ROAD TRIP: LOS ALAMOS

The future of food is in an old Western town

BY ANN HEROLD
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**Getting the Tea**

Club promoter, emcee, an all-around bodacious WeHo superstar Billy Francesca has a hazy (and logical) new gig: talk show host! **HASHING IT OUT with Billy Francesca** covers news of the day in a wild, uncensored and highly hilarious live format on YouTube. This Friday, join Francesca (best known for hot parties such as Dragged Out at Revolver and Karaoke at the Den and Bingo at the Standard) for a night of live tapings; expect lots of raucous rants and ramblings with topics covering pop culture, LGBTQ gossip, advice and more — all chosen by the audience. They’ll be taping five shows, followed by an afterparty filled with cocktails and beats courtesy of DJ Aaron Elvis. **The Standard, 8300 W. Sunset Blvd., West Hollywood; Fri., Feb. 28, 9 p.m.; free. facebook.com/events/183842109637862. **—LINA LECARO**

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The biggest baking, pastry and sweets convention on the West Coast hits the Fairplex Pomona Convention Center. Join thousands of Californians who share a love for all things sweet, salty and savory in the world of baking and sweets at the L.A. Cookie Convention. Celebrity chefs including Duff Goldman, Ron Ben-Israel and cake diva Porsha Kimble will be giving demonstrations throughout the weekend and the kids zone will feature pancake art, cookie decorating and a bubble zone. **Fairplex, 1101 W. McKinley Ave., Pomona; Sat.-Sun., Feb. 29-March 1. 10 a.m.-5 p.m.; $12-$59.95. lacookieconvention.com. **—MICHELE STUEVEN**

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ROAD TRIP: LOS ALAMOS

The future of food is in an old Western town

BY ANN HEROLD

Los Alamos is the kind of trapped-in-amber place where a well-traveled street splits around a towering sycamore tree that might have seen the first stagecoaches rattle through in 1874. The stagecoach route was a huge boon to the folks opening businesses in this tiny hamlet named for the cottonwoods that turn a golden yellow in the fall. The Bank of Santa Maria was among them, erecting a sweet little branch that, more than 100 years later, is Bell’s, a destination restaurant where star chefs Daisy and Gregory Ryan preside.

Weekends are a busy time in Los Alamos, founded not long after the Civil War, when Dr. J.B. Shaw and San Francisco financier Thomas Bell bought 28,000 acres of prime ranchland. As long as stagecoaches and then the train went through, life was good. But rail service ended in 1940 and Los Alamos sort of fell off the map. More than one spot reverted to biker bar as rural highways like the 135 (a.k.a. Bell Street) lured a new breed of daytripper.

Today’s visitors to this Santa Ynez–adjacent locale — and they are legion — generally arrive by car, making the quick jog off Highway 101 to Bell Street, where the curious now have their pick of crazy good restaurants and wine-tasting venues. Among the former is Bell’s, where the Ryans, who met while working for Thomas Keller at New York’s exalted Per Se, turn out such French classics as moules frites from a kitchen that began life as a bank vault.

The mussels — which hail from Santa Barbara’s Hope Ranch — have their own story to tell. They were supplied by Stephanie Mutz, a diver whose skills as an uni and seafood supplier are featured in The Delicacy, the latest Jason Wise (the SOMM series) documentary. If there is a celebrity in the seafood world these days, it’s Mutz, a Los Alamos resident whose sea urchins appear at such L.A. hotspots as Michael Cimarusti’s Providence and Niki Nakayama’s n/naka.

Bell’s also has a knockout gnocchi with a Parisian twist — hazelnuts and a savory soubise — but what neighboring chef Clark Staub and his chef wife Jill Davie (The Mar Vista) come for is the steak tartare. Staub would never admit this, but he’s critical to Los Alamos’ emergence as a food mecca. Sixteen years ago, the former professional skateboarder–turned record company executive–turned baker settled in town, built a pizza oven with local river rocks, coveted white sand from Two Oaks Ranch in Los Olivos and adobe from Central Coast wine legend John Alban — maker of world-class viognier — and launched what is now Full of Life Flatbread.

On a typical Saturday night, all the tables in the main dining room and on the wide porch at Staub’s restaurant are full (he doesn’t take reservations). Equally packed is the bar, where would-be diners wait patiently and French wine barrel staves, recast as skateboard decks, dangle from the ceiling. The menu at Full of Life Flatbread changes weekly based on what’s fresher than fresh, and sometimes based on what cultural benchmark Staub’s dialed into.

In late January, there was a celebration of the Chinese Year of the Rat, when Staub took salmon caught by the Quinault tribe in Washington and prepared it two ways: poached in...
a miso broth and as a spicy poke, the latter evoking the ancient Hawaiian way, the meat stripped from the bones. Heads also got to turning at the sight of the off-menu dessert, a brownie topped with a housemade marshmallow — toasted in the same oven in which the exquisite flatbreads are cooked and loaded with, say, locally grown veggies or handcrafted sausage.

Also buzzing on weekends is Bob’s Well Bread, a bakery down the street from Staub, where newcomers pulling open the door to the 1920s motel, gas station and cafe might be a bit startled by the line inside. The foodie jungle telegraph has been buzzing for Bob’s since former Sony TV executive Bob Oswaks reinvented himself as a bread maker extraordinaire (Staub’s kitchen was his first training ground), garnering raves in Condé Nast Traveler and Travel + Leisure within a year of opening.

Those standing in the queue eye the display of one-of-a-kind mustard, honey, olive oil and bread knives as they wait for their chance to scoop up a loaf of sesame sourdough (sells out quickly) or olive fougasse (Saturdays only) and perhaps order (for breakfast) the egg-in-a-jar (purple potato puree, Gruyère, poached egg, lardons, crème fraîche and chives) or the avocado toast tartine. If the weather’s fine, they head out to the tables under the oaks, where they might tuck into the croque monsieur or the BLT tartine (for lunch). Bob mans the register most days, keeping the line moving along nicely (check out the tattoo on his arm of the bakery logo, a three-pronged Victorian bread fork that belonged to his great-grandmother).

Perhaps the most striking structure on Bell is the old-timey 1880 Union Hotel & Saloon — all weathered wood and milky glass windows — which isn’t even the original stagecoach stop (that burned down in 1893), but its replacement. Darmed if it didn’t spring right out of a John Ford Western, down to the creaky wood floors and taxidermied wildlife — not so much a case of Hollywood magic, but a 1970s restoration by Dick Langdon. (We love the fact that filmdom’s most fetching Wyatt Earp, Kurt Russell, briefly leased the saloon to show off his wines). Now you can park your denim-clad body on a stool behind the mirrored bar, order a glass from the barkeep, and take in the massive moose and buffalo heads.

Current trends mix comfortably with time travel at Casa Dumetz Wines (going back to early days in Malibu, where proprietor Sonja Magdevski and then-partner Emilio Estevez first produced wine). The period tasting room was originally the site of C.H. Pearson’s Cheap Cash Store, early 1900s supplier of everything from shoes to poultry to chewing tobacco. At this former mercantile you’ll also find Baby’s Beer Emporium (modern craft beers and ciders) and Dim Sama, a dim sum operation from Santa Barbara’s Sama Sama Kitchen. Try such fare as the red bean bao, steamed sausage rolls, and pork and shrimp shumai during a tasting of Magdevski’s Feminist Party line of blended reds, or eat on the patio under a crystalline sky. Think about attending Magdevski’s speaker series — Los Alamos’ answer to the TED talks — that can range from a global Ebola update to California’s sourdough infatuation (the latter scheduled for February 28).

Longtime winemaker Stephan Bedford acts as de facto historian, mushroom king and all-around cheerleader for Los Alamos’ culinary wonders. In January, Bedford stages a mushroom festival (plan now, it always sells out) that this year drew the likes of Betty Fussell, the James Beard Award–winning cookbook author, who held forth on the corn fungus huitlacoche (a.k.a. the Mexican truffle). Meanwhile, Brandy’s Gourmet Mushrooms did a brisk trade selling oyster and pioppino varieties from grower Branden Janikowski’s Orcutt greenhouse. Fungus expert Bob Cummings manned a gorgeous mushroom-laden table.
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California Garage), a multiroom space and still grace /T_he Station (formerly the Scolari record collections.

ground music, a nod to the winery’s name, while biodynamically farmed grapes are used Garner in the 1980s) was aged in concrete, Roth’s low-impact sensibilities: /T_he chardon-

minimalist vibe in the tasting room’s décor building with Lo-Fi Wines, where there’s a shady garden.

mushroom appetizers in the tasting room’s (looking not unlike a Dutch Baroque tableau) to explain what was safe — and not so safe — to eat. And pours of Bedford wines (we are partial to his chenin blanc) accompanied mushroom appetizers in the tasting room’s shady garden.

Bedford shares a wall in the Depression-era building with Lo-Fi Wines, where there’s a minimalist vibe in the tasting room’s décor and in owners Craig Winchester and Mike Roth’s low-impact sensibilities: The chardonnay (from a vineyard planted by actor James Garner in the 1980s) was aged in concrete, while biodynamically farmed grapes are used in the syrah. A turntable supplies all the background music, a nod to the winery’s name, inspired in part by its creators’ considerable record collections.

Curvy gas pumps that serviced Model A’s and T’s and other Roaring Twenties transport still grace The Station (formerly the Scocari California Garage), a multiroom space and leafy garden that’s now a tasting room for James Oeniveros’ wines and for the tacos and other edible delights of the Cisko Kid cater-

anyone who’s driven to far north Santa Barbara County — in 1781, before California was even a state. Most of the land was sold over the ensuing decades, but James still farms a portion as Rancho Vineda, whose grapes go into an exceptional chardonnay named for his grandmother Martina. On weekends, you can taste that along with a host of other Santa Maria Valley wines and a nicely curated list of beer, cider, kombucha and hard seltzer while listening to live music outdoors.

From the moment the 1950s Skyview Motel opened, with its distinctive palms and bold sign, it promised a vacation like no other, perched high above the scenic hills. Fast-forward to 2017, when the long vacant site, which had acquired the (depending on how you view the film) spooky nickname of the Bates Motel, is purchased by the Nomada Hotel Group. Nomada’s Kimberly Walker had already pulled off a masterful renovation at San Luis Obispo’s Granada Hotel & Bar, and after more than a year of minimistations surpassed the Skyview’s early charm: the pool with a view even more inviting, the wood-

clad rooms decorated in a just-right mix of designer tile and minimalist furniture, the private patios warmed by their own firepits.. Even the Norman restaurant — gotta be a tongue-in-cheek reference — is an oasis of midcentury modern glamour.

In downtown Los Alamos, overnighters can also choose to stay at The Alamo, another classic 1950s motel given its own contemptuous makeover. The Shelter Social Club hospitality group channeled New Mexico with its bleached cow skulls, rustic wood touches and plentiful cactuses at the parklike spot.

Or the weary can opt for the Victorian Mansion, an 1864 gem of a building that was transported in five not-so-easy pieces from the town of Nipomo by the same Dick Langdon of the Union Hotel. Hiring local ar-

tisans and tile makers, Langdon remade each room with a lifestyle in mind. In the Gypsy Suite, visitors sleep in an actual caravan, and in the ‘50s Suite, in a topless Corvette. There’s a room that evokes Rome, another Egypt, another the French countryside, while the penthouse celebrates a pirate’s life. Out back is a World War I-era sailboat once owned by the King of Denmark that’s well on its way to joining the themed accommodations.

“Your are exactly where you are supposed to be,” says a sign on the pole outside Pico, the beloved restaurant slated to reopen next month once new chef John Wayne Formica rides into town from his latest posting at Tao in Los Angeles. Staub was the first to bring the chef with the cowboy name to Los Alamos, and JW reportedly fell hard for the Old West town. In the meantime, the building is worth a visit if only for its incredible history: Built in 1880, it started life as a general store and was renamed — in grand fashion — as The Emporium in 1900 by owner Max King.

After all, how many 140-year-olds can you say you know?
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FILM

THE INVISIBLE MAN IS REBORN

BY TARA FINLEY AND LINA LECARO

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, February 28
Desperate to escape an abusive relationship with her genius scientist partner (Oliver Jackson-Cohen), Cecilia Kass (Elisabeth Moss) goes into hiding with the help of her sister (Harriet Dyer), longtime friend (Aldis Hodge) and his daughter (Storm Reid). When her ex commits suicide and names her as the heir to a fortune, Cecilia is wary that there is a more sinister motivation behind it. Believing his death to be a hoax, Cecilia is in a fierce race against her own sanity to prove that The Invisible Man is alive, and hunting her.

Limited Releases
Friday, February 28
Written and directed by Jason Lei Howden, Daniel Radcliffe stars as internet troll Miles in Guns Akimbo. While his job may be to develop video games, his delight is to antagonize others online. After a night of drinking, Miles decides to stir things up and makes regrettable comments on a live stream broadcast of Skizm, an illegal deathmatch fight club. These comments do not sit well with Skizm mastermind, Riktor (Ned Dennehy), who decides to pit the unwitting Miles against his star fighter Nix (Samara Weaving). ArcLight Cinemas, various locations and showtimes, Fri., Feb. 28, $13.75-$17. arclightcinemas.com.

The classic tale of Peter Pan has been reimagined in Wendy. Directed by Benh Zeitlin, this wildly imaginative tale takes place on a mysterious island that escapes the boundaries of space and time. Devin France plays Wendy, a young girl who must fight to save her family, her freedom and the spirit of youth itself from the perils of growing up. ArcLight Cinemas, 6360 Sunset Blvd., Hollywood; Fri., Feb. 28, various showtimes: $13.75-$17. (323) 615-2550, arclightcinemas.com.

Set in a small South Carolina town with small town ideals, Burden is a film that shows the effects deep-rooted racism can have on a community. Forming an unlikely friendship, African-American Reverend Kennedy (Forest Whitaker) helps KKK member Mike Burden (Garrett Hedlund) to leave his violent past. On his journey of faith and love, Rev. Kennedy finds himself entangled with the manipulative local KKK Grand Dragon. Pressing on despite the dangers, the good reverend is determined to heal his community. Directed by Andrew Heckler. The Landmark, 10899 Wilshire Blvd., Rancho Park; Fri., Feb. 28, 7:10 p.m.; $12-$15.50. (310) 470-0492, landmarktheatres.com.

Special Screenings
Friday, February 28
Nominated for Best Original Screenplay and Best Actress at the 65th Academy Awards, Passion Fish is lauded as one of director John Sayles’ best. Set in Louisiana, former soap star May-Alice (Mary McDonnell) is a paraplegic being cared for by nurse Chantelle (Alfre Woodard) in a well-regarded candid performance. UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., Feb. 28, 7:30 p.m.; $8-$10. (310) 206-8013, cinema.ucla.edu.

Best known for unique animated series’ such as Venture Bros., Metalocalypse, Superjail! and Big Mouth, Titmouse’s colorful cartoon features are always a treat. Reflecting the company’s quirky, cool and often just plain weird work, the Titmouse 5-Second Animation Night is an annual event that allows Titmouse animators to have fun with creating new short-format features — just 5 seconds long. Titmouse founder Chris Prynoski introduces the program, and Titmouse also screens rarities from the studio’s vaults. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Feb. 28, 7:30 p.m.; $12, $8 members. americancinemathequecalendar.com/content/titmouse-5-second-animation-night-2.

Saturday, February 29
This feature-length documentary tells the story of Art Paul and his work as the founding art director of Playboy magazine. Best known for creating the iconic Playboy bunny logo, the prolific artist had a deep and lasting impact on the industry he served. Art Paul of Playboy: The Man Behind the Bunny provides insight into the artist’s life and the early days of the iconic magazine. Arena Cinelounge, 6464 Sunset Blvd., Hollywood, Sat., Feb. 29, $16. (323) 924-1644, arenascreen.org.
O 
originally founded as an "arts-centric super PAC" in 2016, Hank Willis Thomas and Eric Gottesman’s For Freedoms organization has evolved in surprising ways over the years. Perhaps like anything created by artists, the nonprofit has transformed, pivoted and most importantly grown around its mission of using art to drive civic engagement, capturing the imagination of citizens and creative collaborators alike. And that says something at a time when political morale is at an all-time low.

In 2018, For Freedoms put its super PAC money to use with the 50 State Initiative, considered the largest creative collaboration in U.S. history. It partnered with over 200 institutions across the country to produce a series of town halls, exhibitions and, most notably, artist-created billboards designed to drive people to the polls for the 2018 midterm elections. Over 175 creators participated in the billboard project, including heavyweights like Theaster Gates, David Byrne, Dread Scott, Guerrilla Girls and Susan Meiselas.

Now, ahead of the 2020 election, the organization is launching its first ever For Freedoms Congress (FFCon), a series of discussions and community events bringing together activists, artists and everyday citizens to not only talk about the issues affecting them, but to actually strategize collective action.

“The people who make up our country’s creative fabric have the collective influence to effect change,” says co-founder Hank Willis Thomas. “Right now, we have a lot of noncreative people shaping public policy, and a lot of creative individuals who haven’t or don’t know how to step up. For Freedoms exists as an access point to magnify, strengthen and perpetuate the civic influence of creatives and institutions nationwide. With FFCon, we thought, what would happen if we brought them all together?”

In a call with L.A. Weekly, Thomas explained it’s best to think of FFCon as “a creative think tank.” From February 27 to March 1, FFCon events will be spread out at institutions across the city, including the Hammer Museum, MOCA, the Sundance Institute and the Japanese American National Museum, with support from L.A. County Department of Art and Culture, and organizations like Sankofa.org, among others.

There will be a series of public discussions and programs centered around each of the four freedoms originally espoused by President Franklin D. Roosevelt: freedom of speech, freedom of worship, freedom from want and freedom from fear. The kickoff event at MOCA on February 27 will explore the tenet of Freedom from Fear through an interactive performance about privilege and lack of basic access to housing or food, offered by Theatre of the Oppressed and co-presented by Brent Blair, Donna Hylton and Skipp Townsend.

“2020 is a time for critical action, so when Hank came to us with the idea of the Congress, there was no question that we would be involved and support the project wholeheartedly,” Amanda Hunt, Director of Education and senior curator of programs at MOCA tells L.A. Weekly. “The intersection of art and civic life and political action has a rich history that I wanted to see unfolding in real time here at MOCA.”

Each day of FFCon will feature a headlining event based on its own freedom, concluding with Freedom of Speech, a panel discussion where speakers like Maggie Wheeler, Emile Hassan Dyer, Melina Abdullah and Edna Chavez will discuss how speech is being used (and abused) during the 2020 presidential election.

The real bulk of FFCon, however, is the in-depth planning sessions lead with free-reign by artists, art historians and other creatives around the issues that are most central to their work. Patrisse Cullors, who co-founded Black Lives Matter, will be leading a Call & Response presentation with the Crenshaw Dairy Mart art collective and gallery on February 28 that will feature performances at MOCA about police brutality, racism and mass incarceration.

“These works are about a larger call to action against a jail system that is gobbling up our communities and torturing them while they are at it,” says Cullors. The performances at MOCA will make way to a BBQ at the Mart itself, where attendees can learn about the Yes On R initiative that aims to reform L.A.’s broken prison system.

“I believe that artists are the link to developing a future and vision for the country and world that challenges the old conservative and dangerous narratives that have caused so much harm for communities at the margin,” Cullors tells the Weekly. “The For Freedoms Congress is an opportunity to bring artists who are excited and ready to help make radical changes in their respective fields.”

On February 29, Glenn Kaino will lead an interactive drawing workshop called “With Drawn Arms,” based on his famed exhibition dedicated to athlete Tommie Smith’s human rights protest at the 1968 Summer Olympic Games in Mexico. In his session, Kaino’s goal will be for participants to find symbols of power in this moment of facing down racial injustice in America. Kaino tells the Weekly, “I hope that the community is expanded and that every participant feels connected to each other and our collective fight for equality and justice — that we can share stories and help create a context for wide-scale collaboration.”

“We really felt that the Congress was urgent and timely given this historic election year, and given how much energy was created through our last state campaign,” For Freedoms director Michelle Woo tells the Weekly. “When we followed up with our collaborators post-project, everyone expressed a need to come together and to do something larger.”

And “larger” is something that has redefined the organization each year since its inception. Every initiative of For Freedoms has brought in a bigger audience, more collaborators, more cultural institutions — more materials and mediums with which the artists can realize their creative vision for a civically engaged populace. One gets the sense this has already grown bigger than what Thomas or Gottesman originally imagined, but such is the nature of dreams.

“I think what’s kept us going is our delirium,” admits Thomas. “We’re irrational people, too stupid to quit. The fact that other people are joining us is the greatest sign that we’re doing something right.”

For more information on For Freedoms and FFCon Los Angeles, visit forfreedoms.org/ffcon.

Research are a regular cannabis user?

Research Description & Purpose

The goal of this study is to learn about areas of functioning in cannabis users. Information will be collected using individual assessments over the course of 12 months. This research is being conducted by UCLA researchers Dr. Yih-Ing Hser and Dr. Larissa Mooney, and is funded by the National Institute on Drug Abuse.

Would the study be a good fit for me?

This study may be a good fit for you if:
• You are 14 years or older
• You use cannabis regularly

What would happen if I took part in the study?

You would be asked to:
• Attend 4 assessment sessions where you will be asked questions about your cannabis use and daily life.
• Provide urine samples that will be tested for drug use.
For attending all the assessment sessions, you will be paid $230 (plus up to an additional $100 if traveling to the UCLA research office).

Contact Information:

To take part in this research study or for more information, please call 1(800)581-9847 or visit https://uclaibs.fyi/uclacannabis or scan the QR code to access the link.

Committee: Medical IRB 3
MUSIC

GOING IT ALONE

Topanga-based Jonathan Wilson unveils a Dixie Blur

BY KATHERINE TURMAN

Jonathan Wilson plays two nights at Madison Square Garden this August. He’ll be singing and playing guitar on one of the most iconic songs in rock when he channels Pink Floyd’s David Gilmour on the inescapable tune “Money” (and more!) as an integral member of Roger Water’s touring band. Last year found the multi-instrumentalist on the road with Waters for 156 dates, including the New Jersey gig where he fucking up some verses, leading Waters to tease: “Thanks a lot for singing your version of ‘Money.’”

Wilson, 45, who has produced Father John Misty and played with luminaries like Elvis Costello, made time to create his seventh album (since 2007), his strongest and most affecting to date, one destined to end up on year-end best-of lists. It’s that good. Dixie Blur — so named because of the quick, intuitive and live-style recording of the 14-song disc cut in Nashville — is an intimate, personal and transcendent Americana-style, singer-songwriter record. Dixie Blur was created with an immediacy that was welcome, explains Wilson via phone from his record label’s U.K. offices. “This record ties into the narrative of what not to do, which was take nine months to obsessively make an album, which is what I did in the case of [2018’s] Rare Birds. It kind of fell into place to go down to Nashville and cut with a band and then keep all the vocals. Basically, like 93 percent of them.”

While his good friend Patrick Sansone of Wilco helped secure the “session cats who’ve played with Marty Stuart, George Jones and Dan Auerbach,” Wilson sought one player out of the LC of the ‘60s and the LC of today. “I don’t like doing the session thing. But it wasn’t exactly a ‘no,” so Wilson persisted. “I just kept sort of bugging him.” He figures O’Connor googled him, and eventually, “surrendered and he came down.”

O’Connor’s contributions add yet another color to the layered but not-too-dense songs. On the poignant, reflective “69 Corvette,” Wilson’s dusky vocals and O’Connor’s melancholy playing set a palpable sense of place. Small portraits of Wilson’s mom and dad are painted in the song. “It was interesting thinking about putting that song into the cosmos and it being heard, for instance, by my parents, ‘cause it gets very specific; the fact that my dad would pound, you know, thousands of fucking Coors Lights. That was a vivid memory. He definitely was driving around with those [beers] on his legs. Those are things a child sees and goes, ‘Hmm.’ But since then he’s definitely straightened up his act, so that’s all good.”

Wilson’s songs on Dixie Blur definitely skew personal and thoughtfully nostalgic, in contrast to what he’s playing on tour with Waters, architect of Pink Floyd’s The Wall and numerous other projects with direct sociopolitical context.

“For me it’s not a necessity for a song to carry that message, not at all,” Wilson says. “For some people I feel like it is. I have a few friends who, later in their careers, pretty much all the songs have had sort of a political focus, which can be a fantastic thing. I’m too involved in the beauty of the whole thing; it could even be, you know, like 100 percent instrumental. I kinda fuck around with that part of it. It may sound like a cop-out-type thing, but I would rather contribute to like the transportation of a listener being able to go somewhere else.”

Dixie Blur is indeed about beauty and transcendence and connection, transmitted via both quiet moments and more raucous raves. That connection goes beyond the record, as well. Wilson is never stingy with his time or talents, as evidenced by his major role in the Laurel Canyon “living room” jams he hosted over the last several years, redolent of the creative intermingling that took place in the late ‘60s and early ‘70s, leading the L.A. Times to call the scene “the connective tissue between the LC of the ‘60s and the LC of today.”

Wilson’s since switched canyons; open-minded musicians looking for a collective of cool people would be wise to look to Topanga Canyon. “I’ve got to say, I feel like people are totally fucking snoozing a little bit on Topanga,” observes Wilson. “I’ve been there for 12 months. It’s a really special, weird, magical spot that I kind of feel is underpopulated, maybe.” That said, catching the busy musician at home between tours for Dixie Blur, with Roger Waters and his producing gigs will be no easy feat. Wilson acknowledges that he will, regretfully, have to turn down some production opportunities to focus on his own work. “But yeah, there are a few I feel would be really fun to do. So at this point, I’m definitely constantly exploring,” he says. “But basically, I have to pick and choose.”

Jonathan Wilson plays at 7 p.m. on Friday, March 6 and Saturday, March 7 at the Masonic Lodge.
MON 3/2

Binx

South African-born, L.A.-based arty pop artist Binx told us back in August that she makes pop music with African influences. “One of my songs, ‘African Heart,’” she says, “I sing in three traditional South African languages. My fashion style is super avant-garde. Anything that is over-the-top, statement and bold, just like my personality!” She can often be seen dressed in a yellow and black striped leotard. Binx is a pop artist that more people need to know about, fresh, forward-thinking and utterly fascinating. —FALLING JAMES

TUE 3/3

Lydia Lunch Retrovirus

Retrovirus is the title of a 2013 live album by Lydia Lunch in which she revisits the scene of some of her bloodiest and noisiest crimes and/or greatest hits. Lunch’s poetry is brutal, unsentimental, dark and scarring, and her band construct fittingly aggressive soundscapes that summon nightmares as the only way of exercising past demons and terrors. Retrovirus dig up such disturbed/disturbing Lunch classics as “Mechanical Flattery” and “Burnning Skulls” and juxtapose them with apocalyptic covers, such as a very seedy remake of Pere Ubu’s “Final Solution.” —FALLING JAMES

WED 3/4

Kiss

What’s left to be said about Kiss, besides the fact that this tour is being billed as their last, so you might not have another chance to see Paul Stanley, Gene Simmons and their hired hands again. That said, Simmons has never passed up a chance to make a buck, so don’t be surprised if they “pull a Motley Crüe” in a couple of years. The fact that this tour is being billed as their last, so you might not have another chance to see Paul Stanley, Gene Simmons and their hired hands again. That said, Simmons has never passed up a chance to make a buck, so don’t be surprised if they “pull a Motley Crüe” in a couple of years. The fact that this tour is being billed as their last, so you might not have another chance to see Paul Stanley, Gene Simmons and their hired hands again. That said, Simmons has never passed up a chance to make a buck, so don’t be surprised if they “pull a Motley Crüe” in a couple of years. The fact that this tour is being billed as their last, so you might not have another chance to see Paul Stanley, Gene Simmons and their hired hands again. That said, Simmons has never passed up a chance to make a buck, so don’t be surprised if they “pull a Motley Crüe” in a couple of years. The fact that this tour is being billed as their last, so you might not have another chance to see Paul Stanley, Gene Simmons and their hired hands again. That said, Simmons has never passed up a chance to make a buck, so don’t be surprised if they “pull a Motley Crüe” in a couple of years. —BRETT CALLWOOD

THU 3/5

Echosmith

Indie-pop trio Echosmith, consisting of siblings Sydney, Noah and Graham Sierota (though not eldest brother Jamie after he departed the then-quartet in 2016), made headlines when they signed to Warner Bros. in 2012 and released their Talking Dreams album the following year, with the accompanying “Cool Kids” single. The start of this year saw them finally release their sophomore album, Lonely Generation. The recent single, “Dance With You,” and the video that goes with it, showcase a mature, dreamy Echosmith that stands a real chance of repeating past successes. Weathers and Jaydan Bartels also play. —BRETT CALLWOOD

FRI 2/28

The Little Miss
@ GRAND PARK

“Don’t date a singer-songwriter or you’ll be humiliated,” Hayley Johnson ruefully advises as The Little Miss on the aptly titled Fair Warning,” from her 2017 album, Pollywanna. The San Diego native, now based in Los Angeles, uses her comforting, assured vocals, sly lyrical observations and occasionally whistling to craft intelligent new country-folk songs. “Thirty” is a bluesy acoustic plaint, while “A Week Into New Years Resolutions” is a more uptempo assessment of failed plans and dashed ambitions. —FALLING JAMES

SAT 2/29

Carl Cox
@ GRAND PARK

Carl Cox is, simply put, one of the biggest DJs of all time. The English selector remains at the vanguard of dance music and club culture decades into his career, thanks to a relentless work ethic and a keen sense of knowing how to navigate the often divergent waters of accessibility and credibility. Cox’s sets are consistently rooted in the timeless sounds of house and techno music (reference 1997’s F.A.C.T. 2 mix) — and there is really no better place to experience real house and techno than outdoors on a big sound system, which is an opportunity you will have on Saturday when Cox and friends — Nic Fanciulli and Kolsch — take over downtown’s Grand Park. —MATT MINER

SUN 3/1

Eleni Mandell
@ BOOTLEG THEATER

On Eleni Mandell’s 11th album, Wake Up Again (Yep Roc Records), the L.A. singer was inspired by her experiences teaching songwriting classes to women inmates at prisons in Southern California, as part of MC5 guitarist Wayne Kramer’s Jail Guitar Doors initiative and with the William James Association. The inmates’ stories of loss and guilt inform Mandell’s own songs, such as the “Circumstance.” Mandell rocks it up a little on “Air” and the enigmatic “What’s Your Handle (Radio Waves),” in contrast to a dreamier inter-
FL-110 Summons (Family Law), NOTICE TO RESPONDENT: ADRIANA ARREOLA. You have been summoned to appear and answer a complaint filed on [date]. Failure to serve a response will result in a default judgment against you. The complaint includes claims for custody and visitation. You may be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. To help finding a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/selfhelp), at the California Legal Services website (www.ca-lawhelp.org), or by contacting your local county bar association. NO late restraining orders are on page 2. These restraining orders are effective against both spouses or domestic partners until the order 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. WP: 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, 503 Third Avenue Chula Vista, CA 91911. The name, address, and telephone number of the petitioner’s attorney, or the petitioner if self-represented, is: Erika M. Mayorquin, Esq, 5444 Camelot Del Rio, Suite 105 San Diego, CA 92108. 2) Petitioner’s name is: ANNA ARREOLA. 3) Telephone Number: (619) 424-1506. 4) Action: RESTRINOING orders are on page 2. These restraining orders are effective against both spouses or domestic partners until the order 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. WP: 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 if self-represented, without an attorney are: Jose A. Velasco, SN, 3122455, kervich & Pajeta LLP, 12711 Ventura Blvd, #200, Studio City, CA 91604, 818-478-1945. 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 Petition OR when he or she waives and accepts service. This restraining order remains in effect until the jurisdiction 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. Or call Covered California at 1-800-100-1506.

FL-105 FL-105 Declaration Under Uniform Child Custody Jurisdiction and Enforcement Act (UCCJEA). I am a party to this proceeding to determine custody of a child. There are 3 minor children who are subject to this proceeding, as follows: Alina Hayrapetyan b) Date of Birth: 04/02/2019. c) Age: 6 months. 1) Name: Alina Hayrapetyan. 2) Child’s name is: Alina Hayrapetyan. c) Date of Birth: 04/02/2019. d) Age: 6 months. 2) The action is brought in this county because the child resides or is found in the county. Petitioner claims respondent is the true father. Respondent is the parent of the child listed in item 2. 3) Child custody and visitation: 1) Petitioner is seeking parental relationships with the following children: a) Child’s name: Alina Hayrapetyan. b) Date of Birth: 04/02/2019. c) Age: 6 months. 1) The action is brought in this county because the child resides or is found in the county. Petitioner claims respondent is the true father. Respondent is the parent of the child listed in item 2. 2) The action is brought in this county because the child resides or is found in the county. Petitioner claims respondent is the true father. Respondent is the parent of the child listed in item 2. 3) Child custody and visitation: A. Lopez 955-5597. June 22 2018 Clerk Camino Del Rio N., Suite 103

EMPLOYMENT & EDUCATION

SALES
Oracle America Inc. has openings for staff sales consultant positions in Santa Monica, CA. Job duties include: Provide technical/financial support to prospective customers. Design, validate and present software solutions to include product concepts and future direction. Apply by e-mailing resume to unsoldare.com referencing 585.2326. Oracle supports workplace diversity.

Software Engineers, Woodlands Hills, CA. Design software or customize software for client use with the aim of optimizing operational efficiency. Provide technical inspiration to team members. Perform code reviews, code optimization, stress testing, system performance & security. Send resume to LifeCare Assurance Company, 21600 Gurnard St, Suite 1500, Woodlands Hills, CA 91367.

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EMPLOYMENT & EDUCATION

Audio System Sales Engineer, H Fogarty, CA and may work from home! Design audio systems using AEGE software. Configure and tune systems for both demonstration and production building using IRF Feo room tuning techniques. Manually create and analyze room acoustics using software and/or hardware. Test, debug and deploy sw sys, large-scale infrastructure platforms & nw services. Ref #MB760144.

Procurement Specialist: Reed B. Bachelor in Fashion Merchandising, Fashion Design or related. Mail Resume: JC SSK, 4200 S. Grand Ave. Los Angeles, CA 90007.

Software Engineers, Woodlands Hills, CA. Design software or customize software for client use with the aim of optimizing operational efficiency. Provide technical inspiration to team members. Perform code reviews, code optimization, stress testing, system performance & security. Send resume to LifeCare Assurance Company, 21600 Gurnard St, Suite 1500, Woodlands Hills, CA 91367.

Product Development Manager sought by PKI Technologies USCA, Inc. in Irvine, CA to manage the design, manufacturing and production of electronics. Requires 25% travel. Resume to: HR, PKI Technologies USCA, Inc., 200 Spectrum Center Dr., Ste. 350, Irvine, CA 92618.

FRIDAY MAY 1

ZIGGY MARLEY & STEPHEN MARLEY’S
75TH BOB MARLEY CELEBRATION
BEN HARPER & THE INNOCENT CRIMINALS • UB40 FEAT. ALI CAMPBELL & ASTRO
COLBIE CAILLAT • BLUES TRAVELER • G.LOVE & SPECIAL SAUCE
KING YELLOWMAN FEAT. K’REEMA • TOMORROWS BAD SEEDS • JIM LINDBERG OF PENNYWISE
THE STONE FOXES • TOM CURREN • TOO RUDE • KIRA LINGMAN & V. TORRES

SATURDAY MAY 2

COUNTING CROWS
• LIVE • FITZ & THE TANTRUMS
CHEVY METAL • THE RECORD COMPANY
PHOSPHORESCENT • SUGAR RAY • SAVE FERRIS • MOTHER HIPS
CHRIS SHIFLETT OF THE FOO FIGHTERS • THE AQUADOLLS • RHETT MILLER OF THE OLD 97’S
TIMMY CURRAN • LATCHKEY KID • TOM FREUND • JEREMY BUCK • KEVIN SOUSA BAND

SUNDAY MAY 3

STEVE MILLER BAND
SUBLIME WITH ROME • EDWARD SHARPE & THE MAGNETIC ZEROS
LUKAS NELSON & PROMISE OF THE REAL • WAR • GRACE VANDERWAAL
AMBROSIA • LONG BEACH DUB ALLSTARS • KNIGHTS OF MONTE CARLO • CHUCK PROPHET
ROYAL JELLY LIVE • JASON CRUZ OF STRUNG OUT • LAW • TREVER KEITH OF FACE TO FACE
JASON DEVORE OF AUTHORITY ZERO • DAVEY ALLEN • JOKER’S HAND • SLACKSTRING