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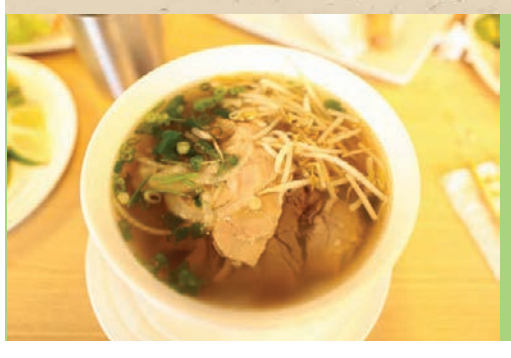
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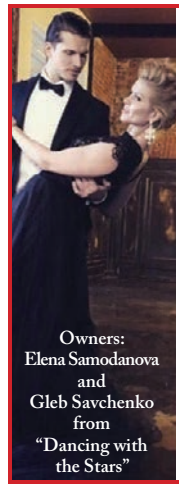
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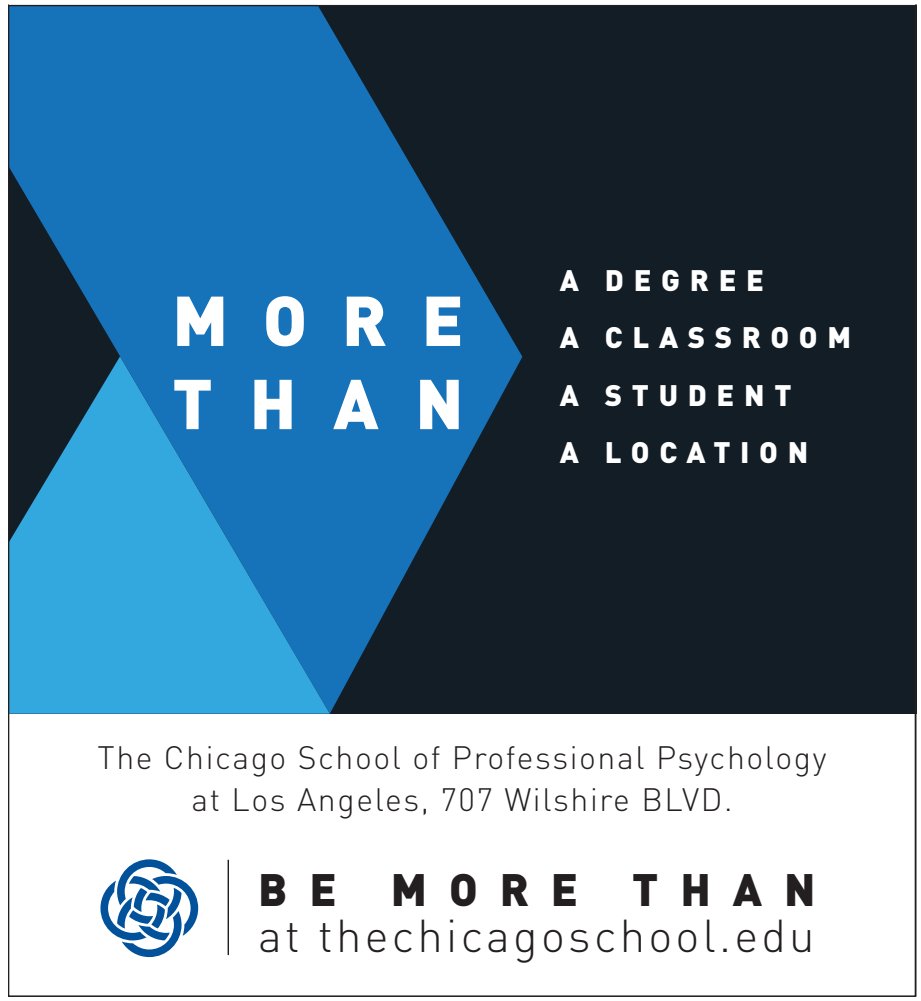




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GO LA

FRI 2/7

ART

Your State of the Union

These days electoral politics changes from day to day — hell, minute to minute. But one thing doesn't change, and that's artist, educator and elected representative from Koreatown's Wilshire Center Neighborhood Council **Kristina Wong**'s gift for fusing performance art with political commentary and edgy humor. Her gender and racial justice messages have taken on many forms over the years, making her a natural choice to lead us through the reality-show, scenery-chewing theatrics of the current election cycle. Vote early, vote often. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Fri., Feb. 7, 8 p.m.; $20 (includes museum admission). skirball.org/programs/comedy/kristina-wong-for-public-office.*—SHANA NYS DAMBROT

SAT 2/8

FOOD&DRINK

Eat (and Drink) Like a Lumberjack

The first-ever **Logger Fest** makes its debut, celebrating the folklore of lumberjacks, lagers, breakfast food and more. The event will feature a curated selection of craft beers, with tastings from breweries including Societe Brewing Company, Brouwerij West, Four Sons Brewing, Alpine Beer Company, Wild Barrel Brewing Company, Noble Ale Works and more. Attendees can indulge in all-day breakfast foods. Professional lumberjacks will compete in ax throwing competitions, two-person cross-cut sawing and much more. *Lakeview Park, 5305 E. Santiago Canyon Road, Silverado; Sat., Feb. 8, noon-5 p.m.; $45, $55 early entry, $25 designated driver.* —MICHELE STUEVEN

SUN 2/9

POETRY

Charting Light

"My chariot is a silver blue Cadillac, with/a horn like a fleet choir that scalds/ears even before it's blown," **Peggy Dobreer** announced to the world in her poem "Traveling by My True Name," from her 2018 collection, *Drop and Dazzle* (Moon Tide Press). A former dancer, the local poet and teacher has a gift for richly detailed imagery. Dobreer unveils her words as part of Roar Shack's "We Were Here" group reading with Brendan Constantine, Tara Taylor Donlan, Josh Corwin, Ashlee Morales, Briana Munoz and host David Rocklin. *826LA & the Echo Park Time Travel Mart, 1714 Sunset Blvd., Echo Park; Sun., Feb. 9, 4 p.m.; free. (213) 413-3388, facebook.com/events/190619052060973.* —FALLING JAMES

MON 2/10

CULTURE

It's the Britney Zone, Bitch

She hasn't had a hit song in a while, but Britney Spears fans are a dedicated bunch no matter, and **The Zone** offers a place for slaves to B.S. fandom to bask. The pop-up is fully endorsed and backed by the pop star, offering 30,000 square feet of Brit-Brit exhibit goodness via 10 rooms based on her most memorable music videos. Photo ops include Britney High from the "Baby One More Time" video and commercial airline scenery from "Toxic." *6310 West 3rd St., Mid-Wilshire; Wed.-Mon., 10 a.m.-10 p.m., through April 26; $59.50-64.50. britneythezone.com/.* —LINA LECARO

TUE 2/11

BOOKS

Fantasy Island

Crissy Van Meter discovers — or, more accurately, dreams up — an exotic island off the coast of Southern California where strangely surreal events occur with mundane regularity, in her debut novel, *Creatures* (Algonquin Books). The carcass of a whale appears in the harbor of Winter Island, a haunting backdrop to the musings of narrator Evie, who is about to get married even though her fiancé is apparently missing. Evie's plans are knocked further off course in her dealings with her father, who deals pot grown on the island, and when her mother reappears in her life. Van Meter's enigmatic prose adds to the mood: *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Feb. 11, 7:30 p.m.; free. (323) 660-1175, skylightbooks.com.* —FALLING JAMES

WED 2/12

CULTURE

It's Alive!

Mary Shelley's **Frankenstein** has long been beloved in many forms, and The Wallis' new production seeks to take the tale of manmade monster in twisted new directions. Touted as an "amalgamation of dynamic physical theatre, live music and experiential design," this spectacle also has a timely subtext — exploring the dangers of technology, the dilemmas of moral responsibility and the definition of humanity. This unique interpretation seeks to bring ethical questions about science into the now, while maintaining the eerie imagery (utilizing partial nudity, strobes and fog) of the horror classic. *The Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Wed., Feb. 12- Sun., March 1; $60. theWallis.org/Frankenstein.* —LINA LECARO

THU 2/13

CULTURE

Love Hurts

Lucha VaVoom is such an outrageous, nonstop three-ring circus of distractions that it's really turned into its own genre. Sure, the long-running spectacle encompasses lucha-libre wrestling, sexy burlesque, daring aerialist performances and comedy, but it's the dazzling and frenetic way that all these forces come together that make Lucha VaVoom so bizarrely compelling and unique. This year's "Pin Ups 'n Pin Downs" Valentine's shows feature music from Starcrawler, burlesque artists, aerialists, host-comedians and of course wrestlers. *The Mayan, 1038 S. Hill St., downtown; Wed.-Thu., Feb. 12-13, 8 p.m.; $40 & $55. (213) 746-4674, luchavavoom.com.* —FALLING JAMES





Important Facts About DOVATO

This is only a brief summary of important information about DOVATO and does not replace talking to your healthcare provider about your condition and treatment.

What is the Most Important Information I Should Know about DOVATO?

If you have both human immunodeficiency virus-1 (HIV-1) and hepatitis B virus (HBV) infection, DOVATO can cause serious side effects, including:

- **Resistant HBV infection.** Your healthcare provider will test you for HBV infection before you start treatment with DOVATO. If you have HIV-1 and hepatitis B, the hepatitis B virus can change (mutate) during your treatment with DOVATO and become harder to treat (resistant). It is not known if DOVATO is safe and effective in people who have HIV-1 and HBV infection.
- **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).**

ViiV Healthcare

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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).
†As compared with 3-drug regimens.

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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, or call 1-800-FDA-1088.

Where Can I Find More Information?

- Talk to your healthcare provider or pharmacist.
- Go to DOVATO.com or call 1-877-844-8872, where you can also get FDA-approved labeling.

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THE COLORS OF CAGE

Film's busiest risk-taker talks film choices, critics and self-awareness

BY LINA LECARO

He's one of the most audacious — and ubiquitous — actors in Hollywood, having earned not only icon status, but meme status as well. But Nicolas Cage is still, to most, an enigma. His choices as an actor have varied wildly over the years, and his filmography is filled with everything from quirky classics like *Peggy Sue Got Married*, *Moonstruck* and *Wild at Heart,* to mainstream blockbuster flicks such as *Face/Off*, *Con Air*, *The Rock* and *National Treasure*, to heady dramas like *Leaving Las Vegas* and *Adaptation*. (He scored Academy Award nominations for the latter two and won for *Vegas*.)

But in 2020, if you say the name Nick Cage (what he uses in his daily life, spelled — as he tells us before a recent interview — with a "k" at the end) this illustrious thespian's past work may not be what comes to mind first. For the last decade or so, Cage's career has arguably diverged, with the actor staying (very) busy playing intense, bodacious and often downright weird characters in smaller indies. Some of these later roles have been strangely sublime (*Mandy*, *Mom and Dad*) while others have been straight-to-video disasters (*211*, *Arsenal*), but all of them have one common thread: A performance by Cage that is unforgettably… *Cage-ian*.

Though he's been accused of overacting on occasion or phoning it in on others, after rewatching a bunch of his movies and then chatting with him by phone afterward, as *L.A. Weekly* did last week, it becomes pretty clear that his approach to each role is specific and intentional. When choosing projects, he thinks about the story first, then the director involved and finally the character and how he can bring that person to life.

In the case of his latest, *Color Out of Space*, all three of these factors came into play, and the result is one of Cage's most enthralling turns yet. Yes, Elvis has re-entered the building with this one and he is shaking things up big time with the help of director/co-writer Richard Stanley, an auteur seeking his own redemption after a long break from filmmaking. Adapted from an H.P. Lovecraft story, *Color* is a gorgeously-shot, cosmic nightmare. The Gardner brood, led by dad Nathan (Cage), head off to the woods for some chill time together, but when a meteorite lands in their front yard, they get more thrills and chills than they bargained for. Everything around them becomes enveloped in an otherworldly haze (the "color" referenced in the title); soon it becomes clear that whatever it is, it is seeping into the family's psyches and their very souls, leaving the patriarch to fend for and fight to save his family.

The tale's melding of family drama and horror attracted Cage immediately. "It's one of my favorite of his stories. I'm a pretty big admirer of this kind of writing — such as Edgar Allen Poe and Robert Chambers,


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which influenced all of H.P. Lovecraft's amazing tales," Cage tells us. "That was the main thing that brought me into it — Lovecraft and the idea of having a collision of two different genres. These are two of my favorite genres and I think the most creative people in the business right now are based in horror films. Horror works with the imagination, so you can get a bit surreal and abstract. You're not bound by a set of physical laws that demand staying in the material universe; you can really go into the realms of the imagination."


PETROS KARADJIAS/AP/ SHUTTERSTOCK

Working with Stanley, he says, was also appealing. "I liked his film *Hardware*. He went off and did other things for 20 years and so when I found out he was going to do the movie, that made it even more enticing," Cage says. "You know he's very good with color in his movies. I knew that with this particular film, and the story — this is a color that no one has ever seen before, and I was thinking, 'How's he gonna do that?' He kept it moving and he kept it kind of underlying in different colors, creating the effect of this unusual blending. I just thought it was quite remarkable."

Space boasts complex hues in more ways than one. Produced by the same team behind Cage's last heavily lauded work (*Mandy*), it provides an almost perfect platform for a Cage-ian performance, as the dad here struggles to make sense of what's happening while falling into madness. Demented yet heartfelt, Cage really has at it like only he can in this one, and it feels both self-aware and believable. His manic acting style can come off parody-like at times, but it really works here.

"Nick brought a refreshing depth and complexity to the role and I think we turned out to be an unlikely, yet weirdly perfect match," says Stanley of working with Cage. "We share a proclivity for on-set improvisation, not to mention deadpan apocalyptic black comedy. Nick highlighted certain areas in the script several weeks before shooting where he felt he could bring his considerable improvisational skills to bear, allowing us to develop those sequences further both in the rehearsal period and on the floor."

"The film's eventual release to DVD and BluRay will shed some additional light on this process," adds Stanley. "Including some of the deleted scenes and alternate takes highlighting the extraordinary wealth of possibilities Nick brought to the part. In my past experience, I am accustomed to my leading men slowing down the shooting process, never more so than on the ill-fated *Doctor Moreau* project, but working with Nick proved to be quite the opposite. It was an experience that will doubtless rank among my most cherished as a filmmaker."

Born in Long Beach and growing up in L.A. (he attended Beverly Hills High School), Nicolas Kim Coppola was pretty much enveloped by filmmaking and performing arts (his uncle is Francis Ford Coppola and his aunt is actress Talia Shire). Always one to make his own path, Nick changed his surname to Cage — reportedly inspired by the Marvel character Luke Cage — just before appearing in his breakthrough role as a punker who falls for a sheltered mall rat in *Valley Girl*.

His first movie role (listed as Coppola in the credits) was as a stoner pal of Jeff Spicoli in *Fast Times at Ridgemont High*. He had an early role in his uncle's second S.E. Hinton adaptation, *Rumblefish*, and scored appearances in popcorn flicks like *The Cotton Club* and *Honeymoon in Vegas*. But even early on, it was the oddball roles in which he shone brightest. The Coen brothers' *Raising Arizona*, Robert Bierman's *Vampire's Kiss* and especially David Lynch's *Wild at Heart* showcased the actor's charismatic wackiness, something he honed over the years and brought to even bigger roles. However overwrought some might deem them, Cage's performances worked so well in heart-pounding blockbusters like *Gone in 60 Seconds* and the *Ghostrider*s precisely because of — not in spite of — the lack









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Color Out of Space
(RJJE Films)

the pretension he brought to these films.

Cage takes aim and fires fervently in all his films, and even if he misses the mark on occasion (which is subjective), he hits it more often than not — and unforgettably so. His go big or go home mentality is not only commendable; it's enjoyable regardless of whether he sticks the landing. After all "so bad, it's good" is still good, and in Cage's case, it can be really good.

"My heroes have been questioned by critics too," he tells us when we ask about bad reviews and those who critique his acting style. "I think you're probably doing something right if that happens. I'm trying to find that which is not obvious. And something new to my audience and to me… [I want to] stay not safe and unpredictable. As long as I feel like I did my job, I don't mind critique. I'm OK with good and bad reviews. You can't be making movies if you want only positive reviews. It has to come from a place within."

At 56, Cage is still kinda like the punk he played in *Valley Girl* — a sweet and sincere dude who does what he wants, has an innate sense of cool and doesn't really give a shit what the mainstream has to say about it. His wild facial expressions on film have made him a popular meme choice, and his personal life and persona seem to perplex and fascinate the media (from tax problems to failed marriages to his method acting approach) more than ever. But it's certainly the scope of his cinematic work that has made Cage so enduringly fascinating, even as many mistake his dramatic motivations for arrogance. It's quite the opposite in fact.

"I still see myself as very much of a student of film performance," he explains with sincerity. "You have to have the experience or the imagination to play each part authentically and to play it honestly and to bring it to life."

We ask Nick about his favorite roles and if his perspective on them has changed over the years. "*Lord of War*, *Vampire's Kiss*. I'm very proud of those movies," he answers. "Some of my favorites are more underrated ones. I think they are maturing well. Some mature differently, and better than others. *The Runner*, I saw that recently and thought it aged remarkably well."

As for the current crop of films this awards season, he expresses a lot of love for *Marriage Story*. "It isn't easy to take the ordinary and make it compelling," he says. "Movies that tell stories that are mundane in a way that make you feel something — that's powerful."

Not surprisingly, he also likes *Joker* ("The approach to issues of mental health was important," he notes). Joaquin Phoenix's over the top yet nuanced performance deserves note here too, as it's not unlike the work Cage has been bringing to the screen for decades — complex, charismatic, comical and disturbing, and often all at the same time. Also, Todd Phillips' masterpiece has a certain in-on-the-joke (pun intended) subtext concerning the absurdity and darkness of human nature that Cage practically invented onscreen.

Cage's performance in *Color Out of Space* brings to mind another Joker — Jack Nicholson in *The Shining* — but, as Stanley notes, even though the patriarch undergoes a similar degeneration into psychosis, Cage keeps him "a sympathetic and ultimately a tragic figure, something few actors could bring to the screen with such humor and pathos."

As for what's next, Cage is not slowing down one bit. (He has no less than five movies currently in pre- and post-production). But the most exciting has to be a just-announced new movie about his life (well, kind of). *The Unbearable Weight of Massive Talent* will star Cage as "Nicolas Cage," but in some kind of alternate universe. Providing the actor with a chance to address his enigmatic persona and critics head-on, he'll play multiple roles — one being an egotistical version of himself from the past who takes him to task for making too many crappy movies. "It's a kind of fantastic interpretation of myself based on perceptions on the internet," he explains enthusiastically. "It's not entirely accurate, but at the end it's a positive celebration of all my movies. It's kind of meta."

A movie that's both meta and Cage-ian? Sounds like pure magic.

Color Out of Space *is in theaters now and VOD/Digital February 25.*

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FILM SPECIAL ISSUE / FOOD

A FRESH LOOK AT L.A.'S COUNTER CULTURE

Los Angeles' film noir history of lunch counters continues today with elevated cuisine and ambiances

BY MICHELE STUEVEN AND COURTNEY LICHTERMAN

It's where strangers sat side by side and where history was made. It's where hurried office workers grabbed lunch and sassy waitresses took orders. The once ubiquitous lunch counter was a symbol of Americana as popular as burgers and fries.

A constant romantic visage in L.A. film noir scenes of the city, it helped define Los Angeles; films like *Criss Cross*, *Mildred Pierce*, *Fallen Angel*, *The Postman Always Rings Twice* and Schwab's Pharmacy in *Sunset Boulevard* depict the lonely nature of the counter and the darker side of L.A.

"Cinematically speaking, the counter is all about the fact that the characters are loners that tend to be transient," writer and Film Noir Foundation president Eddie Muller tells *L.A. Weekly*. "They're not out dining with a friendly group of people. A film like *Detour*, when Tom Neal walks into this diner in Reno and he's just come off the train and sits down at the counter and says 'gimme a cup of coffee and some ham and eggs'. You can tell this guy is in the middle of some adventure and he's only going to be there for about 15 minutes."

Another classic and memorable diner appears in Otto Preminger's *Fallen Angel*, where Linda Darnell works as a waitress and Percy Kilbride is the proprietor. The movie ends in the diner when everybody returns to the scene of the crime. Muller says that the movie was originally going to end outdoors on a cliff when Charles Bickford and drifter Dana Andrews have a big fight and they actually shot that.

"But Daryl Zanuck didn't like the feel of it, that it didn't wrap the story up completely, so they went back to the diner," says Muller, host of TCM's *Noir Alley*. "Andrews comes in, back to where the whole thing started, and they have this conversation. *Fallen Angel* is a classic example of the diner being used as the locus of the whole story. His people come in to watch her, they come in to talk about their problems. The diner in that film is one of the all-time noir diners."

"I like being close to the staff, whether it might be in a bar where they serve food at the bar," says Muller, a longtime counter eater himself. "It got to be a habit, because my wife and I go out to eat a lot and rather than wait for a table, we sit down at the counter and never have to wait. Some of the best meals I've ever had have been in bar restaurants that have just opened and it's empty at around 4 or 5 o' clock in the afternoon and you can talk to the bartender. It's very convivial that way. Plus, I don't like being that far from the liquor."

Now experiencing a resurgence of sorts, L.A. counter culture is no longer just black and white. Counters are being elevated both in design and cuisine in some of the priciest places in L.A. Here's a look at what's new and what's stood the test of time.

E.P. & L.P

A far cry from the tuna sandwich on toast and pickle at J.J. Newberry's, young Filipina head chef Sabel Braganza is serving a California Asian menu at her 12- seat counter at E.P. & L.P. For the vegan crowd, there's roasted vegetables in coconut broth and a melt-in-your-mouth wood-grilled pork belly with a Filipino BBQ glaze and papaya tamarind slaw.

"The people that choose the counter get really excited about watching the food being prepared," the Irvine native tells *L.A. Weekly*. "They love watching the wok station and picking up cooking tips. I love interacting with the customers and they ask me about everything. We've got a lot of regulars that just want to sit at the counter, both couples and solos, who have watched me back there since I was a line cook. They started out as strangers at the counter and now they're family." *E.P. & L.P., 603 N La Cienega Blvd., West Hollywood; (310) 855-9955, eplosangeles.com.*







UOVO

This 24-seat pasta bar is a warm interactive experience where guests can watch their customized pasta made to order right in front of them and served directly from the chef while still at its best. "I was born and raised in Rome, so as an Italian there is nothing better than a plate of handmade fresh pasta," says UOVO co-founder Carlo Massimini. *UOVO, 1320 2nd St., Santa Monica; (310) 425-0064; 6245 Wilshire Blvd., Suite 103 , Beverly Grove; (323) 642-6386, uovo.la.*

The Chef's Counter at Crustacean and Da Lat Rose

Both chef's counter experiences at Crustacean Beverly Hills and Da Lat Rose offer menus tailored to each diner's preferences, palates, diets — featuring elevated modern Vietnamese cuisine as well as chef Helene An's signature dishes, like garlic noodles and Dungeness crab. "Our chef's tables at Crustacean and Da Lat Rose aren't public knowledge, we don't even have these intimate and highly epicurean experiences listed on our website, so only people in the know can get in," says House of AN CEO Elizabeth An.

To get a spot in the secret kitchen within a kitchen, call the restaurant's reservation line and someone will pick up, or leave a message stating that you'd like to make a reservation for either the Crustacean or Da Lat Rose chef's counter. You'll get a call back asking you about your palate, food allergies, likes and dislikes, and they will craft a menu specifically for you. *Crustacean Beverly Hills, 468 N. Bedford Drive, Beverly Hills; (310) 205-8990, crustaceanbh.com.*

The Apple Pan

With a look that's straight out of an Andy Hardy movie and a menu selection to match, The Apple Pan has been serving simple classics to Angelenos since 1947. Ham and cheese, tuna salad, and egg salad sandwiches are staples of the pared-down menu, which is said to be largely the same as it was the day the place opened. They even still serve buttermilk if the taste appeals to you.

Like the food, the vibe here might be referred to as "old school simplicity," with only minimal design changes having been made throughout its history. Tartan wallpaper, old-fashioned paper drinking cups in silver holders, and even manual cash registers can all still be found here. Even the motto, "Quality Forever," seems to speak to a different age. Looking at the comfy counter seats, it's easy to see the ghosts of would-be starlets sipping on milk shakes, ordering the signature Hickory burger and hoping for their big break. *The Apple Pan, 10801 W. Pico Blvd., West L.A.; (310) 475-3585, theapplepan.com.*

House of Pies

Having just celebrated its 50th anniversary, House of Pies in Los Feliz is to the Eastside what The Apple Pan is to the Westside. An institution that manages to attract everyone from boomers to hipsters, this place is proof that sometimes nothing hits the spot like the classics. Maple-glazed pork chops, chicken and dumplings, and Yankee pot roast are all on the menu here, as are sweet yams with syrup.

Then of course, there are the pies. From Southern pecan to Bavarian chocolate banana to raspberry marble, the gloriousness just never ends. Those who live outside wafting distance can take heart in knowing that construction has just begun on a Venice location slated to open sometime in 2021.

Ryan Pappas, House of Pies office manager and executive assistant to the president, says of the counter, "It creates a sense of community and allows for communication/discourse between both customers and the waitstaff, and among the patrons themselves. On any given day, you can find people who have never [met] and [who] will never meet again having a conversation. Pretty impressive considering today's climate is not always the most conducive to promote healthy discourse." *House of Pies, 1869 N. Vermont Ave., Los Feliz; (323) 666-9961, houseofpiesla.com.*

Woolworth Diner

Although the doors officially closed on the iconic five-and-dime franchise in 1997, its legacy lives on in Bakersfield, California, where the last remaining Woolworth's lunch counter still operates. Housed in what is now an antique mall, in 2010 the restaurant was purchased by brothers Jeremy and Joseph Trammell who've not only kept the decor retro but the prices as well. A triple cheeseburger is only $5.20 and a coffee is only $1.55.

History buffs will remember that a Woolworth's became the site of the first lunch counter sit-in when, on February 1, 1960, four black college students sat down at the segregated restaurant in Greensboro, North Carolina. Minus a four-chair section of the counter which stands in the Smithsonian, today, the intact counter is part of The International Civil Rights Center & Museum. *Woolworth Diner, 1400 19th St., Bakersfield; (661) 321-0061, woolworth-diner.top-cafes.com.*

Horseless Carriage

Whether you're buying one or having one serviced, car ownership can be a colossal pain. Luckily, at Galpin Motors in North Hollywood, that pain is somewhat lessened by the Horseless Carriage restaurant which sits inside the Galpin complex. In operation since 1966, it was built to keep the customers fed and happy while they waited for their cars, a service it still serves.

In addition to classic diner fare, the Horseless Carriage also offers slightly more adventurous selections like bison burger, Galpin street tacos and even shrimp tempura. If anything can take the sting out of car issues, it's this place. *Horseless Carriage, 15505 Roscoe Blvd., North Hills; (818) 778-2014, galpin.com/horselesscarriage.*

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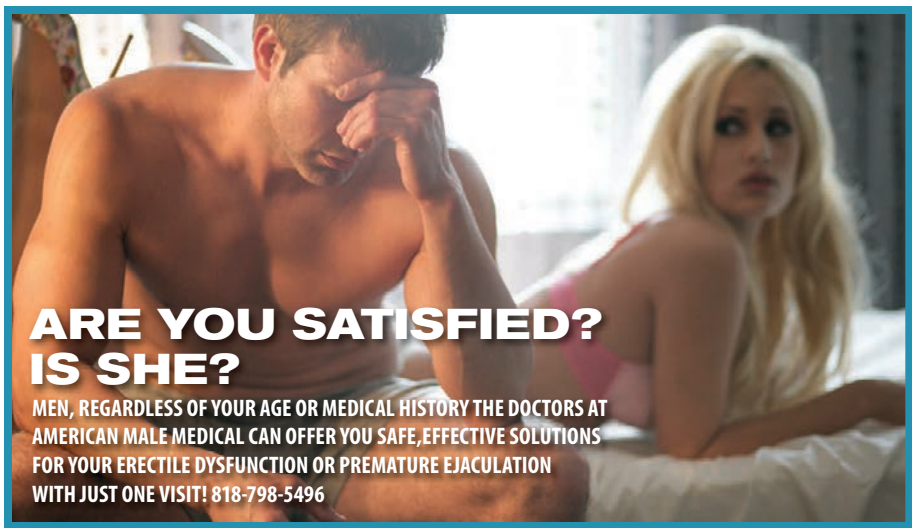
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THE L.A. ART SHOW'S 25TH RED CARPET WELCOME

The annual film– and fashion–friendly art fair's first quarter century celebrates the artists that can only be found in L.A.

BY SHANA NYS DAMBROT



The Sue Wong Signature (Courtesy L.A. Art Show)



Daisy Patton at K Contemporary (Courtesy L.A. Art Show)



ICONOCLASTS (Courtesy Kazu Hiro)



DIVERSEartLA's presentation from La Danubia Museum Bratislava (Courtesy L.A. Art Show)

Returning to the Convention Center this weekend for its milestone silver anniversary and hosted by actress and fashion icon Sofia Vergara, the L.A. Art Show continues to evolve and grow. But its core dedication to honor the city's eclecticism, diversity and interdisciplinary spirit has not wavered. As its founder and director Kim Martindale tells *L.A. Weekly*, "When I started the L.A. Art Show 25 years ago, I was trying to create a platform to harness all the creative energy here. Los Angeles has always been recognized as a creative capital because of Hollywood — and more and more because of fashion — but I knew we could become recognized as a major arts capital too." And that's what he set out to do, championing the artists, galleries and art movements that can only be found in L.A.

One pillar of the fair has been the DIVERSEartLA section curated by Marisa Caichiolo, as a way to bring local artists and institutions into conversation with international artists around the topic of pluralism. "In the short time it's been a part of the L.A. Art Show," Caichiolo tells the *Weekly*, "DIVERSEartLA has always been about showcasing the full spectrum of art influences that can be found in the local community, and come here from Latin America and across the ocean. It has evolved into a unique contemporary art platform for the institutions that showcase here. It creates a conversation about cultural diversity in Los Angeles; and for the programming this year, I really kept in mind that it was an election year…"

Some fascinating special projects join the ranks of galleries and institutions this year, especially those with an eye toward the worlds of film and fashion. One highlight is artist Linda Vallejo, known for her "Make Em All Mexican" series, which reimagines pop culture icons from Marilyn Monroe to Superman as people of color. Meanwhile, the Fine Arts Film Festival will screen a lineup of art-based and experimental short films from Australia, Norway, Russia and the United States. Founder Juri Koll tells the *Weekly*, "Each film deftly presents subjects as diverse as environmental destruction, the reality/fantasy of filmmaking, the quest for a beautiful horror aesthetic, chance encounters, and dance-based expressionism. We are so pleased to be returning to the L.A. Art Show, contributing to the conversation between art and cinema."

Sculptor Kazu Hiro has been on both sides of that conversation. With a 25-year career as an Oscar-winning (*Darkest Hour*) and Oscar-nominated (*Bombshell*) special-effects makeup artist (he's the guy who turned Charlize Theron into Megyn Kelly), Kazu is no stranger to the alchemical properties of resin, silicone, pigment and finesse. Since 2012, he has pursued his personal creative vision in the art studio, creating breathtaking hyperrealist portraits of cultural figures from Frida Khalo to Salvador Dali and Jimi Hendrix.

At the L.A. Art Show, Copro Gallery presents "ICONOCLASTS," a series that Kazu tells the *Weekly* was all about creating art that can "inspire empathy. I recreate the faces of these famous people from the inside out and twice their actual size, so you can truly see them up close, frozen in a moment in time. If you can look at someone that closely, you can find a sense of compassion," Kazu says, "even if the person you're looking at is so different from you. And I think in these times, that is more important than ever."

In the legendary atelier of designer Sue Wong, couture and cinema carry on a never-ending romance. Her designs channel Hollywood's Golden Age and the allure of the Far East, executed with flawless artistry, vintage elegance and modern luxury. Her look is lavish, beaded, embroidered, hand-stitched, and requires words like "passementerie" and "soutache." The Sue Wong Signature installation project inaugurates a new section of the fair devoted to fashion, with examples of her most red carpet-scorching designs for clients like Anne Hathaway, Kim Kardashian, Jessica Biel and Tyra Banks. Wong speaks about her career and her incredible life story as an immigrant and self-made woman as part of Dialogs L.A., at 1:30 p.m. on Thursday, February 6, and will be joined on stage by models showing exceptional pieces of her work.

Wong shared with the *Weekly* her appreciation for being recognized by the L.A. art community, and what's more, on the very same weekend as the Oscars, a ceremony she has been part of for decades. "I have always considered myself an artist, since I was 7 years old and making paper dolls to play with," Wong says. "I'm thrilled that a venue like the L.A. Art Show sees me that way too. This is a retrospective exhibition of my work, and I really consider it to be a look at the journey I've been on for five decades. But it's also a look at the evolution of glamour and high fashion over that same period. I'm so proud to be a member of the L.A. creative community, and for this city to really embrace the whole spectrum of what art is and can be."

The L.A. Art Show happens Thursday-Sunday, February 6-9, at the L.A. Convention Center. laartshow.com.


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FILM SPECIAL ISSUE / FILM

HOW TODD PHILLIPS PLAYED THE *JOKER* CARD ON HOLLYWOOD

On crafting the killer clown's origin and dances

BY CRAIGH BARBOZA

A decade ago, when Todd Phillips was at the peak of his *Hangover* fame, the idea that one of his movies might become a leading Oscar nominee would have seemed like a joke. So it's more than ironic that the director most closely identified with "the imperishable idiocy of the American male" made a bleak, artsy, psychological film up for 11 Academy Awards, including Best Picture. Joaquin Phoenix's alienated standup comic says in *Joker*, "no one is laughing now" — except, perhaps, Warner Bros. executives and investors.

Joker, which portrays the DC Comics villain as a sympathetic sociopath in clown makeup, was Phillips' hat tip to the gritty character films of the 1970s, and he was as surprised as anyone when it set off a cultural explosion. Since opening in October, the film has wowed audiences to the tune of $1 billion in global box-office receipts. (The 49-year-old director is now responsible for three of the top 10 biggest R-rated money-makers of all time, including *The Hangover* and *The Hangover Part II*.) We spoke with Phillips, also nominated for best director and adapted screenplay, about how it all came together.

L.A. WEEKLY: ***Let's start with the fact that you made a comic book origin movie but threw out the handbook. One of the more interesting choices was to not include that scene we've watched a thousand times, where the villain falls into a vat of chemicals or something — the actual point where they switch into a bad guy. Was that something you and co-writer Scott Silver talked about from the start?***

TODD PHILLIPS: When I first approached Scott about partnering on the script, the one thing I knew was that I wanted to run everything through as realistic a lens as possible. I wanted the film to take place in the real world so things like Joker falling into a vat of acid didn't feel real to us. It was a lot of backwards engineering so to speak. Like, what do we know about Joker. He has that laugh, why? Where did that laugh come from? So we gave him a condition [the real-life involuntary laugh disorder known as pseudobulbar affect]. Why is his skin white and his hair green? What if that look is inspired by his day job? So we made him a clown-for-hire. Things like that.

I'm curious to know what kind of studio notes you got on this movie.

One of the benefits of doing a film like this at such a low budget ($55 million), relatively speaking, was that the studio really let us do our thing. Once they actually greenlit the picture, we had a lot of freedom. Honestly, I can't remember any notes on the script where it was like "you can't do that" or "you have to do this." They took a bold swing on the film and they really let us take chances. In fact, they encouraged it.

How did they react to your director's cut of the film?

When I showed them my cut, they literally had one note. And it was a good one. I was so in love with the score from our composer Hildur Guðnadóttir [also nominated] that I had used a lot more of it in that first cut. The studio note was, 'maybe take a look at cutting some of the music down'; the thought being that when there is too much of it, it tends to lose its impact. Like I said, a solid note. Other than that, they had no notes on our cut. It was kind of amazing.

Dance was such a big part of Joaquin's performance, which is favored to win the best actor award. Who inspired his character's graceful movements?

Ray Bolger, Charlie Chaplin and Bill "Bojangles" Robinson, especially his famous step dance with Shirley Temple [in *The Little Colonel*]. All three inspired the dance.

I heard that the grimy outdoor staircase you used in the Bronx for the pivotal scene in which Joker celebrates his transformation is now a tourist attraction, along with "The Exorcist Stairs" in D.C. and "Rocky Steps" in Philly. Tell us about filming that day.

We shot the stair dance toward the end of our schedule. I think it was November 27 [2018], the Tuesday after our Thanksgiving break. It was a cold day in New York and we had three things to shoot that day, the stair dance being one of them. It was something that had always been in the script. In fact, Joaquin had worked for a few weeks in prep with our fantastic choreographer Michael Arnold on that dance. Joaquin and I were pretty nervous about that day because it was such a big moment in the film. I really just remember it going exceedingly well. We didn't spend a ton of time on it, maybe two or three hours. But I remember driving home from set that day and feeling like it was going to be a pretty special moment.

I also heard somewhere that you're no longer interested in making movies like* The Hangover *and* Old School. *Are you done with comedy?

I absolutely never said that.



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PLAYING THE PART

The best fictional bands and musicians from movies

BY BRETT CALLWOOD



Spinal Tap

MOVIESTORE COLLECTION/SHUTTERSTOCK

There's a rich history, both within the realms of comedy and drama, of movie plots involving fictional bands and musicians. We get to live out the drug-fueled carnage or laugh as they wade through one stereotypical mess into another. Sometimes, we get to enjoy moments of glory. Others, we gape as their life crashes. Here are 10 such examples...

10. The Lone Rangers | *Airheads*

Yup, the band with the most ludicrous name because, as their hapless hostages point out, you can't pluralize "Lone Ranger" — then he ceases to be lone. The movie's plot, of a rock & roll band led by Brendan Fraser, desperately trying to catch a break by forcing the local radio station to play their latest demo, is relatable. There are some great one-liners, and the band is filled out by Steve Buscemi and an annoyingly naive Adam Sandler. As for the music, we can be forgiven for assuming that they'll be throwing out some typical '80s hair metal fare but in fact, the song "Degenerated," a cover of an old Reagan Youth tune, is punky brilliance. For the actual recording, Fraser was joined by White Zombie's Jay Yuenger and Sean Yseult.

9. Wyld Stallyns | *Bill & Ted's Excellent Adventure* and sequels

No such polish from the Wyld Stallyns. Keanu Reeves (Ted) and Alex Winter (Bill) admit that they can't play their instruments at all while thrashing around in their parents' garage. Until the very end of *Bill & Ted's Bogus Journey*, that is. But that time, they've traveled through time and learned how to play, so they treat a screaming crowd to a song that sounds suspiciously like Kiss' "God Gave Rock & Roll to You," complete with the Grim Reaper on standup bass and robot Bill and Ted on backing vocals, while George Carlin looks on appreciatively. You can't make that sort of thing up.

8. NWH | *Fear of a Black Hat*

The hip-hop *Spinal Tap*, NWH was a clear parody of NWA (the "H" in the name stands for "hats") and Public Enemy (the movie title obviously referencing the *Fear of a Black Planet* album). The movie certainly has its moments, not least the song "Fuck the Security Guards," which features the immortal lines, "NWH says fuck the security guards, he ain't a cop but still he wanna act hard… Just a slob in an ill-fitting suit, got a little bit of power so you wanna act the fool." Parody or not, that's some incisive social commentary.

7. Crucial Taunt | *Wayne's World*

A.k.a the band fronted by Tia Carrere. At one point, she does a decent version of the Sweet's "Ballroom Blitz," but it's the scene which sees her blasting out "Touch Me" and Mike Myers' Wayne falls head over heels for her that is '90s iconic. Remember the fade into Gary Wright's "Dream Weaver?" Rob Lowe and, in the sequel, Christopher Walken, try to pull Carrere's Cassandra character away from Wayne, to no avail. For some reason, she loves his public TV show-making, convenience store–working, goofy local celebrity ass.

6. Steel Dragon | *Rock Star*

It's pretty much common knowledge that, while they changed the names to protect the innocent, *Rock Star* was in fact telling the story of Tim "Ripper" Owens, who was in a Judas Priest tribute band called British Steel. When original Priest singer Rob Halford left the band, they hired Owens to replace him, which seemed like a dream come true. But after two albums that were not particularly appreciated by anyone, Owens was out and Halford was back in. So in *Rock Star*, Mark Wahlberg is the singer in a Steel Dragon tribute called Blood Pollution, before getting hired by 'da Dragon.

5. Vesuvius / A.D.D. | *The Rocker*

In the Rainn Wilson vehicle *The Rocker*, we get two hilarious bands for our money. A.D.D. is Wilson's character Fish's nephew's band, which he joins in an attempt to get out of a funk. Also featuring Emma Stone and Josh Gad, A.D.D. is an emo-pop band played straight and alarmingly earnest. But the real joy is Vesuvius, the hair metal band that kicks Fish out at the start of the film. Will Arnett, Fred Armisen and Bradley Cooper fill out the frankly hilarious band. Cooper, of course, gets extra points for later playing Jackson Maine alongside Gaga's Ally in *A Star is Born*.

4. Conner Friel / The Style Boyz | *Popstar: Never Stop Never Stopping*

Although Andy Samberg is an acquired taste, *Popstar* doesn't really get the credit it deserves for hilariously lampooning any number of boy bands and the members' countless solo careers. Like the great mockumentaries, it works because it hits so close to the truth. "Incredible Thoughts" is one example of a not-at-all-deep, overly earnest song. "What if a garbage man was actually smart," raps Samberg. "That's a common misconception that we're tearing apart." Brilliant.

3. Sexual Chocolate | *Coming to America*

As news comes in that *Coming to America 2* has wrapped, it's worth remembering the overblown, church-loving soul majesty of Randy Watson and Sexual Chocolate, while hoping that we get another dose of the band in the sequel. Their take on "The Greatest Love of All" during a Miss Black America pageant is a high spot in a movie full of high spots. Watson was, of course, played by Eddie Murphy who had a total of four roles in the movie (as did his co-star Aresenio Hall). As Watson/Murphy says to the congregation, "They play so fine, don't you agree?"

2. Dewey Cox | *Walk Hard*

John C. Reilly's *Walk Hard: The Dewey Cox Story* doesn't get the plaudits that it deserves — nevertheless, it is a fantastic movie. It has the epic feel of a *Walk the Line*, one of the biopics that it is parodying, but also a killer cast, hilarious script and incredible songs, including the title track written by Marshall Crenshaw. John C. Reilly genuinely sang and played guitar on the songs, and he sounds fantastic throughout. We get to experience Cox's whole life, and it's a trip.

1. Spinal Tap / The Folksmen | *This is Spinal Tap / A Mighty Wind*

It's tough to separate these two, as they're both vehicles for the magnificent Christopher Guest/Michael McKean/Harry Shearer trio. The Folksmen came later; *A Mighty Wind* is a great movie about a bunch of old folk bands getting together for a big show, The Folksmen among them. But there's really no beating *Spinal Tap*. They aren't only the best fictional band of all time, they genuinely became a great "real" band, touring extensively and performing at the Freddie Mercury Tribute Concert. And *This is Spinal Tap* is possibly the funniest film ever made.

MUSIC

GO HEAR

FRI 2/7

Soulfly
@ ALEX'S BAR

While Soulfly never attained the influential heights that band leader Max Cavalera reached with his prior work in Sepultura during that band's glory days, there are still plenty of plaudits to be given for over two decades of consistency. Soulfly's latest record, 2018's *Ritual*, saw the band entering its third decade of generating catchy groove-laden metal enhanced by Cavalera's lifetime obsession with traditional Brazilian tribal rhythms. Max's son Zyon Cavalera has proven worthy of his recent ascension to the drumming throne, as his ability to juggle those traditional influences and blistering metal beats continues to improve. Those also looking for more of a straightforward metal presentation would be advised to show up early for the Venom-esque blackened thrash of Toxic Holocaust. —JASON ROCHE

SAT 2/8

The Groans
@ THE SMELL

"How can I even afford to be alive? How can I even afford to die?" bassist Annie wonders on "Earth Dweller," the title track of The Groans' 2019 album. "A paycheck should not determine my worth/In the end, we're all pathetic humans destroying ourselves and the Earth." The local queer-punk trio have a lot to be mad about, making their raw, feral style of punk feel relevant and timely. Annie rails about white-supremacist cops on "Blue (Lives Don't Matter)," defends herself from trolls on "Internet Entitlement," and criticizes school systems that favors "rich suburban kids" over poor students on "Rigged," as guitarist Dewie and drummer Nadine hammer out a passionately aggressive punk attack. —FALLING JAMES

SUN 2/9

Sinéad O'Connor
@ EL REY THEATRE

Throughout all her changes in life and music, Sinéad O'Connor has always had that powerful, distinctive voice — a transformative, searing ray of light that she aims like a beacon at herself and the world. Unlike cardboard pop stars, O'Connor is painfully, gloriously human and contradictory, revealing both bravery and sensitivity in equal doses as she challenges the prevailing moral guardians of our times, whether it's Madonna or the Pope. "I slept outside in the dog shed … I've had less rights as a woman, then the dog is my eternal form," she declares on "Milestones," an ethereal, strangely moving demo with producer David Holmes. —FALLING JAMES

MON 2/10

Pearl & the Oysters
@ THE HI-HAT

It's really, really tough to accurately describe the music of Gainesville, Florida act Pearl & the Oysters without making it sound utterly awful, and yet in reality it's a fever dream of glorious oddities. Their online bio reads: "After winning a free trip to the Ostreoid Asteroid Resort (from whence came their name) on the back of a dehydrated cereal box, a joyous society of galactic gleaners began making music together under the Neptunian moniker Pearl & the Oysters." Alright, we can go with that, but it doesn't fully cover the space-age, deep-sea, tiki wonders that will send you into a tizzy. Just go see them. Scott Gimore, The Incredible Shagatha and his Moog, and Holy Pink also play. —BRETT CALLWOOD

TUE 2/11

Young Dolph, Key Glock
@ THE OBSERVATORY

It's only been just over a couple of years since Memphis rapper Young Dolph was shot outside of a Hollywood store, though most reports suggest that it was a Memphis beef that led to his multiple gunshot wounds. Thankfully, he pulled through, and he's put out three albums since then. In fact, *Thinking Out Loud* dropped just a month after the incident. His most recent is *Dum and Dummer*, a collab with fellow Memphis rapper Key Glock. This follows the 2018 single "Major" that they worked on together from the *Role Model* album. So it makes sense that the pair should join forces for this No Rules tour. Expect it to go off. —BRETT CALLWOOD

WED 2/12

Chastity Belt
@ LODGE ROOM

Chastity Belt return with another mesmerizing set of songs on their recent self-titled album on the Hardly Art label. Where other bands tend to bluster and shout to get attention, the Seattle quartet prefer to mask their provocative lyrics in a blur of soothing harmonies and the glowing hum of guitarists Julia Shapiro's and Lydia Lund's chords layered with low-key rhythmic accents by bassist Annie Truscott and drummer Gretchen Grimm. "Fogging up the mirror, see yourself disappear," Shapiro intones softly on "Drown," one of the singles from the album. "Now you're just trying to get through everyday shit by acting with false confidence," she continues in a dreamy voice against chiming guitars. Despite its title, "Pissed Pants" is another gentle reverie. —FALLING JAMES

THU 2/13

North Mississippi Allstars
@ TERAGRAM BALLROOM

North Mississippi Allstars' latest album, *Up and Rolling*, is a rollicking set of blues, funk, roots and Southern rock. Led by brothers Cody Dickinson (drums) and Luther Dickinson (guitar), the group from Hernando, Mississippi, don't really break any new sonic ground — this is a record that could have been made in the 1970s — but they put it all together with a rocking and soulful warmth. The title track is an breezy ode to taking psychedelics, and while the song itself isn't all that psychedelic, it's a lilting and enjoyable groove. The album is highlighted by appearances from Cedric Burnside ("Out on the Road"), Duane Betts and Jason Isbell ("Mean Old World"), Otha Turner ("Otha's Bye Bye Baby"), and a smoldering Mavis Staples ("What You Gonna Do?"). —FALLING JAMES

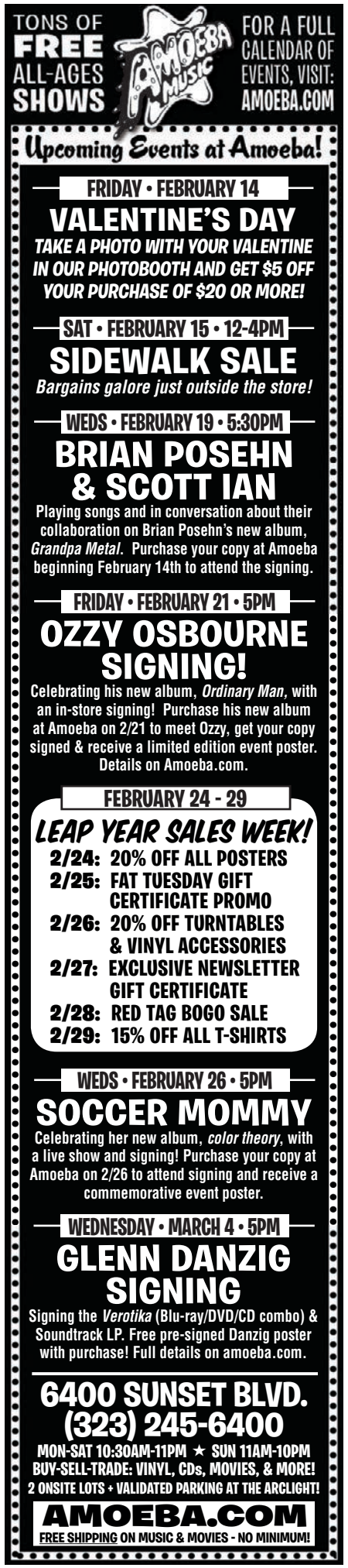
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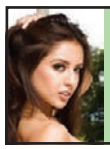
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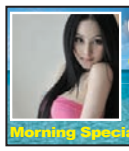
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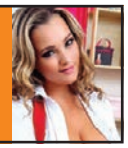


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EMPLOYMENT & EDUCATION

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. Case No. 20STCP00297
Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, 90012, Stanley Most Courthouse. Filed on January 23, 2020 – Petition of: Lucy Birmingham Fujii for Change of Name. TO ALL INTERESTED PERSONS: Petitioner LUCY BIRMINGHAM FUJII filed a petition with this court for a decree changing names as follows: Present Name: Lucy Birmingham Fujii to Proposed Name: Lucy Clinton Birmingham. 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 written objection that includes the reasons for the objection as 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: March 24, 2020. Time: 10:30AM. Dept: 44. Room: 418. The address of the court is same as noted above.
A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: LA WEEKLY.

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PHP Developer –
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sought by Live Nation Worldwide, Inc. in Hollywood, CA. Analyze user needs and collaborate on the various layers of the infrastructure in an agile software development environment. Mail resume to: John Burkle, Live Nation Worldwide, Inc., 7060 Hollywood Blvd., Floor 2, Hollywood, CA 90028.

Buddhist Pastoral Counselor:
provide spiritual/pastoral support and counseling to members in Buddhist temple. MA in Buddhist studies or related field Req'd. Resume to Chua Lien Huong Lotus Perfume Buddhist Temple, 17846 Hurley St, La Puente, CA 91744

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Xavient Digital LLC. Woodland Hills, CA w/ travel/reloc to sites w/in US. Design, develop & modify Java & J2EE based sols for client/server, N-tier & web apps. Req's: MS in Comp Sci or Comp Apps & 3yrs exp or BS in same fields & 5yrs exp. Res to: Xavient, Re: Job#1911, 21700 Oxnard Street, Ste 1700, Woodland Hills, CA 91367.

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