

ANDERSON COOPER TALKS NEWS • AN ART GALLERY ON A BATTLESHIP • PERRY FARRELL'S NEW PROJECT

LAWEEKLY

NOVEMBER 30-DECEMBER 6, 2018 / VOL. 41 / NO. 2 / LAWEEKLY.COM



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PHOTO BY GABRIELLE GEISELMAN-MILONE

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LAWEEKLY

GO LA

FRI 11/30

ART

The Excesses of Capitalism

An artist-run space with a penchant for inquiring after nonbinary states of being and perception, LAST Projects regularly exhibits artwork across painting, sculpture, photography, video and performance. For its next solo presentation, it welcomes an artist who works in all those mediums and beyond. “Nothing Personal” by New York-based multidisciplinary artist **Katya Grokhovsky** promises a campy, visceral romp through a landscape of installations and objects that sends up the revolting excesses of capitalist appetites. Augmenting found materials, including food and clothing, with studio mediums from paint to video, as well as performances driven by a cast of her own fictional avatars, “Nothing Personal” takes on everything from gender identity to labor injustice, sexism and political power, with dark humor and a sense of absurdity befitting our fucked-up times. *LAST Projects*, 206 S. Avenue 20, Lincoln Heights; opening reception and performance: Fri., Nov. 30, 7-11 p.m.; artist talk: Sun., Dec. 1, 2-4 p.m.; exhibit: Thu.-Sat., 3-7 p.m., thru Jan. 5; free. (323) 356-4225, lastprojects.org. —SHANA NYS DAMBROT

DANCE

Emerging Choreographers

The BlakTina Festival annually showcases choreography from a half dozen or more emerging black and Latinx dancemakers in relatively short pieces. With this new endeavor, something of a BlakTina Festival 2.0, the stage is devoted to three

David Kipen brings his anthology *Los Angeles Through the Centuries* to Vroman's: See Tuesday.



alumnae of prior festivals. Under the banner *It's Not About Pretty*, the trio — Brigitte Dunn, Mallory Fabian and Vannia Iburguen — reunite to share their personal dance visions in a well-deserved expanded canvas. Their subjects range from body image to the environment, from race to gender. Each roughly 20-minute-long work is followed by a Q&A with the choreographer, a promising new endeavor in the effort to expand opportunities and audience for emerging choreographers. *Bootleg Theater*, 2220 Beverly Blvd., Westlake; Fri.-Sat., Nov. 30-Dec. 1, 7:30 p.m.; \$25, \$20 students. (213) 389-3856, bootlegtheater.org/event/1776353-its-not-about-pretty-los-angeles/. —ANN HASKINS

ART/MUSIC

Toy Time

It sounds like something you'd do in a Mad Libs, or on a dare. But while the “Henry & Glenn Forever” franchise may have started as a cheeky stapled zine, it's grown into a cult-status universe. Indie comics legend Tom Neely and company imagined a world in which Henry Rollins and Glenn Danzig are very much in love, and have weird adventures together, from gardening to anti-Satanism crusades. First came zines, then came hardcover anthologies, original art, an adult coloring book ... and, now, toys! Today's event, the **Henry & Glenn Forever Toy Party!** (where else but Wacko) features exclusive, new and limited-edition toy collaborations from Neely with Kalaka Toys, Pretty in Plastic, Rocom and Yesterday's Co. — all perfect gifts for the freaky weirdos on your holiday list. *La Luz de Jesus*, 4633 Hollywood Blvd., Los Feliz; Fri., Nov. 30, 6-9 p.m.; free. (323) 666-7667, laluzdejesus.com. —SHANA NYS DAMBROT

SAT 12/1

ART

Lost and Found

In 1982, Karen Bystedt was a young photographer with a lot of chutzpah, living in New York to attend NYU, a fan of fashion, downtown culture and Andy Warhol. When she called the *Interview* magazine offices, to her surprise and delight, he not only answered the phone himself but immediately acceded to her request to photograph him. The majority of the quirky, friendly and classic images from that session were not seen for three decades. But for the last several years, Bystedt has not only been revisiting the session but giving the pictures a whole new life, as in true Warholian style she invited contemporary painters and street artists to collaborate on the revival by augmenting the photos with their signature magic. Speedy Graphito, Gregory Siff, Bradley Theodore and dozens of others have helped transform once-buried treasures into the exuberant project “**The Lost Warhols**,” on view at Street Art House. The exhibition continues through Dec. 22, but contact Street Art House for information on visiting the show between special opening and closing weekend parties and sales events. *Street Art House*, 12775 Millennium Drive, Unit 115, Playa Vista; Sat., Dec. 1, 7-10 p.m.; Sun., Dec. 2, noon-7 p.m.; Thu., Dec. 20, 5-9 p.m.; \$17. streetarthouse.com. —SHANA NYS DAMBROT

ART

Portable Portraiture

Artists draw and paint on all manner of different canvases as well as numerous other materials and surfaces, but the cutest backdrop of all might be the humble Post-It.

Curators Mark Todd, Esther Pearl Watson and Giant Robot founder Eric Nakamura present the 14th edition of “**The Post-It Show**,” a popular group exhibition in which more than 400 disparate artists cram their finely detailed images onto more than 3,000 separate Post-It Notes. In an egalitarian move, each 3-inch-square work of miniature art is priced at \$25, and purchases can only be made in person. *Giant Robot 2*, 2062 Sawtelle Blvd., Sawtelle; Sat.-Fri., 11:30 a.m.-8 p.m., Sun., noon-7 p.m., thru Sun., Dec. 9; free. (424) 246-7626, gr2.net. —FALLING JAMES

CULTURE

Justice for All

Girl Cult imagines a society where reproductive rights, racial and gender equality, and civil freedoms are paramount; a community that celebrates and protects LGBTQ+ people, where the environment is preserved and protected, and where consumption is both responsible and sustainable. Though achieving all these things may seem impossible to some, especially given the current administration, Girl Cult believes that mobilizing can help bring about change. The second annual **Girl Cult Festival** aims to do just that, bringing women together to share, support and take action in celebration of intersectional feminism and more. This year, keynote speaker Amber Rose is sure to galvanize unapologetic gals (just as she does at her annual Slutwalk event), while a second keynote speaker, actress-singer Bella Thorne, promises to reflect the concerns and goals of the millennial generation (she'll also perform). R&B singer Jhené Aiko, Lauren Jauregui of Fifth Harmony and others will provide more entertainment, and an array of vendors

**The Lost Warhols at
Street Art House:
See Saturday.**



COURTESY KAREN BYSTEDT/BRAYDEN BUGAZZI

will be on hand to reflect the diversity and dynamicism of Girl Cult's vision. *The Novo*, 800 W. Olympic Blvd., downtown; Sat., Dec. 1, 3:30 p.m.; \$40-\$60. girlcultfestival.com.

—LINA LECARO

SUN 12/2

MUSIC

Acoustic Christening

The Society for the Activation of Social Space Through Art and Sound (SASSAS) presents unusual concerts in unusual places where the setting often determines the character and shape of the sounds being performed. Last month, SASSAS hosted arty musician-composers Anna Homler, Odeya Nini and Laura Steenberge for an outdoor series of haunting and strangely provocative pieces mounted atop the spectacular Baldwin Hills Scenic Overlook. This afternoon, the action moves to the pavilion at Kings Road Park in West Hollywood, where solo composer-musicians Fahad Siadat and Stephanie Cheng Smith present separate pieces that integrate acoustic instrumentation with electronics. *Kings Road Park, 1000 N. Kings Road, West Hollywood; Sun., Dec. 2, 3 p.m.; \$15. (310) 657-2616, sassas.org.*

—FALLING JAMES

MON 12/3

FOOD & DRINKS

A Taste of Los Angeles

Between recovering from your turkey-and-sides-induced Thanksgiving food coma and plunging into Christmas hams and mulled wine, make a stop at the perfectly timed 101 Restaurants We Love. In addition to the actual unveiling of the *Los Angeles Times*' list of best eateries, the event features unlimited samples, cocktails and live music. While the price may be steep, the vendor lineup alone makes the cost well worth it: Lukshon, Broken Spanish, Szechuan Impression and Providence are but a few of the dozens of restaurants providing samples and libations. *The MacArthur, 607 S. Park View St., Westlake; Mon., Dec. 3, 6:30-9:30 p.m.; \$135 (21+). eventbrite.com/e/los-angeles-times-101-*

restaurants-we-love-tickets-52157127372.

—AVERY BISSETT

TUE 12/4

BOOKS

Los Angeles Through the Ages

"This book is a collective self-portrait of Los Angeles when it thought nobody was looking," editor David Kipen writes in the preface to his new book, *Dear Los Angeles: The City in Diaries and Letters, 1542 to 2018* (Modern Library). "No other town scumbles together the best and worst of every other city in the world as profligately as L.A. does." Kipen has gathered a marvelous assortment of complaints, observations, musings and hosannas about life in this city from such varied personages as Albert Einstein, Marilyn Monroe, Charles Mingus, Oscar "Zeta" Acosta, Louise Steinman, Christopher Isherwood, Susan Sontag, John Cage, Cesar Chavez, Wanda Coleman, Lawrence Ferlinghetti, Raymond Chandler and assorted residents, visitors, soldiers and explorers over the past 400-plus years. *Vroman's, 695 E. Colorado Blvd., Pasadena; Tue., Dec. 4, 7 p.m.; free. (626) 449-5320, vromansbookstore.com.* —FALLING JAMES

WED 12/5

ART

Into the Magical Forest

If you're in search of a phantasmic winter wonderland (or maybe you've just always wondered what it would be like to have been an extra in the music video for "Electric Feel"), look no further than *Enchanted: Forest of Light*. Descanso Gardens' nighttime event transforms the grounds from something perhaps resembling a foreboding forest out of a Brothers Grimm fairy tale to a more whimsical and spectral landscape. Throughout the mile-long stroll, walkers will be bathed in colors and sounds and take in magical sights truly befitting the holiday season. (Why settle for lights on your puny Christmas tree when you can have an entire garden full of lighted trees?) If you're in the mood for a bite, you can pair your admission ticket with a reservation at the garden's

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—AVERY BISSETT

THU 12/6

FOOD & DRINK

Decadent History

At this time of year, people generally consume chocolate in mass quantities without ever considering it beyond its momentary low-

level antidepressant qualities. Yet chocolate was once a most deific delicacy. In today's *Platicas y Pruebas: The History of Chocolate*, ArtBites historian Maite Gomez-Rejón teaches you about the secret origins of all that See's Candy you're heedlessly scarfing. Amidst all this perspective, you'll also experience the singular taste sensations of Aztec hot chocolate and *champurrado*, the warm, heavy Mexican drink that's usually paired with tamales but today is served with a side of knowledge. *LA Plaza de Culturas y Artes, 501 N. Main St., downtown; Thu., Dec. 6, 7 p.m.; \$20.* (213) 542-6259, eventbrite.com/event/platicas-y-pruebas-the-history-of-chocolate-tickets-42294120854. —DAVID COTNER

MUSIC/CULTURE

Women Who Rocked the Industry

Aretha Franklin, The Supremes, The Go-Go's, Courtney Love, Madonna, Amy Winehouse, Dolly Parton, Sleater-Kinney, Taylor Swift ... whatever your musical tastes, there is no denying the powerful legacy of pioneering women in the music industry. And while men can and have written about them, it takes a woman's special perspective to really dig into their essence — what drives them and the challenges they face(d). The new tome *Women Who Rock: Bessie to Beyoncé, Girl Groups*

to Riot Grrrl features more than 100 essays by women about women who defied boundaries and overcame challenges to express themselves through music. A handful will be reading from the book tonight, including editor Evelyn McDonnell plus L.A. writers Adele Bertei, Solvej Schou and DJ Lynnée Denise. They'll also be signing after reading, and we gotta say, this big, bright pink confection of a book should make a great holiday gift for the women in your life who rock — or want to. *Beyond Baroque, 681 N. Venice Blvd., Venice. Thu., Dec. 6, 8 p.m. \$10, \$6 students/seniors, members free.* (310) 822-3006, beyondbaroque.org. —LINA LECARO

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Spanish Study Class, 7:30 to 9:00 PM in *La Doctrina Secreta* by H.P. Blavatsky

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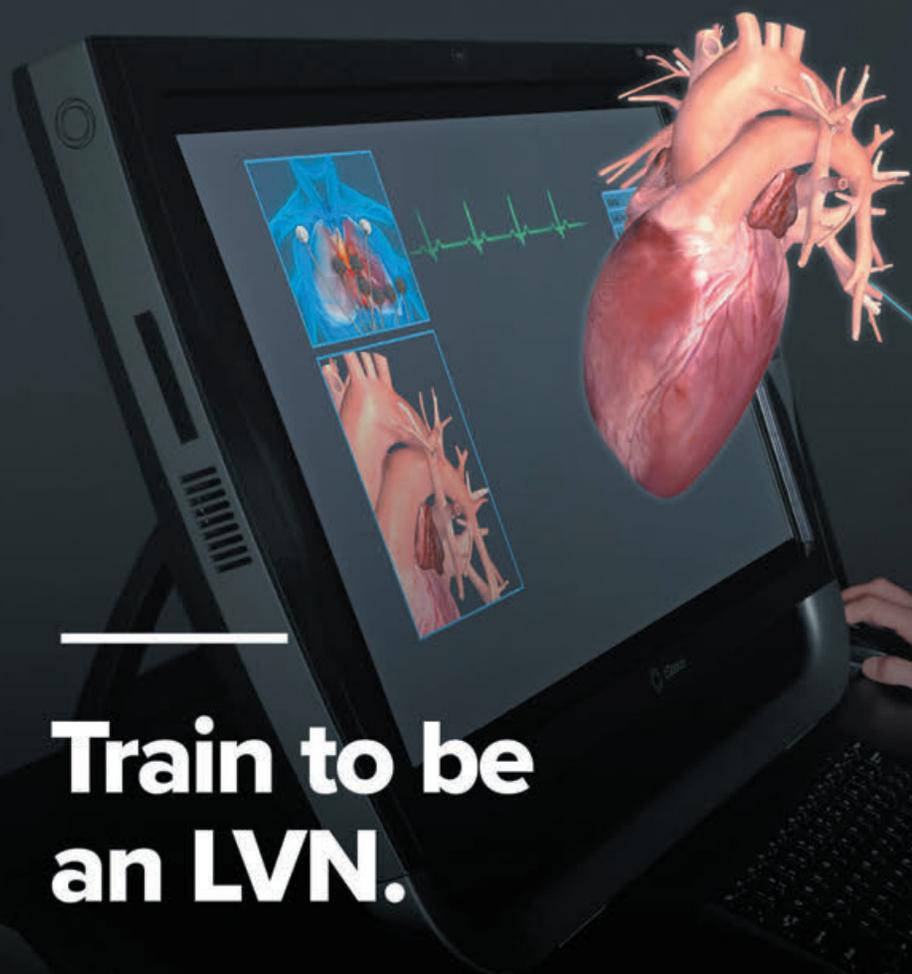
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NEWS

AC2 COMES TO HOLLYWOOD

Anderson Cooper, Andy Cohen bring their ongoing conversation — plus cocktails — to Dolby Theatre

BY BRETT CALLWOOD



Anderson Cooper

COURTESY AC2 LIVE

While the world appears to disintegrate around us, there's something increasingly calming about the presence of

Anderson Cooper on CNN. The journalist, anchor and author asks the difficult questions while remaining on the most even of keels. Extreme views don't seem to shake him — the man is charisma and professionalism personified.

That said, his days are bathed in all of the misery that is the current social and political climate. He has to be informed about all news events going on everywhere in the country and, indeed, the world. How the hell does he remain positive, knowing all that he knows?

"I don't really know the answer to that question," Cooper says. "I do love what I do and I like consuming information. But things are moving so fast now. It's no longer a 24-hour news cycle, it's now a 20-minute news cycle. There's just a constant flow of information and it can feel overwhelming."

On Saturday, Dec. 1, Cooper will appear at Hollywood's Dolby Theatre with longtime friend and New Year's Eve co-host Andy Cohen, for an intimate evening of drinks and stories. For Cooper, the live events (dubbed AC2) make for a nice break as they're so removed from what he normally does.

"At the end of the show, we usually open things up to the audience to ask questions, and very rarely will we have anyone ask a political question," he says. "I think people are sick of hearing about it and thinking about it all day long. It's all people talk about. People like to have a night off of just fun stories, having a few tequilas or vodkas, or whatever they may be having."

Cooper and Cohen have been friends for about 25 years, after they were set up on a blind date that never actually happened. A phone conversation, Cooper says, revealed very quickly that the pair were not romantically compatible. But they've remained close ever since. When Cohen's second book was published, he asked Cooper to interview him onstage, in front of an audience, as a favor.

"We had so much and the audience seemed to enjoy it," Cooper says. "My agent, weirdly enough, represented Bill O'Reilly at the time, and he and Dennis Miller used to do a tour together. So he said, 'You guys could take this on the road.' We looked at each other and thought that it sounded like a lot of fun. We tried it out in Boston, people came, and it's been three-plus years since."

While the Kathy Griffin photo-shoot episode was unnecessarily distracting (Team Griffin over here), anybody watching Cooper and Cohen hosting CNN's New Year show can't deny the warmth

that exists between the two — a natural chemistry derived from a real friendship. Cohen, of course, is famous for developing many reality TV shows, a world that could hardly be more different from that which Cooper inhabits.

"I watch a lot of television, but I now tend to watch more dramas, like scripted dramas as opposed to reality stuff," Cooper says. "But I watch Andy's late-night show so I feel I get the CliffNotes version of it. It keeps me up to speed on what's going on in that world. Andy is now convinced that our worlds are completely enmeshed. He believes he's now qualified to moderate a presidential debate, given the state of politics today."

Cooper and Cohen like to view these live shows as something intimate and unscripted — the vibe of going to a bar

with them for a night, hanging out and swapping stories.

"It's all just Andy and I interviewing each other, talking with the audience, funny stories from our lives," Cooper says. "It's basically a peep behind the curtain of pop culture and world events, and centrally an intimate night of conversation. There's not much online about it because we really encourage people to put down the tweet machine, enjoy the night and have a drink. There's a bar open during the show, and usually people have gone out for a liquid dinner beforehand. We just want people to be loose and have a fun night out."

A loose, fun night out sounds just about perfect right now. That said, the recent midterm elections threw up some positive results, not least 100 women

elected to Congress as the Democrats took the house, Colorado's Jared Polis becoming the first openly gay person elected governor, Sharice Davids going to Congress, etc.

"There's obviously enough that happened on Election Night that you can interpret it depending on what side of the political aisle you're on," Cooper says. "There was enough there for Democrats to be proud of and excited by. The variety of candidates the Democrats fielded, the success of so many women getting elected. There had been so much buildup about this blue wave, and then afterward, was it a wave? Was it a ripple? But I think it's easy to get caught up in the adjectives of it. It was certainly a good night for Democrats in some locations' governor's races. Obviously in the Senate, it was a

"AT THIS POINT BACK IN 2006, NOT A LOT OF PEOPLE KNEW WHO BARACK OBAMA WAS."

— ANDERSON COOPER, ON WHO THE DEMOCRATS MIGHT RUN IN 2020

very good night for Republicans. Certainly, there's a wealth of candidates on the Democratic side, and in the future the demographics are moving in the direction that the Democrats would like them to move into."

To finish, we ask Cooper for his early tip for presidential candidate on the 2020 Democratic card. There's so much buzz about the likes of Beto O'Rourke and Joe Kennedy — who better than Cooper to provide an early insight.

"I think there's going to be 20 Democrats who are dipping their toes in and visiting Iowa, New Hampshire," he says. "I have no idea. At this point back in 2006, not a lot of people knew who Barack Obama was. I still think there's obviously names that we all know. [Bernie] Sanders is a possibility, obviously. [Joe] Biden seems to be a possibility still. There was a piece in the *Wall Street Journal* yesterday about [Hillary] Clinton even. I don't know. Beto O'Rourke has obviously gotten a lot of interest, and I think it remains to be seen."

"I still think there's that debate in the Democratic party — how does a Democrat win on a national level and not just in a primary. Is it a centrist Democrat, is it a progressive? What kind of a Democrat can win the White House? I think that's still very much an open debate."

Anderson Cooper and Andy Cohen's AC2 takes place at 8 p.m. on Saturday, Dec. 1, at the Dolby Theatre.

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Monique Powell
of Save Ferris



ROARING & SOARING

How L.A. women are taking a stand for equality in music and nightlife

BY LINA LECARO

It's hard to believe it's been only a year since the #MeToo movement brought sexual assault, harassment and discrimination against women into the public consciousness. These things have been shameful realities for a lot of women for a long time and most had been exchanging traumatic tales before the hashtag went viral, privately, with friends or therapists and in secret social media support groups men never saw. While the

floodgates seemed to open for females and those who identify as female to finally get it all out there after film mogul Harvey Weinstein's accusers came forward, one contingent in entertainment has seemed reticent in calling out misconduct that's been just as prevalent: the nightlife and music industry.

Los Angeles in an inimitable Mecca for music creation and discovery, just as it is for film. With the glamour and decadence of our after-dark destinations adding to

the allure, it's no wonder so many come to L.A. or grow up here with big dreams and a desire or desperation to be part of it. It's an old story but not much has changed, even in the wake of #MeToo and #TimesUp. Though both sexes can be vulnerable to nefarious power, especially in the entertainment world, women have historically been the ones to suffer in both subtle and overt ways. The irony, of course, is that women in rock & roll, for example, are seen as badass and powerful by the masses once they make it — but no one really thinks about what they had to go through to get there, from unwanted male attention and come-ons to attacks, inequity and misogyny.

Most women in the music world just put up with it. They didn't want to seem "difficult" or be looked upon as a "bitch." As a music and culture journalist who's interviewed hundreds of women in entertainment over the years, I know that the ol' "women fighting for respect in a male-dominated field" discussion has always been a given but I think that at some point we all got weary of it. It's always been there but highlighting it started to sound, even for those who've never censored themselves, like complaining with no purpose. So many decided to overlook the crap they dealt with and simply focus on their craft. Though the

playing field was never level, they didn't want to be highlighted for their gender in magazine spreads or music festival bills, or talk about their hardships. But post-#MeToo, this is changing.

Right now, women in music and nightlife don't care as much about being seen as too sensitive or man-hating feminists. They don't fear slut-shaming as much as they used to or being blackballed for exposing bad behavior. They are very aware that LGBTQ, gender-nonconforming and straight male allies deal with some of the same mistreatment. But patriarchal power has not allowed for change and they know that something must be done or that mistreatment will never end. Younger artists now use social media to call out wrongs and older artists are leading by example, sharing realizations that stuff they went through in the past was not OK.

As the year of #MeToo comes to a close, and many of us strive to live with the triggering aftermath of the Kavanaugh hearings — not to mention our pussy-grabber president's continuing disrespect of women's minds and bodies — many want to do more. They want not only to speak but to act, beyond the occasional march, especially within the music world, which has been uncharacteristically quiet. I'm (14 »

PHOTO BY JOSH COFFMAN

woman. organizers
Michelle Pesce, left,
Ana Calderon and
Daisy O'Dell

WINE
RISE

COURTESY WE RISE



Jessicka Addams

PHOTO BY GABRIELLE
GEISELMAN-MILONE



» 13) talking about musicians, managers, bookers, promoters, DJs and anyone who works in the music, club or concert orbit. But I am also talking about you and me — women who buy music, who go to shows and festivals and clubs, who might want to have a few drinks while doing so, or smoke a joint, or wear a halter top or a mini skirt while banging our heads in the pit, or shaking our booties blissfully and freely on a dance floor — because that carefree joy is what it's all about. Though music never had a major #MeToo moment like film did, in L.A., where both enjoy high profiles, women have slowly been mobilizing for change on both sides of the stage, and they will not stay quiet any longer.

“Sexual misconduct is built into the foundation of the music industry,” proclaims Jessicka Addams, frontwoman of the band Jack Off Jill. “In my personal experience, dozens of women have come forward to me privately. That number is very high considering my limited reach. How many more are out there? The abuse, the violence and the intrinsic sexism that fuels this industry is unacceptable and disturbing.”

Addams is one of the first and few musicians who did come forward after the Weinstein revelations. She reached out to me last year even before that, and she wasn't the first with an exclusive story of abuse or assault, either. But the publications I write for (including this one, under different ownership at the time) were trepidatious about these types of stories and potential legal action that might arise from publishing the claims. Addams ended up sharing her story via Facebook in October 2017, detailing the

“THE ABUSE, THE VIOLENCE AND THE INTRINSIC SEXISM THAT FUELS [THE MUSIC] INDUSTRY IS UNACCEPTABLE AND DISTURBING.”

—JESSICKA ADDAMS, JACK OFF JILL FRONTWOMAN

actions of her ex-boyfriend Jeordie White, aka Twiggy Ramirez of Marilyn Manson. Addams, who now lives in L.A., came up in the Florida scene along with Manson, and her story included a shocking account of her and White's abusive relationship, which included not only violence and rape but psychological torment and even a lifting of her stage persona (both musicians wore dreadlocks, goth makeup and old house dresses onstage).

Manson fired White soon after, but it didn't end there. While sharing her story led to an outpouring of support from fans who had their own upsetting stories to tell (which led to a private group page, Sparkle in Darkness, on Facebook), Addams also found herself the target of even more abuse by Manson fans online.

“Threats, hate accounts, weird fan interactions, being hacked several times over the last year — reporting harassment and blocking just became a part of life as I now know it,” Addams says. “For some fans it became their life's mission to watch my every move via social media, create false narratives, all in order to let people know that I am not perfect. The same fake accounts of online detectives trying to prove by my actions that I might possibly be lying. They suggested I

deserved what happened to me. They questioned why after 20 years would I destroy a man's life? I did not destroy anybody's life. The man who did what he did to me and many other women destroyed his own life by his egregious actions.”

Women in the music industry who come forward with similar stories can expect just as much harassment, judgment and doubt online as support, and probably more of the former because “sex, drugs and rock & roll” is built into its mystique. It's expected. Still, some have been brave enough to speak out regardless. In the pop world, Taylor Swift and Kesha were the biggest names to call out behaviors ranging from inappropriate to abusive. And in R&B and hip-hop, the list of men accused of varying degrees of assault goes on and on: Russell Simmons, R. Kelly, L.A. Reid, Chris Brown — all of whom seem to have been for the most part, unscathed professionally. Indeed, the inherent rebelliousness and seduction of the music world makes for a slippery slope, and no genre is immune.

Isla Jones of the electro group Purple

Crush and promoter of L.A.'s Banjee Ball parties recalls how she found herself the target of cyberbullying via DJ/producer Diplo's Hollertronix message board. “There was this ‘dude bro’ persona that Diplo iconified, which legions of internet DJs emulated. Being the outspoken woman that I am, I became an easy target for them and was clowned on a weekly basis,” she says. The clowning translated into physical violence a couple times, and Jones says that was celebrated on the message board. “It felt like digital rape.”

Alice Glass, former frontwoman of Crystal Castles, is one of the few indie artists

who came out with a story similar to Addams', accusing her ex-bandmate and beau Ethan Kath of physical and sexual abuse in October 2017. He denied it and filed a defamation suit against her, which was later dismissed. She has gone on to make some of the most powerful music of her career and now is seen as an advocate for victims of assault. In general, though, women who want to prove they can rock with the boys seem more likely to suck it up. As one rock legend tells it, it's hard enough getting acknowledged as a musician in the first place.

“The Go-Go's had been together for three years and could sell out any club we played on the West Coast,” recalls guitarist/songwriter Jane Wiedlin, “yet not one major label was interested in us. The attitude was, there'd never been a successful all-female band and so there never would be. There was even an article on the front page of the *L.A. Times*' Calendar section: ‘Why Can't The Go-Go's

Get a Record Deal? It was very frustrating. Finally, a new and tiny label, I.R.S. Records, came to see us, loved us, and offered us a record deal.”

Though I.R.S. was small, it cared about the band and supported them irrespective of sex, which put The Go-Go's on a successful, hit-packed trajectory. Still, when Wiedlin forged a career on her own years later, she was not immune to vulturous actions. “When I first went solo, in 1985, I took a dinner meeting with a record producer who claimed he wanted to work with me,” she recalls. “He ended up trapping me in a room and wouldn't let me leave until I ‘put out.’ I ended up giving in because I didn't know what else to do. For decades I thought it was my fault, because I hadn't fought back. Now I feel differently about it. Now I know I was assaulted by a sexual predator.”

Wiedlin's story is not revelatory but it does reflect how women who accepted these behaviors back then view their experiences now. And whether onstage or off-, the challenges remain the same. Even when women seemingly are in control, they often have to deal with limitations that hinder their success if they don't act a certain way. Men in power were — and are — allowed to wield it without judgment; women, not so much.

Britt Witt has made a name for herself booking and running the Hi Hat in Highland Park, but it didn't come easy. “I think I was in denial. I think I still am because I've always just focused on getting the job done rather than why I can't,” she explains. “I [used to] attribute being dismissed, ignored and underpaid to just not being good enough. Nowadays, I realize that I'm constantly overcoming the challenge of being considered intimidating, brash or bitchy just because I put my foot down in the same places men do. Encountering skepticism with ideas and facts where a man repeats the same statement minutes later to celebration.”

From management to booking to being a club owner, the frustrations I've heard from women working in the music biz over the years have played like a badly broken record. “Owning a music venue with a guy was very frustrating in that I was never taken seriously,” says Michelle Carr, proprietress of legendary '90s music venue Jabberjaw, where Nirvana famously first played L.A. “Most would not take my word. They more often than not would seek out Gary [her former partner] for any wants or needs — he was the default. What was most surprising was when even the Riot Grrrl contingent would treat me as such.”

Dayle Gloria, who booked the legendary L.A. club Scream, helping to discover bands like Jane's Addiction in the process, and later the Viper Room, echoes Carr's complaints about being taken seriously. “In order to do that I had to really ‘man up,’ leaving so much of my femininity behind,” she admits.

“I was always a tomboy but had to be harder than that. If I asked for something once, it was never enough. It was getting to the point where to be heard I had to yell and scream. To get things done. It's not a great way to live.”

“I wanted to be seen as a professional manager and executive, and not looked upon as a groupie, girlfriend or disposable mommy,” echoes Vicky Hamilton, known for her work managing Guns N' Roses and Poison in the '80s. “To be treated fairly and paid equal to a man for the work done. I have a much better track record than many of my male counterparts, and the bands I

to the label, told me that my snake in the grass was about recognition and credit. My response was, ‘No shit, since I never seem to get either around here.’ A month later my contract option was not renewed,” she recalls.

Fear of not being seen as a team player or even losing one's job has been a factor for many women in terms of the varying levels of bad treatment they might accept. It's one of the reasons the news about FYF Fest founder Sean Carlson took so long to surface. Nobody wanted to be the first one, possibly standing alone against a powerful man, to put the truth out there. But as detailed

time last year. Soon after, in what should have been a validating and somewhat victorious moment for women, Goldenvoice announced that FYF would go on, unveiling a female-heavy lineup minus Carlson's input, curated mostly by women at the company, including Goldenvoice vet Jennifer Yacoubian, who previously booked the El Rey Theatre and the Shrine Auditorium. The lineup, one of the best FYF would ever see, included Janet Jackson as headliner along with Florence + the Machine, St. Vincent, The Breeders, The xx, U.S. Girls, My Bloody Valentine, Charlotte Gainsbourg and more. But a few months later the entire fest was canceled, reportedly due to low ticket sales. Many journalists, including this one, were dumbfounded that a lineup like that could fail, and a fair share wondered online if there was more to the cancellation. Many of us are hoping that FYF will try again for a similarly gender-equal lineup next year. We'll see.

Festival culture has in many ways become a microcosm of the music world these days, reflecting sexual culture and pop culture in general. The biggest, Coachella, also put together by Goldenvoice/AEG, has made some strides in representing the concerns of women onstage and off-, but for many of us more is needed, and all the major promoters could do better. Warped Tour brought in a group called Safe Spaces to monitor safety for young girls at the event, and even amidst controversy concerning the group's tactics, it was a signal for change that had a positive impact. Unfortunately, Warped is now kaput.

Warped vet Monique Powell of the ska-punk outfit Save Ferris has used her social media to call out the disparities she's seen as a performer on the festival circuit for years, such as flyers, posters and advertisements that belittle female performers by putting them at the bottom of the bill, even when their bands have bigger followings. She also has told the world about the outright sexism she's encountered on tour from promoters, other bands and even her own bandmates. Like Addams, Powell became the victim of brutal online harassment after a legal battle ensued over use of Save Ferris' name when she sought to forge a comeback after a long hiatus. It got worse when she won the case.

“People didn't like that I was bringing it back and I was doing it my way,” she says wearily. “I was trolled. I got death threats. And the commonality was unmistakable: They were all young men, 25 to 35 and they all liked a specific band from Orange County.”

Powell stops short of naming the band but says a long-held rivalry with a male singer in the scene has led to her feeling unsafe and targeted in recent years, even by the media (TMZ, Perez Hilton and *O.C. Weekly's* reports about the lawsuit all seem to subtly villainize her). Powell, who lives in L.A. now but grew up in Orange County, says **(16 »**



Jane Wiedlin

PHOTO BY AUSTIN YOUNG

have worked with have sold over 250 million records collectively, but I feel it is much harder to get financial backing for my new record company than it would be for a white male with lesser achievements.”

Witt books some of the hottest shows in L.A. right now, but Gloria and Carr are happily out of the music and club business (though Carr is working on a documentary about Jabberjaw). Hamilton soldiers on with a new label, Dark Spark Music, even after years of not being acknowledged for her contributions. “[When] I was an A&R person at a major label, the executive who was supposed to be mentoring me, who took full credit for a band that I brought

in a 2017 *Spin* magazine article, Carlson's misconduct was “an open secret” for quite some time. Though the *Spin* piece featured all but one woman sharing stories anonymously, the tales of assault at FYF-associated parties were corroborated by many on social media afterward, and Carlson himself issued a statement to *Spin* acknowledging his behavior. “I acted inappropriately and shamefully, and deeply regret my actions,” he wrote, though the end of the statement went for the all-too-common “blame it on the alcohol” type of excuses that some felt were disingenuous.

Goldenvoice severed all ties with Carlson just before the story broke around this

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» 15) she became “a punching bag. I believe that in Orange County, and in L.A. as well, there’s still an accepted underlying misogyny, where strong women who have a voice are not considered ladylike, and therefore not to be trusted.”

To counteract this perception, Powell is shining a light on it, sharing her experiences online and hashtagging them with #dontskirtheissue. She hopes to take the conversation that has emerged and turn it into something bigger, with meetups and a bona fide watchdog group that points out women in music being overlooked and judged by their gender unfairly, in promos, media and more.

Mobilization is coming from all fronts right now, and speaking out is only the beginning. Like the women mentioned thus far, Daisy O’Dell, Ana Calderon, Michelle Pesce and Kate Mazzuca are all names known in local music circles nightlife and beyond, the first three as top L.A. DJs and music curators/supervisors and the latter as a marketing and events entrepreneur. Last year, around the same time that #MeToo started building steam, they sought to make change for women in nightlife by creating a group called, fittingly, woman. The collective grew out of a weekly lunch gathering of female DJs, and its goals were many, but the main one was to create welcoming and safe environments for women in a music and club scene where objectification and discrimination had become commonplace and stories of assault and druggings at venues, some where the gals spun, had started to become more frequent. The women of woman. realized that it was the mindset — of venue owners and promoters, who were all male — that needed to change.

Calderon recalls her aggravation sitting in on club meetings. “We would hear some of the most obscene discussions that you would never expect to hear today about women and women attending venues,” she reveals, going on to recount the conversation that made her quit doing clubs in bottle service-driven West Hollywood. “I was brought in to bring more interesting people to the club, and it was a lot of Eastside creatives and LGBT, but at one particular meeting a promoter said he appreciated the mix I brought in but he wondered if I could ‘target prettier trans people.’ I walked out. I was sad and grossed out and felt like something needed to be done. We couldn’t have clubs owned and run just by men anymore.”

“What’s interesting is that these feelings of unrest, of wanting to take action in terms of sexism and misogyny — even though we were all somewhat isolated from each other — happened simultaneously,” interjects O’Dell, who encountered a lot of both as a touring DJ for concerts and in clubs. She realized it was embedded into the system she was a part of. “We were all coming to the same realization that, as veterans in this

industry, we had to do something because the younger generation kind of looks to us to lead anyway.”

Earlier this year, the ladies pulled together their resources and sought to open an all-female-run nightclub. But as fate would have it, on the day they were going to sign the lease for the perfect Hollywood space, an accusation of abuse emerged against one of the building’s owners by his former girlfriend. Though he was a male ally to their vision, they opted not to move forward. Hesitant to qualify the allegations as true or false (charges have since been dropped), they admit there was internal conflict. “It was a very difficult decision to make because we had worked so hard and we had come so far and we had gotten so close,” O’Dell says. Adds Calderon, “It was heartbreaking.”

O’Dell and Calderon say they will open up a club one day but in the meantime they are channeling their energy into initiatives: The first is a list of guidelines for the nightclub industry touting inclusion and equality; and the second is an even bigger objective that goes beyond clubs and into events, including the all-important music festival arena.

Named for the Greek goddess of safety and salvation, “sotheria.” is a designated safe space and service hub at music events, created to ensure “the safety and well-being of any visitor experiencing trauma trigger, harassment, sexual misconduct and/or assault.”

They already instituted sotheria. (which they stress is for everyone who might feel vulnerable at music events, not just women) at the Form festival in Arizona and the Summit LA18 event last month in DTLA with great success, providing safety ambassadors and crisis managers on the ground as well as a private “sanctuary room” and lounge area. They promise much more to come, changing the game for people who love music and those who make it at events.

Sadly, Addams is not making music any longer, but for those who are, like Glass, and new female artists, establishing boundaries is key so that the various forms of mistreatment outlined here will no longer be normalized. Despite the challenges, more women than ever are out there rocking, and in L.A., acts like Starcrawler, Deap Vally, The Regrettes, Cherry Glazerr, Kate Crash, Beck Black, Feels, Dorothy, War Paint, Best Coast and many more are doing so audaciously and unapologetically, scoring huge opening-band tour slots and higher rankings on festival lineups in the process.

Beyond holding men responsible for their actions, #MeToo’s reckoning is about making things a little easier for one another by finding power in numbers. And in the L.A. music scene right now, it’s transcending talk, taking action and hopefully transforming the culture so that real change can occur. “Solutions are the future of the conversation,” O’Dell says hopefully. “It’s so exciting to see what was born out of women in nightlife and music holding space for each other.”

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Ben Jackel

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ARTS

SHIPSHAPE DISPLAY

Alfa Romeo Tango Gallery shows contemporary art in the belly of a battleship

BY SHANA NYS DAMBROT

New from the art-in-strange-places department, the USS Iowa, a permanently docked San Pedro museum, now also is home to one of the area's more eccentric contemporary art spaces. Alfa Romeo Tango — or A.R.T. — celebrated its inaugural exhibition in November, on board the historic, carefully maintained vintage warship.

A.R.T. is the labor of love of artist Ben Jackel, a renowned sculptor, who for five years has spent his free time volunteering at the Iowa. His own work forms A.R.T.'s first show, because it was the easiest way to get the gallery started and because it's perfect, but moving forward he will be curating its program.

"The future shows will relate to and expand upon the ship and its military roots and history," Jackel says. "I plan on showing work from veterans, local artists and world-class contemporary artists that address these issues," with a wide and equal range of artists across style and materials as well as race, gender and generation.

"There are many visionary minds among the staff and crew on board the Battleship Iowa," Jackel explains. "Some of them also thought an art gallery on a historic warship could become a very special thing, and with their help I made it happen. Now that we have an art gallery aboard, everyone is very impressed and excited that we have created something completely new."

Visitors arrive at the gallery by a somewhat circuitous but fascinating route. The A.R.T. space is a part of the tour packages, which range in ticket price and duration, with docents or app-based audio guides. Yes, at this point you do need to buy a ticket to visit the gallery. "It is a gallery within a museum, so it's hard to get around that one," Jackel says. He's working on it, though, and access to the space is free for San Pedro's first Thursday art walks and the openings and closings of each exhibition.

A wide ramp leads up to the main deck. The ship itself is an imposing and anachronistic sight, a behemoth of



Alfa Romeo Tango Gallery

PHOTO BY SHANA NYS DAMBROT

gun-metal gray with stories-high stacks of windowed compartments, cranes, turrets and close-up views of all the nuts and bolts of the architecture of the ship. Toward the north-facing fore of the vessel, a modest watertight door opens to a slim, steep ladder stair. Descending not one but two levels down, you enter a long, low labyrinth of archival and more high-tech exhibits on the history of the Iowa in wartime, and the people involved in its escapades. Around several corners and curves, you come upon a strange white box space at the end of the arcade, its walls sharing space with hefty pipes, and a netted hatch leading even further below deck at one end of the room. This is Alfa Romeo Tango.

Jackel's "USS Indianapolis and Other Tales From the Sea," which is on view daily through March 17, is the ideal

exhibition to unveil this space and articulate its concept — to exhibit contemporary thematic art dealing with topics of military and nautical history in a variety of mediums. The broader, aka non-art world, context visitors absorb on even a brief stroll through the outer exhibit, much less the more expansive exploration of the ship itself, perfectly sets up the experience of Jackel's works. He has long addressed issues of war and disaster in his art, from the invasions of Afghanistan and Iraq to the devastating impact of Hurricane Katrina, spear-wielding soldiers from antiquity and the Stealth Bomber.

Though he also works in ax-carved wood, Jackel is best known for his work in ceramic and stoneware. He uses a dark, slate gray clay, which he then rubs with beeswax to achieve an effect that is

both steely and sensual, industrial yet almost organic. It has a subtle sheen that is quite luxurious, and the abundance of finely wrought, accurate detail is delightful and surprising. Yet this also creates a kind of cognitive dissonance between the pleurability of the objects and their content of industry and destruction, weapons and warfare.

About a dozen such sculptures are on view at the Iowa, both large and smaller scale, depicting famous as well as lesser-known naval vessels across American history.

One singular work is afforded pride of place on a long pedestal, while most are arranged on the walls, as though sailing a vertical white sea. Some of the work dates back several years, and has been exhibited in one of Jackel's several shows with renowned gallery L.A. Louver in Venice. For example, there is a roughly hewn, ax-chopped USS Maine,

“THE FUTURE SHOWS WILL RELATE TO AND EXPAND UPON THE SHIP AND ITS MILITARY ROOTS AND HISTORY.”

— A.R.T. CURATOR BEN JACKEL

and elements from a larger, multivessel installation based on the USS Johnston.

"When I told L.A. Louver about what I was getting into on board the battleship, they warned me about how much work it would be and how much time of mine it would eat up," Jackel says. "They were correct! But they thought it was a perfect fit for me and completely supported my new endeavor throughout the process of creating A.R.T."

The central work in the show, and the piece for which it is named, is a brand-new sculpture of the ill-fated World War II vessel USS Indianapolis. This was the ship that ferried the bomb Little Boy to the Pacific island of Tinian, before being sunk in shark-infested waters by a Japanese submarine. The wreck of the Indianapolis was recently discovered after it was thought lost for 70 years — which is what prompted Jackel to undertake what he calls one of the most ambitious sculptures of his career, and one of the most meaningful. And now he's created the perfect place to show it off.

USS Iowa Museum, Pacific Battleship Center, 250 S. Harbor Blvd., San Pedro; (310) 971-4462, pacificbattleship.com. Open daily, 10 a.m.-5 p.m.; free with tour ticket and special events, \$20-\$30.

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GO GOURMET IN NOHO

Inside a warehouse in an unlikely neighborhood is the butter of your dreams

BY COURTNEY LICHTERMAN



PHOTO BY COURTNEY LICHTERMAN

Eric Gitter wants you to try the pistachio butter. “It’s life-changing,” promises the co-owner of specialty food store Epicurus Gourmet, while guiding some regulars over to the store’s tasting bar. Co-owner Hillary Hirsch agrees with his praise of the green Ladurée spread. Although he seems to be overselling it, the butter, which tastes like a glorious mix of Nutella and heavy cream, does actually seem like something that could change one’s life.

In fact, much of the merchandise at this food warehouse, located in an industrial section of North Hollywood better known for truck parts than truffles, seems potentially life-changing. Started two years ago in another location, this neighborhood anomaly carries culinary specialties that range from rabbit to boar sausages to

canned tomatoes so exceptional they come with actual serial numbers. With wholesale and “wholesale to the public” in mind. Gitter, Hirsch and co-owner Kevin Jones opened at this site in 2017.

While the inventory is large — Hirsch reports they carry almost 1,000 items — the warehouse has a carefully curated feel. “We taste everything,” she says, joking that they want to see every product “go to a good home.” Whether for its seductive packaging or its taste, no product here has been chosen accidentally. Sleek black bottles of shoyu sauce so beautiful they could be recycled as vases sit just a few shelves away from bags of fennel pollen, a product the store cheekily refers to as “Culinary Fairy Dust.” Bottles of lobster oil — yes, lobster oil — from French brand A L’Olivier share real estate with freeze-dried packages of black *spaghetti*

alla marinara, an Italian alternative to generic microwavable noodles. Here, with complete charm and zero pretension, the staff refer to their butter inventory the way some people speak of their art collections. They refer not to, say, the Kandinsky, but to the Bourdier, using all the excitement, awe and enthusiasm of someone referring to, well, a Kandinsky.

That they’ve kept the industrial aesthetic makes it feel truly clandestine, as if a friend has told you about an incredible secret. Gitter notes, “You’re not coming here for the frou-frou,” yet there is an unmistakably happy, homey, European vibe here. French music plays on the speaker system, a touch that makes you want to buy a baguette and a big hunk of cheese

not go and do a month worth of shopping!”

Much like the experience of visiting a French cheesemonger or Italian butcher, there’s a true specificity in the customer service here; and while the products may be intimidating for a novice cook, the staff is anything but. Whether you’re Thomas Keller or someone with a hot plate, you’ll be accommodated, which, for those on the hot plate side of life, is a true gift. That special attention pays off not just for the customers but for the staff. Team member Samantha Garen reports it’s not at all unusual for customers to return with the fruits of their labor, to show and share, especially on Saturdays when the place is full. Gitter agrees: “Saturdays are fun,” he says with a smile. “We do a lot of sample stuff. Saturday is like a little party here.”

While the customer service is far above average, the prices are far below, thanks in large part to the unglamorous location. Gitter says they chose the industrial park “for the same reason you don’t find Costco in Beverly Hills.” In fact, he refers to Epicurus as “Costco for foodies,” noting, “It’s truffles and caviar instead of Cheerios and toilet paper.” Looking at the prices, it’s easy to see what he means. A 9-pound, 6-ounce can of cornichons, those tiny, sophisticated pickles one might serve with raclette or fondue, is \$17.28 here, while a 7.5-ounce jar of another popular cornichon brand at a local supermarket is \$7.29. Of course, not everyone needs an almost 10-pound can of anything, which is why so many items here come in more than one size. Also available is a 5.64-ounce jar of cornichons for \$3.02.

If there is a star product here, it has to be the truffles, which, as Gitter explains, are sold by the pound and in advance: “Truffles are done like a commodity, so every week you get the truffle pricing. It can fluctuate. You send in your truffle orders and they’re here for pickup Friday or Saturday.” The newsletter is worth subscribing to if just for the polite but adamant instructions about how not to handle the precious fungi (“Please do not cook with a Burgundy”) and the notifications about discounts on “Ugly Whites,” as they refer to less-than-perfect white truffles.

Keeping its doors open in the midst of a major remodel, Epicurus soon will have walk-in refrigerators and an even bigger inventory. It will add more varieties of bread and, hard to believe though it is, even more cheese. But no matter what is added to the menu, don’t leave without trying the pistachio butter. It’ll change your life.

Epicurus Gourmet, 12140 Sherman Way, North Hollywood; (818) 658-3637, epicurusgourmet.com.

Shoplifters



COURTESY MAGNOLIA PICTURES

FILM

GRAND THEFT

Kore-eda's big-hearted *Shoplifters* toasts the family that steals together

BY BILGE EBIRI

Japanese director Hirokazu Kore-eda is fascinated by the forces that shape families — be those families biological, estranged, surrogate or even just symbolic. In *Shoplifters*, which won the Palme d'Or at this year's Cannes Film Festival, he has found one of his most intriguing subjects to date. Based on a collection of true news items about exactly what the film's title promises, Kore-eda's story centers around a household that at first might appear to be a somewhat ordinary family that has merely fallen on hard times. The father, Osamu (Lily Franky), works as a day laborer, but he and his young son Shota (Kairi Jo) still have to pilfer groceries from the supermarket to survive. Ditto Osamu's wife, Nobuyo (Sakura Ando), who works at a bar, and her sister Aki (Mayu Matsuoka), who works at a peep show dressing up as a schoolgirl. The whole family works, and steals, except for grandmother Hatsue (Kirin Kiki), in whose crowded, tiny shack they all live illegally. She subsists on a meager pension.

But gradually, through offhand comments and occasionally surprising

actions, the connections among these individuals start to seem a lot less certain. Are Osamu and Shota, who like to bond over their smooth, well-coordinated shoplifting forays, actually father and son? Is there a darker past between Osamu and Nobuyo, who seem so affectionate and tender toward each other? And just exactly whose grandmother is that? Kore-eda eases us into this loving arrangement on the margins of society and then slowly, subtly undoes every assumption we might have made about these people.

We get a hint of the unorthodox value system at work here when, in the opening scenes, Osamu and Shota come across Yuri (Miyu Sasaki), a crying young child, seemingly alone in the cold, and take her home with them. The next day, attempting to return Yuri to her family, Osamu and Nobuyo overhear the child's parents arguing, claiming they didn't want her in the first place — and they immediately decide to keep the girl. And voila, Shota, who might not even be their son, has himself a younger sister, who is definitely not their daughter. Their first order of business with the new family member:

teaching her to shoplift.

The typically big-hearted Kore-eda portrays all this with a straight face, refusing to play up the irony, criminality or absurdity of the situation. He also avoids saddling his characters with plot, with the usual litany of challenges to overcome, and instead presents them as they are. He follows them in their routines, so that his

THE DIRECTOR KEEPS HIS CAMERA CLOSE AND AT EYE LEVEL, WHICH HELPS US ENTER COMPLETELY INTO THESE CHARACTERS' HEADSPACE.

narrative proceeds at the winding pace of real life, as dramatic situations develop in unforeseen but organic ways.

The director keeps his camera close and at eye level, which helps us enter completely into these characters' headspace. The cluttered frame conveys not just the tight, impoverished circumstances of their life but also its intimacy. An odd mixture of ease and trepidation governs their relationships. They appear to share everything — but there also seem to be important things they don't discuss at all. (And really, how different is that from any other family?)

Perhaps Kore-eda's refusal to judge these people comes from a recognition that they exist in a world that is itself obscene. Osamu can't afford to have a home himself but works construction jobs building houses for others. In one of the film's more touching scenes, he stands inside the shell of an apartment building, walking through an imaginary door and pretending to come home triumphantly from work to a loving family. Almost immediately afterward, we see his real-life return from work: He has injured himself, and is unable now to earn any money or collect any disability. His imaginary triumph has become a humiliating defeat. Elsewhere, Nobuyo's boss tells her and another employee that he needs to fire one of them, and forces the two to figure out among themselves who should go. Nothing the main characters do is any more grotesque or twisted than what is done to them every day by the ruthlessly transactional society surrounding them. For a film that unfolds so gently and gracefully, *Shoplifters* leaves us questioning everything.

SHOPLIFTERS | Directed and written by Hirokazu Kore-eda | Magnolia Pictures

OPENING THIS WEEK

BLOOD BROTHER R&B singer Trey Songz must want to prove he's more than just a brotha who sings about stealing your girl and making "love faces" with her. Why else would he star in *Blood Brother*, a so-called crime thriller where his character — and everyone else involved in the damn mess — make choice after choice that make absolutely no sense whatsoever? Songz is Sonny, a former teen thug turned cop. Living the straight-and-narrow way doesn't sit well with his just-out-of-jail best friend Jake (Jack Kesey, looking like a Great Value Channing Tatum). He and Sonny once took the spoils from a corpse-laden armored truck shootout and Jake went to prison for it. So — big surprise! — Jake still holds a grudge about it. So what does he do? Oh, he just goes batshit and starts killing and terrorizing people, including those in Sonny's life. I'll be straight with you: This movie is awful. And not the fascinating, Alexander Nevsky (the action star/filmmaker, not the 13th-century prince) kind of awful — it's the does-anybody-involved-know-what-the-hell-they're-doing kind of awful. The script doesn't even attempt to be coherent and, despite trying to come off as badass, Songz and Kesey play characters who are wholly incompetent when it comes to planning. If you want a way better movie about a black man trying not to let his white pal lead him down the road to ruin, may I suggest streaming *Blindspotting*? And Trigg — get your ass back in the studio and start making panty-droppers again! (Craig D. Lindsey)

HAPPY AS LAZZARO Alice Rohrwacher's exquisite time-crossed fable *Happy as Lazzaro* sets a pastoral vision of Italy's past clashing with the reality of the present. This time, we meet the sharecropping peasants of the remote village of Inviolata, living lives of seasonal toil, lives that look — except for the occasional radio or lightbulb — as they might have a century or ago. Hélène Louvart's 16mm cinematography is beguilingly attentive to every texture and sunbeam of this out-of-time existence. Rohrwacher follows the low-key misadventures of angel-faced Lazzaro (Adriano Tardiolo), a lanky naif who rarely speaks, is prone to extended stupors and has the dreamy look of Elijah Wood's Frodo Baggins. He larks around with his layabout pal Tancredi (Luca Chikovani), the son of the local landowner, who eventually enlists Lazzaro into a scheme it's not clear that Lazzaro understands: to fake a kidnapping in order to get the ransom money. Then, just when you might be settling in with this neorealist crime plot, Rohrwacher upends everything, splitting the film in two. You might want to skip this next part if you plan to watch the film. The location shifts to an Italian city. We're still following Lazzaro, who now is homeless. There he meets some of the villagers from the movie's first half — they have aged while he hasn't. Rohrwacher's work unites a passionate interest in social realism, in the hardships faced by people on the streets and



FILM

THE FLOW

United Skates is a thrilling spin through roller-skate culture

BY ALAN SCHERSTUHL

Straight from the “Here’s Why We Can’t Have Nice Things” Department, Dyana Winkler and Tina Brown’s vital *United Skates* works as a celebration, lament and exciting overview of its subject: the roller rink as African-American community center. With rousing footage of skaters acing stylish tricks, the directors survey the past and present of roller-rink culture. They tell the story of the time the Bloods and Crips reached a peace accord on the neutral ground of one Los Angeles skate palace, and link New York, New Jersey and L.A. rinks to the rise of hip-hop. We glimpse a young Queen Latifah working a crowd, and Salt-N-Pepa note, in an interview segment, that an act performing for skaters had to be especially powerful because the audience was already annoyed that the show was interrupting their skate time.

Meanwhile, the filmmakers survey life today on the rink scene, charting the differences in skate style between different cities. L.A.’s skaters favor fluid, gliding maneuvers, while anyone hoping to keep up in Chicago, where the DJs blast specialty James Brown remixes geared to what’s called “J.B. skating,” must master moves like the big wheel, the low shuffle and the gaga. Skaters demonstrating techniques for the directors’ cameras make for continual highlights. And much of the present-day free-skate footage, shot at what have come to be known as “adult nights” at skating rinks, also proves invigorating, an invitation to relish the momentum, the joy and the peacocking pride of grown-up skaters.

One adult-night stalwart describes the rush of arriving at a good rink in terms similar to those dancers used to characterize entering the world’s most storied disco in the recent *Studio 54* doc: first, the thump of the bass from outside, then the thump of your own heart and then the first look at the crowd on the floor, in continual thrilling motion,

surging along on its own spirit of love. The filmmakers capture one new arrival’s wait, at a Chicago rink, for an opening in the crowd circling the skate floor. He’s beaming so wide his face might crack.

The skating rink and those African-American adult nights are endangered, of course. One rink owner says he still charges just \$5 a head, so everyone can come, so that there’s a place anyone can go to — but then he notes, “It takes a lot of \$5 to pay off \$96,000 in taxes.” Rising real estate prices have inspired landlords to give rinks the boot, and cities are eager to shutter these meeting spots in favor of big-box stores and condos.

Then there’s the persistent heartbreaking truth that white folks — and law enforcement — get so easily scared by the prospect of black Americans gathering together and enjoying themselves. The filmmakers’ cameras continually catch police cruisers patrolling adult nights, and too many white rink owners prefer to keep black skaters away. We meet a married pair of North Carolina skaters who get their fix by visiting a local rink with their earbuds in, gliding their child’s stroller across the rink floor while listening to their own R&B rather than the business’ charmless hard rock. More disturbing are scenes of black skaters being shooed away from a rink for using skates with small wheels, while white people with similar skates are left alone.

Often, a scene-survey doc that takes on so much — cultural history, present-day portraiture, regional distinctions, celebrity interviews, fly-on-the-wall reportage — can play as scattershot. That’s not the case with *United Skates*, a film that’s smartly shaped, its every element revealing, its commitment always to forward motion. Round and round it flows — why not jump on in?

UNITED SKATES | Directed by Dyana Winkler and Tina Brown | HBO Documentary Films

in the fields, with a daring refusal to be held by the rules of narrative realism. *Happy as Lazzaro* offers no explanations for its disruptions of time and space, for its jolting inconsistencies, for its baldly symbolic surprises or even for its characters’ continued hopefulness. (Alan Scherstuhl)

INVISIBLE HANDS In a wet Indonesian tobacco field, a slew of children pick at leaves with no protection from nicotine poisoning. Asked if she ever gets sick, a little girl replies sheepishly: “Only coughing.” At a rehab facility for rescued Indian youth laborers, bowlegged after years of stitching, the kids remain too shell-shocked to comprehend their new freedom. Children chip away at cobalt (used in the manufacturing of electronics) or hack at oil palms (for chocolate and beauty products). Even the most hard-hearted viewers will find it difficult to watch the many third-world child labor atrocities in Shrayasi Tandon’s doleful, scathing documentary *Invisible Hands*. Tandon uses hidden cameras to capture several perilous, gripping rescue missions; it’s commendable to see, onscreen, effective if preliminary action toward change. But overall, *Invisible Hands* lacks focus. Rather than targeting its rage at the most egregious megacorporations, calling for specific boycotts, it swipes broadly at consumerism as a whole. It balks at businesses, such as Nestle, willfully turning a blind eye to the practices of contractors in rural areas, away from these companies’ official manufac-

turing plants and their watchdog inspectors. But it offers little guidance in how viewers can help fight this system, which seems all-encompassing. Sadly, even the thriftiest commune dweller likely purchases some items that were developed inhumanely. *Invisible Hands*’ most haunting moments are small, as when a teenage farm manager admits nervously that several younger employees were abducted from neighboring countries, or when a Ghanaian undercover journalist appears with prosthetics and beads covering his face. (Sam Weisberg)

THE MERCY Here’s a man-vs.-nature sailing story with a significant difference. Rather than a rousing testament to the human spirit, James Marsh’s *The Mercy* examines a failure to triumph, the kind of tragedy that rarely gets blown up into a movie. In real life, when all the signs are telling you *not* to try to sail your experimental prototype sailboat around the world, you probably should resist the urge to do so. So it goes with Colin Firth’s Donald Crowhurst, a British inventor and hobbyist sailor who in 1968 entered *The Sunday Times*’ first Golden Globe Race, a nonstop, globe-circumnavigating solo yacht competition. Crowhurst’s avowed reasons for this choice were, first, to win attention for a directional finder of his own invention and then a pileup of financial troubles. Whatever his thinking, the real Crowhurst set off in his untested trimaran and became a national celebrity when word

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L.A. WEEKLY'S MOVIE GUIDE

MOWGLI ROARS, THE FAVOURITE EXPANDS

Welcome to *L.A. Weekly's* brand-new movie guide, your comprehensive look at films playing in Los Angeles area theaters this week – from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

Friday, Nov. 30

Warner Bros. responds to the success of Disney's live-action *The Jungle Book* with its own lavish Kipling adaptation, ***Mowgli: Legend of the Jungle***. Andy Serkis directed and also plays Baloo, the avuncular bear who teaches the orphaned boy the law of the jungle. The supporting cast includes Christian Bale as Bagheera the panther; Cate Blanchett as a python; Naomi Harris as a wolf; and Benedict Cumberbatch as the velvet-voiced Shere Khan – all of whom submitted themselves to motion capture technology. (Imagine the behind-the-scenes footage possibilities.) The film opens in select theaters before its Netflix release on Friday, Dec. 7.

The Possession of Hannah Grace posits the interesting theory that if an exorcism isn't completed, the invading demonic force could remain within the dead host's body until a suitable living vessel is found. That's what an unlucky cop (Megan Reed) finds out working the graveyard shift at the city morgue one fateful night. Diederik Van Rooijen directed this horror film from Screen Gems, from a screenplay by Brian Sieve.

The Favourite is already a favorite among critics and festivalgoers, having garnered the Grand Special Jury Prize at the Venice Film Festival in September. Yorgos Lanthimos' lacerating farce about the rivalry between two courtiers for the affections of Queen Anne of Great Britain features distorting, fish-eye lensing and

a droll screenplay by Deborah Davis and Tony McNamara. Olivia Colman, Emma Stone and Rachel Weisz play the dueling divas. The film opens wide after playing for a week at the Landmark.

Everybody Knows is the anticipated new drama from Asghar Farhadi, one of Iran's premier auteurs. Set in Madrid, the story involves a woman (Penelope Cruz) who returns to her hometown for a wedding. Tragedy strikes brutally and unexpectedly, and buried secrets from the past inevitably rise to the surface. Farhadi specializes in thrillers in which ordinary decisions have tremendous moral consequences. Javier Bardem co-stars; the film opens at the Landmark for a one-week run before expanding elsewhere.

Nick Nolte plays an aging widower with Alzheimer's disease in ***Head Full of Honey***, an English-language remake of a 2014 German drama. Both versions were directed by Til Schweiger with a large heart and a penchant for bathing the frame in golden, honeyed light. Matt Dillon is the son who takes his ailing dad on a trip to Venice; Emily Mortimer comes along on the trip. The film is being released by Warner Bros. and will open first at the Landmark.

Luchino Visconti's luscious historical pageant ***Senso*** gets a limited one-week run at the Nuart. This 1954 romantic melodrama recounts the story of a countess (Aida Valli) during the time of the Italian unification and her tragic love affair with an Austrian lieutenant (Farley Granger). Shot in sumptuous Technicolor, the film recently was treated to a stunning restoration by Film Foundation and the Cineteca di Bologna. Visconti helped to create the idiom of Italian neorealism before moving into more operatic territory; the film, which will be presented digitally (in a DCP), marks the beginning of his celebrated late period. **Nuart Theatre**, 11272 Santa Monica Blvd., West L.A.; (310) 473-8530, landmarktheatres.com; thru Thu., Dec. 6.

Sunday, Dec. 2

Peter Bogdanovich's affectionate documentary, ***The Great Buster***, finished its limited run in early November, but the American Cinematheque brings it back to the Aero for a day to cap off a Buster Keaton retrospective. The film traces Keaton's journey from vaudeville act to silent star and features dazzling archival clips in addition to glowing testimonials from contemporary celebrities. It's a great introduction to one of cinema's most inventive comedic geniuses. **Aero Theatre**, 1328 Montana Ave., Santa Monica; Sun., Dec. 2, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

—NATHANIEL BELL

of his boat's unprecedented speeds reached home. As Marsh's film dramatizes with lean, no-nonsense power, rather than stiff-up-per-lipping through the tumultuous Antarctic Ocean, Crowhurst in actuality was almost immediately overwhelmed by single-handedly sailing the vessel; in truth, he was reporting false coordinates while he dithered in the Atlantic. His plan: Rather than risk certain death, he'd wait for competing sailors returning

home, and then slip back himself, in last place. Everything goes wrong, of course. Other racers drop out, leaving Crowhurst in the lead – and then come the storms. Firth is all panicked reserve in the role of Crowhurst, and Rachel Weisz invests the familiar stay-at-home role with antsy, agonized spirit as the wife of the doomed man, facing the truth that her family's lives will never be what they once were. (Alan Scherstuhl)

There are few experiences quite like engaging Perry Farrell in conversation regarding something he cares passionately about. The Jane's Addiction/

Porno for Pyros/Satellite Party frontman has built a career out of reinvention, thinking outside the box, and never settling. The man is an enigmatic soul — gentle and intensely warm, while also artistically ambitious to an insane degree. And all of that bursts out when talking to him.

It certainly did recently when discussing his new *Kind Heaven* project over the phone. The L.A. icon delved deep into the high concept for the new solo record, his second and the follow-up to 2001's *Song Yet to Be Sung*. As he's keen to stress, though, *Kind Heaven* is a different beast altogether.

"I've been working on this project, *Kind Heaven*, for about five years," Farrell says. "I was writing it while I was performing with Jane's Addiction. It's a much bigger idea than just a solo record. I was trying to come up with a concept for an immersive theater piece. So with this, the music ties to a much bigger idea of performing live entertainment — kind of writing a musical. But not exactly a Broadway musical. This would be an immersive entertainment complex musical."

That "immersive theater" aspect will burst into glorious life next year, when *Kind Heaven* opens in Vegas, in the former Imperial Hotel across the street from Caesar's Palace. Yeah, this isn't your run-of-the-mill rocker's solo album.

"When you go into the theater, it's not going to solely be this music that you're gonna hear, but it tells the story of *Kind Heaven*, and it's the first installation for the first body of music for *Kind Heaven*," Farrell says, barely able to contain his excitement about the whole thing. "The music itself, what we're calling an album, we're going to put it out end of March/ beginning of April. But we also decided to do two shows for the Bill Graham Festival of Lights."

There's a lot to look forward to, then. But it all begs the question — what is the story behind *Kind Heaven*? What's the concept? This is where it gets a little wild, so strap in.

"It's really about the subject of the upcoming messianic era," Farrell says. "It tackles the subject of what would the messiah be living through if he were living today. What would he have to go through? What would the environment be like? That's part of it. The other part of it is, the prophecy says that when the messianic era arrives, that we go through all these things: the rise of the Antichrist, and Mystery Babylon. Back in those days, prophets didn't know what Mystery Babylon would be. Fast-forward to today and they wouldn't understand that we would have this amazing machine called the computer and the cellphone to spread the message. Probably,



Perry Farrell

PHOTO BY GL HEUREUX

MUSIC

HEAVENLY HOST

Perry Farrell predicts the coming of the messianic era with *Kind Heaven*

BY BRETT CALLWOOD

the messiah would be hated by the Antichrist. The Antichrist would maybe want to kill him. I was weighing all these things, like the CIA and Secret Service — how they actually know your business. They spy on you with sophisticated machines and techniques. They're on your internet and your cellphone, listening to you and everything else. Would they do that to the messiah?"

Let's take a breath. A lot of what Farrell says regarding *Kind Heaven* and its relationship to the coming messianic era sounds very out there. It can be a little tough, not to grasp, but to take seriously as a genuine state of affairs, a prophecy or a prediction. That said, much of what he says can be taken as highly allegorical. Not least the idea that, in Farrell's mind, the Antichrist would likely be a powerful politician.

"Maybe that politician, instead of wanting the messiah, he would want to kill the messiah," Farrell says. "So that's what I

wrote about, and that's what the scene will be like at *Kind Heaven* when you get there. You'll be immersed in an environment where there's all these things going on. There's Antichrist stuff happening on top of messianic stuff happening. At the end of what is supposed to happen in the messianic era, everyone comes to know God and Heaven comes down to Earth. God lives on Earth again. It's like, we re-enter the Garden of Eden, or the Garden of Eden descends down."

We told you — this isn't your average solo album, and Farrell isn't approaching it that way. This is theater but also temple. This is a concert but also a sermon. And key to the whole thing is the ultimately positive message flowing throughout.

"But to get there, you have to go through lots of drama," Farrell says. "There are people that will dispute it, people that don't want peace, people that don't know how to love properly. Inevitably those people perish. I really attribute the problems that we

have right now to people who don't know how to make love. They're bad lovers. Bad lovers in the bedrooms, bad lovers for their brothers and sisters, and they don't feel it."

Fair enough. Stormy Daniels said something very similar. To perform this music live, specifically for us on Nov. 30 at the Teragram Ballroom, Farrell has assembled a band, the Kind Heaven Orchestra, that is blessed with the talents of Jane's Addiction's

"I WAS WEIGHING ALL THESE THINGS, LIKE THE CIA AND SECRET SERVICE — HOW THEY ACTUALLY KNOW YOUR BUSINESS. THEY SPY ON YOU WITH SOPHISTICATED MACHINES AND TECHNIQUES."

— PERRY FARRELL

Chris Chaney and Matt Rohde, plus Nick Maybury and Farrell's wife, Etty Lau Farrell. Add to that the fact that Tony Visconti produced the forthcoming album, and Farrell has been working with some stellar people of late.

"I live life and I look at life through the eyes of a musician and artist," he says. "To work with people I admire as artists and as people, that make what I do even greater, it's like being on a championship team. When you simply write only your own music and don't collaborate with people, after a while your song is going to sound the same. It doesn't matter who you are. You have a certain body resonance. We all resonate slightly differently. If I would only write my own music, by the fourth record you'd say that you've heard it before. I write and collaborate with people. Working with these guys frees me up to be more of a specialist. I like the idea of having the freedom to concentrate on a certain part of it."

Whatever he's doing, it's working and it has worked for decades now. Farrell is a Los Angeles treasure. An uncompromising artist, in the truest sense of the word. If he wants to write a concept album and produce an immersive theater production about the coming messianic era, nobody should stand in his way. Because very few people are capable of tackling that subject and making it great, but Farrell is one of them.

Perry Farrell's Kind Heaven Orchestra perform with Dhani Harrison and Palms Station at 9 p.m. on Friday, Nov. 30, at the Teragram Ballroom.

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TRIXIE MATTEL

Trixie Mattel celebrates the LP release of *Two Birds, One Stone* with a live performance followed by a meet and photo event at Amoeba Hollywood. Purchase *Two Birds, One Stone* LP at Amoeba Hollywood on December 4th to receive a ticket to attend. Details on Amoeba.com!

WEDNESDAY • DECEMBER 5 • 6PM

**ART ON THE
RECORD EXHIBIT**

Join Amoeba and The South L.A. Art Center Program of The Exceptional Children's Foundation as we present Art on the Record, an art show dedicated to music, memories and vintage vinyl. Artwork by various artists will be exhibited on the Amoeba stage with artists in attendance and artwork available for purchase.

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MUSIC

GO HEAR

FRI 11/30

Death Valley Girls, Secret Stare

@ THE ECHO

With singer Bonnie Bloomgarden's endearingly unpredictable stage patter and irrepressible personality paired with guitarist Larry Schemel's driving, unremitting riffs, Death Valley Girls are a fun, energetic band. The L.A. band's latest album, *Darkness Rains*, is a collection of mostly uptempo hard-rock, grunge and punk blasts. But with such tracks as "More Dead," "Wear Black" and "(One Less Thing) Before I Die," the aptly titled record is heavier — both musically and emotionally — and much more morbid than previous releases. "Born Again and Again" begins with spidery strands of guitar before shifting into a kind of shadowy goth metal. Secret Stare are a new local band fronted by Hunx & His Punx drummer Erin Emslie with guitarist Sharif Dumani and former Death Valley Girls bassist Alana Amram. Emslie is a mysteriously alluring presence as she casts out bewitching imprecations and girl-group melodies against a psychedelic, hard-rock attack. Salt Lick and Adult Parts also play. —FALLING JAMES

Neneh Cherry

@ THE MASONIC LODGE AT HOLLYWOOD FOREVER CEMETERY

The phenomenon of young kids leaving home to win the fortunes of punk rock is much like how kids used to run away to join the circus. There's young Philip Best stealing away to join Whitehouse in Spain; the teen menaces in Eater; even the pint-sized Reagan haters of Old Skull. Neneh Cherry has a new album out — *Broken Politics*, on Smalltown Supersound. It's a far cry from her own early days touring Europe at 14 with her stepfather, fusion trumpeter Don Cherry, as she's been developing her art ever since. *Broken Politics*, produced by Kieran Hebden, is admittedly more reflective than the albums that have come before for Cherry — but as her life and art are so storied, it's a record that's literally a record of everything that's come before in her life, unspooling as an endless groove playing forward from the center. —DAVID COTNER

Sasha Sloan:
See Tuesday.



PHOTO BY DARI KREITENBERG

SAT 12/1

Dweezil Zappa

@ THE FONDA THEATRE

Most magicians don't give private workshops revealing their secrets right before they go onstage, but Dweezil Zappa is offering a "Master Class Add-on" option (\$75) to those who attend his concert at the Fonda. Condensing his four-day music camp, Dweezilla, into a single workshop before the performance, the guitarist will help students "Learn and Destroy" the tricks and intricacies behind not just his own music but also that of his father, Frank Zappa. "I transformed my guitar technique before starting Zappa Plays Zappa out of necessity to play my dad's most sophisticated and challenging melodies," Dweezil says about unveiling the venerable mysteries of the ancient guitar gods to mere mortals. Then, as part of his Choice Cuts tour, he'll go onstage and sift through as many as 30 selections from the disparate work of his father. —FALLING JAMES

Zebra

@ WHISKY A GO GO

Randy Jackson's hard rockers Zebra formed in New Orleans way back in 1975. A year earlier, they were called Shepherd's Bush and performed covers of Led Zeppelin, Yes and Jethro Tull tunes. But after (literally) seeing a picture of a woman riding a zebra on the cover of *Vogue*, their lives were changed forever. Kinda. Zebra have never achieved the sort of mega-rock stardom that their music perhaps deserves. The self-titled debut in '83 was a gem — unrestrained power-pop melodies, bubble-gum tunes with a hard edge. It was a great start but the follow-up, *No Tellin' Lies*, didn't perform commercially at all, despite coming only a year later. That said, the quality has never dropped, right up to 2003's *Zebra IV*, the most recent album. They still kill live, too, and as far as we can tell the core lineup of Jackson, bassist Felix

Hanemann and drummer Guy Gelso is still in place. —BRETT CALLWOOD

Haunted Garage

@ CAFE NELA

There was a point in the early '90s when the British rock press tried to capitalize on the fleeting success of Green Jellö/Jelly by aligning them with fellow L.A. band Haunted Garage, as some sort of SoCal horror-rock scene. Truth is, though, Haunted Garage were always far darker and heavier, despite being bathed in campy B-movie gory glory. Dukey Flyswatter formed the Garage in '85, with the sole studio album, 1991's *Possession Park*, coming out in '91 on Metal Blade. There have been a handful of EPs and soundtrack appearances, too, but it's always been about the live show with these guys. Bathed in blood and surrounded by their signature "gore gore girls" (not Amy Gore's Detroit band of the same name), the prop-filled live extravaganza is a true experience, and this show, a benefit for Flyswatter (he undergoes brain surgery Dec. 10), should be no different. —BRETT CALLWOOD

SUN 12/2

Triptykon

@ THE WILTERN

Over this Saturday and Sunday, *Decibel* magazine's Metal & Beer Fest will take over the Wiltern, with the likes of Testament, Godflesh, The Black Dahlia Murder, Pig Destroyer, Power Trip, Khemmis and Skeletal Remains, among many others, providing the intense entertainment. It's the Sunday headliner that will likely raise the most eyebrows, through. Triptykon are a Swiss metal band formed by former Celtic Frost mainman Thomas Gabriel Fischer, aka Tom Warrior (also of Hellhammer and Apollyon Sun). Metal pioneers Celtic Frost have been on-and-off for decades, most recently splitting in 2008, but on Sunday,

Triptykon will perform a special Celtic Frost set. It should be good, too; Fischer stated his intention early on to make Triptykon sound as close to Celtic Frost as “humanly possible,” and he’s done just that. Also Saturday, Dec. 1. —BRETT CALLWOOD

MON 12/3

Hand Habits, Emily Sprague, Julianna Barwick, Anna St. Louis

@ ZEBULON

Hand Habits is a project from Meg Duffy, an L.A. singer and guitarist from upstate New York who has played with Weyes Blood, Mega Bog and Kevin Morby. The songs on Hand Habits’ 2017 album, *Wildly Idle (Humble Before the Void)*, are generally laid-back indie-pop reveries, with such gentle ballads as “Flower Glass” and “Actress” alternating with occasional arty interludes like the sound collage of murmuring voices “Greater L.A. (Scene).” Emily Sprague is another local singer with roots back east, and her new album, *Mount Vision*, is a more synthesized array of lulling electronic and piano-driven soundscapes. Julianna Barwick spins her ethereal voice within hypnotic electronic loops on such moving, slowly unwinding releases as *Nepenthe* and *Will*. Anna St. Louis’ new album, *If Only There Was a River*, is streaked with contemplative strains of rural folk and Americana. —FALLING JAMES

TUE 12/4

Sasha Sloan

@ MOROCCAN LOUNGE

“Why do I try to fit in?” Sasha Sloan wonders on “Normal,” from her debut EP, *sad girl*. “I just want to feel normal for the night, keep on kissing that guy that’s not my type.” It’s an appealing revelation of vulnerability from the local pop singer, who was born in Boston. The six songs on Sloan’s new EP are coated in a veneer of sugary arrangements and production, and she’s clearly aiming for the middle of the road and a mainstream kind of success, but there are nonetheless charmingly idiosyncratic moments interspersed among such piano ballads as “Fall.” The singer infuses “Ready Yet” with a laid-back R&B vibe, and she finds herself “strung out in the back of a black car” on the romantic lamentation “Runaway.” Also Wednesday, Dec. 4. —FALLING JAMES

Echo & the Bunnymen

@ THE CATHEDRAL SANCTUARY AT IMMANUEL PRESBYTERIAN CHURCH

Ian McCulloch’s Echo & the Bunnymen are back, and this time they’re performing at the impressive Immanuel Presbyterian Church. Yeah, this won’t be an ordinary gig, though the imposing surroundings should work beautifully well with the Liverpool band’s dark, sensual post-punk. This year’s *The Stars, the Oceans & the Moon* is a fascinating piece of work, as they revisit a bunch of their fan-fave tunes and add “strings and things.” McCulloch, as well as fellow original member Will Sergeant, has always

had the ability to blend the traditional with the contemporary, and this new album showcases that very thing perfectly. The new version of “Seven Seas” (originally on 1984’s *Ocean Rain*), for example, is reinvigorated, refreshed and doubly emotional. Also Wednesday, Dec. 4. —BRETT CALLWOOD

WED 12/5

GØGGS

@ ECHOPLEX

One of Ty Segall’s myriad side projects, GØGGS is fronted by Ex-Cult vocalist Chris Shaw. Frequent Segall collaborator Charles Moothart completes the trio and trades guitar and percussion duties with Segall on the group’s albums, of which there are thus far two: 2016’s self-titled debut and *Pre Strike Sweep*, released in September. On both, GØGGS squeeze off short, aggressive bursts of menacing garage punk, as you might expect from L.A. indie imprint In the Red Records, home to prime output from Jay Reatard (*Blood Visions*) and Thee Oh Sees (*Help, Carrion Crawler/The Dream*). —MATT MINER

THU 12/6

Béla Fleck & Abigail Washburn

@ ROYCE HALL, UCLA

Abigail Washburn and Béla Fleck use only their voices and their fingers as they pluck stark Americana balladry and folk songs on their latest album, *Echo in the Valley*. The wife-and-husband duo knit together wild, intricate brambles of banjo underneath Washburn’s keening vocals on such rootsy tunes as “Come All You Coal Miners” and “Take Me to Harlan.” She offers rueful advice to herself on “If I Could Talk to a Younger Me” and intones the repetitive, hopeful incantation “Don’t Let It Bring You Down” (not the Neil Young song) as a response to the 2016 presidential election. It’s all woven together by the couple’s deft, sparkling flurries of banjo, which stand out even more in the stripped-down, acoustic-duo format. —FALLING JAMES

Har Mar Superstar

@ THE REGENT THEATER

In many ways, it’s frankly astonishing that Har Mar Superstar has lasted this long. The gimmick of a young Ron Jeremy dancing to disco in his underpants — that would appear to have a very short shelf life. But Har Mar deceived us all, because the underlying secret, the trick, is that his music is actually really good. The temptation is to see him as some sort of indie-R&B “Weird Al” Yancovic — a parody. But albums such as 2000’s self-titled debut, 2002’s *You Can Feel Me* and even 2016’s *Best Summer Ever* are jam-packed with danceable contemporary disco anthems. Yeah, songs like “Power Lunch” and “Rhythm Bruises” are hardly intellectually brilliant. But the music is easy to like and, in the live arena, very easy to get carried away with. That said, this show sees the man performing the music of *Dirty Dancing* with Sabrina Ellis. This is going to be hilarious. —BRETT CALLWOOD

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ROCK & POP

- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Fu Manchu, Shiners Club, Sat., Dec. 1, 8 p.m., \$15.
- AMOeba MUSIC:** 6400 Sunset Blvd. DJ Luke Mele, Fri., Nov. 30, 8 p.m. Trixie Mattel, Tue., Dec. 4, 6 p.m.
- CAFE NELA:** 1906 Cypress Ave. Haunted Garage, Sat., Dec. 1. (see Music Pick). Kat Arthur Memorial with Betty Blowtorch, Sun., Dec. 2, 4 p.m., free.
- CATCH ONE:** 4067 W. Pico Blvd., L.A. Uneath, Fit for an Autopsy, The Agony Scene, Fri., Nov. 30, 7 p.m.
- THE ECHO:** 1822 W. Sunset Blvd., L.A. Death Valley Girls, Salt Lick, Secret Stare, Adult Parts, Fri., Nov. 30, 8:30 p.m., \$12 (see Music Pick).
- THE ECHOPLEX:** 1154 Glendale Blvd. Darius, Japanese Wallpaper (DJ set), Claap, Sat., Dec. 1, 9 p.m., \$20. Gøegs, Wed., Dec. 5, 6 p.m. (see Music Pick). Fucked Up, Big Business, Narrow Head, Thu., Dec. 6, 8:30 p.m., \$22.
- THE HI HAT:** 5043 York Blvd., Highland Park. Part Time, Patrick Nolan & Perfection, Rumblepak, Sat., Dec. 1, 8 p.m., \$12. Instant Joy, Frieda's Roses, Sun., Dec. 2, 3 p.m., \$8. Glacial Palms, Haunted Summer, Lauren Lakis, The No. 44, Mon., Dec. 3, 8 p.m.
- LARGO AT THE CRONET:** 366 N. La Cienega Blvd., L.A. Jon Brion, Fri., Nov. 30, 9:30 p.m., \$30. Cristin Milioti, Wed., Dec. 5, 8 p.m., \$35.

- THE LEXINGTON:** 129 E. Third St., L.A. The Bloody Brains, Just Head, La Tuya, Sat., Dec. 1, 9 p.m., \$8.
- MCCABE'S GUITAR SHOP:** 3101 Pico Blvd. Birds of Chicago, Daniel Rodriguez, Fri., Nov. 30, 8 p.m.
- MOROCCAN LOUNGE:** 901 E. First St., L.A. Sasha Sloan, Chloe Lilac, Tues.-Wed., Dec. 4-5, 7 p.m., \$15 (see Music Pick). Nostalgia, Thu., Dec. 6.
- THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Red Fang, Telekinetic, Zig Zag, Fri., Nov. 30, 9 p.m. Brother Ali, Busdriver, Wed., Dec. 5, 9 p.m.
- THE TERAGRAM BALLROOM:** 1234 W. Seventh St., L.A. Perry Farrell's Kind Heaven Orchestra, Fri., Nov. 30. Devon Allman, Duane Betts, Tue., Dec. 4.
- THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Armored Saint, Night Demon, Uada, Persekutor, Fri., Nov. 30, 7 p.m., \$25. Old 97's, Rhett Miller, Sat., Dec. 1, 8 p.m., \$25. Daley, Sun., Dec. 2.
- WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Jack Russell's Great White, Ampage, Claude Von Trotha, Garden of Eden, Tara Black, Fri., Nov. 30, 7 p.m. Zebra, The Hard Way, Sawduzt, Intensity, Sat., Dec. 1, 7 p.m. (see Music Pick).
- ZEBULON:** 2478 Fletcher Dr., L.A. Molly Nilsson, Patience, Paige Emery, Fri., Nov. 30, 9 p.m. Hand Habits, Emily A. Sprague, Julianna Barwick, Anna St. Louis, Mon., Dec. 3, 8 p.m., free. Facial, Spare

Parts for Broken Hearts, The Holycuts, Thu., Dec. 6.

—FALLING JAMES

JAZZ & BLUES

- ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Frank Unzueta, Sat., Dec. 1, 8 p.m., \$30. Bobby Breton, Sun., Dec. 2, 7 p.m.
- ARCADIA BLUES CLUB:** 16 E. Huntington Dr., Arcadia. James Intveld, Sat., Dec. 1, 7 p.m., \$15.
- THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Peter Erskine & Dr. Um, Fri., Nov. 30, 9:30 p.m., \$30. Albert Lee, Sat., Dec. 1, 9:30 & 11:30 p.m., \$35. Jamie Kime, Mon., Dec. 3.
- BLUEWHALE:** 123 Astronaut E.S. Onizuka St., L.A. The Ari Hoenig Trio, Fri., Nov. 30, 9 p.m., \$25. Steve Coleman & Five Elements, Dec. 1-6, 9 p.m.
- CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Bob James, Nov. 30-Dec. 1, 8:30 p.m.; Sun., Dec. 2, 7:30 p.m. Marsha Bartenetti, Wed., Dec. 5, 8:30 p.m., \$25. Steve Gadd, Thu., Dec. 6.
- THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Alex Snyder Quartet, Sat., Dec. 1, 11 a.m.-2:30 p.m., free. The Sam Hirsh Trio, Sun., Dec. 2, 11 a.m.-3 p.m., free.
- SAM FIRST:** 6171 W. Century Blvd., L.A. Kathleen Grace, Fri., Nov. 30, 8 & 9:30 p.m., \$15.
- THE WORLD STAGE:** 4321 Degnan Blvd., L.A. The Blue Morning Quintet, Fri., Nov. 30, 9 p.m., \$20. Black Nile, Sat., Dec. 1, 9 p.m.

—FALLING JAMES

COUNTRY & FOLK

- BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Doug MacLeod, Jesse MacLeod, Sat., Dec. 1.
- THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. David Serby, Fri., Nov. 30, 9 p.m.; David Serby, Fri., Nov. 30, 9 p.m. Matt Ellis, Sat., Dec. 1, 9 p.m. Nocturnal Drifters, Sun., Dec. 2, 8 p.m. Tramp for the Lord, Mean Heat, Tue., Dec. 4, 9 p.m., free; The Deltaz, Tuesdays, 9 p.m. Javier Escovedo & the City Lights, Division Men, Thu., Dec. 6, 9 p.m., free.
- THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Laurence Juber, Fri., Nov. 30, 8 p.m., \$25. The Tall Men Group, Sat., Dec. 1, 7 p.m., \$20. The Salty Suites, Thu., Dec. 6, 8 p.m., \$20.
- JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Big Red Sky Country, Fri., Nov. 30, 9 p.m. Dawgtown Posse, Sat., Dec. 1, 9 p.m. The Ploughboys, Wed., Dec. 5, 9 p.m.

—FALLING JAMES

DANCE CLUBS

- ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd. Quix, Fri., Nov. 30. Wolfgang Gartner, Sat., Dec. 1, 10 p.m.
- AYALON HOLLYWOOD:** 1735 Vine St., L.A. Lumberjvck, Carbin, Inf1n1te, Fri., Nov. 30, 9:30 p.m. Destructo, DJ Diesel, Sat., Dec. 1, 10 p.m.
- CATCH ONE:** 4067 W. Pico Blvd., L.A. Eyedress, Fri., Nov. 30, 8 p.m. Oscar Jerome, Sat., Dec. 1, 8 p.m.

—FALLING JAMES

CONCERTS

FRIDAY, NOV. 30

- GO NENEH CHERRY:** 8 p.m., \$30. Hollywood Forever Cemetery. See Music Pick.
- GO SWEET HONEY IN THE ROCK:** 8 p.m., \$29-\$69. UCLA, Royce Hall, 340 Royce Dr., Westwood.

SATURDAY, DEC. 1

- GO DECIBEL METAL & BEER FESTIVAL:** 5 p.m. The Wiltern. See Music Pick.
- GO DWEEZIL ZAPPA:** The Fonda. See Music Pick.
- EYE 6:** With Party Nails, Somme. Regent Theater.
- JAPANESE HOUSE:** Hollywood Forever Cemetery.
- GO JHENÉ AIKO:** With Lauren Jauregui, 3:30

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SUNDAY, DEC. 2

PROBLEM: With Rucci, 8:30 p.m. Regent Theater.
VINCE NEIL: 9 p.m., \$38-\$78. Saban Theatre.

MONDAY, DEC. 3

ANDY SHAU: 8 p.m. Hollywood Forever Cemetery.
QUEEN NAIIA: 8:30 p.m. El Rey Theatre.

TUESDAY, DEC. 4

ECHO & THE BUNNYMEN: 8 p.m. Immanuel Presbyterian Church. See Music Pick.

WEDNESDAY, DEC. 5

LACK: With Summer Walker. The Novo.

THURSDAY, DEC. 6

BÉLA FLECK & ABIGAIL WASHBURN: 8 p.m., \$29-\$69. UCLA, Royce Hall. See Music Pick.

HAR MAR SUPERSTAR & SABRINA ELLIS: The Regent Theater. See Music Pick.

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HANSEL & GRETEL: James Conlon conducts L.A. Opera's colorfully staged presentation of the operatic fairy tale, Thu., Dec. 6, 7:30 p.m.; Sun.,

Dec. 9, 2 p.m.; Wed., Dec. 12, 7:30 p.m.; Sat., Dec. 15, 7:30 p.m., \$16-\$294. Dorothy Chandler Pavilion.

L.A. PHILHARMONIC: Michael Tilson Thomas conducts his own *Four Preludes on Playthings of the Wind*, Fri., Nov. 30, 8 p.m.; Sat., Dec. 1, 8 p.m.; Sun., Dec. 2, 2 p.m. Disney Hall.

PRISM: L.A. Opera presents the world premiere of composer Ellen Reid and librettist Roxie Perkins' opera, Fri.-Sat., Nov. 30-Dec. 1, 8 p.m.; Sun., Dec. 2, 2 p.m., \$69. REDCAT.

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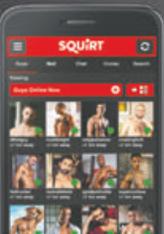
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The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Brian N Winn (SNB 86779) Laura M Hoalst (SNB 101082)

John E Gordon (SNB 180053) Stephen S Zeller (SNB 265664) Casey M Jensen (SNB 263593) Jason M Burrows (SNB 309882) Amit Taneja (304559) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714) 446-6686 FILE NO: 17-14285-0-CD5-EX (1910-00) DATE: November 7, 2017 DEPUTY: VIRGINIA F. OWENS EXECUTIVE OFFICER/CLERK: SHERRI R CARTER

SUMMONS (Family Law) Notice of Case Assignment **NOTICE TO RESPONDENT: Humberto Monje, YOU ARE BEING served by PETITIONER: Erika Chavira** an individual **CASE NUMBER: 18VEFL00642.**

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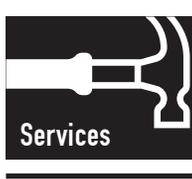
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NOV. 23 - JAN. 6

QUEEN MARY

CHRISTMAS



Stroll the beautiful decks of the Queen Mary and experience good old fashioned Christmas cheer, an ice skating rink atop the Sports Deck, thousands of twinkling lights throughout the ship, musical performances, meet and greets with Santa and more!



QUEEN MARY

NEW YEAR'S EVE

PAST & PRESENT

Come celebrate as we ring in 2019 with one of the largest fireworks shows in Southern California!

Music, Dancing, Drinks, Food & More!

Hotel Packages Available

