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LA WEEKLY
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**LA WEEKLY** (ISSN 0192-1940 & USPS 461-370) is published weekly by LA Weekly LP, 724 S. Spring St., Los Angeles, CA 90015. Periodicals postage paid at Los Angeles, CA. Domestic subscriptions: $55 for six months & $90 per year. Postmaster: Send address changes to LA Weekly, 724 S. Spring St., Los Angeles, CA 90015. LA Weekly is available free of charge in Los Angeles County, limited to one copy per reader. Additional copies of the current issue of LA Weekly may be purchased for $1, payable in advance at the LA Weekly office. Outside Los Angeles County, the single-copy cost of LA Weekly is $1. LA Weekly may be distributed only by LA Weekly’s authorized independent contractors or LA Weekly’s authorized distributors. No person may, without prior written permission of LA Weekly, take more than one copy of each LA Weekly issue. For back-issue information call 310-574-7100. The entire contents of LA Weekly are Copyright 2014 by LA Weekly LP. No portion may be reproduced in whole or in part by any means, including electronic retrieval systems, without the express written permission of the publisher, LA Weekly, 724 S. Spring St., Los Angeles, CA 90015.

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### JANUARY 23RD - 31ST, 2020

#### NEW DECADE EVENT

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**THE INJECTING SPECIALISTS**

*Los Angeles’ #1 & No. 101 on Best Doctors List*  

**LA WEEKLY** 2014

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**JUSTICE FOR NATURAL BEAUTY**

**BODY BUILDING**

**MARATHON**

**DISABILITY**

**MARRIAGE**

**SOFA**

**BREASTS**

**BARE**

**STAFF ACCOUNTANT**

**CLOTHING**

**ENVIRONMENT**

**PHOTOGRAPHY**

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Answer Coalition and Code Pink: Women for Peace assemble numerous local organizations in a show of defiance against yet another war. L.A. City Hall, 200 N. Spring St., downtown; Sat., Jan. 25, 1-3 p.m.; free. answercoalition.org/jan_25_event_listings. —FALLING JAMES

**ART**

**La Dolce Arte**

“I see no line between the imaginary and the real,” legendary film director Federico Fellini once said, and the artists assembled for The Influence of Fellini: A Surreal 100th Birthday Celebration would definitely agree. From the urban-inflected and pop surrealism idioms Corey Helford Gallery champions, artists like Adrian Cox, Brandi Milne, Caia Koopman, Dosshaus, HERAKUT, and literally dozens more come together to celebrate his legacy of optical and narrative adventurism that go way beyond the silver screen. Corey Helford Gallery, 571 S. Anderson St., Boyle Heights; opening reception: Sat., Jan. 25, 7-11 p.m.; exhibition: Tue.-Sat., noon-6 p.m., through Feb. 29; free; coreyhelfordgallery.com/shows/the-influence-of-fellini-a-sur/in-platform. —SHANA NYS DAMBROT

**DANCE**

**When Genius Takes A.I.M**

In just the last few years, contemporary choreographer Kyle Abraham has picked up a MacArthur “genius” award, received stunning reviews for his ballet for 2018 premiere by New York City Ballet (his first ballet and NYCB’s first work by an African-American choreographer in a decade), become visiting professor at UCLA, and created works for American Ballet Theatre’s Misty Copeland and Alvin Ailey American Dance Theater, among other commissions. Such recent awards and adventures have brought to a wider public to Abraham’s distinctive, often sly, blending of hip-hop and contemporary dance that began and continues with his own company A.I.M. (Abraham.In.Motion). The company plays are a not-to-be-missed visit this week. The three Abraham works include Drive (2017) drawing on house music, The Quiet Dance (2011) set to the invention of the donut. At Underground Theatre, 4850 Lankershim Blvd., 8 p.m.; $25-$50. (323) 354-4285, facebook.com/events/2524244814309665. —FALLING JAMES

**FOOD & DRINK**

**A Perfect Circle**

One of the greatest human achievements was the invention of the donut. At Donut Fest L.A., presented by EatertainMint Events, the sacred, circular sugary confection is presented and worshiped in all its many forms. Fans can tear into a donut-eating contest and vote for the best donut (spoiler alert: Every donut is the best). However, be forewarned that donuts are extremely dangerous: “The attendee assumes all risks by consuming samples, and … sponsors) and entrants are not responsible for any illness.” There will also be beer. Indie Brewing Company, 2350 Sunrise St., Boyle Heights; Sun., Jan. 26, 1-5 p.m.; $25-$50. (323) 354-4285, facebook.com/events/2524244814309665. —FALLING JAMES

**THEATER**

**Plays Until You Drop**

Now in its 19th (!) year, Zombie Joe’s 50 Hour Drive-By Theater Festival features five short plays written, directed and “courageously-erected” in just two short days, then presented to the public. The set of plays premieres on Saturday night, with two performances following on Sunday and Monday. We recommend checking ’em out Monday for a couple reasons, the first being obvious — you get to avoid the weekend warrior crowds! The second is perhaps even more of a no-brainer: The quickie productions will have been presented two times prior and given the nature of their creation, they can evolve and improve each time they are presented. One thing is for sure, though — a Zombie Joe’s Underground production ain’t your basic bitch theater whatever night you go. Expect these plays to be weird, intense, funny and fearless. Zombie Joe’s Underground Theater, 4850 Lankershim Blvd., North Hollywood; Sat.-Mon., Jan. 24-26, 8:30 p.m.; $16. zombiejoebs.tix.com/Event.aspx?EventCode=1169198. —LINA LECARO

**CULTURE**

**Year of the Rat**

In celebration of Lunar New Year — which just so happens to be the year of the mouse (OK rat, whatever) — Disneyland’s Lunar New Year festivities have taken over its California Adventure Park for 24 days straight. Offering live entertainment, festive food, mouse merch and Asian decor throughout the park, it also features Disney characters in Lunar New Year attire. Mulan gets her moment in the spotlight (before her live-action flick comes out no less) and we hear Mickey and Minnie will be rocking some ornate silks for photo ops, both helming fun activities for the families and culture freaks alike. Disneyland, 1313 Disneyland Drive, Anaheim; admission prices vary. disneyland.disney.go.com/events-tours/lunar-new-year/. —LINA LECARO

**ART**

**The Mayor of Art Twitter**

USC’s Visions and Voices lecture series welcomes game-changing institutional social media engagement legend and independent critical and curatorial voice Kimberly Drew in an evening called On Contemporary Art, Activism, and Navigating Creative Careers. Drew’s career has fused academic expertise in African-American studies, art history, and how the internet works to create an influential platform for inspired storytelling, public engagement and record-correcting. Tonight she shares not only professional insights as to how to best smash the patriarchy, but also her own fascinating personal story. Doheny Memorial Library, 3550 Trousdale Parkway, University Park; Wed., Jan. 28, 7 p.m.; free. visionsandvoices.usc.edu/allevtevents. —SHANA NYS DAMBROT

**FOOD & DRINK**

**DisGender Bent**

Our bodies are just temporary husks we ex- clude between reincarnations, and at DisGender Euphoria: Nayland Blake’s First International Intergendered Gender Discord Party, the artist asks people to shuck their physical identi- ties and revel instead in who they really are. Among other things, Nao Bustamante (as Con- chita, a pregnant, “fat-shaming Zumba instruc- tor”) presents a gender reveal party. Attendees are also invited to “Bring Your Own Baggage” and swap gendered items to exchange. In addi- tion to the Makeover Station and an open mic of spoken-word “Discard Stories,” such luminaries as Xina Xuruer (musical experimentalists Marvin Astorga and Young Joon Kwak), Marcus Kuiland Nazario, Jennifer Doyle, transgressive performance artist Ron Athey and others engage in a riotous eruption of art, music and dance. Zebulon, 2478 Fletcher Drive, Elysian Valley; Sun., Jan. 26, 8 p.m.; free; ages 21 & over. (323) 663-6927, zebulon-la.us. —FALLING JAMES

**CULTURE**

**Photos Or It Didn’t Happen**

The official start of the mad, mad art fair season is upon us, as photo L.A. returns to the Barker Hangar for a new edition foregrounding the brilliance of the photographic medium to show our world back to us. With far too much exhibitor, panelist, screener, docent tour and honors-giving highlights to list here, notable points throughout the weekend include opening night’s Venice Arts benefit, featured acclaim for legendary L.A. lens- man Anthony Hernandez, 70+ exhibitors, pub- lishers, special installations, competitions, and more. More importantly its international, stylistically inclusive, vintage and contemporary content that can turn even the most casual Instagrammer into an educated aficionado in just one weekend. Barker Hangar, 3021 Airport Ave., Santa Monica; opening night, Thu., Jan. 30, 6-9 p.m.; fair hours: Fri.-Sat., Jan. 31-Feb. 1, 11 a.m.-8 p.m.; Sun., Feb. 2, 11 a.m.-5 p.m.; $20/day, $30/weekend pass, $100/opening night benefit. photosla.com. —SHANA NYS DAMBROT
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GUITARIST & VOCALIST

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Three years after the first Women’s March, protesters returned to the streets with more resolve than ever for change

BY MICHELE RAPHAEL • PHOTOGRAPHY BY STAR FOREMAN

This past Saturday, under sunny blue skies, more than 350,000 people peacefully gathered in downtown Los Angeles for the fourth annual Women’s March L.A. Though the crowd didn’t come close to the 750,000 people who made it the largest women’s march in the country in 2017, the spirit of protest was palpable, with everything we’ve come to expect from the gathering — the clever homemade signs, the pussy hats, the popular Baby Trump mega-balloon and an array of powerful speakers. With the theme of #WomenRising, the goal of the Women’s March L.A. this year was "to demand that the next president of the United States have a clear agenda to advance women’s rights," according to Emiliana Guereca, president of the Women’s March Foundation.

The event began in Pershing Square with a pulsing rally led by Elder Gloria and the Tongva Nation, followed by speeches from leaders of the Global Circles of Women’s Intercultural Network, the Feminist Majority Foundation, Assembly members and others. After a "3-2-1" count, the diverse crowd of women, men and children bearing signs and chanting for a range of causes (including a woman’s right to choose, LGBTQ rights, immigration, voter reform and, of course, simply "dumping Trump") progressed to City Hall to hear from celebrity activists, politicians and performers including Marilee Matlin, California Democratic Representative Maxine Waters, Mayor Eric Garcetti, Caitlyn Jenner, Seal, Jordin Sparks and more.

Actor and activist Rosanna Arquette gave a passionate opening speech in light of the ongoing Harvey Weinstein trial and the rise of the #MeToo and #TimesUp movements. "To those of you who have been abused, I’m so, so sorry. But we must say, ‘No more.’ We will not stand by while predatory men attempt to destroy our careers and reputations," she said to loud cheers. "I see the faces of so many good men here today. Thank you. This gives us hope."

Some marchers wore early 20th-century–esque garb to honor the 100th anniversary of the ratification of the 19th Amendment, granting women voting rights. Filmmaker Jennifer Siebel Newsom, wife of California Gov. Gavin Newsom, gave the keynote speech celebrating the suffrage movement...
as a precursor to the day’s activism, while also acknowledging its historic shortcomings for women of color: “In 2020, I have no doubt that it will be women who will lead again, rise up and move this country forward on a path toward justice.”

Rep. Waters, known for her powerful catchphrase “reclaiming my time,” got the biggest welcome and response. “Women are leaders,” she proclaimed. “This is our time. It is a new day. And a new way!”

As with past marches, activist organizations’ booths, food trucks and independent T-shirt sellers abounded. And while there were a number of notable African-American speakers and performers on the stage, including Adrienne Bailon, Jenifer Lewis and Raven-Symoné, there was anger among some protesters due to exclusion of leaders from the Black Lives Matter movement. For the first time since its inception, BLM reps were not invited to speak at the L.A. march, which led to a boycott and outrage on social media the group and its followers. BLM organizer Melina Abdullah said the exclusion was a miscalculation on the part of WMLA. “The backlash speaks volumes to the power of Black Lives Matter,” she told LA Weekly. “People understand that we’re doing important on-the-ground work every day of the year.”

Some marchers carried “Black Lives Matter” signs in active protest. Student Jasmine Gill, who is of Mexican and Indian descent, proudly carried her sign that read: “Here to Remind WMLA: Black Lives Matter. It’s Not Feminism If It’s Not Intersectional.” Cal State Long Beach engineering graduate student Danielle Broadway echoed the sentiment with her sign: “Black Womxn Matter.”

It’s not the first time controversy has surrounded the march. Last year, ahead of the 2019 event, one of march’s founders accused some of the national group’s leaders of anti-Semitism due to criticism of Israeli policy and another’s association with Louis Farrakhan. (Both stepped
Controversial leadership within the organization did see the march's numbers decrease somewhat, but the emphasis on creating change at the polls the past couple years obviously still resonated. The 2018 midterm elections saw a record-breaking 103 women elected to Congress, and the Women's March arguably played a role in helping to raise awareness about voting and empowering women to run for office.

The need for unity among women, people of color, the LGBTQ community and liberals in general was reiterated throughout the day, and overall, the mood at the march was upbeat and hopeful.

The first march took place the day after Donald Trump's inauguration, and three years later, the desire to prevent history from repeating itself gave the gathering a sense of urgency and significance. "I'm just excited to see that there's still passion. Given the literally thousands and thousands (pieces) of misinformation coming at all of us every day from our president alone, you can get fatigue," said Andrea Lipton, chairperson of the leadership development committee for the Stonewall Democratic Club, wearing a Notorious RBG tee. "I'm encouraged to see that people are still turning out and participating in the process."

Seal's moving rendition of soul legend and civil rights activist Sam Cooke's famous "A Change Is Gonna Come" at City Hall said it all. Resonating throughout the streets of Los Angeles, the crowd swayed, clapped and joined in singing, "It's been a long time, a long time coming. But I know a change gonna come, oh yes it will."
CHRISTINA MILIAN GIVES A PEEK INSIDE HER BEIGNET BOX

The food truck brings the decadent New Orleans–style doughnuts to Los Angeles

BY MICHELE STUEVEN

It all started in the Sugar Shack in the Hollywood Hills, when a sisterhood of young women including singer/actress Christina Milian and Louisiana native Elizabeth Morris had sweet dreams of their futures. They drank a lot of wine, shared hopes, dreams and some tears over the road ahead. It led them to Louisiana right after Hurricane Katrina, where they spent months helping rebuild homes and neighborhoods. That was the birth of Beignet Box.

The two longtime friends and roomies debuted their food truck in Tiger Stadium in Louisiana in 2018 and things just went bonkers after that. Two months later they brought the pink-and-green coach back to L.A., and have since developed a cult following that includes visitors from across the state — as well as Beyoncé, Will Smith, Harry Styles, David Spade and people strolling down Ventura Boulevard.

"Two of the biggest factors of being a Cuban woman is food and music, which are obviously two things I love the most," Milian tells L.A. Weekly from the truck parked outside the former Fox Studio City Theatre, now a Barnes & Noble book store. "Sweets are another thing I love, but beignets are not something I was accustomed to. Louisiana is so flavorful — salty, sweet — and that's how Cubans like it. They've got their chicory, and coffee is a big deal for Cubans as well. We like a lot of milk and a lot of sugar in our coffee. We have café au lait in our truck. They kind of reflect each other and are a perfect fit."

Morris' family recipe for the delicate fritters covered in powdered sugar was inspired by the famous Café Du Monde version established in the New Orleans French Market more than 100 years ago.

"We began testing ours to see how we might make them a little different," says the co-founder. "Ours are a little less dense, which works for California because everybody wants to be a little healthier. You don't feel as heavy after you finish eating them. They're more flaky like a puff pastry."

Morris believes that in addition to the beignets being fried to order, a lot of the popularity stems from nostalgia and the smiles it brings to families that stop at the truck parked on Ventura Boulevard.

"My brother and I would have them in the morning all the way back to elementary school," Morris remembers. "We're learning that as we share with others, how attached people are to food through emotions and memories of doing things with their families here in Studio City and in New Orleans."

"A lot of our customers are kids that come in groups with friends and parents," says Milian who is an expectant mom of one and also co-owns Viva Diva Wines with her mom, Carmen Milian. "Kids are big fans and it's a really great way to sway your parents on a play date. They love the mini beignet bites in a box, but better get two. Even the most precious little angels don't like sharing when it comes to these."

Beignet Box; (310) 600-3531, shopbeignetbox.com.
FOOD

CHRISTINA MILIAN GIVES A PEEK INSIDE HER BEIGNET BOX

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CULTURE

TALK TO THE GLOVE

For the Love of a Glove presents an off-the-wall theatrical take on Michael Jackson's life

BY NIKKI KREUZER

Today's world of doublespeak is a perplexing place. Quentin Tarantino rewrites the tragedy of the Manson murders into a cheerful award-winning finale and our president tells tall and twisted tales daily. The truth often varies widely from storyteller to storyteller, and where a pop culture icon like Michael Jackson is concerned, it's hard to know what to think or feel. Jackson's mythic life, death and the molestation allegations against him fit right into the confusion and chaos of our times.

In this topsy-turvy, upside-down world it is worthy to consider the question: What if there was another angle to Jackson's raison d'être? What if the already kooky plot of Jackson's life wasn't quite as straightforward as it might seem? Enter the wryly brilliant mind of Julien Nitzberg and his bizarre yet fantastical new musical For the Love of a Glove. Nitzberg takes the timeline of Jackson's life, based in well-documented music history, and expands the story into surreal absurdity even while consciously weaving in sociological, political and religious commentary. And it's all presented and narrated from the perspective of Jackson's blinged-out glove.

Without giving away too much of the over-the-top and extremely farcical plot, the glove in question is actually a thinking, speaking, musically gifted alien rescued by Jackson and his brothers after a spaceship crashes to Earth in Gary, Indiana. Set to a satiric, hilarious musical score featuring Nitzberg's original lyrics, For the Love of a Glove is an unflinching yet thoughtful parody.

The Bronx-raised son of a Holocaust survivor and writer/director of boundary pushing theater and documentaries, Nitzberg tackles everything from masturbation and homosexuality to religion and racism in Glove. No topic is off limits, and everything is presented with an upbeat pizazz. Its meaty material is tied up to Broadway, London's West End, part music biography and a fully comedic musical For the Love of a Glove.

The signature moves one might expect bring the signature moves one might expect from a Jackson-themed project.

But the stars here are the 20 incredible life-sized puppets — created by puppet designer Robin Walsh who has worked for Jim Henson, Disney and Ray Harryhausen. The Japanese bunraku-style creatures are ambitious works of art, integrated with live, visible actors that recall the Broadway musical Avenue Q.

Costumer Ann Cross-Farley, known for her work on Broadway designing The Pee-Wee Herman Show and Disney's Toy Story, The Musical, rounds out the top-level production.

Part Peter Pan, part scathing social commentary, part music biography and a fully comedic audience experience, a minimum age of 18 is required for entry. It's far from politically correct. "The two villains in the show are Pat Boone and Donny Osmond," Nitzberg explains during a rehearsal run of the show. "The Mormons teach that all black people are cursed. Their teaching — until 1979 — was that if you were black you couldn't even go into a Mormon temple."

So it is with no intended irony that Osmond and his four brothers "culturally appropriate" the Jackson 5's funky style into their lily white brand of pop, stealing their dance moves, borrowing their wardrobe styles and watering down their Motown rhythms for a squeaky clean Caucasian Teen Beat audience.

As for Jackson's infamous kiddy sleepovers, here they're presented as innocent, like something straight out of a '50s science fiction flick. With this kind of alternate storytelling, even the outlandish is made possible and plausible.

Opening at the newly relocated theater space of the Center for Inquiry West the premium seats for this show are front-of-stage in comfortable beanbag chairs. What better way to enter Jackson's Neverland world than on 1970s teen-fad furniture?

Nitzberg says his goal is to eventually take For the Love of a Glove to Broadway, London's West End and hopefully on a nationwide tour. With a production as provocative and innovative as this, it is likely to find mainstream success and to attract a cult following to boot. Suspend your disbelief, check your political correctness at the door and go see this off-the-wall show with an open mind while preparing yourself for a comical, culturally warped adventure.

Carl Sagan & Ann Druyan Theater, Center for Inquiry West, 2535 W. Temple St., Westlake; Sat., Jan. 25-Sun., Mar. 8; $30-$110, fortheloveofaglove.com.
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, January 24

The Gentlemen marks Guy Ritchie’s return to the mockney cinema he defined with Lock, Stock, and Two Smoking Barrels and Snatch. Arrogantly violent and profane, the movie follows an American expat Mickey Pearson (Matthew McConaughey) looking to sell his vast marijuana empire and get out of the game. A Byzantine series of snags and double-crosses perpetuated by a cast of criminals inevitably complicates the transaction. Familiar faces include Charlie Hunnam, Henry Golding, Michelle Dockery, Jeremy Strong, Eddie Marsan, Colin Ferrari and Hugh Grant. The attitudes are decidedly retrograde, but this will surprise no viewer aware of Ritchie’s reputation as the British Tarantino. Back after a decade of rebooting the Sherlock Holmes and Aladdin franchises, he’s as mean and clever as he ever was, and perhaps a shade more cynical, if that’s possible.

The Last Full Measure follows a promising Pentagon staffer (Sebastien Stan) as he investigates an unusual Medal of Honor request. The proposed recipient is a Vietnam soldier who perished 32 years prior after saving over 60 fellow soldiers. As he seeks the testimony of several witnesses, he uncovers a conspiracy the unearthing of which could put his career in jeopardy. A strong supporting cast — Christopher Plummer, William Hurt, Ed Harris, Samuel L. Jackson and the late Peter Fonda, among others — fill out this independently produced war drama directed by Todd Robinson.

The Turning began life as Haunted before its producers reinvented it and finalized the title, which hints at its source material, Henry James’ classic ghost story, The Turn of the Screw. You’ve heard the story before: A nanny (McKenzie Davis) is appointed to look after two isolated and oddly behaving orphans (Brooklynn Prince and Finn Wolfhard) on a vast New England estate, soon to discover that they are under the influence of some malignant spirits. Steven Spielberg serves as one of the executive producers and oversaw the troubled production, which resulted in the original director, Juan Carlos Fresnadillo, being fired shortly before production began. Florida Sigismondi took over the reins, directing a screenplay by The Conjuring scribes Chad and Cary W. Hayes.

Limited
Friday, January 24

The American Cinematheque presents two films by Hungarian director István Szabó, each restored in 4K by Kino Lorber. Szabó won the 1981 Best Foreign Language Oscar for Mephisto, an intensely visual drama about a German actor (Klaus Maria Brandauer) who stays behind in Nazi Germany and achieves fame at a terrible price. Confidence, made the year before, is another WWII period piece that deals with two members of the Hungarian resistance who pose as husband and wife and must contend with the attraction that develops between them. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Jan. 24, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

Saturday, January 25

The American Cinematheque continues to plumb the forgotten corners of film history with Joe Dante’s 16mm Spotlight, an ongoing series that highlights 16mm prints fetched from the collection of Dante and Jon Davison at the Academy Film Archive. This week features the 1972 political satire Richard, which tells the untrue story of a Nixon-like politician’s unscrupulous rise to prominence. Director Harry Hurwitz blends in archival footage to enhance the verisimilitude and, by extension, the humor. Dante will appear to introduce the program, which begins with a vintage animated short, Playing Politics featuring Scrapy, the round-headed cartoon character. Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sat., Jan. 25, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.

Monday, January 27

Even in this age of celebrity gossip, Sunset Boulevard proves irresistibly entertaining. Billy Wilder’s noir classic blends trashy melodrama with high-class production values, headlined by Gloria Swanson playing a once famous silent movie star who ensnares a struggling writer (William Holden) in her web. For its 70th anniversary, the TCL Chinese Theatre will host a one-time screening featuring a Q&A with Nancy Olson, the film’s last surviving star. She received an Oscar nom for playing the young aspiring screenwriter who becomes Holden’s love interest. TCL Chinese Theatre, 6925 Hollywood Blvd., Hollywood; Mon., Jan. 27, 7:30 p.m.; $12.50. (323) 461-3331, tclchinesetheatres.com.
I n the ‘90s, Orange County wasn’t short of punk, hardcore and ska bands. Many of them went on to be household names, while others remained cult faves. The quality of the group didn’t have a bearing on it; Death By Stereo are firmly in the latter. DBS, formed in 1998, naming themselves after a Corey Haim line in The Lost Boys. They’ve released an impressive six full-length albums, from 1999’s If Looks Could Kill, I’d Watch You Die debut to 2012’s Black Sheep of the American Dream, though the Just Like You’ll Leave Us, We’ve Left You for Dead EP dropped in 2016.

“We were finally able to get together enough for a new full-length. Everyone’s just so busy — everyone’s in like 20 bands. We’re looking at an early summer release,” says singer Efrem Schulz.

Schulz also fronts the Voodoo Glowskulls and Manic Hispanic. Guitarist Dan Palmer is in Zebrahead. And so on. But still, the members remain committed to Death By Stereo.

“I think we’re really focused right now,” says Schulz. “I feel like everybody knew what they wanted. We got to the results a lot easier than we thought we would. Our biggest restriction is just time. Everyone is so busy it’s crazy. I think it’s a lot more focused, and we’re really honed in on what we want to be as a band.”

Schulz owns a skate and music shop in Fullerton called Programme Skate & Sound which hosts lives shows; he’s ideally placed to see the O.C. punk scene evolve and strongly march on.

“We do shows four nights a week sometimes,” he says. “I see so many cool young bands right now. I hear from a lot of people: ‘Oh things are lame, there’s no good bands.’ Anybody who says that I feel is so out of touch with what’s going on because there’s a million kids doing amazing things and I always try to point that out to people. There’s a great hardcore band from Fullerton called Dare, and they’re making waves. The singer’s brother is in a band called Chemical X. They’re both carrying a torch right now. I think there’s a great scene going on right now. I think the scene is different — it’s way more ‘anything goes.’ We get some really odd-ball bands doing such out there stuff coming through, it’s really inspiring and it’s cool seeing kids really being themselves.”

It’s far too easy for people in L.A. to look down at conservative O.C. and the “Orange Curtain.” But the O.C. is evolving, even if there will always be those with questionable morals.

“In the broad picture, if you look at California it’s all the same now,” Schulz says. “If you go to L.A., it’s mostly for rich people. I used to live in L.A. — we all got pushed out. But definitely the current political climate has changed things quite a bit. I think people really showed their true colors. I have a [black] friend who works in Orange County. He told me, ‘I never knew how racist people were around me until Trump got elected — I couldn’t believe the things that were coming out of people’s mouths at work.’ It’s a wake up call. It’s weird. The people who support the right wing government are frothing at the mouth for it. It’s crazy. They’re like rabid for it.”

Another thing that has changed dramatically since DBS formed is the nature of the music industry and the fact that people don’t want to pay for recorded music anymore. Schulz isn’t phased by that one bit.

“It does make it hard,” he says. “Now, it’s like everyone’s just gonna get it how they get it and hear it how they hear it. We accepted it a long time ago, as a band. … I think it’s kinda cool that everybody’s getting music for free and I like that it’s all backwards. I like that the whole machine started falling apart and it all got torn down. I like that the power’s in everybody’s hands now. I like the way it’s going. It’s making it a much bigger platform for that ‘no rules’ game.’

The band is embarking on a run of shows with reformed Bay Area punks Tsunami Bomb, and they’ll hit the Viper Room this week. Schulz is a fan of his tourmates. “We did a tour together like ‘04 or something like that, across Canada,” he says. “We all became good friends and stayed friends over the years. We kept talking about it, and finally this weekend of shows came up. I approached Dominic [Davi] from Tsunami Bomb and was like, ‘Hey man, could this work?’ And it did. We’re playing together and we’re really excited.”

As for the set, he says we’ll get a good mix of all the records. “We were talking about that a few days ago,” he says. “It’s going to be pretty varied but we are going to have some new songs in there from the new record so I’m stoked.”

Death By Stereo plays with Tsunami Bomb and Toxic Energy at 8 p.m. on Friday, January 24 at The Viper Room.
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Falling James

Nobody told me to sit down and shut up, “Miksat Kanye West and their brother, Josh Haden, who stand alongside more modern selections by goner. The Haden Triplets revive some of those reinvent jazz, Carl E. favored folk and country and Family. But whereas Charlie helped to radically Missouri radio broadcasts like a proto–Partridge Family Songbook. The influential jazz double bassist Charlie Haden, The Haden Triplets about looking forward on their 2019 self-titled that impressive collective history, Bizou are all members of Bizou. Drummer Erin Tidwell (ex–Mazzaschi and guitarist Nicki Nevlin, who are also along with guitarist-singer-programmer Josiah Salt, and The Cold and Lovely. Fiorentino has especially apt as the former Wax Idols vocalist etto declares serenely amid the shadowy passages “What is lost cannot be found again, “ Marisa Pri-fri.

The Village People

OK, so there’s only one original Village Person left, but who really gives a crap. They’re the disco Kiss, and that means we want to see a bunch of macho dudes up on stage dressed as cops, construction workers, leather bikers and politically incorrect Native Americans. That’s what they do. And deny it if you want, but “YMCA,” “Macho Man” and especially “Go West” are absolute bangers. A recent performance at Chicago punk festival Riot Fest saw a surprise mosh/circle pit break out in the crowd, proving that anybody can enjoy the Village People. In these toxic times, it’s refreshing to be able to put cynicism to one side and just have some silly fun. That’s what you’ll get here. — Nathan James

The Haden Triplets

The Haden Triplets — Rachel, Tanya and Petra — are often linked with their late father, the influential jazz double bassist Charlie Haden, who played with Ornette Coleman and led his own Liberation Music Orchestra, among other projects. But the trio go further back in time to celebrate their heritage on their new album, The Family Songbook, drawing upon the rich musical tradition of their grandmother and grandfather Carl E. Haden, who took his relatives — including a yodeling 2-year-old named Cowboy Charlie — to perform on Missouri radio broadcasts like a proto–Partridge Family. But whereas Charlie helped to radically reinvent jazz, Carl E. favored folk and country and hung out with the Carter Family and Porter Waggoner. The Haden Triplets revive some of those standards alongside more modern selections by Kanye West and their brother, Josh Haden, who opens the show. — Nathan James

Skiinlab

Bay Area metal band Skiinlab formed in 1994, not quite in time for the ‘80s thrash boom in that area but still in time to cultivate a reputation as one of the most feroce metal bands in NorCal. They’ve taken breaks over the years, and band members have come and gone, but the quality of the output has remained fairly consistent. 1997’s Bound, Gagged and Blindfolded was the debut album, swiftly followed by Disembodied: The New Flesh two years later. Both were produced by metal journeyman Andy Sneap (an occasional member of Judas Priest). The latest effort, Venomous, dropped last year and it’s typically ferocious. They play the Whisky with Bleed the Sky, Arise in Chaos, So This Is Suffering, and Luna 13. — Brett Callwood

Elizabeth Moen

Elizabeth Moen possesses a big, soulful voice that can take you places. But unlike other divas who are all about technique, the Iowa native also has big things on her mind and can write music and lyrics that match her impressive set of pipes. On her 2018 album, A Million Miles Away, Moen demonstrates her mastery of raw-throated, powerful soul (“Red”), bluesy ballads (“Best I Can Do,” “Planetarium”), breezy folk-pop (“Matilda”) and countrified roots-rock (“Triple Scoop”). “Time hasn’t been much help …” and “Time, she isn’t always right and doesn’t seem to have your back;” she laments on “Time Is a Shitty Friend,” a subdued and beguiling ballad that gives way to a compelling, hard-rocking chorus in which Moen breaks free from it all. — Nathan James

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
PETITION OF KATE BEALL
FOR CHANGE OF NAME
To All Interested Persons:

1. Petitioner: KATE BEALL filed a petition with this court for a degree changing names as follows: Present name: KATE BEALL to proposed name: KATE LOPEZ.

2. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.

Any person objecting to the name changes described above must file a verified objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING
Date: 02/07/2020 Time: 8:00am - 9:30am Dept: O Room: 452 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, 185 W. POMONA COURT PLOZA, POMONA, CA 91763 MAILING ADDRESS: SAME

A copy of this Order To Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: LA Weekly News

Date: 12/17/2019. Peter A. Hernandez Judge of the supreme court.

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