

WESTWOOD V.A. RENOVATIONS TO START IN 2020 • HOW DOES DISNEY+ STACK UP? • ARTIST HAYLEY BARKER TALKS EPIPHANIES

LAW WEEKLY

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Rapper G Perico
leaves the gang life
behind to rep his
neighborhood
through music

RISE OF THE PROGRESSIVE GANGSTER

By Shirley Ju



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FRI 11/22

DANCE

Sister Act

While the words “12th-century German nun” don’t immediately conjure notions of feminism, philosophy and avant-garde music, perhaps it’s time they should. The more that becomes known about the life and work of the mystic, healer, scientist and writer Hildegard von Bingen, the more her legacy sparks inspiration and imagination for artists of our own time. Heidi Duckler Dance has previously produced work based on Hildegard’s visionary mindful healthfulness practice, and this weekend, they return to the theme in Hildegard Herself. The new dance suite unfolds across the Parish Hall, courtyard and main Cathedral of St. John’s, and is dedicated to the more esoteric dimensions of her theology and spiritual language. *St. John’s Episcopal Cathedral, 514 West Adams Blvd., University Park; Fri.-Sat., Nov. 22-23, 7 p.m.; \$35-50. heididuckler.org.* —SHANA NYS DAMBROT

ART

High and Low

If you ever want to see what’s at the forefront of popular culture, one of the surest ways to see what the culture is like at its most current and most obsessed is by going to DesignerCon. Each year, over 500 vendors and artists gather their wares and unleash them upon an unsuspecting public in a helter-skelter welter of high culture and low art. You’ll get collectible toys and art from makers as varied as Def Jam, Giant Robot, and We Are Not Toys, as well as demonstrations and signings by artists like Camille Rose Garcia and SHAG. *Anaheim Convention Center, 800 W. Katella Ave., Anaheim; Fri., Nov. 22, 5 p.m.*



PHOTO COURTESY OF THE DOO DAH PARADE

(9 a.m. Saturday and Sunday); \$30-200. (714) 765-8950, designercon.com. —DAVID COTNER

CULTURE

Fabulous Funny Lady

Comedic chops and fashionably fierce queen-dom collide as RuPaul’s Drag Race winner Bianca Del Rio brings her It’s Jester Joke Comedy Tour to L.A., the city where she resides, on the last stop of her 9-month global tour. Sharing sassy tales of travels and tribulations since she became known as a TV quip queen — who’s been likened to everyone from Joan Rivers to Kathy Griffin — Del Rio’s humor covers politics, pop culture and family relationships we can all relate to. The funny lady (who was born Roy Haylock and came out of the New Orleans club scene) is making the most of her TV fame too, sharing her shameless slapstick and quirky commentary in books (*Blame it on Bianca Del Rio*) and films (*Hurricane Bianca*). But it’s on stage where she shimmers as boldly as the fabulous sequined frocks she fancies. *Theater at the Ace Hotel, 929 S. Broadway, downtown; Fri., Nov. 22, 8 p.m.; \$40. axs.com/events/369705/bianca-del-rio-tickets?skin=acehotel.* —LINA LECARO

ART

Diving into Street Art

The Evolution of Street Art in L.A. is as much a story about how a neighborhood changes as it is how the streets that travel through that neighborhood are decorated by the art of the streets. Tonight, celebrated muralist Judy Baca holds forth with Brooklyn street artist Caledo-

nia “Swoon” Curry and grafmaster Saber about everything from the dangers posed to murals by random taggers, conflict between street artists and local authorities, and gentrifiers who value the role of street artists in creating “arts districts” — but then wind up evicting all the artists when they have no more use for them! *The Annenberg Space for Photography, 2000 Avenue of the Stars, Century City; Fri., Nov. 22, 7 p.m.; free. (213) 403-3000, annenberg.spaceforphotography.org/events/the-evolution-of-street-art-in-la.* —DAVID COTNER

SAT 11/23

FOOD&DRINK/CULTURE

The Humble Grain

Rice is arguably the most popular grain in the world. With thousands of varieties, rice is grown on nearly every continent and is the staple food of many cultures, especially in Asia. Hosted by Japan House Los Angeles — the Japanese cultural center housed inside Hollywood & Highland that’s a project of the Japanese Ministry of Foreign Affairs — the National Agricultural Research Organization of Japan (NARO) leads a Rice Lecture & Tasting on the “taste, texture, aroma of” Japanese short-grain rice. You’ll learn about its regional variations, how to cook it and how to pair it with side dishes. You’ll also get to sample four types of cooked white rice and take home a souvenir. *Japan House Los Angeles, 6801 Hollywood Blvd., Hollywood.; Sat., Nov. 23, 2-3 p.m. & 4-5 p.m.; free, wait list only. (800) 516-0565, japanhouse.jp.* —SIRAN BABAYAN

ART

Tokyo Drift

Hybridity is a well-used buzzword in contemporary culture, but in the case of the 17 artists represented in Jeffrey Deitch’s new exhibition, it’s essential. From the blending of East and West in style and influence, to the foundations of functional design in Japanese art history, to a dialog between fine art and underground and street culture, and a vital tension between tradition and innovation, they each have a salient statement to make on the current state of international visual society. Tokyo Pop Underground is curated by Tokyo gallerist Shinji Nanzuka, and looks at seminal moments from the 1960s to the present day. *Jeffrey Deitch, 925 N. Orange Drive, Hollywood; opening reception: Sat., Nov. 23, 6-8 p.m.; Nov. 23-Jan. 18; free. Deitch.com.* —SHANA NYS DAMBROT

SUN 11/24

CULTURE

The Better Pasadena Parade

Like the Rose Parade, the Occasional Pasadena Doo Dah Parade is a quintessential L.A. holiday event. Unlike the New Year’s Day snoozer, the Doo Dah is an antidote to all the Christmas sentimentality, with nary a chrysanthemum, horse or marching band in sight. So sit on the sidelines along Colorado Boulevard and wave to the more than 90 entries, including perennial favorites Howdy Krishna, Flying Baby Field Goal, Radioactive Chickenheads, L.A. Derby Dolls, Bearded Ladies, Partying Parrotheads,

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The World's Tallest Girl Scout, Clown Doctors from Outer Space and, of course, Secret Santa leading a conga line. This year's parade will be led by Queen Jesselynn Desmond, while Seismo Sue (Caltech seismologist Susan Hough) and her Seismo Sistahs will be the grand marshals. *Along Colorado Blvd., between Altadena Drive & San Gabriel Boulevard, Pasadena; Sun., Nov. 24, 11 a.m.; free. pasadenadoodahparade.info.*

—SIRAN BABAYAN

DANCE

Flamenco Does the Blues

The long-running, mostly monthly Forever Flamenco occasionally breaks out of the traditional Spanish flamenco trinity of dancers-guitarist-singer, and this is one of those times as Spain meets up with two distinctively American musical genres. In Sonikete Blues: Woodshedding, dancer Cihltli "La Gallardi" Ocampo displays her traditional chops plus flamenco's compatibility with both jazz and Mississippi delta blues songs. Providing musical help are Ramón Porrina on cajon, vocalist Emi Secrest and the Ethan Sultry Group (vox/guitarist Ethan Sultry, upright bassist Ben Shepherd, and keyboardist Mitch Forman. Ocampo is a major presence in the SoCal flamenco scene. This intriguing effort displays a willingness to explore the compatible elements inherent in two American musical genres with the soulful nature of flamenco. *The Fountain Theater, 5060 Fountain Ave., Silver Lake; Sun., Nov. 24, 8 p.m. \$40-\$50, \$30 students & seniors. fountaintheatre.com/.* —ANN HASKINS

ART

Jam On It!

A gorgeous mile of fruit and flower garland wallpaper in a gradient of saturated hues contains within its two story installation multiple scenarios and vignettes of photography and ceramic, faux Greecian luxury statues, gilded mirrors, chaises and sundry objects. All of this exists in the mode of a secular temple to beauty, as well as a sort of public living room where communities are formed through the universal language of shareable fruit. SUPERSHOW! is on view at the PDC Gallery through February 23, but this weekend's Superday! Public Fruit Jam at SUPERSHOW! events and activations hearken back to Fallen Fruit's early social systems works wherein folks are invited to come and make seasonal local (ideally homegrown or street-picked) fruit into flavorful jams to enjoy, and of course, to share. The weekend's featured recipe is lemon-fig-lavender; the outdoor jamming is preceded by an artist talk with Fallen Fruit (David Burns and Austin Young), and Young will be taking his trademark portraits of whoever wants one inside the installation, and then music. *PDC Gallery, 8687 Melrose Ave., West Hollywood; Sun., Nov. 24, 11 a.m.-5 p.m.; free.* —SHANA NYS DAMBROT

MON 11/25

Start prepping for Thanksgiving.

TUE 11/26

ACTIVISM

Getting Real

Oakland activist Alicia Garza, who was born in Los Angeles and directs special projects for the National Domestic Workers Alliance, engages in a live podcast at Hammer Museum with fellow activist Ai-jen Poo, a MacArthur Fellow who is the director of NDWA and co-director of the caregiver support group Caring Across Generations. Along with Patrisse Cullors and Opal Tometi, Garza co-founded Black Lives Matter and coined the civil-rights movement's name. The two friends host the Sunstorm podcast, "in which they get real about what's happening in the world, what we can do about it, and how we can take care of ourselves as we do it." *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Nov. 26, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —FALLING JAMES

WED 11/27

THEATER

Hurricane Warning

Playwright Maxwell Anderson's 1939 play Key Largo, which was transformed into the classic 1948 film by director John Huston that starred Humphrey Bogart, Lauren Bacall and Edward G. Robinson, centers on a jaded Army veteran who eventually redeems himself in a standoff with mobsters at a Florida hotel as a hurricane approaches. In a new theatrical adaptation by Jeffrey Hatcher and actor Andy Garcia, directed by Doug Hughes, Garcia is cast as gangster Johnny Rocco, joined by Stephen Borrello, Joely Fisher, Rose McIver and Louis Mustillo. In an interesting twist, this production (which is receiving its world premiere) features music by Cuban-American jazz trumpeter Arturo Sandoval, who Garcia portrayed in the 2000 biopic *For Love or Country: The Arturo Sandoval Story*. *Geffen Playhouse, 10886 Le Conte Ave., Westwood; Wed., Nov. 17, 8 p.m.; through Tue., Dec. 10, 8 p.m.; \$30-\$155. (310) 208-5454, geffenplayhouse.org.* —FALLING JAMES

THU 11/28

CULTURE

Trot for Charity

Hard to believe that once upon a time in Los Angeles, there was no Turkey Trot — but they're up to the 7th Annual Turkey Trot by now, and what better way to pump yourself up for the holiday than by running the mean streets of Los Angeles? Organizers are hard at work trying to raise \$50,000 for The Midnight Mission, and whether you sprint, walk or just hobble your way across that finish line, you'll know that your efforts today will at least give someone something to be thankful for — even if you were a real rat bastard this year! *Los Angeles City Hall, 200 N. Spring St., downtown; Thu., Nov. 28, 8 a.m.; \$49-74. (310) 821-7898, turkeytrot.la.* —DAVID COTNER

U.S.VETS RAISES \$600,000 FOR V.A.

Money will go toward Westwood V.A. campus renovations

BY MICHELE STUEVEN

With two large hospitals, numerous administration buildings and living quarters, two theaters, a baseball stadium, golf course, a botanical garden and its own cemetery, the V.A. campus in Westwood is a city within a city.

What was once home to 5,000 vets, however, has since deteriorated into a crumbling ghost town. Thanks to U.S.VETS, the nation's largest veteran services nonprofit, and the funds they're raising, that's all going to change in 2020.

A massive 10-year, three-phased project to get homeless vets off the street will start by restoring five buildings on the northern campus that have been abandoned for decades in phase one, and then move on to the southern campus in phase two.

U.S.VETS president Steve Peck told *L.A. Weekly* earlier this month at the organization's Salute Gala to support the major veteran housing initiative that the project will ultimately provide 1,200 living units. The dinner raised \$600,000 to go toward the project's estimated \$900 million price tag.

If there's anyone who looks forward to watching the phoenix rise from the ashes, it's Tony Bravo, a local legend who cuts soldiers' hair out of the trailer he grew up in on a ranch in New Mexico, and the only "business" located on the campus. Known to vets and locals as the Dreamer, the Vietnam Vet with Apache roots has been a fixture on the campus for 50 years.

"The developer himself, Tom Safran stepped into the trailer one day, looking for the blessing from an elder," Bravo tells *L.A. Weekly* as the daily stream of '60s music plays throughout the trailer and a young soldier gets a shave.

"I love the guy and think he was brought in as divine intervention," Bravo says. "We all have a valid time on this earth as entities in the universe. It's possible that we can share that ground with equal value. We are all here for the same reason — to make this place better. I embrace it all. The doctors here are some of the best in the world... This campus is a microcosm of the whole planet. Every race is represented here, every culture, every socioeconomic level... This could be an example for the entire country."

Founded in L.A. more than 25 years ago, U.S.VETS now has 30 sites and services centers across the country. With the goal of ending veteran homelessness, U.S.VETS provides prevention programs, focused on jobs and mental

health, and advocates to help service members transition successfully into civilian life.

Funding for the project came from HHH funds, state and bond money, and donations raised from organization chaired by Jeremy Zimmer of United Talent Agency and entities like The Home Depot Foundation and HBO. Renovations are expected to commence in 2020, pending an award of tax credits and bonds from the state.

Peck says that the Dreamer will remain on the property.

With L.A. being the home to the highest concentration of military veterans in the country, Los Angeles Mayor Eric Garcetti created the Office of Veterans Affairs in 2013, working in concert with the V.A. on the Westwood restoration.

"In addition to housing, we have to integrate vets back into society," Garcetti told *L.A. Weekly* at the dinner. "Just about everybody is employable and nothing ends homelessness like a job. Whether it's getting the homeless off the streets or helping those just coming back, the city has set a goal of 10,000 jobs, which we've already surpassed at 11,000 jobs. Those have been jobs in the studios like Disney and Universal and many IT positions — the modern soldier knows a lot about new technology — and building trades. We're not just looking for fast food jobs, we're looking to get them careers. We plan to integrate families into those living spaces as well. Often the trauma is passed within the family, so we want to aid with mental health needs, transportation needs, housing needs. We're stepping up as a city like you've never seen before and the private sector is reaching beyond its grasp to help. We're lucky we don't have to build a village from scratch, it already exists."

Garcetti shares the city's frustration on the homeless crisis he says has been four decades in the making. "Don't lose your impatience, and embrace the patience it will take," says the mayor, who served in the U.S. Navy Reserves. "We've already reduced our veteran homeless population. In four years, we've gone from 9,000 people housed to 21,000 a year. Don't despair. There's no solution that you can get with a snap of a finger, but we've made progress and with programs like this there's proof that we have the answer. When everybody gets involved, we can scale this up and end homelessness."

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RISE OF THE PROGRESSIVE GANGSTER

Rising rapper G Perico leaves
the gang life behind
to rep his neighborhood
through music

BY SHIRLEY JU

PHOTOGRAPHY BY SHANE LOPES

The cosmic kismet of sitting down with G Perico inside Legends Only Studio in North Hollywood on October 8 is just too delicious, considering the fact that his most recent album is called *Ten-Eight*. He strides in wearing his signature white tee, Karl Kani baseball cap, dark denim jeans and low-top sneakers — eagle eyes would notice this is the same outfit he wore for the *Ten-Eight* documentary screening in Beverly Hills the previous night. Apparently, the party went on long and hard.

G Perico is not short on confidence. He props himself up on the couch and says time and again that he's the biggest rapper of all time, and not only in Los Angeles. Regarding this city, he repeatedly describes it as "errythang." In fact, before we could get him to even focus on the interview, he's joking and busting out the sarcasm. He offers a disclaimer: "You know, bad behavior is great in politics."

We focus in on South Central, 108th and Broadway to be exact; this isn't just home base — it's where Jeremy Nash rose from the streets, initially embracing the gangster lifestyle before turning his life around for the better. His initial goal wasn't to be a celebrity, it was simply to survive.

Even among the rap legends in the City of Angels, Perico stands out with his signature Jheri curls, fitted tees, low tops with crew socks and zero-fucks-given attitude. Beyond that, he can really rap — with lyrics telling an honest story. Ultimately, that message is if he can make it out of the ghetto, anyone can.

People who really know Perico will vouch that he's never switched up, unable to be bothered by any industry bullshit or drama. On the streets, he's about loyalty to your gang and your family — that's it. But thankfully, music came and swept him off his feet at the perfect time.

It was his 2017 hit single "All Blue" that took him from the underground into the mainstream. After seeing him sell out The Roxy to the point where attendees could barely breathe inside the intimate venue, it was clear to most that they were in the presence of a star. Beyond the music, his effortless ability to catch the attention of all those who hear and see him allows him to shine, and his animated personality is a breath of fresh air.

Fast forward to 2019, and the 31-year-old is celebrating his deal with Roc Nation. He's opened his own So Way Out retail store in his neighborhood — on 108th and Broadway, of course — and he's unleashed his most recent project, *Ten-Eight*. Things are going well, and should you ask him why he's so sure he's the G.O.A.T., he'll tell you: "Because I'm the only person with this story I'm telling. It's a Los Angeles story, one of the greatest stories of all time. You see how it all came in a full circle? It's an L.A. story and L.A. means 'errythang' to me."

That story has everything to do with the



exact location the 11-track project's title is referencing. But Perico wastes no time in reminding me he's had that title for years. "Years ago, I had this planned out already," he says. "I was on Ten-Eight: woke up one morning, came out the studio, walked to the store. It was all on Ten-Eight. Ten-Eight is part of my life, it's 10/8 day too."

That very studio was one he not only frequented, but where he spent the majority of his waking hours. More importantly, the neighborhood it resides within informed Perico's upbringing. At 12 years old, the young Nash was already "one of those guys." He now says that he's a former member of the Broadway Gangster Crips.

"Reality usually don't set in till afterwards. When you're in the action, it is what it is," he recalls. "Gangbanging, hustling, pimping, everything else going on around there besides being a bum. All the activities that make you a ghetto superstar. I was there, present and involved. I got a strike for that shit too, this is all public record. I have no secrets."

It's Perico's admirable openness and honesty that fans appreciate, recalling real-life experiences and obstacles that have molded him into the man he is today. His first project (*The Innerprize*) arrived at the end of 2011, prior to turning himself in.

"I'm a career criminal, I'm a repeat offend-

"I ACCEPTED MY PASSION, THEN I GOT A SYSTEM WHERE I COULD TAKE CARE OF MYSELF WITH THE MUSIC. I DON'T REALLY WANT TO GIVE IT UP, JUST KNOW IT'S THE GREATEST SYSTEM IN THE GAME."

— G PERICO

er," he says. "I went to jail on Broadway but my charge don't have shit to do with Broadway. I'm no longer part of Broadway Gangster Crips, no longer an active gang member. I'm a musician. Last time I went to jail, I was caught with a gun. Ex-convict, possession of firearm. I [also] got caught in jail with a cellular device and got 90 days — that's why I was there for longer than a year."

He served 15 months behind bars, and then made a conscious decision to trade the streets for the music. When asked if there

was a turning point, he says, "Pretty much when I got out of the joint. Not even when I got out because I was still on my ghetto shit. When people outside the hood started liking it then I started liking it, I'm like 'yeah, I can do this shit.'"

Perico did refuse to rap for anybody in the penitentiary. He says, "I ain't rap for no n*ggas in jail. For what? I ain't rapping for no gang of broke-ass n*ggas, institutionalized n*ggas sitting there lying to a n*gga about their whole life story. I couldn't stand motherfuckers in jail, that's why I ain't been back. I ain't trying to talk to any of them n*ggas, but I got a few who are solid. Those my guys, they solid. They don't count. I'm not looking to discover myself or other people discover myself inside jail."

Perico has never had a job — he's not filled out an application and has no part-time gig. All he ever knew was how to hustle, and he was prepared to live that life until his music happened. He says, "They tried to make me work in the pen and I quit. That was my thing, why would I come to jail and work for five, six cents if I ain't doing that in the streets?"

Walking away from those streets is not easy. The money, the glitz and glamour, the attention of being a rapper could not equate to the name he had built up in his neighborhood.

"My whole entire plan in life was to just be — not necessarily gangbanging, 'cause it's levels to that shit," he says. "I've been past a street corner level, that hasn't been me since 13. Really just the whole outlaw experience, life. Doing whatever the fuck I wanted to do, having fun. I got a fucking sea of motherfuckers behind me, like a ghetto enterprising I guess."

But not while he was locked up, where he was shit out of luck. His biggest lesson learned behind bars? "I learned that n*ggas ain't who they say they are," he says. "I learned you have to be really responsible for your actions. I don't want to be there so me being responsible is not doing certain things and actually thinking. That's where my forward-thinking came about. You know everybody think they got shit figured out right, but it's really just foolishness. Me actually thinking long came right there — as opposed to just day to day. I learned how to be patient with myself."

Perico had one foot in and one foot out, still in the hood everyday or stopping through. It was the moment all his homies were snatched up on an indictment that he reassessed his own life and actually turned things around. He had to rely on his talent to make West Coast bops and bangers, which ultimately helped catapult him in front of a wider audience.

He compares his crossroads to drug addicts, people who are completely aware that the substances are messing up their lives. "You look in the mirror and know this shit, but you love it though. Fuck it, same shit with me," he admits. "Once they snatched everybody up, that was the final straw. Because my n*gga got killed, a gang of my other partners had got life. N*ggas were strung out, drug addicts, everything that you never thought would happen."

While in the process of straightening out his act in 2015, Perico got shot. He says, "When I was running around buck, n*ggas wasn't even hollering at me. That was my biggest test in the universe. 'We know who you are G and what you're into. You want this or you want...?' Because I could've easily got super buckwild and burnt out, had everybody around me on the same shit. But where's the growth in that? I already know the answer

to the end of all that 'cause it happened so many times."

Of the incident, he says, "The way the situation happened, I was in a rush to go somewhere. It was two different cars, some n*ggas were trying to get me in a truck on another block and the n*ggas that pulled up bussin' were in another small car. It's just another one of them nights."

At this point, he's numb to any of the pain. He's been through years of trauma, so much so, "It's just regular shit on that point." This includes endless raids, shootouts and violence in his own neighborhood.

Tellingly, on the new album's title track "Ten-Eight," he spits, "Tell the cops I'm legit, bitch, I rap now / Still on G shit, still on C shit, Everybody mad 'cause they thought I wouldn't be shit / Ten-eight and Broadway, n*ggas tried to murder me there, if you ain't heard about me then you ain't from around there."

His rhymes hit hard because they're real. His goal isn't to win you over, he's just spilling his heart into the microphone as an outlet for his pain. For now, something he once saw as the "greatest hustle of all time" has officially come to an end, which is the exact reason he subtitled his documentary *The Rise of a Progressive Gangster*. The short film follows his life from 2012 to *Ten-Eight*.

It all comes back to the music in the end, and Perico has plenty to say. On the subject of his rapping ability: "Because I can just talk the shit. Even if I don't put it out, I could just vent a little bit. I'd rather just vent to the mic anyway, there's nobody equipped for all the shit that I be talking about. It's all emotions that change nonstop throughout the day."

Perico's following and fan base have grown with each release, and he's started enjoying music. "I accepted my passion, then I got a system where I could take care of myself with the music. I don't really want to give it up, just know it's the greatest system in the game. The G Perico So Way Out grind, the greatest system in the whole rap game," he brags.

In addition to the music, Perico also has the So Way Out business and clothing brand alongside business partner and producer Polyboy to focus on. Poly remembers, "What originally drew me to him and his music is what a lot of people see also: the authenticity. It's no storytelling, it's all facts. That's something I appreciate in every artist, the main thing's the authenticity."

Another longtime friend and producer, Westside Webb, remembers the first time he heard of Perico.

"That's my hard-headed brother," Webb says. "That's my boy. Aside from us working, he's family. I met G when I was 18, when he first got out of the pen. I was already over there, I was in the studio for a while before he got out. I didn't even really know who G was. Like Poly said, they had mixtapes. I was going there making beats because when you're

young, you ain't have nowhere to cook up at. I was making beats and I'd see this n*gga's CDs laying around everywhere. I'm like 'shit when he gets out, I'm trying to work with him.'"

Evidently, Perico surrounds himself with people who exude positivity. This boosts his confidence, and that helped him get a deal with Roc Nation. Still, he had to think hard on the decision.

"I wasn't trying to sign no deal, because everything is going so great independent," he says. "I'm like 'shit, I'ma just make a couple

I'm her biggest asset," he says. "I've learned that motherfuckers are really foul, that's what my experiences taught me. I've been getting robbed of my fatherhood, that's where my mind's at with it. It sucks sometimes, but every time I'm with her, it's always great. She loves to see me."

He's staying grounded in that sense, even if his confidence is sky-high. Perico plans to give back to his hood as he can. "I can lead by example, being serious with my business and making shit go right. It's pretty much like

consistent growth so it's only natural for him to go to the next level." Meanwhile, Webb says he's going to be one of the "top 10 artists in the world, for sure."

Perhaps the most meaningful song on *Ten-Eight* is the closing, "Days Of Our Lives," produced by Webb. Perico says, "That's the greatest song ever that gives the perspective of the ghetto and what goes on in the ghetto. That's the greatest walk through the ghetto that anyone has ever done or interpreted. That is the greatest walk through the ghetto on record in a musical form."

He continues, "I was on top in the street shit, in the street world which is a small tiny box. I go from that to the bottom — I was the greatest n*gga at the bottom too. I go from the bottom of a new industry, just business and everything being legit. I'm starting over as a citizen, as a person. Period. I've just been doing things that nobody who's ever lived a life like mine — I haven't met anyone off-hand or heard their story who's lived a life like mine, then entered into this game and gradually rising. It went from gangster to progressive, forward-moving individual."

It's not always about the studio or getting money, sometimes it's about freeing your mind. This is exactly what his So Way Out Sunday bike rides were created for. Cycling through the city is just one way he inspires the youth to go out and do something.

He says, "It's definitely a better influence because it's still enjoy being you in this life. It distracts the kids from running into certain obstacles. We're on bikes, we don't have time. I don't want to gangbang or sell dope, I ain't got time for that. My whole point is to inspire and hopefully get other people on different paths. It's not necessarily to even come ride bikes, but inspire you to do whatever the fuck you want to do. G, you rhyme? Yeah n*gga, that's what I want to do."

In fact, you might just be lucky enough to catch G doing a wheelie. As we near the end of our conversation, he drives his point home. "I'm the greatest at doing that type of shit period, no one excluded. Just make sure we get that through, I want to irritate some people."

Perico is building a legacy and he hopes to inspire people 100 years from now. As long as he's in a few history books and museums, he's straight, he says, "A historic motherfucker, somebody people study. Pattern your shit after the greatest."

For now, fans can look forward to his forthcoming *Progressive Tape Volume 1*, a g-funk inspired project featuring Wiz Khalifa and Curren\$. In addition, Perico is on a health kick; he and his mentor Black Sam plan to open a juice bar. Music, business, community events — he sees no difference.

"I've always been a ghetto celebrity, it's just the same thing in a bigger place."

G Perico plays with Azjah at 9 p.m. on Friday, November 22 at the Regent Theater.



million like this every year.' Let's just say I'm the greatest hustler in the game."

From the independent grind to now being on Jay-Z's label, things are going well. But money hasn't ended the trials and tribulations Perico faces. While parenting should be one of the greatest things to experience, the rapper struggles with the amount of time he has to spend away from 9-year-old daughter.

"You know, two weeks ago was the first time I have seen my daughter in almost a year, and

this in the hood: Motherfuckers listen to what they like, and what they like is successful shit. In their eyes, whatever successful is. In the ghetto, successful is cars, jewelry and some bitches."

Poly has no doubt that it will all peak at the very top — "for G, I'm hoping top of the charts. Biggest artist in the world, that's the evolutionary next step: progression. It's been a long road. It hasn't happened overnight. We've been doing it for so long but it's been

BEST SQUASH DISHES FOR PUMPKIN HATERS

There are more to gourds than pumpkin spice lattes

BY JUSTIN CAFFIER

At the stroke of midnight, when October turns into November, all jack-o-lanterns must be spun 180 degrees to begin the second phase of their porch careers. While one side plays the role of generic autumnal decoration, the other succumbs to rot.

This putrid scene encapsulates the state of America's relationship with the pumpkin itself. Having been forced upon us for generations as Halloween props, holiday pies, PSLs, and now perfunctory Instagram photo pit-stop, the big orange squash's role in our lives has become stale and unappealing as that moldy lump on the stoop. The silver lining to this stagnancy is that it's forced chefs and restaurants to experiment with the wide spectrum of other edible gourds out there, refining our collective palates in the process. To that end, we compiled a list of our seven favorite "other gourd" dishes from around L.A. to help all you pumpkin haters get through the next few months.

Autumn Pear & Roasted Butternut Squash Salad (\$12) at The Milky Way

Spielberg family matriarch and restaurateur Leah Adler ran the Pico-Robertson's Kosher hotspot, The Milky Way, with her husband for more than 40 years, leaving an indelible mark on the local community. Today, nearly three years after her passing, the spot has reopened with a new menu and revamped dining room that serves modern takes on kosher classics, while still honoring Adler's legacy. Beyond the traditional comfort food you'll find year round, they've just unveiled a new fall menu that includes an autumn pear and roasted butternut squash salad, covered with walnuts, goat cheese and balsamic that delivers warm, earthy flavors in a healthy-but-filling package. *The Milky Way, 9108 W Pico Blvd, Pico-Robertson; (310) 859-0004, milkywayla.com.*

Roasted Honeynut Squash (\$16) at Atrium

Butternut's sweeter, nutrient-rich cousin Honeynut is a relatively new entry to the epicurean forum, having only been developed in the '80. Los Feliz "greenhouse-inspired" dining spot Atrium gives this rising star its due with an entree dish complements the squash's natural zest with pomegranate, kinako brown butter and sage. *Atrium, 1816 N Vermont Ave., Los Feliz; (323) 607 6944.*

Squash Pie (\$25) at True Food Kitchen

This health-conscious seasonal restaurant's pumpkin pie alternative has become a sleeper hit and a surefire way to mix things up at family get-togethers. I mean, it's already one of Oprah's "favorite things." Who are we to disagree with the queen? *Multiple locations; truefoodkitchen.com.*

Kal Guk Soo (\$10.95) at Hangari Bajirak Kalguksoo

Nondescript Korean restaurants with stellar menus are all around if you know where to look, and K-town's premiere Kal Guk Soo spot offers some of the best in the city. What sets their noodly soup dish apart are the slices of kabocha squash on top, adding a pop of fruitiness to the umami-rich broth. *Hangari Bajirak Kalguksoo, 3470 W 6th St., Koreatown; (213) 388-2326.*

Berber Spiced Winter Squash Agnolotti (\$22) at Baco Mercat

Chef Josef Centeno blessed us with another banger at his hit DTLA restaurant. Served with brown butter, sheep's feta and grapes, these pasta pouches are bursting with complex flavors and are a welcome addition to the new seasonal menu. *Baco Mercat, 408 S Main St., downtown; (213) 687-8808.*

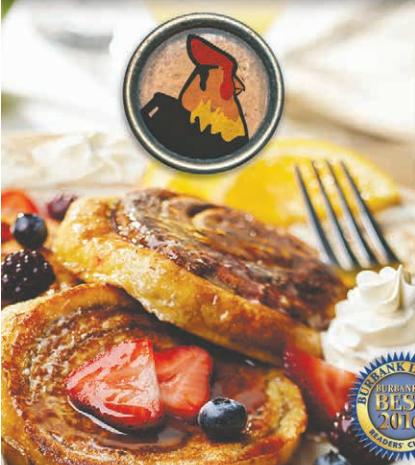
Maine Lobster (\$50) at Mar'sel

For those looking for dishes with squash in a supporting role, check out Mar'sel's novel take on lobster, which is served with a butternut squash puree, as well as burrata, uni, golden raisins and handmade pappardelle pasta. *Mar'sel, 100 Terranea Way, Rancho Palos Verdes; (310) 265-2836.*

Spicy Tuna Tartare with Zucchini Chips (\$27) at The Tower Bar

I bet you thought we'd forget about the humble zucchini, but no list of pumpkin dish alternatives would be complete without it. Rather than steer you toward the dime-a-dozen iterations of zucchini fries out there, let's take this in a classier direction with Tower Bar's zucchini chips, best used for shoveling heaps of tartare into one's mouth.

The Tower Bar, 8358 Sunset Blvd., West Hollywood; (323) 654-7100.



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LOVE EVERYTHING THAT FLOWS

With her new show *Late Bloomer*, Hayley Barker talks art, epiphany and flowers

BY PAUL MAZIAR

Hayley Barker
Late Bloomer
installation



PHOTO BY WALTER OLESEN

Hayley Barker's *Late Bloomer* is an exhibition of eight oil-on-linen paintings that register as epiphanies — exultations in color and mark-making, states of existence. Barker's pictures radiate, dissolving boundaries between figure and landscape. On first seeing this work, fluidity comes to mind — and a kind of occult wonderment at how the visual world might mirror our metaphysical states, and how to show that in paint. It's a dizzying, sublime viewing experience. Her exhibition closes Sunday, December 8 at Bozo Mag, with the special "roving flat file" popup *Barker Hangrrr*, a showing of over 100 artists curated by Barker. We spoke with the artist about her approaches and her story.

L.A. WEEKLY: *The painter Anya Roberts-Toney told me of a mystical experience you had which had a transformative effect on your work.*

Hayley Barker: It was in Bosnia; I haven't talked about this for a while.

Did it influence your recent work?

It's kind of always there now. It's hard to tell this story without talking about the context. I had ovarian cancer when I was around 35. Part of surviving and healing was to return to my spiritual roots. I was raised Catholic and have always wanted to visit Bosnia Herzegovina to see Medjugorje, a village in the mountains where shepherd kids would see the Virgin Mary back in the '80s.

It seemed important to my healing process, although I couldn't put a finger on why. But I went there to do drawings on the site where she'd appeared. Some American pilgrims said, "Go up on the hill at just the right moment, you'll see the sun spin." They say everybody who goes there at something like 5:28 p.m. sees this.

One night, I went and had this totally incredible, visual experience. It was profound. I also felt a kind of expansion, a pulsing in parts of my body. I've always been interested in the sun, this unifying force that's also a shattering thing.

Taking that journey, you may not know why

but it's our job to go — not knowing the outcomes. It's understanding the interior landscape as much as the exterior. Looking at your show, I get this clear sense that it's the artist's job to navigate those spaces.

You can't help but find something extraordinary if you give yourself the space and time, the curiosity to go there without pinning it down or seeking something specific. Even if it's just finding rest when you don't expect to find rest. As an artist that paints and draws expressively, that's always a super rich area for experiential information.

You have to give yourself over to that expres-

crazy greenery, flowers, plants and stuff. There are also dead, fossilized animals in the field, as well as living ones. It's just teeming. There are stones, amulets, ritual objects, and if you dig into the soil you'll find all these things.

I had one last night. I was digging around in some soil and it was like — OK, here are all the stones and amulets.

I see that magic, visionary stuff in your paintings. I was blown away by that Guston show at Hauser & Wirth and I know you were, too. One of the things I was so floored by was the idea of ancient forms and objects recontextualized in today's world. It's a notion that things of today will eventually become stone. Now I'm seeing his forms as representing the eternal. I relate this to your dream with all the fossilized forms commingling with living ones.

That's what time is, right? We're all in this place that's ancient, right now. We're living on layers upon layers of things. And layers and layers of times to come are pressing upon us. The earth is alive and everything above is alive. People are fluid in that way. The older I get, the more I feel it.

Age is profound to me — you wake up the same person every day. In the little bit of study of I've done on consciousness, it's wild to me that we keep being alive in the same head, the same body. It's so strange. It's beautiful.

It is. And totally weird. Julian Jaynes wrote that consciousness is just as likely to be sitting on the curb on the other side of the street, as it is to be, like, inside your skull. That makes me think, while what we share is culturally gleaned, what else do we share that's not obvious?

Even the fact of matter: Our biological matter is so close to plants and soil. I think about elements as being always changing, full of life. It's inevitable that time is one of those elements as well.

What inspired you to create Barker Hangrrr?

I was drawn to that project, thinking there needs to be a way to show the work of people I care about and want to celebrate, whether they're here or not. I want to connect people and flatten-out social stratification — as much as one white lady can. I got help from a lot of people.

And it's all displayed on the floor, right? Changing the format.

Yeah, flat. Just bringing it to the ground, to the earth.

It changes how you perceive the work, too.

Totally. I wanted it to be handled, because I feel like drawing is intimate. That's where I want it to be. I want to experience it intimately.

Late Bloomer is open Sundays, noon-5 p.m., through December 8 at 815 Cresthaven Drive, Highland Park. Barker Hangrrr happens Sunday, December 8.



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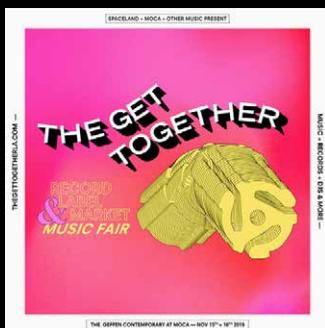
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The Geffen Contemporary at
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FILM

LET IT GO (AGAIN!)

Frozen II arrives and it's *A Beautiful Day in the Neighborhood* with Mister Rogers

BY NATHANIEL BELL

Welcome to *L.A. Weekly's* Movie Guide, your look at the hottest films in Los Angeles 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.

Opening wide

Friday, November 22

Frozen II thaws out the animated characters from the 2013 smash hit, placing ice princess Elsa (Idina Menzel), her sister Anna (Kristen Bell), good natured Kristoff (Jonathan Groff), and lovable snowman Olaf (Josh Gad) in an adventure that takes them beyond their kingdom of Arendelle to ascertain the source of Elsa's powers. Chris Buck and Jennifer Lee return to the director's chairs, with Kristen Anderson-Lopez and Robert Lopez returning as songwriters. It is the 58th animated feature produced by the almighty Walt Disney Studios, who are no doubt riding high on the success of their recently launched streaming platform.

There are 21 bridges in and out of Manhattan, and they all shut down in *21 Bridges*, a thriller about an NYPD detective (Chadwick Boseman) who locks down the island in order to locate a couple of cop slayers. A conspiracy emerges as the narrative progresses, and director Brian Kirk keeps the boiling drama compressed over the course of a single night. Joe and Anthony Russo signed on as producers. The strong cast consists of Sienna Miller, Stephan James, Keith David, Taylor Kitsch and J.K. Simmons.

Need more Mister Rogers? *A Beautiful Day in the Neighborhood* is here to melt your heart cockles. Tom Hanks plays the sainted children's TV star, Fred Rogers, in a sweet natured film that examines his friendship with the journalist (Matthew Rhys) who would later pen the 1998 *Esquire* article "Can You Say... Hero?" Marielle Heller directed from a screenplay by Michael Fitzerman-Blue and Noah Harpster. Coming on the heels of last year's popular documentary portrait, *Won't You Be My Neighbor?*, this biographical drama is poised to please both critic and audience alike.

Limited

Friday, November 22

The Montalbán Theatre in Hollywood will host the first annual film series, **Latin American Nomination Screenings (LANS)**. It's the

first event to unite all Latin American films that are under Oscar consideration. Kicking off the series is *La Camarista (The Chambermaid)*, an intimate drama directed by Lila Avilés about the humdrum existence of a housekeeper in a Mexico City hotel. The series intends to bring awareness to films produced in Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Dominican Republic, Ecuador, Guatemala, Honduras, Mexico, Panama, Uruguay and Venezuela. *The Montalbán*, 1516 Vine St., Hollywood; Fri., Nov. 22, 7:30 p.m.; \$13. (323) 461-6999; themontalban.com. For more information on the festival visit: holamexicoff.com/2019-latin-america-screenings/.

Saturday, November 23

The Autry presents a matinee screening of *The Lone Ranger and the Lost City of Gold*, a 1958 feature expanded from the popular TV series, which is now celebrating its 70th anniversary. The show was foundational in a generation's understanding of the myth of the West. Tonto was, for the Baby Boomers, the archetypal Native American in popular culture. Native actor and writer Jason Graisl (Blackfeet) will introduce the program, which begins with a showing of the inaugural episode of *The Lone Ranger* and concludes with a conversation moderated by Leonard Maltin and Dawn Moore, daughter of star Clayton Moore. *Wells Fargo Theater at Autry Museum of the American West*, 4700 Western Heritage Way, Griffith Park; Sat., Nov. 23, 1:30 p.m.; Free with museum admission. (323) 667-2000, theautry.org.

Joe Dante's 16mm Spotlight continues at the Spielberg Theatre at the Egyptian with *Ladybug Ladybug*, Frank Perry's rare sophomore feature. The stark 1963 drama depicts the tragic events that unfold after a group of schoolchildren are evacuated following a potentially real nuclear alert. The movie, which was adapted by Eleanor Perry from a short story by Lois Dickert, probes the psychological states of the children and the teachers as they make their way across a rural landscape. An interesting time capsule worthy of rediscovery, the film will be presented in a 16mm print from the personal library of Joe Dante and John Davison. The evening begins with a 1932 Flip the Frog cartoon — also in 16mm — directed by Ub Iwerks. *Spielberg Theatre at the Egyptian*, 6712 Hollywood Blvd., Hollywood; Sat., Nov. 23, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.

Also opening Friday, November 22: Citizen K; Hala.

DIVING INTO THE WONDERFUL WORLD OF DISNEY+

The service debuts with a *Star Wars* redemption, Jeff Goldblum in all his glory, and live-action adaption fizzle

BY ERIN MAXWELL



Pedro Pascal in *The Mandalorian*

PHOTO BY LUCASFILM
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It's here! Right out of the gate, Disney+ is the must-have platform for TV fans. The ad-free streaming service is chock-full of nostalgic classic films, charming series of a bygone era, and over 50 days worth of *The Simpsons*. But to play with the big boys, Disney needed to roll out some original programming too. Thus, we have a new *Star Wars* series, a walkabout with one of blockbuster film's most beloved stars and questionable live-action remakes. There's a lot more to come, like a Mickey-in-*Fantasia*-style flurry of stuff, but here we get started three of the most buzzed about Disney+ binge-starters.

In case you're wondering how much this dizzying array of programming (Pixar, Marvel Studios, National Geographic, 20th Century Fox, *Star Wars* and Muppets) might set ya back, you have some options. You can try a week free before committing; after that it costs \$6.99/month or \$69.99/year (\$5.83/month). You can also get the service as part of a new bundle with an ad-free version of Hulu along with ESPN+, and new Verizon or Fios customers

can also get a free year. Currently, Disney+ and its smaller lineup of original shows is cheaper than the more established competition, Netflix (\$8.99/\$12.99/\$15.99 a month) and Amazon (\$119 annually/\$12.99 a month).

The Mandalorian | Disney+

It's no secret that Disney has had a bit of an issue with their ability to maintain the *Star Wars* franchise. After a strong start with *The Force Awakens*, worshipers of Walt almost managed the kill the fun of the franchise by running it into the ground. Luckily, Jon Favreau's *The Mandalorian* is the wonderful, throwback savior that *Star Wars* needed to renew interest in the space saga.

Set after the fall of the Empire, the series follows the mysterious Mandalorian (Pedro Pascal) as he rounds up his latest bounty, visiting one wretched hive after another. Masterfully dipping into *Star Wars* lore just enough to give us a sense sentimental longing, Favreau flawlessly ties the series to the iconic trilogy with dozens of references to characters, events and

well-placed Easter eggs. Even that woefully camp holiday special gets a shoutout.

More importantly, *The Mandalorian* isn't a complicated sweeping adventure crammed with too many characters or themes. Its premise takes place within a small crevice of the vast *Star Wars* universe where scum and villainy fester. There is none of the bloated political stories or unnecessary secondary characters that have weighed heavily on other franchise entries. It remembers what fans love about the original movies, bringing a sense of wonder that was lacking in recent endeavors.

Pascal does a magnificent job as the titular character, emoting more from under a mask than whatever the cast of *Attack of the Clones* thought they were doing. Also, it is also worth mentioning that Nick Nolte plays the Ugnaught named Kuiil because holy druk (that's a *Star*

night talk shows or YouTube videos, the lanky jazz enthusiast takes on modern pop culture in this *Vice*-style docuseries that sets the *Jurassic Park* actor amok as he explores the who, why, what and how of pop culture.

Tackling family-friendly subjects such as sneakers and frozen desserts, the series is filled with Jeff's darling wide-eyed naivete as he learns new tidbits about his subjects. In essence, we experience the joy of discovery because he experiences the joy of discovery. His unbridled delight and complete lack of cynicism is a refreshing take on the docuseries genre, which is often led by cynicism.

We are not only viewers, we are J-Gold's confidants and co-conspirators, learning about vulcanized rubber and sneaker culture embellished by gentle jabs and that signature stammer. Despite the amount of juju Goldblum brings to the show, this isn't must see TV. It's more like entertaining-when-it's-on TV or background-to-wash-the-dishes TV. It won't be sparking any heated debates around the water cooler or Facebook feeds. It's just interesting information wrapped around a soft Jeffy center.

Lady and the Tramp | Disney+

We're dead inside. Or perhaps we've grown so cynical that even adorable computer-enhanced puppies and promises of cuddly canine dinners can't reach our blackened heart. Or perhaps we're all just so burned out on live-action adaptations that we can no longer process or get pleasure from the formula.

The 1955 animated feature *Lady and the Tramp* is the latest classic to get a live-action do-over as director Charlie Bean does his best with the material he's given. The House of Mouse has been updating their entire vault with CG-versions of their tales over the last decade and for the most part, it is a sound investment: cash in on a built-in audience by giving beloved classics a makeover. Apparently, they tried to use real animals for this one, but after the monkey kept chucking baby lion cubs over the cliff during *The Lion King*, they turned to CGI.

This one is not great. The CGI makes the dogs look weird and watching 'em brings to mind Robert Shaw's infamous *Jaws* monologue: "Them dogs...they got lifeless eyes, black eyes, like a doll's eyes..."

Clearly, money was spent. The turn-of-the-century small town the pups inhabit looks rich and endless. Disney probably pulled out the wallet to pay for the likes of Tessa Thompson, Justin Theroux, Janelle Monae and Sam Elliot. But too much time is spent with characters that were previously just off-screen voices. Truth is, we don't need to know or like Jim Dear and Darling, who, by the way, are shitty pet owners. Which is ironic because this feature tries so hard to be culturally responsible, it hurts the story. Aside from outdated stereotypes featuring felines, most of the changes to the story seem unnecessary, highlighting non-issues from the classic toon. And these problems here wouldn't need to be "fixed" if the story stayed centered on the pooches.

Wars curse word), he's good.

It's not all perfect. There are moments when the CGI momentarily drags the series to *Phantom Menace* levels of cheese. But once that bounty hunter droid starts firing with expert precision, all is forgiven. The series is the streaming version of Mickey appearing to fans with a sign that reads, "So sorry about *Solo*." Disney has had a few misfires these days, but *The Mandalorian* is not one of them. This is a delightful treat that will stick to the ribs, like a roasted Kowakian monkey-lizard.

The World According to Jeff Goldblum | Disney+

Silver fox and internet sensation Jeff Goldblum is unleashed in a new Disney+ show. And just to be clear, this is your gift for being so good this year. Like Keanu Reeves, Bob Ross and Mister Rogers, Goldblum has become the internet's personification of wholesomeness, and this series explores/exploits that as much as it does the actual subjects of the show. Previously constrained to the guest seats of late

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MUSIC

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FRI 11/22

Mac Sabbath, 45 Grave

@ THE OBSERVATORY

There's no doubt about it — this is an incredibly intriguing double bill. Dinah Cancer's 45 Grave are considered pioneers in death-rock and horror punk — dark and dastardly purveyors of the macabre, with a charismatic frontwoman and decades of amazing music. They're sharing a bill with Mac Sabbath, the McDonalds-themed Black Sabbath tribute. And, by the looks of it, Mac Sabbath are playing last! We doubt that 45 Grave gives a crap — they'll relish the chance to perform in front of some new potential fans, possibly a younger crowd than they generally draw. Meanwhile, Mac Sabbath can throw out their silly ditties at some old punks. It's a win-win. Mormon punks Tartar Control, straight outta Utah, also play. —BRETT CALLWOOD

Pearl Charles

@ ZEBULON

"Sometimes the softest touch is enough to drive you the wildest/Caught in between another sleepless dream," Pearl Charles coos invitingly on the title track of her 2018 album, *Sleepless Dreamer*. The native Los Angeles vocalist uses a soft touch as she wanders through a set of original pop, country and soul tunes such as "Long Hair" and the funky idyll "Night Tides" and occasionally picks up her heels on more rocking tracks like "Beginner's Luck." On her new single, "Sweet Sunshine Wine," Charles joyfully effuses about a lover over a country-rock backing infused with soul/R&B keyboards that shifts into an electronica-laced new-wave break. "There's just somethin' about a new lover," she gushes. "All the flowers are in full bloom getting' drunk off the mornin' dew." —FALLING JAMES

SAT 11/23

Creature Feature Fest

@ BOOTLEG THEATER

L.A. rockers the Young Creatures have joined forces with Nomad Eel Records to put on this, the second Creature Feature Festival. A stunning combination of music and art, top billing goes to Minutemen/Stooges/Firehose

Pearl Charles



PHOTO BY AMANDA ADAM

man Mike Watt who will be celebrating the release of his single. Ditto local surf-psych-rock troupe The Blank Tapes — this serves as their record release show too. Naturally, the Young Creatures are on the bill, as are Soft Palms, Imaad Wasif, Brandon Graham of Dream Phases, Junaco and Early Evil. That's a lot of wonderful underground punk and indie rock to get your teeth into. Add visuals from the Slim Reaper Lightshow, and a ton of amazing artists and vendors, and there's much to love. —BRETT CALLWOOD

Dime Box Band

@ JOE'S GREAT AMERICAN BAR & GRILL

Dime Box Band are a local country-rock band led by singer-guitarist Kristi Callan. In the late '80s, she fronted the beloved power-pop combo Wednesday Week, setting the template for numerous thoughtful-but-tuneful indie-pop bands that followed. With Dime Box Band, Callan revels more in her country-folk side in a family act that features her son James Nolte on guitar, as well as fiddler/mandolinist Lyn Bertels and her drummer-husband, Nick Vincent, and their son, bassist Alex. On the group's new album, *Happy*, Callan muses about "What Went Wrong" as her lamentations are draped with Bertels' streaks of fiddle. "All or Nothing" rocks harder and evokes Wednesday Week's melodicism, whereas "Close Your Eyes" is a more dramatic country-ballad weeper distinguished by Callan's rueful, unfurling vocals. "They tore a hole through my daddy's land," she laments on the

bluesy and politically defiant anti-oil pipeline anthem "Keystone." The free afternoon set at the power-pop roundup Big Stir also includes Plasticsoul, The Test Pressings and the charmingly strange British folkie 13 Frightened Girls. —FALLING JAMES

SUN 11/24

Jozef Van Wissem

@ ZEBULON

Jozef Van Wissem is proof positive, beyond a shadow of a fucking doubt, that there is room for any voice in the modern pop landscape. The Dutch lutenist — who's collaborated most notably with the filmmaker Jim Jarmusch, cf. e.g. i.e. on their 2012 *The Mystery of Heaven* album on Sacred Bones, as well as Van Wissem's dizzying and stark soundtrack for Jarmusch's vampire opus *Only Lovers Left Alive* — is also a tireless composer, pulsing out album after album almost yearly for the past two decades. Think of it: you are going tonight to see a man play a musical instrument the heyday of which was in the Renaissance. Maybe the lute itself will enjoy a renaissance for your being there tonight. You have only yourself to blame — and Van Wissem to thank — if that particular beautiful surreality comes to pass. —DAVID COTNER

Julia Jacklin

@ EL REY THEATRE

Julia Jacklin is an Australian indie-rock

singer who first came to attention with the moody song "Pool Party," in which she belied its seemingly festive title with a measured and mournful delivery. On her latest album, *Crushing*, she wanders through a series of pop-rock settings imbued with countrified melancholia. "Body" is a strangely subdued and glassy song about a kid who gets busted for smoking on an airplane. Other tracks range from the delicate ballads "Head, Alone" and "Don't Know How to Keep Loving You" to the more energetic and rocking urgency of "Pressure to Party." Jacklin strips things down further on the stark, intimate acoustic ballad "Convention." She also fronts the indie-rock band Phantastic Furniture, who have released such hazy indie-rock anthems as "Fuckin' n' Rollin'." —FALLING JAMES

MON 11/25

Violent Vickie

@ 4TH STREET VINE

Long Beach's Violent Vickie describes her style as "synth riot" on social media, presumably a blend of synthpunk/pop and riot grrrl. That makes complete sense; this violent femme has a voice reminiscent of Poly Styrene and Shirley Manson between her moments of crooning and yelling, with a bit of Siouxsie darkness thrown in. The music is all mood — pulsating and dark with sensual melodies buried in the broken glass. She's a bit of a SoCal hidden treasure, and maybe that's the way it should be. Her online bio describes her as, "a rebellious pit of energy that has the ability to make you feel dirty and gritty, but in a naughty-feel-good way." Perfect. —BRETT CALLWOOD

Lingua Ignota

@ ZEBULON

With such song titles as "May Failure Be Your Noose" and "Butcher of the World," Kristin Hayter's new album as Lingua Ignota, *Caligula*, is anything but a cheery and escapist pop album. The Del Mar native is at the center of a furious storm of noise on "If the Poison Won't Take You, My Dogs Will," but she also crafts a disturbing, strange sound amid the funereal organ strains of "Days of Tears and Mourning" (which is soon crushed under an avalanche of distortion) and the muted, melancholic passages of "Sorrow! Sorrow! Sorrow!" Elements of atmospheric new music collide with jagged thrusts of volume and chaos, interspersed with dark, piano-laden interludes lit up by Hayter's somberly moving vocals. Expect plenty of sound and fury as Hayter constructs her own poetically chilling chamber of real-life horror. —FALLING JAMES

TUE 11/26

Sondra Sun-Odeon

@ ZEBULON

Sondra Sun-Odeon descends on Zebulon, riding on the cloud of sound and light that infuses her new album, *Desyre* (Graveface Records). Her wailing voice emerges from the desolate landscape of "Vision," the six-minute-plus song that starts the album and shifts through atmospheric haziness into a somber acoustic reverie. Foreboding, towering chords

loom over the title track as Sun-Odeon's eerie vocals slither within the shadows. "Roses in the Snow" unfolds in a series of shimmers that eventually subside into a glassy sequence framing the Brooklyn/L.A. composer's disembodied singing. The strangely beautiful album features such guests as Zola Jesus guitarist Alex De Groot (who also produced the record), harpist Mary Lattimore and Swans' Thor Harris. Alternating between light and darkness, the album is graced by Sun-Odeon's melodic vocals before everything disappears into a wash of echoes. With Secret Flowers and Nico Turner. —FALLING JAMES

WED 11/27

Kevin Gates

@ THE NOVO

Kevin Gates is a walking testimony that anybody can push through adversity to reach their biggest goals and dreams. The Baton Rouge rapper solidified his name in the rap game with standout singles "2 Phones" and "I Don't Get Tired," the latter a mantra he's been carrying with him since the streets. Whether you're working toward your passion or simply working in general, this mentality proves hard work brings outcomes. Most recently, Gates unleashed his new album *I'm Him*, featuring standout singles "Push It" and "Facts." It's crazy to think this is just his second studio album but fans can't get enough of his Luca Brasi mixtapes. Regardless, it's Kevin's ability to turn street anthems into hard-hitting bangers that audiences can't help but get motivated upon hearing. —SHIRLEY JU

Flipper

@ THE ROXY

San Fran punk vets Flipper are apparently coming to the end of their period with David Yow of the Jesus Lizard fronting them. It's been a fascinating collaboration from the off — Flipper have seen members come and go over the years (notably Nirvana bassist Krist Novoselic), but this saw them working with a guy with a lengthy and impressive legacy of his own. It's the punk equivalent of Queen & Paul Rodgers. What the future holds for Flipper, we'll have to wait and see. They've assembled a great bill — Nick Oliveri's Mondo Generator play, as do Angry Samoan Later Years (Bill Vockeroth of the original Angry Samoans and some later-era dudes). Total Massacre opens. —BRETT CALLWOOD

THU 11/28

Lulu Be.

@ UNSEEN CONTEMPORARY GALLERY

According to her biography, Lulu Be. was born in Ethiopia and raised in Chicago, so her music is deeply influenced by Ethiopian culture as well as that of urban America. That translates to hypnotic afrobeat blended with Chi-town house, all dressed up with hip-hop vocals and a trip-hop vibe. It all works beautifully. This show at the Unseen Contemporary Gallery is a listening party for her new EP *Bombshelter*, and it's a free show so you have no excuses. GXXD Stress, SEVYN, YZpaid and ScrollGenetics also play. —BRETT CALLWOOD

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Req. for nationwide healthcare staffing services. Job site: Pasadena, CA. 2 yrs. prior exp. req in same job or closely related. Mail resume to: Asereth Medical Services, 257 South Fair Oaks Ave, #200, Pasadena, CA 91105. Attn: Director of Operations.

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Quest Diagnostics in Arcadia, CA seeks Clinical Laboratory Scientists to test, analyze, & report. Req's: Bach degree or for equiv in Med Tech, Chem, Bio, or related field; CA State Clinical Laboratory Scientist license (or license eligible). All shifts. Resume to: Hanh.H.Le@QuestDiagnostics.com. Job Code "CLS-Arc"

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Clinical Lab Scientist
Hollywood Presbyterian Medical Center, 1300 North Vermont Avenue, Los Angeles, CA 90027. Will perform clinical laboratory tests in departments assigned by management; process specimens. Req's a Bachelor's Degree in laboratory technology or related field, California Clinical Laboratory Scientist license and Fire Card. 1 yr exp in hospital lab req'd. Send resume, degree, transcripts, and exp docs to: kyung.lee@HPMedCenter.com

Computer Network Support Specialist
Req. for nationwide healthcare staffing services. Job site: Pasadena, CA. 2 yrs. prior exp. req in same job or closely related. Mail resume to: Asereth Medical Services, 257 South Fair Oaks Ave, #200, Pasadena, CA 91105. Attn: Director of Operations.

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("Transaction Services Senior"). Job site: LA, CA. Multiple openings. Provide acctng & fin. due diligence for acquisitions. Analyze target-company fin info. & accounting policies to assess GAAP, GAAS & SEC conformance. ID non-recurring events & non-cash items & impact on earnings. Perform audit procedures. Analyze target company debt & liabilities. 60% travel, mostly in LA area. Mail resume to: Moss Adams LLP, Attn: J. Iannaco (ZI), 8750 N. Central Expressway, Dallas, TX 75231.

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Acupuncturist:
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