was a concert—an Oingo Boingo show at the Whisky A Go Go. Warren doesn’t make it to as many shows as he used to as he’s dealt with some health issues, but anytime it’s a seated venue, you can usually count on him being somewhere nearby while Mordoh is off dancing.

“When he goes to shows with me, he’ll put in air quotes, ‘Your ‘fans’ are coming over.’ They’ve sometimes pushed him out of the way,” Mordoh says.

“Sometimes when I’m at the Hollywood Bowl and I’m dancing, girls would tell their boyfriends, ‘Look at that guy dancing, I’m gonna go dance with him.’ And then I’d see the boyfriends and they’re fuming,” Mordoh laughs. “I get really nervous that they’re gonna come over and whack me — but then I tell them, ‘Relax, I’m gay.’”

Though Mordoh has forged friendships at various venues that sometimes help him get into the most exclusive gigs, he’s also willing to go to insane lengths when all else fails. When The Rolling Stones played the Wiltern in 2002, he camped outside beginning at 6 a.m. When the venue finally released a handful of tickets for $50, Mordoh was one of the lucky few to obtain one.

Mordoh’s show schedule is often insanely packed. In November, he’s hitting 20 shows in 18 days, including Bruce Springsteen’s Broadway show in New York. (As much as Mordoh loves concerts, he’s equally enamored of musicals.)

“He’s also found a way to turn his love for dancing into something charitable by lending his time and dancing skills to dementia and Alzheimer’s patients, working with them as a pool and gym buddy at the Motion Picture & Television Fund near his home in Woodland Hills.

I ended up seeing Mordoh at Outside Lands later on the same day I rode the shuttle with him. He was wearing a pair of yellow sunglasses, dancing by himself, his hair blowing in the wind as he twirled like there was no tomorrow to singer-songwriter Maggie Rogers. Around him, other festivalgoers watched in amusement and admiration, taking pics and Snapchatting his moves.

“That guy’s my hero,” I overheard one girl say to her friends.
Meat Puppets
@ PAPPY & HARRIET’S
PIONEERTOWN PALACE
Meat Puppets’ lysergic-fueled country-rock ramblings should sound even better against the backdrop of the stark and rocky landscape of the high desert. The Phoenix quartet have a natural affinity for wide open spaces, having incubated their strange sounds in the emptiness of the Sonoran Desert before emerging as underground alt-rock icons and college-radio favorites in the early 1980s. Brothers Curt (vocals/guitar) and Cris Kirkwood (bass) started out playing aggressively demented hardcore bursts of jazzy noise, but before long they were taking loping country tunes and expanding them into dramatic psychedelic opuses on such key albums as Meat Puppets II (1984) and Up on the Sun (1985). A guest appearance on Nirvana’s MTV Unplugged episode in 1993 increased their audience, and the reincarnated band have regained their former potency after Cris Kirkwood’s problems with drugs and incarceration.
—Falling James

Hit + Run’s Repeat Offender 12
@ ZEBULON
Live T-shirt silkscreeners and culture amplifiers Hit + Run are back with another blowout celebration of all things dark and sticky, this time led by the live debut of Lines, the sinister side project of falso-funk outlaw Zackey Force Funk and outré producer Eddy Funkster, a Funkmosphere resident going way off-road here with filthy, crypt-ripped samples and a Texas Chain Saw Massacre aesthetic. Fans of Zackey’s work with Meat Puppets (in 1984) and Picture in Black (1985). A guest appearance on Nirvana’s MTV Unplugged episode in 1993 increased their audience, and the reincarnated band have regained their former potency after Cris Kirkwood’s problems with drugs and incarceration.
—Falling James

Tessa Souter Trio
@ BLUEWHALE
There are many singers who can wow us with vocal prowess, yet there’s something raw and real about hearing Tessa Souter sing. The Anglo-Trinidadian is a basically self-taught musician who’s not afraid to take big risks in her performances with surprising takes on often just as surprising arrangements of classical stuff by Chopin, Beethoven, Debussy and others. Souter’s new Picture in Black and White explores in original tunes the tangled roots of her biracial heritage. It’s the sound of an artist doing things her own way. —John Payne

Stars
@ MASONIC LODGE AT HOLLYWOOD FOREVER
Stars stir up a sound that is as shiny, sparkling and luminescent as their name.

Perra Galga, The Altons
@ RESIDENT
Perra Galga can rock as hard as just about any other modern band, demonstrating a facility for punk-rock aggression and heavy atmospherics on such sludgy tracks as “Siempre No.” But the Tijuana quartet have mastered a wide variety of styles on their self-titled EP, various demos and Colmillos, a recent split EP with Entre Desiertos. “Multitud” is a languidly swirling idyll that builds to a shoegazer intensity, while “Se Tenía Que Dar” starts with funky riffs from singer-guitarist Gabriel de la Mora and guitarist Jorge Castro before it culminates in a crescendo of psychedelic soloing. “Los Ritos No Perdonan” is even stranger, teasing with scraps of backward guitars before it launches into a fuzzy soundscape behind de la Mora’s laidback vocals. Maywood quintet The Altons contrast with a soul-pop groove driven by Bryan Ponce and Adriana Flores’ breezy vocals.
—Falling James

Princess Nokia
@ EL REY THEATRE
You won’t see a Princess Nokia billboard on Sunset, but she is a star. Born and raised in New York City, nurtured by that natural ultra-chilled, and songs from the Axl-led 2008 record CHINESE DEMOCRACY alongside new-era guitarist Richard Fortus. Also Saturday, Nov. 25, and Wednesday, Nov. 29, at the Forum. —Jason Roche

Jerry Lee Lewis
@ THEATRE AT ACE HOTEL
Superiority. That is Jerry Lee Lewis’ watchword, motto, his unshakable credo. And even at 82, he can back it up. As a musician, his distinctive combination of stomping boogie, incendiary rhythm and blues, honky-tonk abandon and flat-footed rock & roll represents an unraveled keyboard vernacular. As a tumultuous, rafter-raising, piano-wrecking showman, he has no peer. As a vocalist, his masterly gift for raw emotion, subtle nuance and brilliantly volcanic declaration is second to none. While The Killer has assuredly slowed a bit, his manic drive and individualistic country/soul/rock & roll zeal blazes as unabated as it did when he first exploded the microphone at Sun Studios almost 60 years ago.
—Jonny Whiteside

Guns N’ Roses
@ STAPLES CENTER
The elements of surprise and unpredictability have subsided since bassist Duff McKagan and guitarist Slash rejoined Guns N’ Roses in April 2016. Vocalist Axl Rose’s reputation for tardiness and performance inconsistency has been squashed with the band’s well-oiled reunion tour. The lack of drama and chaos may have washed away the aura of danger that dated back to the band’s early days, but the newfound professionalism results in a three-hour set that shows it’s the songs that have endured after 30 years, not the band’s bad-boy image. “Welcome to the Jungle” is still a vicious, hard-driving rocker; “Estranged” is still a soulful epic ballad, and songs from the Axl-led 2008 record CHINESE DEMOCRACY are still a superstar for a group of young people who are music’s most illustrative line on the album might simply be, “I just want to have fun and live without fear.” —Sam Ribakoff

Tessa Souter Trio
@ MASONIC LODGE AT HOLLYWOOD FOREVER
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**SCIENCE**

**FRI. NOVEMBER 24**

**SAT. NOVEMBER 25**

**SUN. NOVEMBER 26**

**VIBRANT VIOLA:**
ART & NEW SOUNDS

**WED. NOVEMBER 29**

**THU. NOVEMBER 30**

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**Los Globos**

**THU. NOVEMBER 23**

**FRI. NOVEMBER 24**

**RIH RIH:**
DI BAD GYAL DANCEHALL PARTY

**FRIENDSGIVING**

**THU. NOVEMBER 30**

**FRI. DECEMBER 1**

**THE MOTH**

**SAT. DECEMBER 2**

**AFROLITUATION**

**SUN. DECEMBER 3**

**FRI. DECEMBER 15**

**ACE HOOD**

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On the Montreal musicians’ ninth studio album, *There Is No Love in Fluorescent Light*, co-lead singers Torquil Campbell and Amy Millan exchange a variety of romantic sentiments against a mostly light pop-rock and electronic backing. Campbell has the more boldly earnest voice on “Alone” and the piano ballad “The Gift of Love,” whereas Millan purrs with a more overtly poppy delivery on such frothy anthems as “Real Thing.” Millan is even dreamier amid the cotton-candy streaks of the ethereal interlude “On the Hills.” At times, the wispy instrumentation and feathery vocals can get a bit twee, as on “California, I Love That Name,” where Millan’s California dreaming (“Deep in the canyons where the vampires run free”) is more cute than chilling. Also Wednesday and Thursday, Nov. 29-30.

—Falling James

**11/29**

**Trivium, Arch Enemy**

@ THE WILTERN

When German powerhouse vocalist Angela Gossow left Swedish metal band Arch Enemy in 2014, many justifiably suspected that the group’s best days were behind them. After all, Gossow is blessed with a voice that sounds like multiple demons gargling nails. Replacing her would surely prove impossible. In fact, Gossow hand-picked her replacement, Canada’s Alissa White-Gluz, and it was an inspired choice, enabling Arch Enemy to barely miss a beat. Some fans might have been unable to get past the clean vocals on this year’s *Will to Power* album, but all of the aggression and energy is still there. Contemporary thrash band Trivium put out their eighth album this year, *The Sin and the Sentence*, and frontman Matt Heafy has returned to the screaming vocal style that was absent from their previous record. The band’s contrasting vocal trajectories should make for a fascinating metal pairing. —Brett Callwood

**11/30**

**Kenny Loggins**

@ THE ROSE

Kenny Loggins first came to national attention in 1971 with *Sittin’ In*, his first of many albums with producer-guitarist Jim Messina. Loggins’ uniquely gentle voice, light touch on guitar and captivating perspective as a singer-songwriter were all immediately apparent on radio favorites “Danny’s Song” and “House at Pooh Corner.” After the duo disbanded, Loggins achieved solo success in the yacht-rock milieu, most notably with “This Is It,” co-written with Michael McDonald. Ever evolving, Loggins then became the 1980s soundtrack king, with the hits “Footloose,” “Danger Zone” and “I’m Alright.” The 1990s brought children’s album *Return to Pooh Corner*, and a new era of environmental activism and fatherhood serving as Loggins’ greatest muses. Expect to hear all of these hits and more in his current set list. Also at the Saban on Saturday, Dec. 2, and the Agoura Hills on Sunday, Dec. 3. —Jackson Truxx

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COWBOY COUNTRY: 3321 E. South St., Long Beach. Brad Johnson, Nov. 24-25, 9 p.m., $5. Michael Monroe Goodman, Sun., Nov. 26, 4 p.m. Rob Staley, Wed., Nov. 29, 8 p.m., $3.

THE COWBOY PALACE SALON: 21635 Devonshire St., Chatsworth. Jimi Nelson, Fri., Nov. 24, 8 p.m., free. Doo-Wah Riders, Sat., Nov. 25, 8 p.m., free. Justin Honsinger, Sun., Nov. 26, 6 p.m., free. Hollywood Hillbilies, Tue., Nov. 28, 8 p.m., free. The Ryde Brothers, Wed., Nov. 29, 8 p.m., free. Rob Staley, Thu., Nov. 30, 8 p.m., free.

L.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., L.A. Merle Jagger, Sat., Nov. 25, 9 p.m., $5.

JOE’S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Mary White & Magnolia Drawl, Fri., Nov. 24, 9 p.m., free. Alleen Quinn & the Leapers, Tues., Nov. 28, 9 p.m. Dizzy Dale Williams, Wed., Nov. 29, 9 p.m. Cameron Dye, Thu., Nov. 30, 9 p.m., free.

DANCE CLUBS

AVAILON HOLLYWOOD: 1735 Vine St., L.A. Crichy Crich, Nathaniel Knowes, Nyhks, Sluggo, Fri., Nov. 24, 9:30 p.m. Tigerlily, Thursdays, 10 p.m., $5.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., L.A. Andrew Rayel, Fri., Nov. 24, 10 p.m. Blasterjaxx, Sat., Nov. 25, 10 p.m.


LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Amplify Africa, Fri., Nov. 24, 10 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Luciano, Malic, Sat., Nov. 25, 10 p.m., $25-$45. Maya Jane Coles, Thu., Nov. 30, 10 p.m., $20-$35.


CONCERTS

FRIDAY, NOV. 24

ANIMALS AS LEADERS, PERIPHERY: With Astronomid, 6 p.m., $26-$50. The Wiltern, 3790 Wilshire Blvd., L.A.

GUNS N' ROSES: 7:30 p.m., $59-$250. The Forum, 3900 W. Manchester Blvd., Inglewood.

JERRY LEE LEWIS: 8 p.m., $49.50-$95. The Regent Theater, 448 S. Main St., L.A.

OHMLYN: 3 p.m., $55-$180. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

MISSY HIGHSCHOOL: With Suzy Analogue, 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

MUSICAL THEATRE WORLDWIDE: With Elvis Monroe, 6 p.m. Avalon Hollywood, 1735 Vine St., L.A.

STARSHIP: 9 p.m., $36. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

STEPPENWOLF: 5 p.m., $35-$539. The Wiltern, 3790 Wilshire Blvd., L.A.

TRUST IN SOUND: 6 p.m., $35-$530. The Regent Theater, 448 S. Main St., L.A.

THURSDAY, NOV. 30

DIANE RICHARDSON: With Summer Moon, Mereli, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GETTER: 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

MARIJUANA CAREY: 7:30 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.

PUDDLES PITTY PARTY: 8 p.m., $20-$50. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

STARS: 9 p.m., $36. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

STEREOPHONICS: 6 p.m. Tim Minchin 6 p.m., $35-$50-$390. The Wiltern, 3790 Wilshire Blvd., L.A.

TRUST IN SOUND: A benefit for Skid Row Housing Trust, 6 p.m., $530. The Regent Theater, 448 S. Main St., L.A.

CLASSICAL & NEW MUSIC

ANDREW SHULMAN & FABIO BIDINI: LACO principal cellist Andrew Shulman and Italian pianist Fabio Bidini mull over Beethoven’s 12 Variations on “See the conqu’ring hero comes” and Rachmaninoff’s Cello Sonata, Op. 19, Sun., Nov. 26, 8 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

THE JMC YOUTH PIANO CONCERT: Presented by the Japan Musicians’ Association of California, Sun., Nov. 26, 10 a.m., free. James R. Armstrong Theater, 3330 Civic Center Dr., Torrence.

L.A. PHILHARMONIC: David Newman conducts Bernstein’s score to West Side Story for a screening of the film, Fri., Nov. 24, 8 p.m.; Sun., Nov. 26, 2 p.m., $20-$166. Disney Concert Hall, 111 S. Grand Ave., L.A. (See GoLA.) Conductor Jonathon Heyward revives Glinka’s Ruslan & Lyudmila Overture, Tchaikovsky’s Romeo & Juliet Overture Fantasy and Stravinsky’s Firebird Suite, Sat., Nov. 25, 7 p.m., free. Inglis Auditorium, ELAC, 1301 Avenida Cesar Chavez, Monterey Park.

PACIFIC SYMPHONY: Chinese pianist Xiayin Wang sweeps through George Gershwin’s Piano Concerto in F, and Estonian conductor Anu Tali lights the way through Smetana’s The Moldau and Dvorak’s Seventh Symphony, Thu., Nov. 30, 8 p.m.; Dec. 1-2, 8 p.m., $25 & $10, Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.
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PETITIONER'S NAME: Shin Kim, it is her present name having been duly proven.

The name, address, telephone number, and other personal information be brought before the Hon. Julie A. Widdison, Judge of the Superior Court of California, County of Los Angeles, at the above-entitled Court.

2) The name and address of the court are: Superior Court of California, County of Los Angeles. Stanley Mosk Courthouse, 1050 N. Hill Street, Los Angeles, CA 90015. The name and telephone number of the court's administrative assistant is: Brian N. Winn (SBN 309882) WINN & ASSOCIATES, PC, Attn: Secretary, 5800 Wilshire Blvd, Suite 212, Los Angeles, CA 90036

3) Your address is: 1116 N. Hill Street, Los Angeles, CA 90015. The mailing address is: 1116 N. Hill Street, Los Angeles, CA 90015

4) You can be served at the above address. Notice is hereby given to the above-entitled Plaintiff that if you do not file an answer or make other written appearance, judgment may be entered against you. mailed with the Maintenance Guidelines. Let the court know if you must notify each other of the court's decision:

5) You are being sued by THERESA M CARTER AKA THERESA CARTER for the following reasons:

6) The court is located at 1116 N. Hill Street, Los Angeles, CA 90015.

7) The court's telephone number is: 1-800-354-3944

8) Spousal or domestic partner of the petitioner is: Y

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