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DTLA RESURGENT

BRIGHAM YEN AND HIS DTLA RISING HAVE BEEN TRACKING THE NEIGHBORHOOD’S IMPROVEMENT FOR 14 YEARS, AND THE OUTLOOK CONTINUES TO BE BRIGHT

BY LAWRENCE ALDAVA
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NOV 17

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**FRI 11/16**

**ART/CONVENTION**

**Giant Toy Store**

The worlds of art, toys, sculpture, design and fashion align and collide at this weekend’s DesignerCon in Anaheim. Think of the convention as one gigantic, endless, sprawling toy store and art gallery — a store that just happens to contain thousands of collectible dolls, masks, books, posters, illustrations, paintings, sculptures, buttons, superhero regalia, anime art and pieces of colorful clothing along with panel discussions, autograph sessions, demonstrations and art exhibits. Anaheim Convention Center, 800 W. Katella Ave., Anaheim; Fri., Nov. 16, 5-9 p.m.; Sat., Nov. 17, 9 a.m.-7 p.m.; Sun., Nov. 18, 9 a.m.-5 p.m.; $20-$60. (818) 928-9295, designercon.com. —FALLING JAMES

**SAT 11/17**

**ART**

**8-Bit Invasion**

The artist known as Invader (b. Paris, 1965) has placed his signature mosaic-tiled street art installations on walls, bridges, signs, buildings, fences and more all over the world and here in L.A. But for his first gallery show in town since 1995, Invader uses his indoor voice and transfers his vision, as the show title suggests, “Into the White Cube.” His quirky yet refined characters, depicting and riffing on retro arcade game pixel personas, are gently subversive gestures in the architectural jungle. Inside gallery walls, they transform into postminimalist studies in line and color, without losing any of their cheeky charm. “Into the White Cube” will survey some favorite works made over the last 20 years, alongside new work and experimental forays into other mediums and formats. Unofficially, be on the lookout for new works popping up around the Arts District and beyond in the lead-up to the opening. Invaders gotta invade. *Over the Influence*, 833 E. Third St., downtown; opening reception Sat., Nov. 17, 6-9 p.m.; exhibit runs Tue.-Sun., 11 a.m.-6 p.m., thru Dec. 23; free. (310) 921-5933, overtheinfluence.com. —SHA NA YS DAMBR0T

**ART/SHOPPING**

**Stocking Stuffers**

Gabba Gallery group shows are reliably lively affairs, with a rotating roster of thematic group and featured-artist selections that spread across all mediums but are always tethered to an explosive and edgy street art aesthetic. But this time of year the theme gets pretty straightforward: Buy art. For the sixth installment of Wishlist, Jason Ostro and Elena Jacobson curate the works of more than 100 artists, with nothing priced over $1,000, available on a cash-and-carry basis. The idea is to extend...
their inclusive cultural ideas to encourage not only collectors to treat themselves but, as the holidays fast approach, to inspire anyone and everyone to give the gift of art as well. They take care of last-minute artSanta's, too, as the exhibition, presumably with sold works periodically replaced, is open through Dec. 22. Gubby Gallery, 3126 Beverly Blvd., Westlake; opening reception Sat., Nov. 17, 7-11 p.m.; exhibit runs Wed.-Sat., noon-3 p.m., thru Dec. 22; free. (323) 604-4186, gabbagallery.com. —SHANA NYS DAMBROT

SUN 11/18

COMEDY

25 Years of UnCabaret

People often forget that comedy can be incisive and subversive without also being racist, sexist and homophobic. But Beth Lapides’ UnCabaret events championed a new wave of comedians who weren’t merely careerist and sophomoric but also infused their work with personality and — even more daring — vulnerability, as well as savagely wicked wit. Lapides has presented UnCabaret in a variety of locations and formats, and the comedian-host celebrates 25 years of unconventional, unpredictable merrymaking and sarcastic communion, joined by such stellar provocateurs as Julia Sweeney, Janeane Garofalo, Patton Oswalt, Bob Odenkirk, Maria Bamford, Andy Kindler, Laura Kightlinger, Greg Behrendt, Rebecca Corry, Alex Edelman, Allee Willis, Scott Thompson and singer Shelby Lynne. The Theatre at Ace Hotel, 929 S. Broadway, downtown; Sun., Nov. 18, 6 p.m.; $26-$56. (213) 623-3233, theatre. acehotel.com/events/cap-ucla-presents-uncabaret-25th-anniversary-show-celebration. —FALLING JAMES

ART/SHOPPING

Picnic on the Hill

Shop local makers, see fresh contemporary art, picnic on a sunny hilltop and repeat at the Barnsdall Art and Craft Fair. That’s the order of the day up on the Barnsdall Art Park hill, where the one-day pop-up market and food court makes holiday shopping (and just plain shopping) into a fun and social affair across jewelry, art, ceramics, painting, prints and all manner of artisanal sundry. The art, creative crafts and food are on from 10 a.m., and the sweeping view of the city is perennial — but while you’re up there, make sure to check out the Los Angeles Municipal Art Gallery. Currently on view is the group show “HERE,” which features exciting and in some cases specially commissioned works by some of L.A.’s most intriguing rising art world stars. At 1:30 p.m., two of those artists, Patrick Martinez and Anna Sew Hoy, will lead gallery talks about their works in the show, keyed to the theme of intersectional community. Then more shopping and eating before the day wraps with a high likelihood of a stunning sunset.
MUSIC

Reach Out and Touch Faith
Few bands have inspired the kind of devotion Depeche Mode have, especially in L.A. The annual Depeche Mode Convention at Avalon is the place for the U.K. group’s most avid fans (those who, you know, just can’t get enough) to gather in black celebration — on the dance floor and at vendor booths to buy collectibles and exclusive merch. Hosted by retro king/’80s DJ Richard Blade, the event will feature live music tributes by two bands, Devotional and San Francisco’s For the Masses. Jay Tado will have Mode karaoke and DJs in addition to Blade who will be spinning all night, including Alex Transistor, Steven Wayne, Larry G (Club Underground), Luvee (Las Vegas) and DJ Jedi. Rare videos, contests, prizes and photo ops round out the fun for music fans who view Dave Gahan as their prize and photo ops round out the fun for Vegas) and DJ Jedi. Rare videos, contests, prizes and photo ops round out the fun for music fans who view Dave Gahan as their own personal Jesus and Martin Gore as master to their servant. Avalon, 1735 Vine St., Hollywood; Sun., Nov. 18, 10 a.m.-4 p.m.; free. (323) 644-6295, barnsdallartcenter.org. —SHANA NYS DAMBROT

TUE 11/20

A Century of Girl Power
Just because someone is unaware doesn’t mean that they don’t want to learn — and here to teach you all about the people who suffered for women’s suffrage, Writers Bloc presents Sen. Kirsten Gillibrand with Girlgaze founder Amanda de Cadenet discussing Gillibrand’s children’s book, Bold and Brave: 10 Heroes Who Won Women the Right to Vote ($19, Knopf). The 19th Amendment is almost 100 years old, and in this slender volume, Gillibrand tells vivid, vibrant and vital stories of those who made the last century just a little less agonizing and shitty for women in particular and America in general. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Tue., Nov. 20, 7:30 p.m.; $33 general + copy of book/$20 general. (310) 440-4500, writersblocpresents.com/main/senator-kirsten-gillibrand. —DAVID COTNER

WED 11/21

Spirit of Inclusivity
If you’re trans, Thanksgiving is often more a time of psychological disembowelment than it is a time of unity and celebration. The people behind TransGiving Party understand your seasonal terrors with a particularly personal level of poignancy, so ignore all those noxious poisoners in your life and come on down to this party made just for you and your true allies. You’ll enjoy an evening of entertainment and access to friendly resources, including but not limited to the Center for Health Justice, Los Angeles LGBT Center, the Trans Wellness Center, the Wall Las Memorias Project and Unique Woman’s Coalition. Los Angeles Celebrations Banquet Halls, 2969 Wilshire Blvd., Westlake; Wed., Nov. 21, 8:30 p.m.; free, RSVP required. (323) 903-7751, eventbrite.com/e/transgiving-party-registration-48469303993. —DAVID COTNER

MON 11/19

ART

Come See the Seadragons
Myriad Slits is best known as the fiery, provocative singer of local post-punk experimentals ModPods but she is also an artist who creates strange, unsettling work involving dreamlike masked creatures and other surreal apparitions in long gowns. She applies her fantastic visual sense to a seemingly homely holiday display at the Santa Monica Pier titled Wonderland on the Water. Slits will take over the Santa Monica Looff Hippodrome, which houses the pier’s vintage carousel, and fill its windows with a Seadragons Village populated with handcrafted and hand-painted marine animals designed in her unique style. “It’s my first time ever doing anything where I was given full resources to materials and space,” Slits says. Santa Monica Looff Hippodrome, Santa Monica Pier; Mon., Nov. 19, thru Jan. 3; free. santamonicapier.org/wonderland. —FALLING JAMES

THU 11/22

SHOPPING

All About Beauty
Beautycon is an annual makeup lover’s wonderland, filling the main floor of the L.A. Convention Center with colorful activations, giveaways and promotions, driven by makeup trends and brand-focused fun. It always sells out, and its success has spawned a second event going down for a full month (Nov. 16-Dec. 16). This year, for the first time, the event expands to a more immersive, retail-style experience with Beautycon POP. Featuring eight gallery-like environments, all with different themes and partnerships behind them (including Laneige’s Dream State, Lime Crime’s Inner Goddess and the Confidence Runway from Macy’s). The experiential, selfie-ready pop-up aims to be a social media-driven hub for pictures, posing, products and, of course, purchasing. 333 S. La Cienega Blvd., Beverly Grove; thru Sun., Dec. 16; Fri.-Sun., 10 a.m.-10 p.m.; Mon. & Wed.-Thu., noon-8 p.m.; $45. beautyconpop.com. —LINA LECARO
SAFE TRAVELS

After a decade of work, DTLA's MyFigueroa project is connecting us with greater ease, security

BY BRETT CALLWOOD

It may have taken 10 years from the awarding of the grant to the ribbon-cutting this past August, but the MyFigueroa project is finally in operation. The aim of the project, as has long been trumpeted, is to make the Figueroa Corridor, from Seventh Street to Wilshire, between downtown and Exposition Park, into a safe, "multimodal" street for pedestrians, bicycle riders, transit users and drivers.

"It provides a better balance of amenities for all the users, whether on foot, on bike, using transit, as well as driving," says Oliver Hou, transportation engineering associate with the Los Angeles Department of Transportation. "The safety of guests in and around the park is our highest priority," Lasso said in an emailed statement. "The changes on Figueroa Street have brought about enhancements for pedestrians, bicyclists and transit users, many of whom visit the park. Our focus now is balancing support for these improvements while still maintaining our operational growth and success."

They, along with a nonprofit called Los Angeles Walks, worked to secure a grant from the state of California. As is the norm, the project hasn't been without its opponents. But for the most part, local businesses and residents simply wanted to have their voices heard. "Obviously, with something that's going to change the way the street works, there may have been some businesses along the corridor who just wanted input, to be part of the conversation," Hou says. "So that was really important, during this whole process, to involve the businesses in discussing what the outcome is going to be, particularly what it will look like right in front of them."

The original Proposition 1C grant was for $30 million, of which $21 million went to the streetscape project. The remainder funded new parks along the corridor. Ana Lasso, general manager of Exposition Park, says they have already been seeing the benefits.

"The safety of guests in and around the park is our highest priority," Lasso said in an emailed statement. "The changes on Figueroa Street have brought about enhancements for pedestrians, bicyclists and transit users, many of whom visit the park. Our focus now is balancing support for these improvements while still maintaining our operational growth and success."

Hou also believes that the benefits have been immediately obvious, with a lot more people using bicycles to travel the corridor. "That's expected — you have a big university there and a lot of students using the bicycle lanes," he says. "They've been telling us that, for some of them, they wouldn't have used that street before to commute and they definitely feel safer when they are in the protected bike lane."

Any complaints, Hou says, have been to do with people getting used to the new infrastructure and design in areas that previously didn't have physical barriers to protect the bike lane. "Some people originally thought that it was still like a parking lane," Hou says. "They were parking inside the bike lane. That was really the main issue that we had to deal with. But through changing the design a little bit, putting up better signage and also more vertical protection, along with added enforcement, that's really helped to address and alleviate that."

Hou believes that overall, the project has been a success, and there don't seem to be many dissenting views in the neighborhood. He thinks that's because the community was involved throughout. "It's important to emphasize that it involved the community's input," Hou says. "So it's something that wasn't 100 percent organic but feels like it's something that people who live and work along the corridor were able to be a part of."
On a warm summer night in 2004, Brigham Yen, then a fresh-faced Berkeley graduate, drove to the empty intersection of Seventh Street and Grand Avenue in downtown Los Angeles and pondered the future. Amid the deafening silence of the city’s deserted streets, he surveyed abandoned storefronts housed within beautiful historic structures whose grandeur, though faded, yearned to be showcased again. The city’s adoption of the Adaptive Reuse Ordinance in 1999 had opened a new chapter for its long-forgotten center by permitting empty historic buildings in the downtown core to be converted into housing. It was a crazy, untested experiment of urban living in a city whose image had been defined by the automobile and sun-soaked sprawl for several generations. Inspired by New York City and traditional urban city centers like it, Yen was excited by the idea of building something similar but uniquely Los Angeles in his hometown.

Since that evening, downtown L.A. has steadily evolved. In July 2007, the opening of a Ralphs grocery store on Ninth Street — after 50 years without a downtown supermarket — validated the central city’s then-nascent residential population had long taken for granted. Other grocers later joined the mix, with Whole Foods on Grand Avenue being the most significant recent addition. In 2008, as the country entered the great recession, the L.A. Live complex debuted after three years of construction, offering the first glimpse of a sports and entertainment district that is still coming into focus adjacent to the L.A. Convention Center in the South Park district. Bottega Louie’s 2009 opening at Seventh Street and Grand Avenue, where Yen had first explored several years prior, ignited a dynamic downtown dining scene that continues to expand and receive national attention. The 2010 opening of the Ritz-Carlton Hotel and Residences, part of L.A. Live’s second phase, marked several firsts for the central city. The hotel’s tower was the first skyline-altering structure to be constructed downtown since the office boom of the 1980s and ‘90s. It also was the first project to bring five-star hotel accommodations and luxury condominium units to the area.

Today, the blocks surrounding L.A. Live are filled with cranes and construction crews, replacing acres of surface parking with high-rise residential units, hotel rooms and, soon, retail. Meanwhile, trendy hotel brands that would once have selected the city’s Westside as the only suitable location for an L.A. outpost now dot the downtown landscape, making it one of the region’s most promising hospitality markets.

This story of growth and rejuvenation has played out across downtown’s unique districts, forming a distinct city within a larger metropolis. The Wilshire Grand Tower is now a landmark in the Financial District, while the opening of the Instagram-friendly Broad Museum on Bunker Hill added yet another cultural attraction to the city’s most prominent arts corridor, bringing needed street life to a quiet corporate office district. The

Brigham Yen and his DTLA Rising have been tracking the neighborhood’s improvement for 14 years, and the outlook continues to be bright.

BY LAWRENCE ARVALA
introduction of Hauser & Wirth to the Arts District reimagined an entire block by creating a multifunctional space that serves as a traditional gallery, gathering space and dining destination all in one. Meanwhile, refreshed landmarks in the city’s historic core, such as the Grand Central Market and Clifton’s Cafeteria, have made once-significant destinations relevant to a new generation of Angelenos and visitors, effectively blending old and new in a city often maligned for its lack of history.

Broadway, the city’s original retail corridor, also is preparing for its comeback. Once Los Angeles’ premier shopping destination, the street is now home to a small but growing mix of independent and mainstream brands at its southern end, ranging from Acne Studios and Theory to West Elm and Urban Outfitters. Apple’s highly anticipated flagship store, which is set to take over the Tower Theatre at Eighth and Broadway, is expected to set a new precedent in the area. There’s also the streetcar in the works under the aegis of City Councilman José Huizar, who’s behind the Bringing Back Broadway initiative; it’s now projected to be running a 23-stop loop by 2021.

Despite this rebirth, downtown L.A. is a place of striking contrasts. New hotels, restaurants and residential complexes border Skid Row, the nation’s largest concentration of homeless people. While the issue is being recognized as a regional one with a variety of contributing factors, it remains heavily entrenched in downtown. Recent ballot initiatives have seen residents approve a series of measures designed to provide funding for the construction of homeless housing throughout the city; however, identifying land on which to build these projects has proven politically challenging for civic leaders. Early success stories such as the Bridge Home project in the El Pueblo District near Olvera Street are promising but feel overwhelmed by the sheer scope of the problem. Time will tell if these initiatives lead to successful long-term solutions or if they spur continued conversations on closely related issues such as mental health reform and regional housing supply constraints.

After 14 years, Yen, who has helped to shepherd changes in downtown L.A. while also chronicling them in his popular DTLA Rising blog, remains optimistic about its future. As the story of the downtown renaissance writes its next chapter, he reflects on the central city’s journey, where it’s going and some of the challenges it still faces. In this issue, readers will explore the changing face of the central city through its food, music and cultural offerings. From the accessible dining that is now transforming the Eighth Street corridor to the strengthening of downtown and adjacent cultural hubs like Grand Avenue and nearby Exposition Park, it’s an exciting time to live, work and play in the urban heart of Los Angeles.

L.A. WEEKLY: How does the downtown Los Angeles of 2018 compare to the one you first explored in 2004? What are the most significant changes?

BRIGHAM YEN: The downtown L.A. of today is virtually unrecognizable when compared to the one I encountered back in 2004 when I first began seriously exploring it after college. Back then, it was pretty much a ghost town. It was both sad and beautiful at the same time. There were so many architecturally beautiful buildings — many of them historic — but everything seemed abandoned and left for dead. At the time, the idea of having an active, urban downtown with unique flourishing businesses felt like a pipe dream.

Today, I still walk around downtown in awe, and it never ceases to amaze me how much there is here now. Places that were once abandoned have gained a new lease on life and formerly sad, empty and wasteful parking lots have sprouted new towers with great businesses on the ground floor, activating our sidewalks with vibrant pedestrian activity. It’s so exhilarating to me to now be able to cross the street and see people walking with me at all times of the day. That was not the case 14 years ago, when the central city literally shut down by 5 p.m. DTLA has become the antithesis to “L.A. car culture” while renewing itself as the “real L.A.” at the same time. Downtown has obviously come a long way. What’s next for the area? Are there upcoming developments that particularly excite you?
Although downtown has come a long way, it still feels like a child from a development standpoint, especially when compared with more established urban centers. Downtown still has a way to go before it can become a fully self-sustaining community that offers its denizens anything they can possibly need or want. There are many conveniences that other established L.A. communities are able to offer that haven’t made their way here just yet, but that’s gradually changing. I believe downtown L.A. has great potential and can reach that long-term goal, especially as we continue to attract more investment into the area.

I’m always excited to see new downtown developments take shape, and I’m really looking forward to several exciting projects currently in the pipeline such as the Grand Avenue Project on Bunker Hill, the Colburn School expansion, the completion of Oceanwide Plaza by Staples Center and new infrastructure like the Metro Regional Connector. When it comes to public space, I am particularly excited about the future reimagining of Pershing Square, which I view as an “urban glue” that will be a catalyst for much-needed upgrades to the surrounding blocks. That project could instantly transform one of the city’s worst public spaces into one of its best.

**What do you see as the downtown area’s most significant challenges, and are there solutions in sight?**

I believe mobility and entrenched societal issues like homelessness will continue to be challenges that we must face head on. It’s hard to argue against the need to focus on resolving the homeless crisis that is reverberating across the city, and particularly downtown, where it negatively impacts the quality of life for both the unhoused and housed alike. Decentralizing services across the county rather than further concentrating poverty in Skid Row will be important long-term. It is going to require effort, courage and action to make this a reality. Homelessness is a complex problem, but one thing most can agree upon is that it is a regional issue that must be addressed as such, with communities outside of downtown L.A. also being part of the solution. Permanent supportive housing with mental health treatment that can assist those struggling with mental illness and/or drug addiction must be built throughout the region, not only downtown L.A. or Skid Row.

When it comes to mobility, we need to continue making downtown streets safer and more attractive for multimodal transit, especially walking, biking and public transportation. Our streets must also be able to adjust to and accommodate new means of mobility, like the increasingly popular dockless scooters and bikes that are revolutionizing connectivity. The MyFigueroa project was a great start but we need to implement this “complete streets” concept to more thoroughfares in downtown L.A. in order to form a usable network of protected bike lanes that create practical accessibility.

**The last 10 years have been a period of strong growth for downtown L.A. Where do you see the area going over the course of the next decade, and what role will it play in the region?**

I feel like downtown L.A. has really hit a critical mass. It’s not a flash in the pan or going away, as some critics argued during past boom and bust cycles when the area failed to establish itself as a stable urban center. Downtown L.A. has established itself as a major player not only within the region but globally as well. Over the last couple of decades, over $20 billion has been invested in downtown, which means we’re here to stay this time. Today, there are half a million downtown office workers and over 70,000 Angelenos who call DTLA home. More amenities and services will continue to find opportunities downtown, catering to the growing population base. I see downtown’s role within the region also growing in significance, fulfilling its symbolic role as L.A.’s true urban center.

**High-profile companies such as Warner Music Group and tech startup Honey will be opening their headquarters in downtown L.A. Despite this, the downtown office market still has a high vacancy rate. How do you see downtown evolving as an employment center?**

I think it will take time for downtown to reposition itself as a preeminent regional office market. We are obviously now in direct competition with the Westside and even the San Fernando Valley, as Warner Music Group’s departure from Burbank shows. There are pros and cons to downtown L.A.’s geographic location, and our goal as downtown advocates is to turn as many cons into pros as possible.

Part of the issue (and one of the cons) lies with the availability of executive-quality housing options for the CEOs of the world, who often make decisions on where companies should locate a headquarters or large regional office. Currently, a sizable portion of the most attractive housing stock resides on the Westside near the ocean. In order for downtown L.A. to be more effective at attracting companies to relocate, we have to create an attractive environment that appeals not only to employees, which we are currently doing with the new housing stock being added, but also to top management seeking a housing product that rivals the luxury caliber seen on the Westside, though in an urban format.

In addition, downtown L.A. will need to continue adding amenities and services that support a growing population and the needs and demands that mature communities offer. New projects like Metropolis, Oceanwide and Circa help us toward that goal.

With all that said, there is nowhere else in the region that has the type of infrastructure we have here in downtown L.A. Being the hub of an expanding multibillion-dollar rail system cannot be replicated and will become increasingly attractive to a new generation of Angelenos who value an urban lifestyle that is sustainable and multimodal. I think we’re at the cusp of seeing more employers take advantage of what downtown has to offer.

**After 14 years of being involved in downtown L.A., are there aspects of it that still surprise or inspire you?**

I am always surprised by how many people have not heard about what’s going on downtown, even within our own city limits. I enjoy dispelling the myth that L.A. has no urban center, even among Angelinos who remember the downtown L.A. of the past. There is still much work to be done to continue making downtown a vibrant, urban center that has everything one could need or want. However, seeing the amount of pride people have in our city center’s rebirth always inspires me to continue fighting for positive changes and sustainable growth.

**What are your favorite downtown L.A. haunts?**

It’s so hard to choose my favorite spots in downtown when I love pretty much all of it! I would have to say I am a huge fan of all the architectural treasures that can be found throughout the area and the uniquely downtown destinations and landmarks, like the Last Bookstore and Grand Central Market. Oh, and who doesn’t love taking a ride up and down Angels Flight?

**What would be your dream project for downtown L.A., if you could make anything happen?**

I would love to see a permanent art piece by world-renowned artist Janet Echelman installed along the arts corridor of Grand Avenue on Bunker Hill. If you’re familiar with her work, you’ll know exactly what I mean. Her colorful sculptures are incredibly dynamic and graceful as they sway with the wind. I envision one of her pieces suspended above Grand Avenue (possibly between Wells Fargo Center and California Plaza), visually welcoming visitors to the West Coast’s most significant cultural hub. She has a wonderful, large-scale installation in Boston but I would love to see something of a similar scope on Grand Avenue.
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osh Gray-Emmer grew up in the Valley. When he found himself in a bad living situation with roommates, he packed up all his stuff and landed in an old friend’s downtown loft on Spring Street the next day. He had no intention of staying; his boxes sat unpacked in the corner.

“There was absolutely no way I was going to stay downtown in the ‘hood,” Gray-Emmer tells L.A. Weekly from his current penthouse overlooking the historic core.

“I immediately started looking for other houses in the Valley. I didn’t unpack my boxes for seven months.”

He slowly discovered that he could be himself downtown. He entertained friends at his loft parties and nobody would bug him.

“The most important thing that changed my mind about downtown Los Angeles was it was that true picket-fence community that I was looking for,” Gray-Emmer says. “We left our loft doors open. We would borrow cups of sugar from each other. The things that you would expect from the suburbs, where the neighbors know each other and hang out together, I never experienced in the Valley. I only saw that on television.” He finally unpacked, made himself at home and never looked back.

That was 17 years ago, and he hasn’t left Spring Street. He started in a $1,600-a-month, 2,200-square-foot loft at Fourth and Spring, and now overlooks the city from his penthouse in a restored historic building between Sixth and Seventh streets.

But the living wasn’t always easy, starting with grocery shopping.

“I remember when I first moved down here, I had to drive to Silver Lake to shop at the Ralphs and the Trader Joe’s over there,” he says. “So when the Ralphs finally came to downtown L.A., it became a tipping point that started to bring more people here. It was a significant differentiator to have a big grocery chain downtown. I think that people are still thinking of downtown Los Angeles as a destination, but there are 65,000 of us who live down here and we need to eat every day.”

The next big vote of downtown confidence came when Whole Foods planted a store at Eighth and Grand Avenue, which triggered a boom of restaurants for local residents, including Sweetgreen, Paris Baguette, Shake Shack, Starbucks Reserve, Cassell’s Burgers and Modern Times, to name a few. The location made sense to its residents need and want

“He specifiﬁcally chose our location at the Atelier because we loved the design aesthetic of the building,” Tocaya co-founder Tosh Berman tells L.A. Weekly. “It represents a crown jewel in the residential landscape of the area. We have a corner location, offering us high visibility, and we’re close to ﬁtness and grocery concepts that coalesce well with Tocaya Organica.

“What we found missing downtown were great restaurants that were relatively quick and easy — no reservations, fast-casual ordering process, and affordable with high-quality food in a beautiful setting,” Berman says.

Sweetgreen aims to blend in with the neighborhood as well. The new store is a representation of L.A.’s local artists and vendors, with furniture by Silver Lake’s RAD Furniture and the patio lighting by Brendan Ravenhill Studio in Northeast L.A.

“Our 8th + Hill store champions those special items handmade by local artisans, celebrating and supporting the community,” says Nicolas Jammet, Sweetgreen co-founder and chief concept ofﬁcer.

“We’re also proud of the large-scale mural being painted on the exterior of the building, which wraps down and continues through the interior of the store. We partnered with DTLA-based Art Share and local artist Katy Ann Gilmore for the deﬁning piece.”

Gray-Emmer’s BridGE DTLA provides community engagement services for developers and connects neighbors with one another. For eight years he has hosted the DTLA Dinner Club, which helps bring the downtown community together on Wednesdays for free pop-up dinners featuring some of L.A.’s best chefs.

“You really have to match your price point to what the neighborhood can afford,” Gray-Emmer says. “People who live downtown might have a larger amount of disposable income but a larger percentage of where that money goes is rent, or mortgage.

“I would like to see more affordable and diverse options that give me a ﬁlling meal for about 10 bucks. As a resident just walking up and down the block at 5 or 6 o’clock in the evening and I haven’t had time to make dinner, I want to stop

“IT’S GOOD TO SEE A NEW, DIVERSE GROUP OF SPOTS OPENING UP THAT OFFERS RESIDENTS AFFORDABLE FARE WHERE WE CAN BECOME REGULARS.”

– JOSH GRAY-EMMER

someplace and spend 10 bucks on a bite to eat. My options can be limited, so I’d like to see more places in that price range, and lots of downtown L.A. residents feel the same way. They’d be regular patrons at many spots if they were more affordable.”

Like many downtowners, Gray-Emmer doesn’t own a car. He walks to Whole Foods, Ralphs or Smart & Final, does his grocery shopping and then Ubers home for about $3 or $4. He says it’s incredibly easy and more efﬁcient and affordable than owning a car.

“I did the math, and there’s absolutely no way I get even close with Ubering wherever and whenever I want, to what a car would cost me with insurance, gas, car payment and downtown parking costs,” he says.

“I’m really excited to see more diversity in restaurants downtown,” Gray-Emmer adds. “We need more than just destination hot spots — which are incredible and very welcome, and we never get tired of — but it’s good to see a new, diverse group of spots opening up that offers residents affordable fare where we can become regulars. I can’t wait for Silverlake Ramen to open, and hope for a good Indian restaurant soon.”
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Since breaking ground in March 2018, the Lucas Museum of Narrative Art has been a source of excitement, speculation and (a new) hope. But despite what casual followers might assume, it will not be a Disneyland-style homage to the filmmaker’s movies. Rather, the museum will present and house Lucas’ impressive art collection, featuring multifaceted, multimedia works that explore the powerful link between culture, storytelling and artistic expression. While its website touts “an insider’s perspective on the cinematic creative process and the boundless potential of the digital medium,” museum reps promise much more — fine art, rare works, artifacts and archival wonders as well.

“The Lucas Museum of Narrative Art’s collection is at the beginning of its story,” says Don Bacigalupi, founding president of the planned $1 billion facility. “Mr. Lucas’ vast collection provides the seed from which the museum’s collection will grow for many years to come. The collection features works of art in many mediums that tell stories from many times, places and cultures. In the museum’s galleries, visitors can enjoy everything from Norman Rockwell’s classic and nostalgic illustrations to the most advanced works of contemporary digital animation.”

Narrative art — art that tells a story — will be the basis for pretty much everything the museum houses, and with so many forms and styles represented, and a visionary like Lucas as inspiration, the space may just redefine the genre. Bacigalupi emphasizes the museum’s exploration of storytelling in all its forms — painting, photography, comic art and film — exposing the powerful emotions and cultural truths these capture and convey, and inspiring imaginations at every age.

As George Lucas himself says on the museum’s website, “The whole point of this museum is to stimulate the imagination … to open eyes to the possibilities of creating art.”

BY LINA LECARO

Lucas Museum of Narrative Art will focus on artistic expression in its Exposition Park home

THE WHOLE POINT OF THIS MUSEUM IS TO STIMULATE THE IMAGINATION ... TO OPEN EYES TO THE POSSIBILITIES OF CREATING ART.”

— GEORGE LUCAS

world-class museums, this is truly an epicenter for learning, culture, creativity and diversity.”

When the museum was first proposed, several locations across the country were considered, and it seemed San Francisco was the favored choice. Los Angeles was ultimately selected, and a statement released at the time by museum’s board attempted to explain why: “Settling on a location proved to be an extremely difficult decision precisely because of the desirability of both sites and cities. South Los Angeles’ Promise Zone best positions the museum to have the greatest impact on the broader community, fulfilling our goal of inspiring, engaging and educating a broad and diverse visitorship.”

Though some have speculated that the Summer Olympics, to be held in Los Angeles in 2028, played into the decision, providing the museum with global exposure, Bacigalupi says L.A. was chosen before that was announced. More likely, L.A. being the home of the entertainment industry, not to mention the place where Lucas studied and got his start, was a deciding factor.

Regardless of the reason, the Lucas Museum promises to be a true media mecca that will change the look and feel of downtown and adjacent areas. The artistic renderings of the building itself do look rather space-age, but what’s being planned for inside seems at this point to be anything but robotic or sterile. Unlike other improvement projects in the area that threaten to displace inhabitants or disrupt surrounding communities, this one, at this point anyway, promises a place to come together, to learn, to create and to marvel.

“The museum will be an integral part of the fabric of the community, offering educational programming for all ages, inspirational art and exhibitions, and many public programs that will be accessible to the community,” Bacigalupi explains. “[It] will feature public lectures and classes for all ages, hands-on workshops, after-school programs and camps for students, and a wide variety of additional educational opportunities. [It] will also feature two state-of-the-art cinema theaters, an education center with hands-on and digital classrooms, a public research library, a casual cafe and restaurant, and a museum store.”

“A rendering of the museum, which is expected to open in 2022”

COURTESY LUCAS MUSEUM OF NARRATIVE ART

“EVERY PICTURE TELLS A STORY”

Lucas Museum of Narrative Art will focus on artistic expression in its Exposition Park home

BY LINA LECARO

drops, portraiture, animation, iconography and multidimensional art are all powerful ways to capture and reflect humanity and convey emotion, which seems to be at the heart of what the Lucas Museum seeks to represent. No doubt Lucas’ education-driven platforms also will be incorporated into the museum’s programs. These include the George Lucas Education Foundation (providing materials and strategies to innovate in classrooms) and the foundation’s Edutopia online community (a source of information on the web for teachers, parents, administrators and students). Though he is a Northern California native, Lucas’ contributions to higher education manifested right here in L.A. — he spearheaded the 2006 expansion of USC’s Cinematic Arts department (where he graduated back in 1967), becoming the single largest donor in the school’s history with his $175 million gift.

According to museum reps, Lucas’ lifelong interest in education and love of storytelling are the reasons for the museum in the first place. And while the Lucas Museum is deep in the planning stages right now — it is not expected open until 2022 — there seems to be a lot of thought about how it fits in with the changing landscape of downtown L.A. as a whole, and with Exposition Park, where it will stand.

“An integral part of our design is the creation of 11 new acres of publicly accessible green park and garden space,” the museum’s president explains. “Our team is also in discussions for future collaborations with our Expo Park neighbors at the California African American Museum, California Science Center and the Natural History Museum.”

The Lucas Museum has been working closely with the team at Expo Park, and Bacigalupi says he looks forward to helping shape the future of the park, which has already seen improvements thanks to the Figueroa Project and Expo Line expansion.

“Accessible public transportation was a significant factor in our decision to build the museum in Expo Park,” Bacigalupi says. “The park is a magnet for the region and accessible from all areas of the city. With more than 100 elementary and high schools in close proximity of Expo Park, one of the country’s leading universities and three world-class museums, this is truly an epicenter for learning, culture, creativity and diversity.”
Downtown’s ICA LA, Mistake Room and Main Museum embrace the concept of the kunsthalle

BY SHANA NYS DAMBROT

Downtown’s ICA LA, Mistake Room and Main Museum embrace the concept of the kunsthalle

B. Wurtz, This Has No Name, installation view at ICA LA

PHOTO BY BRIAN FORREST

In between downtown’s always growing, ever-changing population of eclectic artist-run alternative and commercial art galleries proliferating in and around the Arts District, and the realm of high-profile public and private museums from Grand Avenue to Exposition Park, there’s another kind of art space. It’s what the Europeans, who have thousands of such spaces in every corner of the continent, call a kunsthalle — meaning “art hall,” which is not a satisfying translation.

Nonprofit and without permanent collections, producing ambitious programming on the elevated scale of larger galleries but charging no admission, these active, regional spots directly enliven their own neighborhoods and engage in international conversations. As a bonus, these venues frequently employ an adaptive-reuse approach to renovating industrial and/or historic locations.

Such is the case with the Institute for Contemporary Art, Los Angeles (ICA LA), the Mistake Room (TMR) and the Main Museum (the Main). Each of these high-ceilinged venues has its own unique character and mission, but they share a commitment to bringing fine art to new audiences, outside the retail market realm and on a human scale, and always with the modern and historical Los Angeles perspective in mind.

ICA LA, which evolved after leaving its original incarnation as the Santa Monica Museum of Art (SMOCA), occupies a breezy warehouse on Seventh Street. Its lofty and reconfigurable interior was renovated by the reigning king of art-world adaptive reuse, architect Kulapat Yantrasast; its exterior is painted a sunny, buttercup yellow per the beaconlike logo and visual brand design by Abney, as well as to identify local and international artists and curators to bolster the discourse. It has produced landmark exhibitions with artists including Oscar Murillo, Korakrit Arunanondchai, Boychild, Eduardo Sarabia, Diana Thater, Thomas Hirschhorn, Cao Fei and Yuan Andrew Nguyen.

TMR’s current show mixes that all up further, with an installation by Iraqi-born, L.A.-based Susu Attar, whose performance work and painting-based installation questions the way in which the body is experienced in an increasingly diasporic, digital, virtual reality.

But the spirit of international exchange continues apace, as TMR expands its actions to Asia and also south of the border, exporting L.A. along with importing the globe. Earlier this month, TMR curated a special section of Shanghai’s Art021 Contemporary Art Fair; and they are already several projects into a series of exhibitions in Guadalajara.

TMR has always been conceived as a global platform and it plans an eventual expansion of the program beyond the L.A. space, into the city and around the world. Guadalajara was its first foray. “It made sense for us because we have quite a few board members based there,” Kuramitsu tells L.A. Weekly, “and also a lot of great relationships with local institutions. We have a commitment to the artist scene there as well. It was very organic.”

The special section of Art021 in Shanghai is titled Lived Worlds, and is a curated section of six gallery-booth projects from L.A., Canada, China and Mexico (Shulamit Nazarian, François Ghebaly, Paramo, Jose-garcia, BANK and Catriona Jeffries) as well as a video program. “When we approach these off-site projects,” Kuramitsu says, “we do so with a focus to the locality of the context in which we are working rather than trying to superimpose what we do in L.A.”

Back home, the Susu Attar show is open through Dec. 8, and Dec. 15 sees a benefit auction and holiday party.

The Main Museum, aka the Main, nee Beta Main for its early months in soft-launch mode, is an architectural gem on Fourth between Spring and Main in the landmark Continental Building. Founder Tom Gilmore and director Allison Agsten share a profound appreciation for the often overlooked accomplishments of working artists from the local landscape, and are dedicated to fuller engagement with them and addressing broader challenges to access in the art world, whether in economics or language.

On view now, the Main’s annual “Office Hours” show is a perfect example of what that artist-curator relationship can look like at the scale of a community. Basically, Agsten schedules about 50 one-on-one meetings with local artists, each of whom contributes to a snapshot group show that is already a highlight of the season. It launched with the first one; this is the third iteration and, although works are not thematically selected, themes do emerge. “This year there’s a focus on innovative use of unconventional materials, as well as a dynamic array of portraits and other narrative work. The Main even commissions poetry and essays for each iteration.

Since it opened its doors and through a series of ongoing architectural renovations and preservations, the Main has created and hosted projects with artists including Suzanne Lacy, Leonard Peltier, Star Montana, Dora de Larios and Edgar Arceneaux, plus talks, forums and other kinds of topical public sessions. It regularly takes on issues of inclusion, intersectionality, activism, feminism, ableism and sustainability in its intuitive, heartfelt programming. It also recently announced a partnership with Art Center College of Design, which will see studio residencies and exhibition opportunities shared at the site.

The Main also just launched “In Focus,” an entire exhibition exclusively for Instagram. It’s conceived as a self-contained program, featuring work by April Banks, Philip Cheung, Vikesh Kapoor, Dan Lopez and Elizabeth Preger, standouts from the “Office Hours” sessions. Experimenting with how technology can create bonds between disparate audiences, and possibly revamping the idea of what an art space can be beyond walls and floors, is a very Beta Main move. The name of the game is access and outreach, after all.
“Why make another movie about van Gogh?” Julian Schnabel is addressing a packed theater at LACMA, in which audiences have just watched his new film, an impressionistic (pardon the pun) variation on the standard biopic, starring Willem Dafoe as the painter. “We all think we know everything there is to know about him. But this is not a movie about van Gogh,” he says. “It’s a movie about being van Gogh.” Schnabel goes on to describe his intention to show rather than tell what life was like for the painter, and also how it was for those who spent time with him. Spoiler alert: It wasn’t easy. And neither is this movie.

As he is the director and a co-writer of At Eternity’s Gate, Schnabel’s point of view is almost more operational in the plot and texture of the film than was van Gogh’s. Asked repeatedly about choices in storyline and dialogue that run counter to the prevailing, if apocryphal, wisdom about Vincent’s life and death, Schnabel’s statement on the story reads in part, “This movie is an accumulation of scenes based on van Gogh’s letters, common agreement about events in his life that parade as facts, hearsay, and scenes that are just plain invented. This is not a forensic biography about the painter. It is about what it is to be an artist.”

Schnabel makes it clear that he personally identifies with van Gogh, as expressed in some elements of the plot and especially certain things said between van Gogh and his fellow painter and Arles roommate, Paul Gauguin (played by Oscar Isaac). An empathy for the existential turmoil of a great artist clearly animated the script in the places where van Gogh expresses himself to the brother, doctor and clergy who attend to his mental and physical deterioration. At one point van Gogh says something like, “Maybe I’m painting for people who haven’t been born yet. Jesus didn’t get discovered until 30 or 40 years after his death.” Not only was this a rare laugh for the audience but Schnabel himself called it out as a line he “got great pleasure out of writing.”

The film also has a huge amount of silence, long sequences in which there is no dialogue but plenty of aural dynamics in the form of the interpretive, emotional prismatic sense of who he really was, not a one-note persona. “The best way was to show a series of relationships,” one at a time. But of course this meant inventing the silences, the jaunty camerawork, the off-axis music, the lingering tracking shots of ramshackle landscapes, the retro-prescient pronouncements and the intimate access to shaky mental health — are intended not only as raw empathy for van Gogh but also relate to Schnabel’s own aesthetic as a painter. He loves grand exuberant outbursts, compressions of space and expansions of existential quandaries, and, above all, the mythology of the “great artist” as a tortured soul.

“The silences are like being alone with him. I wanted a more pragmatic sense of who he really was, not a one-note persona.” - JULIAN SCHNABEL

might make it all survivable.

In fact, Dafoe learned to paint in preparation for his role as van Gogh. It was important to Schnabel as a director and perhaps more so to Dafoe as an actor that he “hold the brush in a believable way, move the paint around in a true way.” Of course, Schnabel helped out. “‘He told me,’ Schnabel says, ‘that he learned how to see differently. I told him to see the light first, then the object. The pair of old boots in that early scene? He did that all himself, on camera, while he was also acting.” The audience wows approvingly, because that was a really good painting, and also because a huge chunk of the film involves watching Vincent (Dafoe) at work on the canvas. Impressive. In a sense, all of the things that make the film both remarkable and cognitively awkward — the silences, the jaunty camerawork, the off-axis music, the lingering tracking shots of ramshackle landscapes, the retro-prescient pronouncements and the intimate access to shaky mental health — are intended not only as raw empathy for van Gogh but also relate to Schnabel’s own aesthetic as a painter. He loves grand gestures, aching earth tones, florid and exuberant outbursts, compressions of space and expansions of existential quandaries, and, above all, the mythology of the “great artist” as a tortured soul.

“‘In the film, van Gogh says, ‘I am my paintings,’ ” says Schnabel. “I am this film. Everything I had to say, I say in that movie. I might never make another one.”

PHOTO BY LILY GAVIN

FILM

THRU VAN GOGH’S EYES

Julian Schnabel’s At Eternity’s Gate gets inside the painter’s head

BY SHANA NYS DAMBROT

William Dafoe plays painter Vincent van Gogh in At Eternity’s Gate.
Explosive *Widows* dares to be so much more than a heist flick

BY APRIL WOLFE

Yes, Steve McQueen’s *Widows* is a heist film, set in Chicago, with a group of four women plotting and planning their way to a sweep of millions of dollars that would ultimately free each of them from the bondage of bills, debt and neighborhood violence. Yes, it’s a kind of modernized and muted take on F. Gary Gray’s crowd-pleasing *Set It Off* (1996), in which female characters with wildly disparate backgrounds and personalities must band together to attain the one thing they all lack: freedom. But make no mistake. This thoughtful, textured story — though brutal at times — stands as one of the clearest depictions of turmoil, racism and nepotism in local politics that’s ever been drawn onscreen.

In his first feature since 2013’s searing, sun-soaked *12 Years a Slave*, McQueen returns to the cool, sterile tones of *Shane* (2011), his second feature. He introduces Veronica (Viola Davis) and Harry Rawlings (Liam Neeson) playfully nuzzling around them. Then a police shootout ends in a furious explosion — all are dead. Mingle in this semi-montage are the introductions to Linda (Michelle Rodriguez), Alice (Elizabeth Debicki) and Amanda (Carrie Coon), the remaining three widows of the title. Each has a problem beyond the loss of her spouse: Linda’s husband stole all her money; Alice’s ex beat the shit out of her; Amanda is raising a 4-month-old infant. And Veronica, well, even though her real job is leading the Chicago teachers union, Harry’s botched heist leaves her with a debt — he stole money from an 18th District gang, and they want it back.

McQueen, working off a Gillian Flynn script, allows every character just enough depth, exactly the right amount of screen time, to plead their case of why it is that they deserve the money. That remains the case as the story gets more complex — more connected to real life — than is typical for the heist genre. It just so happens that the leader of this gang, Jamal Manning (Brian Tyree Henry), is locked in a heated race to be the next District alderman. He’s attempting to rip power from the patrician of the Mulligan family, who has presided over this largely African-American population for decades. The widows’ stories intersect with that of Manning, his opponent, Jack Mulligan (Colin Farrell), and Jack’s father, Tom (Robert Duvall), with all striving for some sort of power and an escape route from their pasts. Even Jack, the silver-spoon neoliberal who mismanaged millions of dollars, becomes sympathetic through his renunciation of his racist father.

This is the widows’ story, of course, but McQueen and Flynn take the time to dissect the complexities of molecular election maneuvering; Manning visits a local pastor, whose sway in the community can tip an entire voting body. Manning wishes he could just strong-arm his way into the office but is constantly restraining himself; he’s fully aware he’s entering a foreign cultural sphere where one must finesse his way into power. That’s why it’s especially scary when Manning visits Veronica and lets his mask fall. As he demands his money back, he grabs her dog and strokes the fur on its scruff just a little too hard. Henry, as he did in *3100 Miles*, proves again his ability to play a many-layered character trying to wedge himself into a world in which he does not belong.

McQueen gives us an extreme close-up of Veronica’s lips as she sucks down a cigarette, but even then, it’s evident violence is on her mind.

Davis, of course, is a powerhouse, but the women actors here, each flinty in her own way, play off each other with such spark that it sent a shiver down my arms when they gathered together. I curse the *Fast & Furious* franchise for locking Rodriguez into the role of one-dimensional love interest, thank God for Debicki’s second sensational performance this year (after Jennifer Fox’s *The Tale*) and welcome with open arms Cynthia Erivo, who plays a spunky no-nonsense hairdresser-turned-driver. Erivo infuses her character with an effusive hopefulness that counters the script’s drearier spots.

I’d say McQueen is an actor’s director, because he has given every single character in this film a moment, a revelation, an extreme close-up of humanity, but that would be discounting all his technical and visual sensibilities. *Widows* is peak McQueen — and though heist films remain common, few have made them with such truth-telling insight into race, class and violence in America.

*Widows* | Directed by Steve McQueen  
Written by Gillian Flynn and McQueen  
20th Century Fox | Citywide
ANCHOR AND HOPE

Too often, viewers just have to take a movie love story’s word for it that its characters actually belong together. Not so in Carlos Marques-Marcet’s loose, observant Anchor and Hope, a three- or four-way relationship drama with a cast, in a rushed scene, that animates every nuance with offhand significance, making clear in each moment what most matters to each of them. The characters’ histories, hopes and doubts pulse between them, exposed by the subtle craft of the performers, as the camera unobtrusively tracks them. Lovers Eva (Dona Chaplin) and Kat ( Natalia Tena) live in Kat’s cramped houseboat on a London canal. After the death of her cat Chorizo, Eva decides she’d like to have a baby — right when Eva’s old pal Roger (David Verdaguer) is crashing with them. Somewhat stunned, Eva proposes that Roger donate sperm, and the two women could then raise the child. A plan everyone agrees to. Then comes the sobering dawn — and bohemian Kat’s reluctance, as she wonders how par- enthood can coincide with their life scraping along the city’s waterways. From there, Anchor and Hope observes this trio in various con- figurations, growing funnier and more sad as it goes. Highlights abound: Geraldine Chaplin, Dona Chaplin’s real-life mother, beautifully plays a scene as Eva’s mother, a progressive woman, discovering with some embarrass- ment that her mind isn’t as open as she has assumed. Verdaguer shares freewheeling comic duets with Tena’s Kat, their laughter and anger revealing these friends’ raucous shared history. The script, by Marques-Marcet and Jules Nurrish, plumbs the characters’ darkest thoughts but also surprises with its climactic conventionality, building one superbly deliv- ered Grand Declaration of Love that puts most such movie scenes to shame. (Alan Scherstuhl)

FAMILY IN TRANSITION

Just over an hour long, Ofir Trainin’s documentary Family in Transition opens with the 1996 wedding of longtime sweethearts Amat and Gail Tsuk, the young couple singing “All for You,” an early-’90s duet with painfully sincere lyrics. But rolling eyes at the subtitles risks missing the hope and fear shining from the newlyweds’ faces, which are doing the real foreshadowing here. The story picks up 20 years later, as Amat begins living openly as a trans woman (retaining her masculi- nine first name) with Gail and their four children in Nahariya, Israel. Mirroring that wedding video, director Trainin locks his camera on his subjects’ faces, making it impossible for them to hide, not that they’re trying. The Tsuks take Trainin along as Amat comes out to their business partner, to daughter Agam’s underattended bat mitzvah — where Gail’s mother, smoking and crying, explains that Gail and her ultra-orthodox sister no longer speak — and to Amat’s gender-reas-ignment surgery in Thailand. Later, you might wonder if they regret giving Trainin so much freedom; sure, Gail proposing that she and Amat marry again “as two women,” or asking a terrified pre-op Amat to stay with her “as long as [she] can” are moments as sweetly romantic as those newlyweds doing wedding karaoke. They’re also, as the last third of the doc proves, heartbreakingly naive. The Tsuk children, with remarkable equanimity, evince the least sur- prise at their parents’ later actions. Hebrew speakers may be better able to appreciate nuances that the sometimes stilted, distracting subtitles seem to obscure. But those open, honest faces — the story they tell transcends words. (Meave Gallagher)

GREEN BOOK

It’s been a hot minute since we’ve had a cute racism movie like Green Book. These are usually a period piece set in a time (the ’50s or ’60s) and a place (the South!) where black people or some other systematically oppressed minority are treated like shit by white people. And right in the middle of it, amid all this racial tension, a friendship, a bond or — dare I say it! — a romance blossoms between two people of dif- ferent skin tones. This unexpected union proves that — oh damn! — people aren’t that different after all. I assume they aren’t made often be- cause, for starters, racism isn’t cute. It’s ugly, brutal, pathetic and, sadly, still around. Most of these movies offered (predominantly white) audiences the comforting sense that racism is a thing of the past. The white person who doesn’t have a problem with the coloreds in Green Book is Tony Vallelonga (Viggo Mortensen), also known as Tony Lip, an Italian-American nightclub bouncer breaking up fights and busting heads in the Bronx, circa 1962. The African-American classical pianist Don Shirley (Mahershala Ali) hires Tony to drive him through the Jim Crow South, as Shirley bolderly gives performances for uppity Southern white folk. Sure, it’s kind of en- tertaining to see the study, studious Mortensen slap on a few pounds and grow out with the rather dourly talk as he tries to shoot the shit with Ali’s pedantic, closeted virtuoso. It’s this time I’ve ever seen him ham it up. But the leads mostly are saddled with literal, middle-of-the-road material. Bottom line: If you think Green Book is not going to end with these two locked in a warm embrace, you’re crazy! (Craig D. Lindsey)

JINN

There’s nothing preachy about Jinn, even though Nijla Mu’min’s elegant debut feature is about a teenager coming to terms with her mother’s newly embraced religion. Summer (Zoe Renee) is in limbo during the spring of her senior year, awaiting word from CalArts (Mu’min’s alma mater) about admission into its dance program. She’s a confident, goal-oriented high school student who is accustomed to certainty, and it’s during these tenuous months that her mother, Jade (Simone Missick), guides the skeptical Summer toward Islam. Making Jade a convert gives writer-director Mu’min a way to introduce non-Muslims to her faith by showing a secular woman finding inner peace, but she also explores how a mother’s certainty and zeal affect a teen whose identity is more patchwork than uniform. The schism between Jade and Summer arises not solely from differing religious commitment but from a generation gap that places stability and Fluidity on opposing sides. A meteorologist for a Los Angeles television station, Jade had always prided herself on her professionalism, and she channels that single-minded drive into becoming a dutiful Muslim. Summer, meanwhile, balks at identifying herself by some single word, which her Muslim classmate Taher (Kelvin Harrison Jr.) does easily. Her intense connection with Taher is built on a misconception. Summer interprets his airiness as rebellion instead of ingrained faith. The boisterous Summer whirrs through her relations- hips with thoughtful abandon, but Mu’min and cinematographer Bruce Francis Cole frame her in widescreen images of glowing, classical beauty. This aesthetic tension suits the charac- ter, whose adolescent flailing only confirms her core beliefs that contradictory impulses can be reconciled and experimentation is her only constant. (Serena Donadoni)
**HAL ROACH SHORTS**

**Friday, Nov. 16**
Believe it or not, *Planes, Trains and Automobiles* is one of the only authentic Thanksgiving movies, and the season would be poorer without it. A John Hughes road comedy that pairs a fussy Steve Martin with a slovenly John Candy, the movie is a potpourri of ports with its broadcast (not too class) sense of humor and big (not too mushy) heart. "Those aren’t pillows!" *Vista Theatre*, 4473 Sunset Drive, Los Feliz; Fri., Nov. 16, 11:59 p.m.; $11. (323) 660-8639, vintagecinemas.com/vista.

**Saturday, Nov. 17**
UCLA’s *Down and Dirty in Gower Gulch* series continues to celebrate the treasures of Hollywood’s "Poverty Row" with a screening of *Damaged Lives*. This 1933 Edgar G. Ulmer quickie was the German director’s first film in America, and it tackles a taboo subject — venereal disease — with sincerity and an occasional flourish of cinematic intelligence. Preceding the film is a Hearst Metrotone newsreel and *Dancing on the Moon*, a Dave Fleischer short. *Raleigh Studios*, 5300 Melrose Ave., Larchmont; Sat., Nov. 17, 7 p.m.; $10. (310) 208-8013, cinemaucla.edu.

Retrofuturism, a semi-regular series that screens silent films on 8mm or 16mm with live musical accompaniment, has curated a program of lost or forgotten goodies from the Golden Age of Comedy. The evening features a trio of Hal Roach shorts loosely themed around the Thanksgiving holiday: *I'm on My Way* (1919, starring Harpo and dapper Harold Lloyd), *A Man About Town* (with James Finlayson and a pre-Ollie Stan Laurel) and *The Courtship of Myles Sandwich* (starring the cross-eyed comic Snub Pollard). Cliff Retallick will be there as usual to add invaluable musical support on the piano. The event is sponsored by the George Lucas Family Foundation. *Spiegelberg Theatre at the Egyptian*, 7212 Hollywood Blvd., Hollywood; Sat., Nov. 17, 7:30 p.m.; $12. americancinetheque.com.

**Monday, Nov. 19**
*Out of the Past*, Jacques Tourneur’s essential 1947 noir, screens as part of CSUN’s *Poster Gallery Series*, a festival built around classic motion picture posters displayed in the university’s Gallery of Film Poster Art’s "Hollywood Worldwide" exhibition. See the Spanish poster — with Robert Mitchum’s dashing cigarette still intact — in the main corridor of Manzanita Hall before heading over to the Armer Screening Room for the full feature. *CSUN*, 18111 Nordhoff St., Northridge; Mon., Nov. 19, 7 p.m.; free. (818) 677-1200, csun.edu.

**Tuesday, Nov. 20**
Jean Harlow, whose star burned briefly but furiously throughout the 1930s, is the star of the month at LACMA’s *Tuesday Matinees* series. In *Red Dust*, the platinum blonde bombshell plays a prostitute stranded on a rubber plantation in Indochina. Clark Gable is the object of her affections and Mary Astor is her rival. Directed by Victor Fleming (*Gone With the Wind, The Wizard of Oz*), this 1932 melodrama shows Harlow at her sultry best. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Nov. 20, 1 p.m.; $4. (323) 857-6000, lacma.org; —NATHANIEL BELL

**MOBILE HOME**
In Vladimir de Fontenay’s *Mobile Home*, Imogen Poots gives a performance of such multifaceted distinction that it might be hard to believe you’re watching the same actress from frame to frame. Her character, a young, unread, transient mother, is an unsettling bundle of paradoxes. Her parenting ranges from alarmingly hands-off (she stitches up the injury-prone boy’s wounds with crack, tough-love precision) to fiercely nurturing (she embraces — quakes like a sacked quarterback. (Sam Weisberg)

**UNDER THE WIRE**
In early 2012, as the regime of Bashar al-Assad rained bombs on civilians in the Syrian city of Baba Amr, war photographer Paul Conroy found himself refusing to leave. He was wounded from the government’s relentless shelling, as were other journalists with him. His longtime friend and colleague Marie Colvin, the storied war foreign correspondent of *The London Times*, had been killed in the bombing. As he recounts in *Under the Wire*, his memoir and also the harrowing new documentary based on it, Conroy didn’t want to escape Syria if it meant leaving behind so many women and children. The residents who were leading the escape disagreed. Near the end of Chris Martin’s film, Conroy tells the story: "They said, ‘Look. Your friends are dead. My friends are dead. All these people’s families are dead.’” Then they shoved him onto a bicycle. “Get out and tell the world,” Conroy says he had to say. "Then I was exposed to pain and loss.” “That was their words: ‘Tell. The World.’” Martin’s film finds Conroy still telling the story, still trying to get the world’s attention. *Under the Wire* includes Conroy’s scarring footage of the fates of two Syrian cities. He also tells Colvin’s story, the story of the last story that she reported, alerting the world to the horrors she endured just as she had done for so many others. The film unfurls as a sort of first-person procedural, a vivid step-by-step account of a reporting trip to hell. (Alan Scherstuhl)

**BOHEMIAN RHAPSODY**
Bohemian Rhapsody, about Queen and its lead singer Freddie Mercury, has everything fans might expect from a rock & roll biopic, and even though it doesn’t break new ground on the genre, it does what it sets out to do very well. The vibrant, at times surreal, flashback-filled film starring Rami Malek portrays Mercury as he was: one of the most daring and unapologetic figures in pop culture, a queer man fronting a straight band with a moniker that winked at this truth, with an utterly wondrous voice and a stage presence that mesmerized people to the point of possession. He rocked hard and apparently lived hard, too. For that to ring true on film, some expect a rawer depiction of his debauchery, coke binges, gay sex, etc. This film shows all that, if in an overview kind of way, but more important to hard-core Queen fans, it captures the music and the energy, the fun, friendship and fearlessness that fueled this phenomenal band. It may not avoid cliché, but the best movies about music usually don’t. By design, a film that seeks to celebrate true rock-star mojo tends to follow a familiar path: youthful exuberance and the desire to express it creatively, an arc with some sort of challenge, tragedy or downward spiral, and finally, redemption, which in this film’s case happens onstage just as it should. (Lina Lecaro)

**MID90s**
Largely plotless, slice-of-life dramas often get described as "quiet," yet *Mid90s*, the largely plotless, slice-of-life film from Jonah Hill, is marked by violent moments, and though she resists at first, she does eventually come to terms with it. The film’s depiction that Stevie will bounce back just fine — as he’s done before. (Kristen Yoonsoo Kim)

**A STAR IS BORN**
To fall in love with Bradley Cooper’s *A Star Is Born* is to embrace its paradoxes and, to quote a song Lady Gaga sings in the film, go “off the deep end” and submerge oneself “far from the shallow.” My advice? Submit. Suspend yourself in the charms and romance of this melodrama. This iteration of the story melds the Judy Garland-Lew Ayres version with the better parts of 1976’s “edgier” Barbra Streisand—led alternative. Cooper’s Jackson Maine is an aging rock & roll musician who’s more often than not a sloppy drunk, coping with creeping tinnitus by obliterating himself nightly until he can no longer “hear” himself. He happens into a drug bar, where he meets Ally (Gaga), a server and cabaret performer. They bond quickly, over drinks and music. Jackson suggests that Ally join him for his next show, and though she resists at first, she does eventually see the appeal. Ally becomes tougher. Jackson’s descent, the two make magic, performing Ally’s song “Shallow,” and thus begins her ascent and Jackson’s descent, as the pair struggle to keep their flame lit. Ally knows Jackson is an alcoholic. She doesn’t judge him or meet him with angry outbursts. Jackson is a pass-out drunk, not a lash-out one, which complicates their relationship, because it would be easier for Ally to leave if he were mean or violent or cheating. Gaga’s performance proves the adage that a director can make anyone a “naturalistic” actor if you point a camera at them. The *A Star Is Born* story construction has worked, again and again, because it’s archetypal tragedy — nobody believes there’s a happy ending in sight. But Cooper still earns every one of my tears. (April Wolfe)

**SUSPIRIA**
I’m happy to report that I have no idea what’s going on in Luca Guadagnino’s *Suspiria* remake, and that’s wonderful. The two Suspirias function more as companion pieces than as mirrored twins, sharing only a few key details: There is a ballet school that is run by witches, and people are dying. Other than that, the new version blinds its own path, which writer David Kajganich smartly intertwines with the politics of Cold War-era Germany. In this version, Dakota Johnson plays Susie Bannion, newly arrived at a Munich dance academy and pleads her way into getting an audition to join the company. She enters a spare, mirrored studio and whips her body around with such zealous purpose that it seems an act of sacrifice. She’ll hurt herself for art. Her performance rouses the attention of the school’s master, Madame Blanc (Tilda Swinton), who sansies Susie’s presence from another room. Meanwhile, an ominous, skinless figure lurks in the basement, a telltale heart again, because it’s archetypal tragedy — nobody believes there’s a happy ending in sight. My advice? Submit.
Chris Muniz leads an interesting triple life. The USC professor teaches creative writing, critical writing and Chicano studies by day, DJs drum & bass by night as Nightstalker, and finds time to write about the music for publications including Bassrush somewhere in between.

The man who grew up in Colorado and now lives right here in L.A. apparently likes the busy life. He developed his interest in music early on, from discovering music through his dad’s Pink Floyd and Led Zeppelin records, to raving in L.A. and building his own vinyl collection.

“It wasn’t until I went to CalArts for grad school and they had an internet radio station that I actually started playing all these records that I had collected,” Nightstalker says. “It took off from there. Drum & bass just became part of my little tribe that I was a part of. It evolved from a hobby into a double life for me.”

The DJ says his first set was somewhere in Culver City, at a run-down bar — he doesn’t recall the name of the place. He does remember the awesome sensation of controlling a crowd, though.

“The power of feeling like you’re controlling a big spaceship or something,” he says. “The big speakers and people dancing, and then you have to figure out how to work through your music, and never getting to the point when you can play all the music that you wanted. It’s just like a rush.”

Nightstalker says his role has shifted over the years that he’s been involved in the scene, from journalist and DJ to tastemaker and influencer.

“My sets became breaking new tunes that no one had ever heard, but then I was digging deep,” he says. “Then also, connecting them to the past. It was this weird education role — storytelling — that I’m fascinated with. Each set is a little cinematic journey.”

That “tastemaker” element of his work sees him writing for Bassrush, a website that is under the vast Insomniac umbrella.

“Bassrush was a drum & bass offshoot that I was involved with early as a resident,” he says. “We used to have a club function on Wednesday nights. It wasn’t until recently when Knowledge magazine folded and they were revamping the Bassrush website, I came on over there as an editor and writer, helping them on that side of things. The crew there are helping to push drum & bass in the States and keeping the vibe alive with the bass music — dubstep and trap taking center stage.”

That’s where a lot of the pleasure comes from for Nightstalker — educating audiences and communicating what he originally fell in love with about the drum & bass scene.

“The music is a unique mishmash of cultures and spaces,” he says. “For us in L.A., it’s become a Los Angeles thing as well as the U.K. It’s become this connection to, for a lot of us, our roots in the rave scene to the warehouse underground days. It all gets meshed up in the music. It’s all part of that culture, community and family building. That fascinates me — as a subculture it still develops its own language and people are still fiercely loyal to it after all these years.”

Have a quick look around drum & bass-specific websites and message boards, and you’ll find people mourning the loss of a scene in their town. Nightstalker says that Los Angeles is unique, in that the music is thriving here.

“We’re really lucky — we have a lot of talent coming through,” he says. “It’s sort of a hot spot right now. I can remember when San Francisco was the hot spot, or New York. But L.A. has been it for at least five years now. It’s still this weird space where dubstep and trap — there’s an uneasy relationship between the two genres about selling out and stuff like that, especially on a festival lineup. Should the drum & bass be early or later. Overall, I think it’s healthy for the scene. We’re doing bigger and bigger shows. A lineup like Goldie and Hype has this awesome throwback vibe that should bridge generations of drum & bass people.”

Yes, this week Nightstalker performs on a bill with Goldie and DJ Hype. The local guy couldn’t be more excited.

“Goldie’s the absolute godfather, king and foundation of it all — the first time around but also just continuing to wave the flag of drum & bass culture,” he says.

Similarly, he very much enjoys performing in downtown L.A., and specifically at Exchange L.A.

“Exchange is one of my favorite places to play,” he says. “I’ve played there with different vibes. We just did a night with Pendulum that was really awesome as well. I did direct support for that. The vibe in there is great because it attracts different sorts of people. The venue is set up in a cool way where the DJ booth is down there on the floor but there’s this elevated space all around as well. Huge light shows and those kind of things. It’s a far cry from the underground days, playing at the Masterdome or whatever. But the energy there is always off the hook, the staff there is great and everything.”

Nightstalker doesn’t know for sure what his set will bring, as he tried to bridge Goldie and Hype vibes.

“I don’t know — it’s one of those things where I go in thinking I’ll do one thing and end up doing another thing, usually playing off the crowd,” he says. “It’ll be somewhere in between — heavy on the breaks and rolling bass lines, and maybe a little bit of bubblers starting to lean toward jump-ups. It should be a good vibe with Hype and Goldie.”

Nightstalker performs with Goldie, DJ Hype, No Face, MC Dino + MC Dre at 10 p.m. on Thursday, Nov. 22, at Exchange L.A. exchangela.com.
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- 2 for $5 Green Tag DVD & Blu-rays (Can mix & match!)
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**TUESDAY • NOVEMBER 27 • 6PM**
**MON LAFERTE MEET + PHOTO EVENT**

Mon Laferte returns to Amoeba Hollywood to celebrate her new album, Norma (out now), and meet fans and take photos for this special event. Fans can purchase the new CD Norma in-store at Amoeba Hollywood to receive a ticket to attend this event.

**WEDNESDAY • NOVEMBER 28 • 6PM**
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Details on Amoeba.com!

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**GO HEAR**

**FRI 11/16**

**Ghost**
**@ THE FORUM**

Swedish metal band Ghost really divides opinions among fans of the genre. Some believe them to be the big-show arena metal band we’ve been missing for some time, others describe their music as Blue Oyster Cult with added Halloween makeup. Both are kind of right; the music does have that old-school hard-rock vibe — big choruses, etc. It’s not particularly “heavy,” certainly not as much as their image might suggest. But, still, since forming in 2006 they’ve been a breath of fresh air and all four of their albums, from 2010’s Opus Eponymous to this year’s Prequelle, are worthy of your time and attention. This recent one sees the band touch on the themes of medieval times and the Black Death. So there’s that to look forward to. —**BRETT CALLWOOD**

**J Mascis**
**@ LODGE ROOM**

J Mascis is, of course, the leader of Massachusetts alt-rockers Dinosaur Jr., but he has taken part in a series of other projects, among them the stone-rider band Witch, hardcore punks Deep Wound, college rockers The Lemonheads and hard-rocking power-poppers Sweet Apple. Beyond all that, he’s had an extensive solo career. Mascis’ latest album, Elastic Days, is a more introspective, acoustic-based collection of songs in contrast to the loud distortion of early Dinosaur Jr. Fuzzy guitar solos well up occasionally on such tunes as “See You at the Movies,” but the overall mood is ever mellower on such stripped-down ballads as “Sky Is All We Had.” There’s a hint of Tom Petty’s rough drawl as Mascis croons softly over these laid-back songs. —**FALLING JAMES**

**DevilDriver**
**@ WHISKY A GO GO**

Santa Barbara metal band DevilDriver have been active since 2002 — a full 16 years — and yet frontman Dez Fafara is just now managing to shake off the fact that he was the main man in nu-metal spooks Coal Chamber. You know what? His former band wasn’t as horrible as the titters suggest. Dammmit — “Loco” was a banger. But still, Devildriver have always been a far meatier proposition, and this year they released their eighth studio album, Outlaws ’til the End: Vol. 1. As the title suggests (though still somewhat surprisingly), this is an album of outlaw country covers, including Willie Nelson’s “Whiskey River,” the great Steve Earle’s “Copperhead Road” and a couple of Johnny Cash classics. All of it, of course, given a DevilDriver makeover. Jinjer, Raven Black, Discarnate Motions and Not My Master also play. —**BRETT CALLWOOD**

**SAT 11/17**

**Kyle**
**@ HOLLYWOOD PALLADIUM**

SuperDuperKyle has successfully climbed into the mainstream light. With his pop-friendly production and melodic rap flows, Ventura native Kyle has consistently released hit records and toured all across the world. Exploding on the scene with “iSpy” featuring Lil Yachty, which currently commands more than 268 million views on YouTube alone, Kyle proves that with hard work and dedication, you can truly make your dreams come true. Now he’s on the Lightspeed Tour in support of his debut studio album, Light of Mine. The project features standout single “Playinwitme” featuring Kehlani, along with fan favorite “Ikuyo” featuring 2 Chainz and Sophia Black. If you’ve ever been to a Kyle show, you know this will be a good time. Bring your dancing shoes! —**SHIRLEY JU**

**Jerry Lee Lewis**
**@ CERRITOS CENTER FOR THE PERFORMING ARTS**

Bring your dancing shoes! You might not know it, but Jerry Lee Lewis — the singer who’s been active since 2002 — is a more than 50-year career spanning from 1950s rock & roll hits to country and rockabilly. He’s had hits with hits like “Great Balls of Fire” and “Whole Lotta Shakin’ Going On,” and his live shows are always a blast. —**SHIRLEY JU**

**Premiere of The Ballad of Shirley Collins**

Culture more often flourishes due to certain individuals who — like a river running beneath fertile earth — make all good things grow above ground because of their unheralded presence. Shirley Collins — the English singer whose travels throughout America in the ’50s with Mc-Cardy-hounded ethnomusicologist Alan Lomax led to everything from preserving our folk music heritage to inspiring avant experimentalists Current 93 — is one such figure. Her place in the canon, where she remains a luminously illustrious presence, can finally be more fully appreciated with tonight’s Los Angeles premiere of the documentary The Ballad of Shirley Collins. Complemented by live music by Christof Certik, Bart Davenport and Miranda Lee Richards, the film is as much a history lesson as it is the story of Collins’
constitutorially heroic attempt to regain her singing voice — at the tender age of 80.
—DAVID CORNER

Billy Gibbons
@ THE TROUBADOUR
Billy F. Gibbons already has his own band — a lil’ boogie-rocking trio from Texas you might have heard of named ZZ Top — but in recent years he’s also stepped out with a couple solo albums. His first solo release, 2015’s Perfectamundo, was a Latin-tinged set of bluesy originals and cover songs, but his new follow-up, The Big Bad Blues, is a more straightforward and harder-rocking blues record. The new album is a mix of original tunes and such covers as Bo Diddley’s “Crackin’ Up,” Muddy Waters’ “Standing Around Crying” and the Delta blues standard “Rollin’ and Tumblin.” Gibbons’ own songs, such as “Let the Left Hand Know,” fit in well with their deep-chugging drive and smoky roadhouse atmosphere, spiked as ever by his acute, piercing guitar solos. —FALLING JAMES

MON 11/19

Cro-Mags, Eyehategod
@ THE ROXY
This is a ferocious double bill. New York hardcore band Cro-Mags might not have Harley Flanagan in the ranks anymore, embellishing a storm, but the current lineup, led by on-and-off frontman John Joseph, is by all accounts a force of nature when performing live. There hasn’t been a new album since 2000, when the Flanagan-fronted version of the band released Revenge, and it’s perhaps time to put that right. But live, they’ll kick yer ass. Meanwhile, somebody was inspired when pairing Cro-Mags with New Orleans sludge metal band Eyehategod. The gnarly noises these bands make will complement each other immensely. Count Time and Let’s Rage also play. —BRETT CALLWOOD

TUE 11/20

Pearl Charles
@ BOOTLEG THEATER
Pearl Charles is a country-rock diva for a brave new era. The songs from the L.A. singer’s two full-length albums — her 2015 self-titled debut and 2018’s Sleepless Dreamer — encompass psychedelic pop, garage rock and folk as well as more straightforward country-rock leanings. Throughout it all, her melodious vocals are layered over her music with a honeyed, rueful grace. “All the Boys” is a jangling power-pop reverie, whereas “Beginner’s Luck” is a more soulful pop confessional. The title track of Sleepless Dreamer is a stainless-steel tilted eulogy, while “Only in America” is an evocative, countrified state-of-the-union address in which Charles gently, reassuringly finds the connections between battling strangers. One of her key songs remains the timelessly compelling romantic urgency of the sparkling garage-rock anthem “You Can Change,” from her debut record. —FALLING JAMES

WED 11/21

The Orb
@ TERAGRAM BALLROOM
English electronic music pioneers The Orb have been peddling their chilled, ambient house for a full 30 years at this point. It was in 1991 that they released debut album The Orb’s Adventures Beyond the Ultraworld and the accompanying “Little Fluffy Clouds” smash hit single. They would then spend the ’90s being among the most respected and adored electronic acts on the planet. A British festival didn’t feel complete without The Orb on the bill. To the casual observer, it might feel like things dipped a little as the new millennium began, but in fact nothing could be further from the truth. They’ve remained remarkably prolific, right up to this year’s 15th studio album, No Sounds Are Out of Bounds, and the quality has stayed incredibly high. This show should be a treat. DF Tram also plays. —BRETT CALLWOOD

THU 11/22

Goldie
@ EXCHANGE L.A.
Especially for Thanksgiving, Bassrush and Respect are making us truly thankful with their deep-chugging drive and smoky roadhouse atmosphere, spiked as ever by his acute, piercing guitar solos. —FALLING JAMES

COMING SOON:

11/16 PEPPASEED: L.A.’S THROWBACK JAMAICAN REGGAE PARTY
11/22 RIH RII – DI BAD GYAL: RHIANNA INSPIRED PARTY
11/23 CLUB 90’S
11/24 BAILALO BASSMENT: MOOMBAHTON + MAS
11/24 LOVE PARADE: A SOULFUL HOUSE EXPERIENCE
11/24 PEPPASEED: L.A.’S THROWBACK JAMAICAN REGGAE PARTY
11/24 LATIN BASHMENT: SWEET SATURDAYS
11/24 AFROLITUATION: 2018 FINALE
11/25 WILD HAIR PRESENTS KAEKA BEKA AND SPIRITUAL AT LOS GLOBOS
11/27 THE MoTH: FEAR
11/28 SALSA FUEGO
11/29 SEAN HEALY PRESENTS: JAKE & PAPA LIVE
11/29 THAT’S WHAT I CALL KARAOKE: 90’S KARAOKE
11/30 CLUB 90’S
11/30 TOP SHELF ONLY
12/5 MARLIANA MADNESS BURLESCUE
12/5 CLUB 90’S
12/8 LAPALUX
12/10 THE FLOOR IMPROV NIGHT: DJ UNIQ
12/14 YK OSIRIS
12/14 CLUB 90’S
12/14 TRYBV - AFRO HOUSE + GQOM, BLAQ PAGES
12/25 CHRISTMAS DAY DINNER & TOY GIVEAWAY

WED 11/21

THUR. NOVEMBER 15

EMO KARAOKE

FRI. NOVEMBER 16

EMO KARAOKE

SAT. NOVEMBER 17

CLUB 90’S: SPICE GIRLS

LA PIG DANCE JOCK PARTY

WED. NOVEMBER 21

CLUB 90’S

WED. NOVEMBER 21

LATIN BASHMENT

THUR. NOVEMBER 15

FUEGO

FRI. NOVEMBER 16

KARAOKE

CLUB 90’S

TIME MACHINES

SAT. NOVEMBER 17

LA PIG DANCE JOCK PARTY

MIDNITE COMMUNION

SUN. NOVEMBER 18

MOR VE OTESİ

FRI. NOVEMBER 16

SALSA FUEGO
Catch One

**THUR. NOVEMBER 15**

**FILTHY FT. ARIUS, RICO ACT, MY BAD & MORE**

**FRI. NOVEMBER 16**

**OLIVER FRANCIS:** THE OVERDRIVE TOUR

**FRI. NOVEMBER 16**

**OLIVER FRANCIS:**

**SAT. NOVEMBER 17**

**XCELERATED PRESENTS** UTERIOR MOTIVE, DELA MOON, SLOOTHSAYER

**SAT. NOVEMBER 17**

**SUN. NOVEMBER 18**

**REMEMBER?** (ALL VINYL ALL NIGHT) FT. MARQUES WYATT

**COMING SOON:**

11/21 - 145 L.A. NOVEMBER MASSIVE PARTY
11/23 - ORKEST & COURAGE, YOU BASTARDS!
11/23 - AFROGOGO - “THE AFRICAN FIESTA”

**SAT. NOVEMBER 17**

**NINA / PARALLELS / LET EM RIT / GLITBITER**

**SAT. NOVEMBER 17**

OOOOO X ISLAMIQ GRRRLS

**COMING SOON:**

11/21 - 145 L.A. NOVEMBER MASSIVE PARTY
11/23 - ORKEST & COURAGE, YOU BASTARDS!
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**SAT. NOVEMBER 17**

**NINA / PARALLELS / LET EM RIT / GLITBITER**

**SAT. NOVEMBER 17**

OOOOO X ISLAMIQ GRRRLS

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**COUNTRY & FOLK**

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Ben Hunter & Joe Seamas, Sat., Nov. 17, 9 p.m., $17.50.

**THE CINEMA BAR:** 3067 Sepulveda Blvd., Culver City. Paul Chesne, Fri., Nov. 16, 9 p.m.; Faded Echo, Groovy Rednecks, Talkin’ Treason, Sat., Nov. 17, 9 p.m., free; Joseph Kaplow, Little Lonely, Pi Jacobs, Echo Sparks, Sun., Nov. 18, 9 p.m., $10. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tuesdays, 9 p.m.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. The Jangle Brothers, Fri., Nov. 16, 9 p.m., $20. Whitherward, Sat., Nov. 17, 7 p.m., $18.

**IRELAND’S 12:** 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.


**JOE’S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Arnie Celsi & Nelson Bragg, The Kariannes, EZ Tiger, Leslie Pereira & The Lazy Heroes, Sat., Nov. 17, 3 p.m., free; The Gray Caballeros, Sat., Nov. 17, 8:30 p.m. The Messaround, with The Unclaimed, The Shag Rats, Tracy Dyl, Del Casher, The Mike Livingston Trio, Sun., Nov. 18, 6-9 p.m., free.

**O’BRIEN’S:** 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.

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**DANCE CLUBS**

**ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Tiiksto, Fri., Nov. 16, 10 p.m., $75-$160. John Digweed, Sat., Nov. 17, 10 p.m. ARMNHR, Wed., Nov. 21, 10 p.m.

**THE AIRLINER:** 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 2-9 p.m.-1:30 a.m.

**ALEX’S BAR:** 2913 E. Anaheim St., Long Beach. The Good Foot, third Friday of every month, 9 p.m., $5 & $7.

**AYALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Chase & Status (DJ set), Black Sun Empire, Fri., Nov. 16, 9:30 p.m. Al & Fila, Sat., Nov. 17, 10 p.m. Good Vibes’ House, Wed., Nov. 21, 9 p.m. TigerHeat, Thursdays, 10 p.m., $5.

**BOARDER’S:** 1652 N. Cherokee Ave., Los Angeles. Bar None, Saturdays, 10 p.m., $10-$20. Blue Mondays, Fridays, 8 p.m., $3-$7.

**CATCH ONE:** 4067 W. Pico Blvd., Los Angeles. Oshun, Fri., Nov. 16, 8 p.m., $20. #XPRMNT, with Keiji, Illuminize, Montoni, Fri., Nov. 16, 9 p.m., $10; ORPKD, Adam X, Rhys Fulber, Caravelo Electронико, Fri., Nov. 16, 10 p.m. Marques Wyatt, Sat., Nov. 17, 10 p.m.; Uterior Motive, Dela Moon, Slocoslayer, Lymyt, Sat., Nov. 17, 10 p.m.; Nina, Parallels, Sat., Nov. 17, 10 p.m., $12. OooOo, Islamiq Grrrls, Sun., Nov. 18, 7 p.m. 143: Be Thankful, Wed., Nov. 21, 9 p.m.
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**WRITING-JOURNALISM**

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**Chlamydia or Gonorrhea?**

By Amy Nicholson

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