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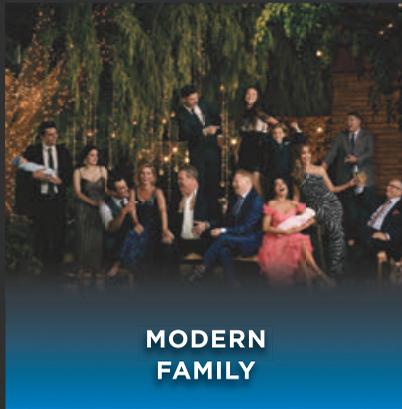
## THE WORDS OF WOMEN

How WriteGirl mentors  
the female voices of the future

BY LISA BEEBE

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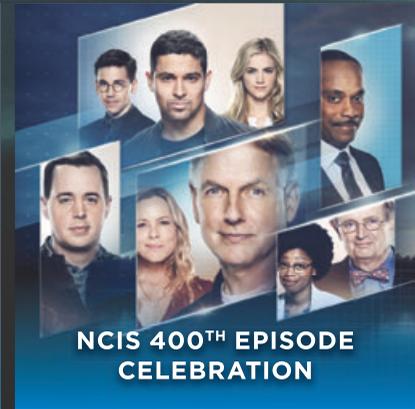
ONE DAY AT A TIME

MARCH 14 • 2 pm



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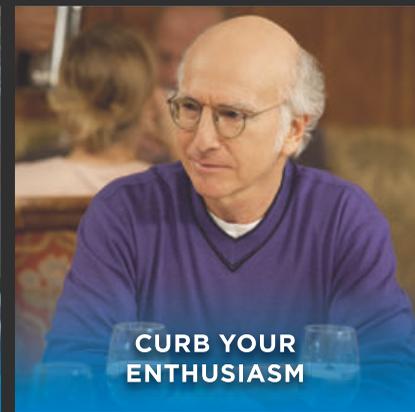
STAR TREK: PICARD

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- The other person likes you and unfortunately you can't return it
- Neither of you likes the other
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Currently, eDot is sold in 500ml bottles, donating a percentage of every bottle purchased to Olive Crest's mission to end child abuse.

With the new year comes exciting new products, including hibiscus-infused water debuting this spring. For every premium 350ml glass bottle sold, eDot will contribute a percentage to Olive Crest. And for every liter sold, eDot will double its donation.

eDot's commitment to health and wellness extends beyond the body and into the lives of those that need it most. Together, eDot and Olive Crest are working to keep the most vulnerable members of society safe and end the cycle of child abuse in our communities. eDot's cause marketing water is helping Olive Crest to transform and strengthen families, improving the wellbeing of thousands of children.

For almost 50 years, Olive Crest has been serving children and families in crisis. Through the support of their partners like eDot, Olive Crest provides assistance for 4,000 children and families every day. By providing safe and loving homes, the

organization sets kids on a course to a positive and healthy future. Every bottle of eDot alkaline water sold allows Olive Crest to continue to make a difference. Community-conscience consumers like you are helping to build strong families and safe kids.

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**FRI 3/6**

DANCE

## Tragic Teens on Tiptoe

Those Italian teens Romeo and Juliet may be the touchstone tale of tragic young love, but choreographer Alexei Ratmansky draws from an earlier Greek story of doomed romance in *Of Love and*

*Rage*, his latest for American Ballet Theatre. Derived from a first-century Greek novel, the plot centers on a woman who realizes her beauty, stealthily backed by her brains, are her only power and makes use of both in a story rife with love, betrayal, forgiveness and all the familiar ballet emotions that the title strongly suggests won't end "happily ever after." Ratmansky has provocatively chosen music by Aram Khachaturian, who provided the sweeping score for the ballet *Spartacus*, and an ABT visit is always a chance to see beautiful dancers. Scheduled casting is at the website. *Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa; Thu.-Fri., March 5-6, 7:30 p.m.; Sat., March 7, 2 & 7:30 p.m.; Sun., March 8, 1 p.m.; \$29-\$189. scfta.org/.* —ANN HASKINS

**SAT 3/7**

ART

## When Robots Meet Donuts

Two of the greatest achievements in human history have been the invention of the donut and the creation of toy robots, and Bay Area artist Eric Joyner has long celebrated the curious



relationship between such totemic images in his work. When he adds adorable little kittens to the mix, the cuteness factor just goes off the charts. In *Midnight Stroll*, from "Machine Man Mem-

ories," Joyner's latest exhibition of paintings at Corey Helford Gallery, a benevolent vintage robot cradles a curious tabby in its arms under a moonlit sky in a snowy forest. The interactions of Joyner's robots with wizards, sentient donuts, Rudolph the Red-Nosed Reindeer and the Creature From the Black Lagoon might seem kitschy, but there is also a strangely compelling poignancy in his fantastic images. *Corey Helford Gallery, 571 S. Anderson St., Boyle Heights.; opening reception: Sat., March 7, 7-11 p.m.; through Sat., April 11; free. (310) 287-2340. coreyhelfordgallery.com.* —FALLING JAMES

ART

## California, Coming Home

Nearly 50 contemporary photographers join forces with curator and artist Michael Rababy for this year's edition of the Hive's epic annual photography invitational. This year's theme is **California Love**, and all the artists contribute to an eclectic, symphonic love letter to the pleasures and terrors of life in the Golden State. All the Hive studio residents will be manning their indie-art spots as well, and at 9 p.m. a spoken word convocation by beloved poet and L.A. historian Mike the Poet amplifies our appreciation for local beauty. *The Hive Gallery and Studios, 729 S. Spring St., downtown; opening reception: Sat., March 7, 8-11p.m.; exhibition through March 28; free (\$5 suggested donation opening night). facebook.com/pg/thehivegalleryandstudios/events.* —SHANA NY'S DAMBROT

CULTURE/COMEDY

## The Ex-Presidents Return

*Point Break Live!* is back, bruh. The madcap live-action stage show, which made a name for itself back in 2007, was one of the first movie spoof hits, ushering a slew of similarly raucous theatrical renditions that remain popular in L.A. to this day. Parodying the 1991 blockbuster starring Patrick Swayze and Keanu Reeves, the *PBL* twist invites someone from the audience to play Keanu's role (FBI agent Johnny Utah), proving no rehearsal is necessary for the role. The atypical theater experience meshes an anything-can-happen feel with interactive elements that "break" into the crowd — expect water, blood, fake guns, and food — as it passes the point of no return and then some as a laugh-filled evening of alternative theater. *Los Globos, 3040 Sunset Blvd., Silver Lake; Sat., March 7, 6 p.m.; Saturdays through May 30; \$25. pointbreakla.com.* —LINA LECARO

**SUN 3/8**

CULTURE

## New Year Rising

Farhang Foundation presents its 11th-annual celebration of **Nowruz**, the Iranian new year, at UCLA. The daylong spectacle includes traditional musicians, dancers from Firuze Dance Company and Djanbazian Dance Company, a Persian tea

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6-10 PM



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ArtNight is an ongoing partnership among many cultural institutions and the Cultural Affairs Division of the City of Pasadena. More information: 626 744-7887. Accessibility and alternative formats: 626 744-7062. Para español, visite [artnightpasadena.org](http://artnightpasadena.org).

### PARTICIPATING INSTITUTIONS

Armory Center for the Arts / ArtCenter College of Design / artWORKS Teen Center / City of Pasadena—City Hall / The Gamble House / Jackie Robinson Community Center / Kidspace Children's Museum / MUSE/IQUE / Norton Simon Museum / Parson's Nose Theater / Pasadena Central Library / Pasadena City College / Pasadena Museum of History / Pasadena Unified School District (PUSD) / No Boundaries / Red Hen Press / Shumei Arts Council / Sp[ajce] / USC Pacific Asia Museum

### FREE SHUTTLES

Free shuttles, running 6-10 p.m., will loop throughout the evening with stops at each venue. Park at any venue and ride to others.

### ARTS BUS

Pasadena ARTS Route 10 runs along Colorado Boulevard and Green Street until 8 p.m. information at [cityofpasadena.net/artsbus](http://cityofpasadena.net/artsbus).

### METRO GOLD LINE

Attend ArtNight by taking the Metro Gold Line to Memorial Park Station in Pasadena. Check [metro.net](http://metro.net) for information.

### artnightpasadena.org

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house, Negar Estakhr's puppet show, a spring parade, and a Haft-sin display. The festival culminates in a concert by Iranian soprano Darya Dadvar, who, besides singing in multiple languages, torches classical Iranian music with an operatic fervor. Her stirring vocals infuse operatic arias and French chansons alike with traces of blues, jazz and world music. *The festival takes place at UCLA's Dickson Courts, Sun., March 8, noon-5 p.m.; free. The concert follows at Royce Hall, 10745 Dickson Court, Westwood; Sun., March 8, 6 p.m.; \$25-\$220. (310) 825-2101, [farhang.org](http://farhang.org). —FALLING JAMES*

## MON 3/9

### FOOD

### And the Award Goes To...

This year's best achievements in food, fashion, health, travel and lifestyle programs in television, film, online and streaming video, radio and podcasts, and photography will be revealed at the **Taste Awards**. Celebrity award presenters, including *Top Chefs* Joe Sasto, will join hosts Nyesha Arrington from Bravo's *Top Chef* and YouTube star Jolene Sugarbaker in handing out awards to outstanding creators, producers, hosts and directors of lifestyle programs, series, shows and cinema. The Cooking Channel and Food Networks' chef Jernard Wells will be making an appearance as well. Nominees include *The Trailer Park Cooking Show* with Jolene Sugarbaker, *The 3 Julias* on 30A Television and *MasterClass: Aaron Franklin Teaches Texas-Style BBQ*. *Writers Guild Theater, 135 S. Doheny Drive, Beverly Hills; Mon. March 9, 6-9:30 p.m.; \$95. [thetasteawards.com/](http://thetasteawards.com/). —MICHELE STUEVEN*

### ART

### She Wrote the Book on Design

These days ideas about integrated design across art, architecture, landscape and objects are all the rage in schools and design studios alike — and renowned practitioner of all this and more, Elena Manferdini has been an important and influential part of blending the categories. From her position as chair of graduate programs at progressive design school SCI-Arc, to running her own Venice-based atelier, Manferdini's work is all about moving toward a more holistic, interdisciplinary, expressive built environment. Her new monograph, the two-volume *Elena Manferdini: Portraits and Landscapes*, chronicles her work of the last six years — an especially inspired and productive time in her creative career. *Knappe Library, SCI-Arc, 960 E. 3rd St., downtown; Mon., March 9, 6 p.m.; free. [sciarc.edu/events/events/elena-manferdini-portraits-and-landscapes](http://sciarc.edu/events/events/elena-manferdini-portraits-and-landscapes). —SHANA NYS DAMBROT*

## TUE 3/10

### LGBTQ/FILM

### Empowering Filmmakers

An offshoot of Outfest, **Outfest Fusion** showcases and empowers LGBTQ people of color in film, music and art, showcasing their work and supporting their careers. Fusion aims to spotlight and nurture the next generation of storytellers and recognize them as cultural ambassadors via screenings and awards. After a week full of presentations and activities (see website for schedule), Fusion concludes with closing night festivities featuring "One Minute Movie Premieres" (inviting the public to submit films made via their phones), as well as live music, performance, food and drink. Reflecting the inclusiveness and talent seen all week during the event, Fusion's final fete promises to be one of L.A.'s most diverse film events of the year. *Los Angeles Theatre, 615 S Broadway, downtown; Fri.-Tue., March 6-10; see schedule for showtimes and prices. [outfest.org/fusion2020](http://outfest.org/fusion2020). —LINA LECARO*

## WED 3/11

### COMEDY

### Flying High

Australian comedian/writer Caroline Reid brings her alter-ego, self-proclaimed "International celebrity air hostess" to L.A., with *Pam Ann Returns*, a new comedic cabaret that will leave audiences flying high on thematic hilarity. Skewering the audacious and sometimes just plain (plane?) awful elements of air travel, Ann's aerial-themed shows uncover airline gaffs and travel travails with sharp wit and uncensored commentary. The jet set jams together storytelling with standup, shouting-out celebs such as Elton John and Cher, and sharing the fun and frolic of flight like only she can. *Catalina Jazz Club, 6725 West Sunset Blvd., Hollywood; Wed., March 11, 8:30 p.m.; \$25-35. [catalinajazzclub.com/](http://catalinajazzclub.com/). —LINA LECARO*

## THU 3/12

### MUSIC

### Embracing the Universe

Frida Kahlo wrung out of her tortured body fantastic and beautifully transformative imagery, which continues to resonate across multiple artistic disciplines in numerous and unexpected ways today. The Mexican painter used surrealism not as an airy escape but as a way of focusing on heavy themes, and yet she also subverted realism to uncover the richly magical world of nature that surrounds and is within us. Based in New York, Chilean-born saxophonist-composer Melissa Aldana is the latest musician to become enraptured by Kahlo's way of seeing things, and she brings to town an homage — featuring a jazz suite inspired by the artist's life and paintings, including Love's Embrace of the Universe, Earth, (Mexico), I, Diego, and Mr. Xólotl — she calls "Visions for Frida Kahlo." *The Soraya, 18111 Nordhoff St., Northridge; Thu.-Fri., March 12-13, 8 p.m.; \$44-\$66. (818) 677-8800, [thesoraya.org](http://thesoraya.org). —FALLING JAMES*

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# THE WORDS OF WOMEN

How WriteGirl mentors the female voices of the future

BY LISA BEEBE

It's a busy Saturday afternoon at Skylight Books in Los Feliz Village and a group reading is about to start. The seats are full, and the audience rustles with energy as everyone settles in, waiting for the afternoon's published scribes to appear. A few feet away, behind a bookshelf, some of the authors have congregated. They are young and excited, but some are feeling anxious. They all have something to share, and this forum is an opportunity many of them never expected to have. They won't waste it.

The writers are all young women (ages 14-20) and they are there to read from the new anthology *This Moment: Bold Voices from WriteGirl*. At the urging of Katie Geyer, WriteGirl's managing director, the girls shake out their muscles and take a few deep breaths. This isn't the first

time the organization known as WriteGirl has asked them to challenge themselves, to put themselves out there or to express themselves. And it's one of many forums for female voices that WriteGirl provides.

Geyer takes the mic first, introducing and sharing the motivations behind *This Moment*, in which 180 teenage girls from all around Los Angeles shared moments that matter in their lives. The book also includes a 20-page "Creativity Starter Kit" to motivate readers to pick up a pen themselves.

"I encourage all of you to write about the small moments," Geyer tells the audience. "Write about the big moments. Write about everyday moments, because you don't have to wait for something monumental to happen in your life to start writing."

Before each of the teen authors steps up to the mic, Lilliana Winkworth, a WriteGirl event assistant, shares some background on them, mentioning only their first name and a special skill. Maya ("She can put out fire with her fingers.") reads a poem called "3 Seconds," about the time she made the game-winning shot for her basketball team, and "Even the coach jumped like one of those freeze frames at the end of an '80s movie."

Juliana ("She's double-jointed.") reads a poem called "Social Media" that begins, "The internet: a place of narcissism, negativity, fakeness. A place of creation, positivity, connection."

Lauren ("She's been baking since she was 5.") reads a piece about being biracial, in which she calls herself "a *chilaquile* — a blend of flavors."

The young women may have been nervous before, but on the microphone, sharing carefully chosen words, the girls radiate confidence and pride in their work. How did they get so comfortable expressing themselves this way?

Keren Taylor, WriteGirl's founder and executive director, says this is by design. "It's no accident. What happens at WriteGirl is they get a chance to read something to their mentor, then they get a chance to read in front of the full group at a workshop, then they get a chance to read at the season-end event, then they get their work published in a book, and they get a chance to read it..." she explains of the process that drives WriteGirl, which works with young women writers and helps them hone and polish their work. "So by the time they get to Skylight,

most of these girls have had other experiences reading in WriteGirl, where we've had a chance to really celebrate them and pump them up and give them positive praise."

WriteGirl is now in its 19th year, and the creative writing and mentoring organization based in Los Angeles has become known for its unbridled encouragement of young women. "It's undeniable how it helps a girl when she has only positive feedback," says Taylor. "We've never strayed from that."

Another longtime priority for WriteGirl is guiding girls through the college application process. Taylor still remembers a girl in WriteGirl's first year saying, "My college counselor told me I'm not college material."

At WriteGirl, every girl is college material — and the organization helps them along the path with special college workshops that include SAT prep, financial aid information and visits from college admissions counselors. There's no pressure to pursue a writing-related career, either. The new anthology lists a few alumna highlights, and while some of the women are writers, others went on to become doctors, lawyers, filmmakers and policy analysts. Good writing skills complement every profession.

As WriteGirl has grown, so has the training the organization offers mentors, many of whom are professional writers who want to pay their successes forward. Taylor says that while these volunteers often bring a passion for writing, they don't necessarily know how to best work with teens. "We've learned that mentors will

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- **Worsening of HBV infection.** If you have HIV-1 and HBV infection, your HBV may get worse (flare-up) if you stop taking DOVATO. A “flare-up” is when your HBV infection suddenly returns in a worse way than before. Worsening liver disease can be serious and may lead to death.
  - Do not run out of DOVATO. Refill your prescription or talk to your healthcare provider before your DOVATO is all gone.
  - **Do not stop DOVATO without first talking to your healthcare provider.** If you stop taking DOVATO, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your liver.

### What is DOVATO?

DOVATO is a prescription medicine that is used without other antiretroviral medicines to treat HIV-1 infection in adults who have not received antiretroviral medicines in the past, and without known resistance to the medicines dolutegravir or lamivudine. HIV-1 is the virus that causes Acquired Immune Deficiency Syndrome (AIDS). It is not known if DOVATO is safe and effective in children.

### Who should not take DOVATO?

#### Do Not Take DOVATO if You:

- have ever had an allergic reaction to a medicine that contains dolutegravir or lamivudine.
- take dofetilide.

### What should I tell my healthcare provider before using DOVATO?

Tell your healthcare provider about all of your medical conditions, including if you:

- have or have had liver problems, including hepatitis B or C infection.
- have kidney problems.
- are pregnant or plan to become pregnant. One of the medicines in DOVATO (dolutegravir) may harm your unborn baby.
  - Your healthcare provider may prescribe a different medicine than DOVATO if you are planning to become pregnant or if pregnancy is confirmed in the first 12 weeks of pregnancy.
  - If you can become pregnant, your healthcare provider will perform a pregnancy test before you start treatment with DOVATO.
  - If you can become pregnant, you should consistently use effective birth control (contraception) during treatment with DOVATO.
  - Tell your healthcare provider right away if you are planning to become pregnant, you become pregnant, or think you may be pregnant during treatment with DOVATO.

Tell your healthcare provider about all of your medical conditions, including if you: (cont'd)

- are breastfeeding or plan to breastfeed. **Do not breastfeed if you take DOVATO.**
  - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
  - One of the medicines in DOVATO (lamivudine) passes into your breastmilk.
  - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements.

Some medicines interact with DOVATO. Keep a list of your medicines and show it to your healthcare provider and pharmacist when you get a new medicine.

- You can ask your healthcare provider or pharmacist for a list of medicines that interact with DOVATO.
- **Do not start taking a new medicine without telling your healthcare provider.** Your healthcare provider can tell you if it is safe to take DOVATO with other medicines.

### What are Possible Side Effects of DOVATO?

DOVATO can cause serious side effects, including:

- **Those in the “What is the Most Important Information I Should Know about DOVATO?” section.**
- **Allergic reactions. Call your healthcare provider right away if you develop a rash with DOVATO. Stop taking DOVATO and get medical help right away if you develop a rash with any of the following signs or symptoms:** fever; generally ill feeling; tiredness; muscle or joint aches; blisters or sores in mouth; blisters or peeling of the skin; redness or swelling of the eyes; swelling of the mouth, face, lips, or tongue; problems breathing.
- **Liver problems.** People with a history of hepatitis B or C virus may have an increased risk of developing new or worsening changes in certain liver tests during treatment with DOVATO. Liver problems, including liver failure, have also happened in people without a history of liver disease or other risk factors. Your healthcare provider may do blood tests to check your liver.
 

**Tell your healthcare provider right away if you get any of the following signs or symptoms of liver problems:** your skin or the white part of your eyes turns yellow (jaundice); dark or “tea-colored” urine; light-colored stools (bowel movements); nausea or vomiting; loss of appetite; and/or pain, aching, or tenderness on the right side of your stomach area.
- **Too much lactic acid in your blood (lactic acidosis).** Lactic acidosis is a serious medical emergency that can lead to death. **Tell your healthcare provider right away if you get any of the following symptoms that could be signs of lactic acidosis:** feel very weak or tired; unusual (not normal) muscle pain; trouble breathing; stomach pain with nausea and vomiting; feel cold, especially in your arms and legs; feel dizzy or lightheaded; and/or a fast or irregular heartbeat.
- **Lactic acidosis can also lead to severe liver problems,** which can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Tell your healthcare provider right away if you get any of the signs or symptoms of liver problems which are listed above under “Liver problems.” You may be more likely to get lactic acidosis or severe liver problems if you are female or very overweight (obese).**



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# SO MUCH GOES INTO WHO I AM

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-  **DOVATO can help you reach and then stay undetectable\*** with just 2 medicines in 1 pill. That means fewer medicines<sup>†</sup> in your body while taking DOVATO
-  **You can take it any time of day with or without food** (around the same time each day)—giving you flexibility

DOVATO is a once-a-day complete treatment for adults who are new to HIV-1 medicine.

Results may vary.

\*Undetectable means reducing the HIV in your blood to very low levels (less than 50 copies per mL).

<sup>†</sup>As compared with 3-drug regimens.

 **Dovato**  
dolutegravir 50 mg/  
lamivudine 300 mg tablets

## What are Possible Side Effects of DOVATO (cont'd)?

- **Changes in your immune system (Immune Reconstitution Syndrome)** can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having new symptoms after you start taking DOVATO.
- **The most common side effects of DOVATO include:** headache; diarrhea; nausea; trouble sleeping; and tiredness.

These are not all the possible side effects of DOVATO. Call your doctor for medical advice about side effects. You are encouraged to report negative side effects of prescription drugs to the FDA. Visit [www.fda.gov/medwatch](http://www.fda.gov/medwatch), or call 1-800-FDA-1088.

## Where Can I Find More Information?

- Talk to your healthcare provider or pharmacist.
- Go to [DOVATO.com](http://DOVATO.com) or call 1-877-844-8872, where you can also get FDA-approved labeling.

October 2019 DVT:2PI-2PIL

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ALPHONSO<sup>‡</sup>

Living with HIV



<sup>‡</sup>Compensated by ViiV Healthcare

Could DOVATO be right for you? Ask your doctor today.

do a more solid, effective job of being a mentor if they have a little bit more skills and tools to work from,” she explains. The day-long mentor training now includes trauma-informed educational strategies, advice on working with girls who are struggling with depression, and information about the dangers teen girls face online.

Each month, WriteGirl holds a creative writing workshop. These workshops focus on different writing genres and take place at cultural institutions around Los Angeles. In January, WriteGirl gathered girls and their mentors at The Autry for a day of fiction writing. In February, they worked together on songwriting at Huntington Gardens. This month there’s a journalism workshop at the Natural History Museum. As a longtime volunteer and mentor with WriteGirl, this writer has watched countless girls develop their creativity and leadership skills at events like these. It’s always exciting to see a new girl overcome her shyness and step up to the mic to share her work.

**Back at Skylight**, the reading continues. Kumari (“She has a pet chicken.”) takes the microphone to share a poem she wrote on the train after a bad day at school. It begins, “I used to tell my mama that I want to be a writer. I wanted to pour my heart onto a page so that little girls like me could engulf their minds in the red flames of words and say, ‘I’m not alone.’”

Kumari, 16, is in 10th grade at Alexander Hamilton High School. On a phone call after the Skylight reading, she says, “I don’t really like to share my writing, so it was hard having to go up and do it in front of everyone. That takes me out of my comfort zone.”

She joined WriteGirl at 13, after hearing about it from a friend’s mom. Kumari says she didn’t always like writing, but she has always been really competitive. “When my mom would compare my writing to other people’s, I wanted to be better, so it made me keep doing it.”

Her all-time favorite WriteGirl memory happened at the character and dialogue workshop in her first year. “They had us write these scenes, and they had these actors perform them, and I remember going through the entire day, and I thought my scene wasn’t chosen,” she recalls. “We were almost to the end, and they hadn’t done anything that I’d written.” She was feeling a little sad about it — and then Wendi Mclendon-Covey from *The Goldbergs* performed her piece. She remembers, “It was so interesting to see, and it made my mom proud, which really means a lot to me.”

The last reader steps up to the mic at Skylight. Sabrina (“She only has one weakness, and she’s stronger than Achilles, because it’s not her heel — it’s dark chocolate.”) reads about an illness that keeps her up at night and makes her fingers antsy: “Writer’s Fever.” Her poem describes it



Jeanine Daniels  
(Courtesy  
Circle3Productions)

as “A truly devastating disease that overwhelms you in the best of ways.”

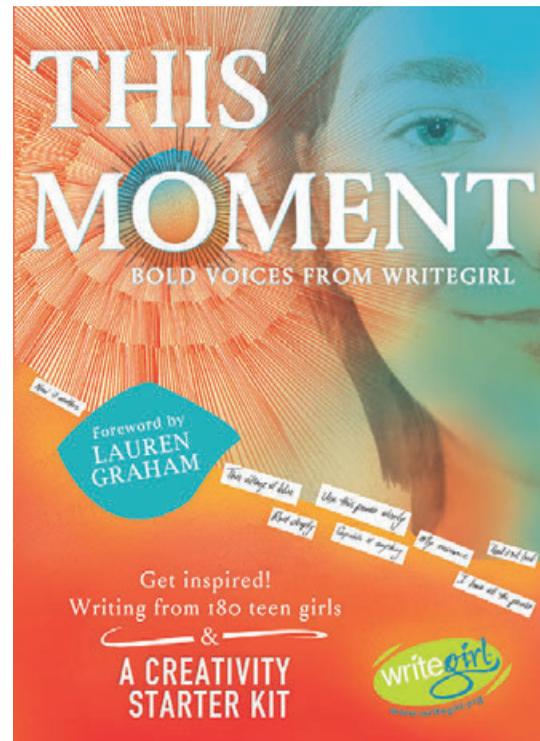
A senior at John Marshall High School, 18-year-old Sabrina looked relaxed on the mic, but says she found the Skylight reading challenging. “I used to love speaking in public, but for whatever reason, midway through high school, my body developed an allergic reaction to it. So now, it’s really tough for me to do it as seamlessly as I used to, but I still push myself.”

Sabrina heard about WriteGirl from her middle school English teacher and joined when she was 13. “I was kind of surprised at first because the atmosphere was just so welcoming, and also — free journals! That really got me excited,” she enthuses.

In addition to writing, Sabrina is interested in drawing and video editing, and she plans to explore her options in college before choosing a major. She has found WriteGirl’s college and career-prep workshops valuable and says, “I went to one over the summer where it was about job etiquette, things you can learn to help get interviews or building your resume and things like that. So that was pretty cool.”

She also speaks fondly of the WriteGirl mentors — especially her own mentor, Kelly Chan, who has always been there to give her advice or talk to her when times were rough. “Every now and then, we’d meet up at a cafe, and she’d really reenergize or rejuvenate my desire to write if I ever had writer’s block or anything,” she shares. “It was really good to have somebody backing you up and helping you, no matter what.”

WriteGirl’s impact on teenage girls is especially impressive considering that the organization has only three full-time and nine part-time staff members. Taylor calculated that WriteGirl volunteers contribute more than 2,000 hours a month. The organization also brings in about 160 special guests annually, including writers, poets, actors and musicians.



**More than 500 teen girls** participate in WriteGirl programs each year, and Taylor says the goal is to provide resources for those who don’t always know where to find them. “We focus on girls who really need this the most — girls who are suffering from depression, violence at home, violence in their communities. There aren’t enough extracurricular or mentoring programs available to them. There aren’t college access programs.”

While the workshops and mentoring opportunities are open to all girls ages 13 through 18, the organization relies on community members to connect them with those who need this extra support. “We have a sort of underground network of teachers and counselors and social workers who are helping us find girls that really need this and have them come to the program,” she adds.

Some girls need more of a push than others. Jeanine Daniels heard about WriteGirl in 2003, and at first, she wasn’t interested. “My 11th grade AP English teacher gave me a flyer and told me that I should do the program, and I threw it away,” she says. And then she called my mom and asked if my mom got the flyer, and my mom was like, “What flyer?”

Her mom dropped her off at a WriteGirl songwriting workshop and made her go in. Though she recalls having a negative attitude about it, she was matched with a mentor and started writing lyrics. A few hours later, a singer/songwriter put some of the girls’ lyrics to music and performed them. Daniels recalls, “I heard how she played the other songs, and I was like, ‘Oh, I hope mine gets picked.’” When it didn’t, she says, “I felt some kind of way about it,” and from then on, WriteGirl had her attention and she became more active.

With help from Allison Deegan, WriteGirl’s associate director, Daniels applied to 32 differ-

ent colleges in 2003. She attended Pitzer College on a full scholarship and earned a B.A. in media studies. After college, she did temp work at various studios while working on her own projects. “I wrote, created, directed, and starred and edited in a multitude of web series, one of which I sold to HBO in 2014,” she tells us proudly.

Today, Daniels is a staff writer on the FX show *Snowfall* — and she credits WriteGirl with helping her get there. “I’m a black girl from an around-the-way neighborhood, and where I’m from, there’s not a lot of people telling you that there’s all kinds of jobs in entertainment available,” she says. And when they do tell you that, you don’t see people who look like you.” At WriteGirl she met black women who made a living writing for TV and film. “It was one of the first times in my life I felt like, ‘This could be a career option,’” Daniels explains. “I wasn’t entirely sure, but I knew that something sparked.” She looks forward to doing more producing and directing in the future and says, “I just want to create healthy images of black people and African people for the world.”

WriteGirl’s successes extend from personal stories like Daniels’ to a long list of literary achievements. On April 17, Taylor will receive the 2019 Innovator’s Award at the Los Angeles Times Festival of Books for her work with WriteGirl. Shortly after being honored, Taylor will take the stage at the organization’s annual “Lights, Camera, WriteGirl!” benefit on Saturday, May 9. The benefit is based around actors performing the work that WriteGirls create in its character and dialogue workshops, and all scenes and monologues are performed by acclaimed actors as a way to raise funds for the organization.

Aside from the Skylight Books reading and the annual benefit, most WriteGirl events are closed to the public — and they intend to keep it that way because, as Taylor says, “it’s about the process of writing, which is ultimately private and individual.”

Indeed, it’s the intimate atmosphere, where women in the field impart experiences and encouragement to the next generation, that makes Writegirl truly special and gives its workshops and gatherings an inspiring sisterhood-like energy.

Still, as the organization has grown to reach more and more girls, it encounters its challenges, especially in terms of financial support, making benefits and book events like the one at Skylight so important. “The hardest and most significant part that we are still always working on is raising the funding we need to be able to continue and thrive,” admits Taylor. But she’s not deterred. Hard work and persistence are part of what WriteGirl is all about, after all.

To learn more about WriteGirl or buy a copy of *This Moment: Bold Voices from WriteGirl*, visit [writegirl.org](http://writegirl.org).

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FOOD

# THE ESSENCE OF TASTE

Paul Kalemkiarian has seen — and tasted — 100,000 wines

BY MEGAN MARTIN

These days, wine clubs are all the rage. Comedians, sommeliers, winemakers and even two MIT grads with a proprietary palate-identifying algorithm have all tried their hand at pulling together crowd-pleasing cases for monthly subscribers, with varying success. Then there is Paul Kalemkiarian, a.k.a. Paul K., the lone taster for and heir to the world's first monthly wine club — called, aptly, Wine of the Month Club. He has a simple yet time-tested formula for shipping his members exactly what they want: He tastes everything that crosses his path.

Wine of the Month Club started in Palos Verdes in 1968 when Kalemkiarian's father, Paul Sr., bought a pharmacy attached to a liquor store. This was before California was put on the wine world map, and long before wine clubs were ever a thing.

"The club started because [my dad] just got tired of walking from the pharmacy to the liquor store to help people out," Kalemkiarian tells *L.A. Weekly* over tacos and Arnold Palmers at Jake's Roadhouse, a barbecue restaurant in Monrovia. "But the key part of that was to help people out; it wasn't just to sell more wine."

As a teenager, Kalemkiarian worked in his father's shop, dropping off deliveries at people's houses and shelving bottles. After college and a stint in corporate America, he came back to help his father run Wine of the Month Club in 1988.

A few months into the reinstated father-son partnership, the two went to a Bordeaux wine tasting and were seated separately. On the drive home, they found that they'd rated every wine — except two — the exact same.

"My dad said, I think you're ready to start choosing wines, and I kind of never saw him again," Kalemkiarian remembers. "He took off on me!"

Kalemkiarian maintains the same integrity as his dad did when it comes to choosing wines. He indiscriminately tastes everything. In the past 32 years, Kalemkiarian estimates he's tried around 100,000 wines — good, bad and downright terrible. He dedicates every Tuesday to tastings, where he goes through about 75 wines. He can identify within seconds if the grape and district are accurately represented. If it's a blend, he looks for balance — in character and fruit. Then, there's his most important criteria: Does the wine have good value?

In the tasting room, an enclosed cement-floored space with high tables and bar stools attached to a bustling warehouse, Kalem-

kiarian holds court in front of a computer and two sinks. Wine reps wheel their bottles in for him to try. They're all vying for a spot in a future month's shipment. Kalemkiarian swirls and smells, takes a swig and spits the juice into the sink, then enters his rating into the computer. Every wine is scored on a three-point scale. One means no good, two means he can use it, and three means he can use it if the value (or price per bottle) were better. The entire judging process takes about 15 seconds.

"It's meatball surgery," he says, "You kind of just get through it and determine right away if it's got value compared to the one next to it."

One rep pulls out a black bottle with an Old Hollywood-style illustration of a buxom woman on it. The wine is Killibinbin Seduction Cabernet Sauvignon from Australia.

"It reeks of Australia," Paul says after sipping and spitting. "I don't mean it negatively." Australia's wine has evolved, what used to be more rich and overwhelming, almost like Port, has tempered a bit — become more "real wine" that's less over-the-top, more drinkable. Within seconds, Kalemkiarian calls it: decent value.

"The chewing on it and the descriptions, that's all fun and I love doing it, but I really want to educate the consumer on the value of its variety, the value of its ethereal nature."

To him, value is not only about cost, but also about imparting wine wisdom: This is a true representation of a Napa cab or an Italian Nero d'Avola. Subscribers can learn what they like and don't by region, grape and vintner. It's what a wine club, essentially, should do, give people enough knowledge to navigate a daunting wine list or sea of bottles in a shop. It's also notable that he never sends the same wine out twice, and rarely the same winemaker.

I ask him about the more intimidating aspects of wine, the insurmountable wall of knowledge that separates the connoisseur from, say, someone who just wants to drink rosé all day.

"I have a position on that," he says, crushing a peanut shell between his fingers, "Wine is not to be *unintimidating*; and it's not meant to be intimidating. It's a study. You never run out of things to learn and if you're interested in the subject, you can never exhaust it...if you know what you like and just want to experience different flavors and grapes, that's fine too."

After lunch, he has more to drink (he'll sip 72 in total today). He tries them all and gives each a fair shake, because he knows better than anyone — the only way to truly judge a wine is to taste it.

# MALLEABILITY AS METAPHOR

“The Body, The Object, The Other” at Craft Contemporary captures current zeitgeist of clay

BY ANNE WALLENTINE



Monterrubio

Clay is having a moment, both as a cultural trend and as a field within the arts. More and more hobbyists are seeking out pottery as a creative and therapeutic activity. And in the professional sphere, inventive ceramicists are blurring the traditional divisions between commercial and conceptual work in clay.

Craft Contemporary celebrates this movement in their second clay biennial, “The Body,

The Object, The Other,” a lively mélange sprawled across the museum’s three floors. As reflected in their recently changed name, the museum focuses on modern craft, recognizing art forms that have long been siloed as distinct from — and inferior to — fine arts. However, contemporary art is less focused on the divisions between mediums, as many artists now experiment across multiple forms. (Whether this is always to great effect is another matter.)

The museum’s biennial brings together a

diverse range of artists working through the heady concepts of body, object and other in clay. “We’re going back to the body as a way to incorporate marginalized voices,” says Caroline Liou, communications manager at Craft Contemporary. It was important for them to represent “many bodies” in this biennial, she says, and they have succeeded admirably.

The medium is also a natural choice for the subject matter. Clay responds to the shaping and imprinting of the body, encapsulating the relationship of subject and object; self and other. As curator Holly Juerger puts it, “The malleability of clay lends itself to the malleability of the concept.”

Whether dealing with the final body of work or the artist’s body, the pieces in the show illustrate myriad ways of interpreting the metaphor. Artist Nicole Seisler’s contribution, “Holding Patterns,” involved wedging each piece of clay 100 times against the wall, leaving patterns of clay residue that were continued by her students — and will continue to be added to throughout the show. Seisler describes wedging, an intensive kneading process that removes air bubbles from clay, as a kind of “signature” for each clay artist. Because of the physical demands of wedging in an unusual posture, she says, “I became a lot more aware of my own body making that work.” The physicality of the work and the visible difference between her wedging and her students’ is another way of marking the distinctions between bodies even within the same form.

Cannupa Hanska Luger’s “Something To Hold Onto” is also a collaborative work, emphasizing the distinctive elements each human brings to the medium — and how clay can represent us as individuals. There is something visceral about the squeezed handprints in his piece: the visible pressure in the soft clay, and the negative space left by the warmth of a hand. Luger says he aims to “rehumanize data” with this project, using each handprint-bead to represent each of the bodies found at the U.S.-Mexico border.

Official statistics reported 7,209 bodies over 20 years, with roughly a third of them found on the land of the Tohono O’odham Nation. The actual number is likely much higher. The beads will eventually be strung across steel pylons as part of a larger installation called “Passage.” A closed fist has long been a sign of protest. Instead of representing that icon, Luger has captured the gesture itself — the act of holding on, of resisting. Luger’s is the most politically engaged of the pieces in the biennial, and highly effective in its immediacy.

The force required to shape clay, the push-and-pull between body and object, is a driving force of the show. It surfaces again in Cassils’ “Ghost,” a darkened room with a clay floor and the soundtrack of the artist’s sounds as they attacked a 2,000-pound block of clay in an earlier work, “Becoming an Image.” It’s an interesting and eerie experience of almost-sensory deprivation. Each visitor will leave an imprint on the floor, soon to be tracked over by oth-



Jenny Hata Blumenfield, *The Vessel As Female* series, 2018. Courtesy of the artist. Photo by Simone Niquille

ers, the landscape constantly re-molded and impermanent.

While these pieces emphasize the imprint of the body, other artists took the brief more literally. Danish artist Anders Herwald Ruhwald created a gorgeous interplay of body parts between his oversized ears on the wall and the standing sculptures “Blue (Marbled Body)” and “Lost Arm.” Walking through his installation, the viewer becomes aware of their own body being located within these limbs. The work is both playful and powerful, and a highlight of the show.

Responses to historical bodies are more mixed. It’s hard to tell if Wanxin Zhang’s “Special Ambassador,” a sculpture of a terra cotta warrior with a panda’s head, is satirical or earnest about the cultural clichés it employs. Either way, it’s not as interesting a take as Gerardo Monterrubio’s porcelain sculptures, which reinterpret historical forms like the Virgin Mary and a Mesoamerican head by covering them with scenes that counter the traditional propaganda of history.

Body, object and other contain multitudes of meaning — which as a title reflects both a strength and a weakness of the show. While offering an appealingly broad range of interpretations, it also creates less visual commonality between the parts of the exhibition. To extend the metaphor: They don’t quite coalesce into a collective body. However, this is an occupational hazard of ambitious shows like biennials.

The most impressive takeaway from the exhibition is the sheer variety of what potters and ceramicists are doing in the medium today. Clay is so much more than a pot or a mug. It is a way of molding the earth in our image and our imagination; one of the very foundational practices of art. The many ongoing, participatory works in the biennial illustrate that clay is very much a living medium, which is still — and always — being reshaped.

“*The Body, The Object, The Other*” is on view at Craft Contemporary, 5814 Wilshire Blvd., Mid-Wilshire, through May 10. [cafam.org/exhibitions](http://cafam.org/exhibitions).



# LOS ANGELES LAWYERS 101

WHETHER YOU JUST NEED ADVICE OR WERE SERIOUSLY INJURED, HERE'S HOW TO MAKE SURE YOU HAVE SOMEONE LOOKING OUT FOR YOUR BEST INTERESTS.

**F**rom car accidents to deceptive landlords and unfair employers, the expertise of a good lawyer is an invaluable addition to your personal and professional network in case an unfortunate situation ever arises. Whether you're the type to always be prepared and want the best on speed dial, or you're just looking to add a few names to your phone book for ease of mind, an insider's look into the best lawyers in L.A. is always welcomed. In today's cutthroat world, you never know when a situation can turn into a lawsuit — either to your benefit or against your interests. By taking the first step and getting to know California's leading attorneys, you are ensuring that all your assets — financial, emotional and physical — are better protected. Searching for the top Los Angeles attorney? Here are some things you should know:

## Los Angeles Lawyers

When looking for a lawyer, you first need to determine the area of law your lawsuit focuses on. Dealing with an unfair dismissal or bullying in the workplace? A dedicated employment lawyer will know exactly how to help you. Did

you slip and fall, or were you injured due to unmaintained pathways and roads? A good premises liability lawyer will have your back. Car accidents are a common Los Angeles occurrence, but what many don't realize is that even the smallest fender bender may be grounds for a compensatory claim. Thanks to some of the area's best personal-injury attorneys, you don't have to worry about paying for your post-accident medical bills. Even if you are just having trouble navigating the complexities of California disability claims, a skilled lawyer can help.

Angelenos are not the people to try and pull one over on. Not to be inconvenienced, mistreated, or hurt without fighting back, we as a people understand that the best defense is a good offense. When it comes to the best Los Angeles lawyer, the search is worth the effort.

## Los Angeles Lawsuits

It's no surprise that L.A. is home to some pretty unique lawsuits. From extreme to mundane, Californians know that the legal system has their backs when wronged. The uninformed and unprepared can suffer serious setbacks when suddenly embroiled in a Los Ange-

les lawsuit, which is why you should be aware of the most common types claims — just in case.

**Uber Accident Lawsuit:** Whether a Lyft accident claim or an Uber accident claim, rideshare collision lawsuits are one of the newer kinds of compensation claims to become popular in the past decade. With robust policies — Uber carries a \$1 million insurance policy for every driver — employees, passengers, bicyclists and pedestrians should all know that injuries sustained when in an accident with Uber or Lyft are worth more than initial settlements would indicate.

**Personal Injury Lawsuit:** Every landowner and property manager has a duty of care to keep their space free of hazards and reasonably safe. Yet, every day, Angelenos are injured by broken stairs, wet pavement and ill-lit apartment hallways. If this has happened to you, you know that a slip-and-fall lawsuit is a vital step to your full recovery. Whether it's a personal injury claim, a premises liability lawsuit or you are going up against a public entity: a skilled personal injury lawyer will make

your recovery a breeze.

**Car Accident Claim:** Every 40 hours, someone is killed in a car accident in Los Angeles. For those that survive, thousands upon thousands are injured in everything from minor collisions to catastrophic multi-vehicle crashes. Car accident claims can be complex; with multiple parties involved, differing insurance policies and strict California traffic laws, letting an experienced Los Angeles car accident attorney handle your recovery claim will not only ensure that you receive the maximum compensation for your troubles, but will protect your assets and get you on the road to recovery as fast as possible.

**Dog Bite Claim:** Whether an off-leash dog attacks you while you're hiking Runyon, or an on-leash canine gets you while wandering around at the bottom of Temescal Canyon, dog bites that require medical attention shouldn't leave you paying thousands out of pocket for your unexpected trip to Urgent Care. Technically a branch of personal injury law, dog bite claims often require the expertise of a dedicated dog bite attorney.

**Creditor Harassment Claims:** Living in Southern California is not for the faint-hearted. Rents and property taxes are increasing, yet salaries stay the same (if you can even find a decent job). Debt is a reality many of us live with — but that doesn't mean creditors are entitled to harass us. Regardless of the reason, if you are dealing with bankruptcy or creditor harassment, you may be surprised to know that not only can a lawyer help you, but you can actually afford their help. Relief is worth the research.

## Why You Need a Lawyer

Are you owed a settlement? You won't know the answer to that question until you consult a professional lawyer. Excellent representation, while not only saving you time, money and stress, will protect your future. While some claims may seem simple enough to settle with an insurance agent, you need to understand that an insurance agent's job is to maintain company assets, not help you out. Whether they are harassing you or hitting you with a lowball offer, you can't trust someone who isn't actually fighting for you.

If you have a claim, you need to act now. Most lawsuits in California are subject to a strict timeline and the clock starts ticking down the second your accident occurs.

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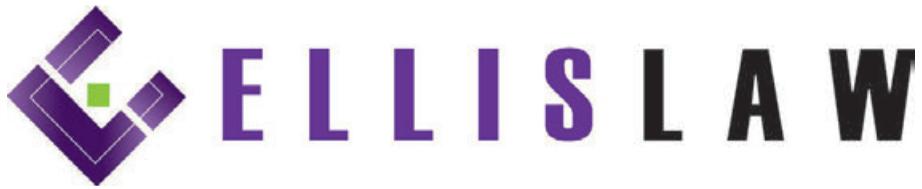
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## FILM

# UNDERDOG STORY

Also: Pixar's latest CGI extravaganza, *Onward*

BY NATHANIEL BELL

**L**.A. Weekly's Movie Guide is 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, March 6

*Onward* is Pixar's newest CGI extravaganza, a fantasy about two teenage elves on a quest to restore their dead father's upper body after a botched spell brings him back as legs only. The magical world of wizards and sub-Tolkien creatures is set in a recognizable urban context (restaurants, cops, etc.) which deflates the sense of magic as well as the sense of fun. Tom Holland and Chris Pratt lend their voices to the two leads, and Julia Louis-Dreyfus and Octavia Spencer pump up the levity. Dan Scanlon directed a screenplay by himself, Jason Headley and Keith Bunin.

*The Way Back* is not a remake of Peter Weir's excellent WWII drama of the same name, but rather a sports movie of the most formulaic — and therefore the most crowd-satisfying — kind. Ben Affleck stars as an alcoholic construction worker who accepts the job of head coach to his alma mater's basketball team. Affleck is convincingly scraggly, depressed and full of repressed anger as the down-and-out teacher, and Gavin O'Connor's direction is calibrated to deliver those big moments you hope for in an underdog story. Brad Ingelsby wrote the screenplay.

### Limited

Friday, March 6

In 1979, political prisoner Tim Jenkin and two fellow inmates broke out of Pretoria Central Prison by fashioning a series of wooden keys which would fit the locks of the jail's doors. *Escape from Pretoria*, based on a 1987 book, tells the story of the prison break, and baby-faced Daniel Radcliffe sports a beard and spectacles that make him look a few years older. Director Francis Annan takes a pragmatic interest in process, which helps scoot the familiar story along. Daniel Webber, Ian Hart, Mark Leonard Winter and Nathan Page pitch in with important supporting roles. *Los Feliz Theater*, 1822 N. Vermont Ave., Los Feliz; Fri., March 6, various showtimes; \$6.50-\$9.50. (323) 664-2169, [vintagecinemas.com](http://vintagecinemas.com).

*Hope Gap* is an intelligent — verbally and emotionally — drama about a woman (Annette

Bening) whose husband (Bill Nighy) leaves her after 29 years of marriage. The film explores the effect of the decision on her mind and emotions, and the collateral damage it inflicts on her grown son (Josh O'Connor). William Nicholson writes and directs with a solid understanding of how grownups might behave in such a situation, and he takes a particular pictorial interest in the coastal town of Seaford, where most of the action takes place. *The Landmark*, 10850 Pico Blvd., Rancho Park; Fri., March 6, various showtimes; \$12-\$15; (310) 470-0492, [landmarktheatres.com](http://landmarktheatres.com).

### Special Screenings

Friday, March 6

*Noir City: Hollywood* returns to the Egyptian for 10 consecutive evenings of crime-filled fun. Eddie Muller and Alan K. Rode of the Film Noir Foundation will be in attendance Friday night to kick off the 22nd annual series, which includes a selection of rare foreign titles as well as Hollywood favorites and obscurities. Opening night begins with a restored 35mm screening of *La bestia debe morir* (*The Beast Must Die*), an Argentine noir from 1952 directed by Román Viñoly Barreto. Based on Nicholas Blake's suspenseful novel, the film concerns a mystery writer bent on finding the hit-and-run driver who murdered his son. The second feature is *Gilda*, the classic melodrama that boosted Rita Hayworth to the top rank of movie stars of the 1940s. There will be an opening night reception on the patio between films. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Fri., March 6, 7:30 p.m.; \$12. (323) 466-3456, [americancinemathequecalendar.com](http://americancinemathequecalendar.com).

A new 2K restoration of Elem Klimov's *Come and See*, the greatest anti-war film of the 1980s — and conceivably of all time — will be released at the Monica Film Center. Klimov presents the horrors of WWII through the eyes of a teenage boy (the unforgettable Aleksei Kravchenko). Soviet authorities took eight years to approve of the script, and the result is a nearly overwhelming plunge into the slaughter and savagery of war. The restoration was performed by Mosfilm Cinema under the direction of Karen Shakhnazarov. *Monica Film Center*, 1332 2nd St., Santa Monica; Fri., March 6, various showtimes; \$9-\$12. (310) 478-3836.

Also opening Friday, March 6: *Bacurau*; *The Banker*; *The Booksellers*; *The Burnt Orange Heresy*; *Extra Ordinary*; *Final Kill*; *First Cow*; *Only*; *Run This Town*; *Swallow*; *The Wild Goose Lake*.

# NIGHT OWL OLIVIA JEAN SURFS INTO L.A.

The former Black Belles member talks going solo

BY BRETT CALLWOOD



Olivia Jean

PHOTO BY BECCA HEUP

Back in 2009, when garage-goth outfit The Black Belles formed in Detroit, the Motor City's famed garage rock scene that burned so brightly in the '90s had morphed into something more eclectic. Genres were blending, cross-pollination was occurring. The White Stripes' final album was two years gone, and Jack White was on his way to Nashville with Third Man Records.

But White has always had an eye for talent, and he quickly snapped The Black Belles up to Third Man. And when that band went on hiatus in 2012 after one self-titled, quite excellent album, he kept vocalist and multi-in-

strumentalist Olivia Jean on the roster — a savvy move.

Jean was brought up in St. Clair Shores, a suburb of Detroit and notably the place that Patti Smith and her husband, MC5 guitarist Fred "Sonic" Smith, called home. The budding musician would venture into Detroit proper regularly, to soak in the music scene. Still, the Detroit River and the Great Lakes do little to explain the surf vibe that's all over her music today.

"I got into instrumental surf music at a young age, and that was from my dad playing the B-52's for me when I was just a little kid," she says. "That slowly transitioned me

into getting into surf music, because they're highly influenced by surf music as well. So I would record music on my own, and that was just an easy genre for me to record songs all on my own. The first demo I gave Third Man Records was instrumental surf songs."

Here in SoCal, where Dick Dale (RIP) is properly iconized and the Beach Boys are standard-bearers, surf makes more sense. But even in Motown, there were precedents.

"I think the Amino Acids — I would say that they definitely had the surf thing going on, a little bit harder than what I do," Jean says. "I think a lot of the garage rock bands were influenced by that '60s guitar sound. You can hear it all over the place, but for some reason for me I have a passion for it. I really love writing melodies on guitar like I would a vocal melody and blending everything together. Doing instrumental music like that is really fun for me, especially on my own. Other than the Amino Acids, the

people who are all in the same boat. Ready to climb your way to the top. Being a solo artist is kind of scary sometimes."

That said, there's a spirit of collaboration at Third Man that Olivia Jean can tap in if she so desires.

"Yeah, when I'm in the studio I'm always open to ideas, collaborating with other musicians," she says. "If I'm working on my solo stuff and somebody has a suggestion, I'll definitely take it. Especially with microphones and amps, and different effects to use. It's nice to have someone there sort of producing what's going on because when you do everything on your own you become too attached, so it's nice to have somebody to feed ideas to me."

While Jack White produced the Black Belles' album, Olivia Jean self-produced her solo records as she wanted to retain a garagey, raw quality. This being her first time behind the desk, it was all a bit trial and error as she learned the ropes and the lingo. It all turned out fine, which is unsurprising as she's known at the label as somebody who can play any instrument, do anything she sets her mind to.

"Honestly, half the time I don't know what I'm doing on the instrument I'm playing because I just play by sound," she says, modestly. "I think that does help a lot. I'm around a lot of people that can play multiple instruments, but specifically for me it's because maybe I don't play by the book and I just play by sound that I can do that. I can bring more interesting riffs or whatnot to the table, not having the technical side embedded into my brain."

Olivia Jean moved to Nashville when she was about 22 and, while she misses Detroit, she's made her home in Tennessee. This week, she's coming to Los Angeles to perform at the Redwood Bar, and she's excited to get here. It's been too long, she says.

"You can expect me to play songs from my new record, *Night Owl* — that's the majority of the set," she says. "I do throw in some Black Belles songs as well, and some songs from my first solo record [*Bathtub Love Killings*]. I'm playing with an awesome band from Nashville, backing me up. I think it's gonna be a cool show. When we play live, the songs are a lot heavier and louder than they are on record, which I like to do. I think it makes the show more fun for us and also more of a punch in the face when we start playing. On my record, it's kind of mellow, surfy and '60s girl group doo-wop sound. But when we play it's a lot heavier. Lots of distortion. So it's a different take on the songs. I alter them a little bit for live shows."

After that, she'll be headlining a Woman's Day celebration show in San Francisco. She's on a roll now — a couple of albums in and Olivia Jean is in her surfy groove. Now watch her rise.

*Olivia Jean play with Electric Children, So-raia and Cosmic Kitten at 9 p.m. on Friday, March 6 at the Redwood Bar.*

## MUSIC

GO  
HEAR

FRI 3/6

## Patti Smith &amp; Her Band

@ DISNEY HALL

"I was dreaming in my dreaming ... I awakened to the cry/ that the people have

the power to redeem the work of fools," Patti Smith declared in "People Have the Power," which was co-written by her late husband, MC5 guitarist Fred "Sonic" Smith, and appeared on her 1988 album, *Dream of Life*. The uplifting exhortation is a fitting anthem for L.A. Philharmonic's "Power to the People!" festival, which begins on Thursday, March 5, when co-curators Herbie Hancock and Gustavo Dudamel kick out the jams with L.A. Phil in musical tributes to Martin Luther King Jr. and Angela Davis. Smith's rhapsodic words and prayer-like lyrics should take on extra resonance inside Disney Hall. The singer's winter setlists have included covers of The Beatles ("Mother Nature's Son"), Neil Young ("After the Gold Rush") and Lou Reed ("Perfect Day"). —FALLING JAMES

## T.S.O.L.

@ THE VIPER ROOM

Featuring original members Ron Emory (guitar), Mike Roche (bass) and Jack Grisham (vocals), T.S.O.L. continue with their unique combination of savage intensity and fulsome power leavened with morbid humor, which stands out even more in an era when so much punk rock is now fangless. In a 2018 feature, Grisham told us that, "I would be a fucking excellent anarchist or storefront preacher. However, I don't think any man should be in charge of any other man. The trouble is, you can't really step away from ingrained values." Grisham kinda gets his wish every night, preaching to his gathered and ever-loyal congregation. To celebrate their 40th anniversary, they play the Viper on Friday with CH3, Killjoy, and The Night Times, and again on Saturday with Decry, Downtown Brown, Dee Skusting & the Rodents, and The Wraith. —BRETT CALLWOOD

## SAT 3/7

## Scant Regard

@ REDWOOD BAR &amp; GRILL

Guitarist Will Crewdson has most recently been seen in these parts performing in Adam Ant's band, while until last year he was also a member of British ska pioneers The Selecter. Back in the U.K., he's arguably best known for co-founding Rachel Stamp — the glam-punk outfit that caused a stir in the last '90s and early 2000s thanks to a couple of excellent, independently released albums that forced their way into the national rock press. Stamp have recently played some reunion shows across the Atlantic, but it's with his surfy electro-rock solo project Scant Regard that Crewdson plays at the Redwood. Sleaze-punks Glitter Trash also bless this bill, as do Velvet Starlings.

—BRETT CALLWOOD

## St. Motel, Kolars

@ THE FONDA THEATRE

Kolars are an often enchanting local duo in which Rob Kolar sings and plays guitar while Lauren Brown manipulates a drum set while simulta-



neously tap dancing atop a large bass drum. The pair's unusual presentation onstage wouldn't matter if Kolar didn't also write memorable songs, which can range from the glittery pop-rock stomp of "Turn It Up" and "One More Thrill" to more shadowy interludes like "Beyond the World of Man." "Turn Out the Lights" pulses with a new-wave allure as Kolar urges, "I'm shameless in this expression ... Let's release all this tension." Headliners St. Motel play the shiny, poppy tunes from their recent EP, *The Original Motion Picture Soundtrack: Pt. 1*. The L.A. group don't really break any new ground, although "Diane Mozart" is relatively enigmatic compared to the EP's more lightweight indie-rock tracks. —FALLING JAMES

## SUN 3/8

## Buddy Guy

@ SABAN THEATRE

Many modern musicians treat the blues as some sterile relic taken from a museum exhibit or, even worse, water down its passion as a background soundtrack for frat-boy partying in a soulless sports bar. But there's a new generation of artists — such as the powerful stylist Gary Clark Jr., the astonishing young blues-guitar phenom Christone "Kingfish" Ingram and the insightful local blues-punk iconoclast Sunny War — who pump up the ancient genre with newfound passion and non-clichéd expressions. But the blues doesn't get any wilder or more satisfying than when it's delivered by Buddy Guy. The Louisiana native and longtime Chicago-blues stalwart can rip it up in numerous ways on guitar, segueing from a coolly blue late-night groove into a ferocious and fiery hard-rock attack. As a guitarist, Guy is unrivaled, and his singing is just as soulfully evocative. Also at the Coach House, Thursday, March 12. —FALLING JAMES

## MON 3/9

## Eugene Chadbourne, Wendy Eisenberg

@ BOOTLEG THEATER

It really doesn't matter what Eugene Chadbourne plays. He could be covering The Beatles or Thelonious Monk, or transmogrifying rockabilly as Shockabilly or crossing over genre boundaries in inventing/exploring radical new music. The Colorado native tends to turn things inside out, whether he's deconstructing a simple folk tune or wandering to the edges of the galaxy with a

wild-eyed psychedelic bent. It all gets processed through his unusual playing on guitar, banjo and even on an electric rake he devised. In some ways, Wendy Eisenberg might be even more daring on guitar. On her 2018 album, *Its Shape Is Your Touch*, she unravels knotty, tangled and curiously strange flurries on acoustic guitar, finding beauty in unexpected places lurking just inside seemingly offhand, casually plucked asides. —FALLING JAMES

## TUE 3/10

## Cult of Luna

@ THE FONDA THEATRE

It's always been a bit of a musical oddity that Sweden can be counted on for some of the most successful pop music the world has produced, and also some of the most brutally inventive metal. Think Candlemass, Amon Amarth, In Flames, Opeth, Ghost — the list goes on and on. Since '98, Cult of Luna have been right at the top of that prestigious group. Taking a post-metal, atmospheric approach to extreme metal on the 2001 self-titled debut album right up to last year's *A Dawn to Fear* (released through L.A.'s Metal Blade Records), they've long been one of the most interesting metal bands on the Scandinavian landscape. It's fitting that they're supported by contemporary gothic rock artist Emma Ruth Rundle, as well as locals Intronaut. —BRETT CALLWOOD

## WED 3/11

## Liz Pappademas

@ ZEBULON

When Liz Pappademas made her debut in the local music scene in the early 2000s, she stood out from the horde of rock-star wannabes through the sheer force of her songwriting. Such early releases as *11 Songs* and *Television City*, an elaborate concept album about love and disappointment on a fictional TV game show, revealed rampant wit and poetic insights mixed with memorable and affecting melodies. The L.A. vocalist mysteriously dropped out of sight for several years, but she makes a grand return from the shadows with her new album, *Rock Record*. Pappademas' haunting singing infuses the aptly titled "Restless," a dreamy-breezy confession that sets up the majestic "Practice Makes Perfect," which is lit up with contrails of Neil Young-style electric guitar. Other songs range from the countrified elegy "Real Life Bender" and the solemnly moving piano ballad "They Ask About You" to the stately rock grandeur of "Find My Way to You." —FALLING JAMES

## Blackwater Holylight

@ LODGE ROOM

This Portland quintet uses ingredients from the psychedelic-doom cookbook and applies small doses of quirky indie-rock sensibility to concoct a hypnotic music brew. The group proves to be masters of merging those influences into a bewitchingly palatable sound on their second record, 2019's *Veils of Winter*. Bassist Allison "Sunny" Faris lays down rumbling thick bass sounds to keep everything louder than loud, while the duo of Laura Hopkins and Mikayla Mayhew provide melodic shoe-gaze guitar that would please those who have records from the glory days of Sub Pop alongside vintage Man's Ruin releases in their collections. Faris and Hopkins add to the enrapturing aura with perfectly-coordinated harmonized vocals, while keyboardist Sarah McKenna adds an extra dose of psychedelics. —JASON ROCHE

## Soul Asylum

@ TERAGRAM BALLROOM

There are still a lot of people out there who think Soul Asylum's career began in 1992 with the mega-smash *Grave Dancers Union* album and the equally mega "Runaway Train" single. In fact, that was their sixth studio album. Their debut, *Say What You Will, Clarence... Karl Sold the Truck*, was released in 1984 and produced by Husker Du's Bob Mould. So their success was anything but overnight, though it was fleeting. They never repeated the commercial success of *Grave Dancers Union*, though they've always been happy in the alternative underground anyway. The set at the Teragram will likely be a career-spanning one, ably supported by fellow '90s stars Local H, as well as Will McFarlane. —BRETT CALLWOOD

## THU 3/12

## Pussy Riot

@ THE OBSERVATORY

So much has been written about Pussy Riot over the past few years, but so little about it has been about the music, and that makes sense. The state of the world dictates that some things are more important, and Pussy Riot's message is vital. We need these Russian punks around. But it's worth remembering for these purposes that Pussy Riot are a band, albeit one with a rotating lineup. And contrary to some opinions in the media, they're actually a decent punk rock band. Like all of the best bands of the genre, they're abrasive, angry and forthright, and those important messages are front and center. More than a band? Yes. But still a cool band. —BRETT CALLWOOD

## Thor, Bitch

@ WHISKY A GO GO

What a gloriously ludicrous bill this is. Canadian bodybuilding champion Jon Miki Thor formed his group in 1973, a concept band that the press played along with and dubbed the "Warriors of Gladiator Rock." Back then, in his youth and with a ripped bod, it was cute to see him in full Norse garb. In his later years, with a few extra pounds added, you'd think it might be a little tragic but no — a Thor show is still a fun night out, not least because the frontman gives it all his gonzo every night. Alongside him is local S&M-themed hard rockers Bitch — whips and all. One Way Only and Humanoid open what will clearly be an entertaining evening. —BRETT CALLWOOD

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# LEGAL NOTICES

## FL-110 Summons (family law).

NOTICE TO RESPONDENT: ADRIANA ARREOLA. You have been sued. Read the information below and on the next page. Petitioner's name is: FELIPE ALCALA. CASE NUMBER: 07FL04903. You have 30 calendar days after this summons and petition are served on you to file a response (form FL-120) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fee and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center ([www.courts.ca.gov/selfhelp](http://www.courts.ca.gov/selfhelp)), at the California Legal Services website ([www.lawhelpca.org](http://www.lawhelpca.org)), or by contacting your local county bar association. NOTICE - restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back all or part of the fees and costs that the court waived for you or the other party. 1) The name and address of the Court are: SUPERIOR COURT OF CALIFORNIA 500 Third Avenue Chula Vista, CA 91911. The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney, are: Erika M. Mayorquin, Esq. 3444 Camino Del Rio N., Suite 103 San Diego, CA 92108 (619) 955-5597. June 22 2018 Clerk A. Lopez

## FL-105

FL-105 Declaration Under Uniform Child Custody Jurisdiction and Enforcement Act (UCCJEA). 1) I am a party to this proceeding to determine custody of a child. There are 1 minor children who are subject to this proceeding, as follows: Alina Hayrapetyan. Place of birth: Glendale, CA. Date of birth: 04/02/2019. Sex: F. Birth to present: 416 Eton Dr., Burbank, CA 91504. Person child lived with: Anna Arsenyan, 416 Eton Dr., Burbank, CA 91504. Relationship: Mother. Do you have any information about, or have you participated as a party or as a witness or in some capacity in, another court case or custody or visitation proceeding, in California or elsewhere concerning a child subject to this proceeding? No. Do you know of any person who is not a party to this proceeding who has physical custody or claims to have physical custody of or visitation rights with any child in this case? No. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Signed, October 23, 2019 by Anna Arsenyan.

## FL-210

FL-210 Summons (Parentage-Custody and Support). Notice to Respondent: TIRAN HAYRAPETYAN. You have been sued. Read the information below and on the next page. Petitioner's name: ANNA ARSENYAN. You have 30 calendar days after this Summons and Petition are served on you to file a Response (form FL-220 or FL-270) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your Response on time, the court may make orders affecting your right to custody of your children. You may also be ordered to pay child support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center ([www.courts.ca.gov/selfhelp](http://www.courts.ca.gov/selfhelp)), at the California Legal Services website ([www.lawhelpca.org](http://www.lawhelpca.org)), or by contacting your local county bar association. Notice: The restraining order on page 2 remains in effect against each parent until the petition is dismissed, a judgment is entered, or the court makes further orders. This order is enforceable anywhere in California by any law enforcement officer who has received or seen a copy of it. Fee Waiver: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back all or part of the fees and costs that the court waived for you or the other party. 1) The name and address of the court are: Superior Court of California, County of Los Angeles, 111 N. Hill Street, California 2) The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney are: Jorge A. Velasco, SBN: 257435, Kermisch & Paletz LLP, 12711 Ventura Blvd. #200, Studio City, CA 91604, (818) 478-1043. Standard Restraining Order (Parentage-Custody and Support). Starting immediately, you and every other party are restrained from removing from the state, or applying for a passport for, the minor child or children for whom this action seeks to establish a parent-child relationship or a custody order without the prior written consent of every other party or an order of the court. This restraining order takes effect against the petitioner when he or she files the petition and against the respondent when he or she is personally served with the Summons and Petitioner OR when he or she waives and accepts service. This restraining order remains in effect until the judgment is entered, the petition is dismissed, or the court makes other orders. This order is enforceable anywhere in California by any law enforcement officer who has received or seen a copy of it. Notice - Access to Affordable Health Insurance. Do you or someone in your household need affordable health insurance? If so, you should apply for Covered California. Covered California can help reduce the cost you pay toward high-quality, affordable health care. For more information, visit [www.coveredca.com](http://www.coveredca.com). Or call Covered California at 1-800-300-1506.

## FL-200

FL-200 Petition to Establish Parental Relationship: Child Support, Child Custody, Visitation. 1) Petitioner is the mother. The children are: a) Child's name: Alina Hayrapetyan b) Date of Birth: 04/02/2019 c) Age: 6 months d) Sex: Female. 3) The court has jurisdiction over the respondent because the respondent had sexual intercourse in this state, which resulted in conception of the children listed in item 2. 4) The action is brought in this county because the child resides or is found in the county. Petitioner claims respondent is the child's father. Petitioner requests the court to make the determinations indicated below. 7) Parent-child relationship: Respondent is the parent of the children listed in item 2. 8) Child custody and visitation: a) Legal custody to: Petitioner. b) Physical custody of children to: Petitioner. c) Visitation of children: (2) Reasonable visitation. (3) Respondent should have the right to visit the children as follows: Visitation to be scheduled by mutual agreement of the parties. 11) Name Change: Children's names be changed, according to Family Code section 7638, as follows (specify): Petitioner requests the minor child's name be changed to Alina Arsenyan. 12) The court may make orders for support of the children and issue an earnings assignment without further notice to either party. 13) I have read the restraining order on the back of the Summons (FL-210) and I understand it applies to me when this Petition is filed. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Signed, October 23, 2019 by Anna Arsenyan.

## FL-105

FL-105 Declaration Under Uniform Child Custody Jurisdiction and Enforcement Act (UCCJEA). 1) I am a party to this proceeding to determine custody of a child. There are 1 minor children who are subject to this proceeding, as follows: Alina Hayrapetyan. Place of birth: Glendale, CA. Date of birth: 04/02/2019. Sex: F. Birth to present: 416 Eton Dr., Burbank, CA 91504. Person child lived with: Anna Arsenyan, 416 Eton Dr., Burbank, CA 91504. Relationship: Mother. Do you have any information about, or have you participated as a party or as a witness or in some capacity in, another court case or custody or visitation proceeding, in California or elsewhere concerning a child subject to this proceeding? No. Do you know of any person who is not a party to this proceeding who has physical custody or claims to have physical custody of or visitation rights with any child in this case? No. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Signed, October 23, 2019 by Anna Arsenyan.

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