

XENOMORPHS ARE BACK

LEGACY EFFECTS BROUGHT THEM BACK TO CAUSE CHAOS ONCE MORE
AND THEN BROUGHT US IN TO SEE HOW THEY DID IT

LOR

SEPTEMBER 20-26, 2024 | VOL. 40 / NO. 46 | COMICWEEK.COM

COMICWEEK

THE LOS ANGELES FILM SCHOOL®

OPEN HOUSE SEP 21

More than a tour. Are you ready to create your future? RSVP today!

LAFILM.EDU/OPENHOUSE

IMPORTANT INFORMATION ABOUT THE EDUCATIONAL DEBT, EARNINGS, AND COMPLETION RATES OF STUDENTS WHO ATTENDED THIS SCHOOL CAN BE FOUND AT: LAFILM.EDU

© 2024 The Los Angeles Film School. All rights reserved. The term "The Los Angeles Film School" and The Los Angeles Film School logo are either service marks or registered service marks of The Los Angeles Film School. Accredited College, ACCSC. VA-Approved by CSAAVE. 09/24



CONTENTS



ON THE COVER:
Xenomorph mask image,
courtesy Legacy Effects

MUSIC.....3
Learn how to make that beat drop on the Sunset Strip.
BY MICHELE STUEVEN

ENTERTAINMENT 4
The new Kev Smith joint would be better rolled up and smoked.
BY MICHAEL ATKINSON

ENTERTAINMENT 6-9
The artists behind *Alien: Romulus* give us a look at what it takes to work at master special effects studio, Legacy Effects.
BY KALYN CORRIGAN

FOOD - WHAT'S POPPING UP 11
Screaming for a taste.
BY MICHELE STUEVEN

CLASSIFIED.....12
BULLETIN BOARD12

LA WEEKLY

PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA



MUSIC

SPIN ON THE STRIP WITH VINYL DJ CLASSES AT ANDAZ WEHO

BY MICHELE STUEVEN



ANDAZ WEST HOLLYWOOD

Starting this month, Andaz West Hollywood will be introducing Vinyl DJ Classes in their newly unveiled vinyl bar, Kaye Records. Led by their resident expert DJ, the one-on-one classes offer a unique chance to kick off the DJ nights taking place every Friday.

Andaz West Hollywood on the Sunset Strip holds a significant place in music history, having hosted rock legends such as the Rolling Stones, Led Zeppelin, and The Who. Keith Richards once famously dropped a TV from his balcony, and Jim Morrison was evicted for hanging from a window by his fingertips. Now, visitors can relive this history by spinning their favorite tracks in a lobby dotted with portraits of music legends.

The one-and-a-half-hour class covers the fundamentals of mixing and provides access to a collection of more than

3,000 vinyl records. As one of the few vinyl record bars on the Sunset Strip, Kaye Records is an exclusive spot where visitors can become the DJs themselves.

Whether you're a classic rock fanatic or a hip-hop enthusiast, the classes will help you craft a DJ set that reflects your personal style and showcase your skills at Riot House Restaurant, the venue where Kaye Records is located. Once a hangout for hard-partying rockers of the 1970s, the bar features light-bite classics like chicken and beef yakitori and the restaurant serves breakfast, lunch and a pup menu. Four-legged friends can indulge in \$8 beef patties with melted cheddar, bananas and blueberries, hard-boiled eggs and corn, or peanut butter and green apple slices until 9 p.m.

Classes must be booked 7 days in advance and can be reserved online at hyattexperiences.com/andaz/laxss [1]

'THE 4:30 MOVIE' IS TOO LITTLE, TOO LATE

Kevin Smith's '80s nostalgia trip nails some potty humor and a bit of romance, but the jokes are DOA.

BY MICHAEL ATKINSON



SABIN FILMS

And so it comes to pass that the Sundance indie generation of filmmakers, now mostly in their reflective 50s, have sometimes taken to limning their own rosily remembered pop-culture youths on film: Richard Linklater's rather adorable *Apollo 10½: A Space Age Childhood* (2022), Paul Thomas Anderson's restlessly beguiling *Licorice Pizza* (2021), maybe even, in a sense, Quentin Tarantino's more ambitious *Once Upon a Time ... in Hollywood* (2019), though you could say that QT's entire career project has been an effort to re-infect his teen years, as absorbed by his cine-maniac eyeballs, on the world over and over again. Always the humble runt in this litter, Kevin Smith has been scraping the barrel of his North Jersey biography ever since *Clerks* (1994), and his new film, *The 4:30 Movie*, goes explicitly back to a specific mess of low-watt teenage crucibles: dating, sneaking into an R-rated film, shit-talking with bros.

To each his own nostalgia. I thought for a moment this movie might somehow be

a paean to the old ABC-TV 4:30 Movie, a pre-cable weekday showcase of movies (the logo sequence was a post-2001 slit-scan silhouette of a cameraman on a crane) that would routinely trim a movie down to 60 minutes in order to fit it in with 30 minutes of commercials and wrap it up by six o'clock. (Or, alternatively, a longer film would be chopped up and run over a whole week — you'd start *Lawrence of Arabia* after school on Monday and finish on Friday, along with 2.5 hours of ads.) But no, Smith is going fondly back only as far as 1986, when he was 16 and the world boiled down to movies, girls, and buds. Simply put, Smith's avatar, Brian (Austin Zajur), gets a date (rather easily) with scrumptious sophomore Melody (Siena Agudong) to see a new R-

rated movie at the titular time — a plan that stretches into the evening, as Brian meets his friends (geeky Reed Northrup, stud loudmouth Nicholas Cirillo) to buy tickets to a dumb PG film, intending to switch and meet the girl later, and then endure or cause a dozen dumb things to happen, including outraging the cartoony theater owner (Ken Jeong) enough to get banned for life, twice.

If that synopsis made *The 4:30 Movie* sound at all interesting or competently executed, my bad: It's a Smith movie, and the balls are thrown low. He's always been the first to admit that he has horrible taste and knows nothing about filmmaking, but after 30 years behind the eyepiece now, it seems he has stubbornly, even heroically, insisted on remaining the clueless schlub

EVEN THE FLASH MOB OF GUEST STARS CAN'T SAVE THEIR SCENES.

he's always been. If only he put as much effort into his screenplays as he does into his branding and self-marketing — even if *The 4:30 Movie* is intended as a parody of crummy '80s teen comedies (the drum-machine-and-synth score tips in that direction), that still means the jokes are lame and their hollering deliveries are dead on arrival. Even the flash mob of guest stars/Smith cronies (Jason Lee, Rachel Dratch, Cliff "Method Man" Smith, Jason Biggs, Justin Long, etc.) can't save their scenes; the only thing Smith nails is a convincingly Troma-esque movie trailer about a man-eating port-a-potty.

As with earlier Smith films, the comedy is flat but the romantic musings are sweet and even a little wise, and so, in the end, Agudong and Zajur emerge from the foolishness with a moment of warmth that feels almost earned, given what we've just sat through. Despite the movie's dogged yet dim cinephilia, it's better that they're alone and not at the movies. **A**



Our past doesn't define *our future.*

Adverse Childhood Experiences (ACEs) from your past — like abuse, neglect, or family substance use or incarceration — can cause toxic stress that impacts your life and relationships today.

They don't determine what happens next.
You can learn how to live beyond ACEs.

Start healing at livebeyondCA.org.

**live
beyond**



OFFICE OF THE
CALIFORNIA
SURGEON
GENERAL

© 2024 Office of the California Surgeon General. Funded under contract #2022-238-OSG.



ENTERTAINMENT

BUILDING NIGHTMARES: SHANE MAHAN GIVES A BEHIND-THE-SCENES DIVE INTO THE SPECIAL EFFECTS OF 'ALIEN: ROMULUS'

The guru behind Legacy Effects details the work of his shop and the vast effects infrastructure that brought the newest installment of the deep space horror to life

BY KALYN CORRIGAN



ALL IMAGES COURTESY JAKE HARBOUR FOR LEGACY EFFECTS

(This article contains spoilers for the new Alien film.)

There's a moment midway through Fede Álvarez's *Alien: Romulus* when two unlucky passengers witness the cocoon birth of a fully grown Xenomorph. Its bony claws tear a path out of a wasp-like nest on a derelict spaceship wall, its elongated translucent skull following suit. "It may be a new life cycle that Fede has created for this story," Shane Mahan tells me about one of his favorite effects from the film. "And if it ever happened in the other films, behind the scenes, we never saw it happen — but this was our moment to kind of recreate the mystery and the energy of John Hurt looking into the egg from the first film. That's how we approached it. Like, this is a new element."

Mahan, an Academy Award-nominated special effects makeup artist and the co-founder of Legacy Effects, is no stranger to the popular *Alien* horror/sci-fi franchise. After forming a special bond with

Stan Winston, John Rosengrant and Tom Woodruff while working on James Cameron's 1984 game changer *The Terminator*, Mahan secured an invite to join the gang again in England for the director's combat sequel to Ridley Scott's terrifying space odyssey, *Aliens*. "It was one of those situations where you almost don't believe that you're able to do it," Mahan remembers. "It was that grand and that spectacular."

Cameron knew that he needed to keep Swiss artist H.R. Giger's unique extraterrestrial Xenomorph designs for his entry, but he also wanted to up the ante by adding his own unique spin on the creature, so he dreamed up the "Alien Queen" — a gargantuan superbug cross between a black widow spider and a dinosaur with a termite queen's ovipositor, the filmmaker was most concerned with the Queen's face. Cameron assigned the best sculptor he knew to tackle the job, and Mahan spent the next eight weeks bringing the iconic character to life.

Flash forward to present day where direc-



LEGACY EFFECTS

tor Álvarez, the visionary behind *Evil Dead* and *Don't Breathe*, is up next to take a stab at the legendary franchise with his entry *Alien: Romulus*. Álvarez has always been an advocate for including as many in-camera practical effects as possible in his movies, and his addition to the otherworldly franchise is no exception. Like Cameron before him, when it came time to crew up for his big production, Álvarez sought perfection. Mahan was immediately brought on board, marking his big return to the *Alien* series, only this time around, he's running the show under his newly anointed banner of Legacy Effects. "To get the phone call from Fede to do this film, it reinvigorated my faith in what we do and the passion for what we do," recalls Mahan. "And we just poured our guts into it."

Featuring *Priscilla* and *Civil War* star Caillee Spaeny as Rain, a short and spry modern ideation on Sigourney Weaver's powerful depiction of Ellen Ripley, *Alien: Romulus* tells the story of a group of rebellious teenagers trying to survive late-stage capitalism long enough to one day see the sun. The story is set in 2142, sandwiched between the events of *Alien* and *Aliens*, when corporations like Weyland-Yutani trap the youth in a never-ending plight of exploited labor, working off debt in the very same poisonous mines that claimed their parents. Naturally, when the opportunity arises to scavenge an abandoned space station floating just overhead and use the cryopods inside to travel to a farming colony, Rain and her pals seize the moment, unaware that a tightly contained ship full of monsters lies in wait for their arrival.

"I think it's a brilliant mid story between the two films," says Mahan. "In this story, it takes the idea from the first film — that they were looking for the alien to create a weapon. It's all about what the evil company wants. The people are expendable. So, finding the alien in the beginning of this film, it looks as though they've extracted the essence of it. Álvarez constructed the space station as if it were a manufacturing plant. This was a factory where they had figured out how to mass-produce these creatures. So, those pre-packaged Facehuggers were working, and certainly extending the life cycle and making it very fast to create the Warriors. And then the black fluid, which is a nod to the *Prometheus* film, was in development, which creates the Offspring."

Romulus was a massive undertaking, with hundreds of artists working across several shops in unison to help bring Álvarez's vision to the big screen. WETA brought the Facehuggers. Filmefex Studios in Budapest provided most of the human components, like taking lifecasts of the actors, building fake human bodies and creating prosthetics for the facial damage inflicted by the monsters. Alec Gillis, a dear friend of Mahan's who worked with him back on *Aliens* and now runs his own Studio Gillis, got back



in the mix to work on the Chestbursters. Even *Mad God* writer, producer and director Phil Tippett showed off some of his famous stop-motion animation. "There's a rat in a cage that gets squashed, and then it's injected and it regenerates," explains Mahan, "It looks like time-lapse photography, but that's a stop-motion animated rat that Phil did, and he did a marvelous job."

Legacy Effects was technically responsible for the Xenomorphs, the Cocoon, the Rook Animatronic and the Offspring, but having Mahan on board secured another key component in making a successful entry in the *Alien* series: experience. "You keep a mental log book of things that worked and things that you wished you could have improved upon just because of the technology or the materials at the time," relays Mahan. "So much has happened since 1986 in terms of translucent, flexible materials."

Based on Giger's designs for *Alien*, the Xenomorph costume was originally intended to be transparent. However, effects artists in 1978 were dealing with extremely limited resources, especially compared with what's available today, and a proper see-through silicone rubber material that wouldn't tear with movement simply didn't exist back then. Giger and director Scott settled for a darker, stiffer mask latex instead, and had suit performer Bolaji Badejo stick to the shadows to better hide his rigidity. In *Aliens*, Cameron battled this problem by opting out of a full Xenomorph suit, and instead having his performers wear leotards with pieces of the suit attached to them, allowing for more mobility. In *Romulus*, not only did Mahan know how to capitalize upon Giger's original idea, but also knew ahead of time, based on working with Cameron on the sequel, how to build the suit better and faster.

"The fact that we sculpt in a computer, and rapidly prototype and print full-scale sections of bodies, as opposed to sculpting entirely by clay and making molds, we can engineer the mechanisms first and then skin them with the digital sculpts afterwards," states Mahan. "I mean you don't have to retrofit the mechanisms into the art. We can work around it and bypass a problem. There are so many things that we can do, on a shorter production timeline, using the technology that's available to streamline the process. People don't realize just how much we use digital work on our side of things to create physical effects. We don't do CGI shots, but we're using an awful lot of digital technology to create the creatures. There's still a great deal of hand sculpting, absolutely, for prosthetic make-ups and certain things that you need to have actual clay-to-surface construction, but the advancements are tremendous. Also, with telemetry-driven animatronics and very strong servos and computer systems that run those things, everything is

really quite spectacular today.”

For the most part, the new Xenomorph suits are large 3D-printed pieces that are all interconnected and assembled like a giant model kit. Once sculpted in the computer by key artists Scott Patton and Darnell Isom, the pieces are then grown to scale, put together and finished off in hard surface modeling. From there, the pieces are remolded, cast in lightweight urethane plastic, then assembled and painted by Ryan Pintar and Parker Hensley. Shots of the alien in the film are an amalgamation of an actor in a suit, a Bunraku puppet (a Japanese style of puppeteering using rods that move the ligaments of the puppet like a shadow), and an eight-foot-tall animatronic.

“On this one, we cast very lightweight, urethane castings to keep the weight of the animatronic down,” spells out Mahan. “It was very thin. It’s got kind of an exoskeleton feel to it, and it could shell over the mechanics very easily. It paints very easily. It just has a great sort of carapace, insect-like registration to the eye when you see it. The whole thing’s conducive to the feeling of a chrysalis insect, a beetle’s shell. That was the action suit for Trevor Newlin, the suit actor. The sub-base is foam rubber, so it has a lot of detail to it, but it’s got the ability to compress and move. And then it had sections over it that were made of the same material as the animatronic, so it had a matching consistency of the chest and the arms and the head. When you intercut the two together, they feel like the same creature.”

Both Mahan and Álvarez were consistent in their efforts to strike a balance between paying homage to the very first *Alien* film while also using what came before as a launching pad to break ground on new territory. “We really wanted to pay tribute to Giger’s paintings and his artwork. We also wanted the Xenomorph to feel like an offspring of the Queen, even though in the context of the chronological order of the films, this falls between *Alien* and *Aliens*. You haven’t technically seen the Queen yet, but if you look at the two together, there’s a familiar trait of the Queen in our Xenomorph, in the very narrow torso. The tails have always had a bony structure to them, but that’s also another artifact of the Queen. The tail is very Queen-like.”

The result is the “Scorcher Xenomorph,” a revamped design made special for *Romulus*. “Fede had a lot of ideas about the skin surface,” Mahan reminisces. “He wanted it to be very rough and sharp. His description was that ‘even if you ran your hand along it or if it bumped up against you, it would cut your skin,’ so there’s a lot of ridges and sharp points to it, and the overall feeling is just very dangerous. We also wanted to have translucent panels in the legs and arms that light could come through because there are moments in the film when light can shine through, so that the audience can sense that there’s not a person in a

suit. You can’t sense that.”

Of course, there are many moments in *Romulus* when creature actor Newlin is in a suit. The animatronic is very heavy, roughly 200 pounds, and it can’t leap around on wires or crawl up walls. That’s where matching the suit to the animatronic comes in handy. Spliced together, the audience is none the wiser.

“We wanted this film to feel organically new, but to also feel familiar,” says Mahan about the look of their updated Scorcher Xenomorphs. “I think when people think of the original film, the classic thing is the traditional long head that was created, and certainly the silver teeth.” Álvarez, along with Mahan and the entire crew at Legacy Effects, felt that it was very important to be part of that again. “And the subliminal skull, which had been gone for a while from the Xenos from some of the films. We wanted to bring some of those elements back but play with the surface texture so it wasn’t just shiny and smooth. We didn’t want it to just feel like electrical tubing housing and mechanical parts. The biomechanical part was sort of reduced to just purely bio at this point.”

One of the biggest surprises in *Romulus* is the third act unveiling of a brand new alien offspring. After a pregnant character injects herself with the extraterrestrial substance derived from the creatures by the corporation, she gives birth to an abomination: a human-Xenomorph hybrid. “It had to feel childlike,” Mahan says, recounting Álvarez’s direction. “It had to have a newborn teenager feel. He wanted it to have acne, and he wanted it to have a feeling of what an awkward teenager would be like, and sort of a baby’s brain. It was all these interesting things because it grows from baby to adult in about fifteen minutes of screen time. Very fast and very, very frightening.” Together, Savannah Suderman, Glenn Hanz and Andy Bergholtz led the charge in sculpting thirteen individual prosthetic pieces that were all later applied to actor Robert Bobroczyi’s body during shooting. “We wanted to have as much of his real skin showing through as possible,” clarifies Mahan, “And once he’s painted, he was supposed to have shades of the *Prometheus* engineers.” Legacy also sculpted a tongue for reference, providing a reference for the last-minute CGI addition of a tail sprouting out in real time, which gives the creature a final eerie touch.

The Rook Animatronic is a stellar example of how the marriage between practical and visual effects can create a successful illusion for the audience. Originally written as a random synthetic woman science officer, Legacy Effects simply would have just done a half-body torso makeup on a non-specific actress, and she would have acted like a torn-apart robot. As it were, Álvarez conjured up the idea of making the android look like the same model as Ash from the first *Alien*. As



Mahan discloses, “It’s not Ash, but it’s the same model,” like a mass produced synthetic version of the same character. In *Romulus*, the android steers the teens astray, as completing his mission for the corporation is still hardwired as his top priority. Mahan and his crew loved the idea of bringing the notorious synthetic back to reprise such a devious role, but once the excitement died down, they realized that they faced a great challenge: not only has the actor who originally played Ash, Ian Holm, sadly passed on, but also, any remaining molds of his head from the original movie are currently nowhere to be found.

What started out as one of the greatest obstacles on the project surprisingly provided the space to create one of Mahan’s proudest achievements in the movie. Although the age would be about fifty years off, the gang managed to track down a mold of Holm’s head from far on the other side of the world.

“The headcast that we got from our colleagues in New Zealand, from one of the *Hobbit* films, I think he was 77 years old in it,” laughs Mahan, “But it did give us the proportions of where his ears were in relation to his nose, and his chin and his forehead. It gave us the proportions of



where everything was, and doing some further research, we found his body type was very close to our partner here, Lindsay Macgowan's. So, we lifecasted Lindsay in a sitting position, and then (Andy Berg-holtz) did a portrait sculpture in clay from photographs using the basis of the life cast that we were given. I think we even did a clay pour of that lifecast, carved down, and did the best we could from photos and measurements. We scanned that, put that into the computer and the design team (led by Scott Patton) digitally did another pass at it to get it even cleaner. Then, we added digital enhancements to help make it come alive. I think ultimately in the end, it's rather remarkable. It's a very satisfying thing to resurrect an actor from 1979, the way he looked in 1979, and have him be in this movie."

Nobody knows how to highlight a practical effect better than the artist who rendered it into existence. Amidst the chaos of a scrambled shooting schedule, a shop guy might glom on to a brief but crucial shot of an impressive effect that deserves a little more screen time than the overworked filmmaker might notice at that exact moment — but will be grateful to have in the can later on. "You're not trying to step on the toes of the director, but you're also saying, like, this angle is really great because it shows off the translucency of this piece," says Mahan about speaking up on set. "They might not be thinking that for the moment, and then they're like, oh yeah, that's actually great."

When asked to name a moment where such an instance occurred, Mahan refers to the close-up of the elongated Xenomorph



OPENING DOORS

TESLA: A RADIO PLAY FOR THE STAGE

Friday, October 4–Sunday, October 6



pst.caltech.edu



ART & SCIENCE COLLIDE

Presented by

Getty

Caltech

fingers piercing through the embryonic sac during the Cocoon effect: "In the [Xenomorph] birthing sequence, there's a hand that the fingers kind of bend backwards and unfold on themselves. That was an important moment for that sequence because it's like a butterfly coming out of a cocoon, where it doesn't really have joints or bones, but it's something interesting to look at, and it helps tell the story of how it is emerging or coming alive." Adds Mahan, "And we certainly had to get the attack heads, where the tongue is going and attacking into the head of a character. Just getting that timing to make sure that we get that shot correct. It's a gruesome shot, but it's an iconic element of the *Alien* franchise. Someone's going to get the secondary mouth shot through the eye."

Although Mahan is quick to point out that "it's dangerous to live in the past," the boy who spent countless hours sculpting the head of the Alien Queen in the '80s still lingers inside of the man who's usually too busy these days running a company to get his hands dirty.

"The sad truth of the matter is that there's just not enough devotional time," laments Mahan. "It takes time to sculpt well, properly. It takes hours and hours, sometimes weeks, and that's from morning to night uninterrupted. And that just doesn't happen, because the phone rings every five minutes, and you have another meeting to go to, and you've got budgets to produce

and you've got to fly someplace, but it just doesn't happen and that's okay. But I do harken back to those days where it was just a nice cool room where I could listen to David Bowie's *Low* album and just sculpt for 10 hours and have a wonderful day."

Most of Mahan's time nowadays is spent art directing, managing the time, scheduling deliveries and overseeing other artists. Still, Mahan made it a point to push some mud around on this project. "I always try to find at least one thing to do by hand," the effects master grins. "And the thing that I wanted to do on this one was the dead alien in the ceiling. It's the alien that was harpooned from the first film, shot out of the *Nostromo*. It's kind of festooned up into the ceiling over where Rook was found. I just wanted to do the head of that one. It just seems such a great way to fulfill that fifteen-year-old boy's dream. It's unbelievable to me that I could follow through with that, and maybe create the dead version of that alien that blasted out at the end of the original movie."

In the best way possible, Mahan and Álvarez demonstrate how the films that stand the test of time (and the ones that score big at the box office, with *Romulus* already raking in nearly \$300 million worldwide on a \$80 million budget) are the ones that are steeped in the love of the making of the craft. Of course, a touch of acid blood doesn't hurt, either. **A**

WHAT'S UP POPPING UP

A Symphony Of Screams And A Wagyu Steak Buffet

BY MICHELE STUEVEN



Niku X A5 Wagyu Steak Buffet

CHUBBY GROUP



Qusqo Bistrot & Gallery

MICHELE STUEVEN

The FX Network will compose the first-ever Symphony of Screams, harvesting screams for Ryan Murphy's 10-episode drama series [Grotesquerie](#) for FX, a collection of heinous crimes that unsettle a small community.

Part of the leadup to the Wednesday, Sept. 25 premiere includes an immersive dining event featuring a tasting menu from L.A. Chef Tim Hollingsworth. The Feast will be hosted in Los Angeles on Thursday, Sept. 19.

The Scream Chambers take place at the Ovation Hollywood Courtyard from 5 p.m. to 10 p.m. and the Feast takes place at the Hollywood Athletic Club in Los Angeles.

All screams are collected for a chance to be featured in FX's Grotesquerie Symphony of Screams on a first-come, first-served basis for people 18+. Fans who can't experience the scream chambers in person can submit their screams by uploading a video to Instagram and TikTok using the hashtags #SymphonyOfScreams and #GrotesquerieFX. All reservations for The Feast are also available on a first-come, first-served basis for people 21+. Visit @GrotesquerieFX on Instagram or @FXNetworks on TikTok to receive more information. FX's Grotesquerie Symphony of Screams and The Feast campaigns are created by FX in collaboration with [NVE Experience Agency](#).

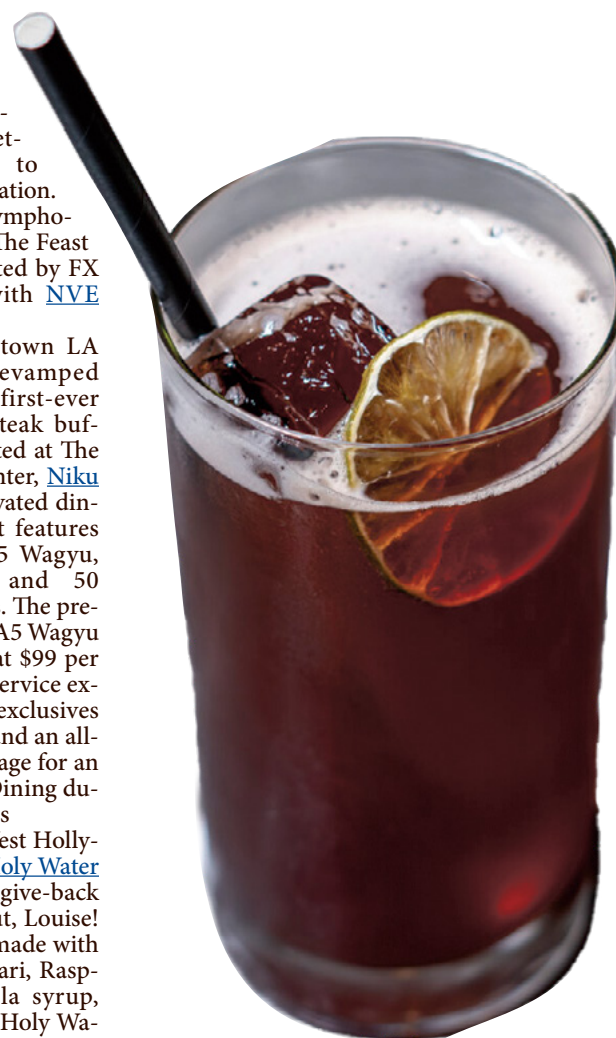
Niku X in downtown LA has completely revamped its concept as the first-ever Fresh A5 Wagyu steak buffet in the U.S. Located at The Wilshire Grand Center, [Niku X](#) now offers an elevated dining experience that features unlimited Fresh A5 Wagyu, premium seafood, and 50 other curated dishes. The premium seafood and A5 Wagyu steak buffet starts at \$99 per person, with a full-service experience with chef exclusives at \$139 per person and an all-you-can-drink package for an additional \$19.99. Dining duration is 120 minutes.

For September, West Hollywood cocktail bar [Holy Water](#) is debuting a boozy give-back cocktail, the Sing out, Louise! For every cocktail, made with [Meili Vodka](#), Campari, Raspberry Gomme, Kola syrup, lime and club soda, Holy Water will donate \$5 to [Gay Men's](#)

[Chorus Los Angeles](#). It's also available as a mocktail.

The first [Latin Restaurant Weeks](#) in Los Angeles is happening through Friday, Sept. 27. In support of local Latinx chefs, restaurant owners, caterers, coffee shops and bakeries. The Buen Provecho campaign features deals at participating locales including Teddy's Red Tacos and [Qusqo Bistrot & Gallery](#).

In honor of [Bee's Knees Week](#) from Friday, Sept. 20 to Sunday, Sept. 29, Moxy & AC Hotel will be offering three special cocktails in collaboration with [Barr Hill Gin](#). For every photo shared on social media with the hashtag #bees knees week, 10 square feet of new bee habitat will be planted, and for every bottle purchased from participating vendors, 20 square feet of habitat will be created. On Saturday evening, Sept. 28 La Lo La Rooftop will host a live event featuring Barr Hill, including a glass-encased beehive. Speak with a beekeeper, learn about bees and hives, and sample the spirits and honey produced through the collaboration. [\[L\]](#)



Sing Out, Louise!

COURTESY HOLY WATER

LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Finance Manager. F/T, Master's Degree in Finance, Economics, or Related. Mail resume: Roland Yakubov DDS INC, 6430 Bellingham Ave., North Hollywood, CA 91606

Director. Digital Product Analytics (hybrid WFH) sought by Skims Body Inc. for the Los Angeles location. Candidate must have a Bach's deg in Comp Sci, Mgmt Info Systems or Statistics & 5 yrs of exp leading customer driven data analytics initiatives at a relevant consumer goods ecommerce business. Must have exp in: Performing advanced statistical analysis techniques & leveraging BI tools (e.g. Looker, Tableau); Utilizing Google Analytics, GA360, GA4, &/or Adobe Analytics to perform data mining & analysis; Facilitating the collection & sharing of data between various technologies/mediums using tagging tools (ie: Google Tag Manager, Tealium, &/or Adobe); & Tracking complex data & consolidating customer profiles utilizing data warehouse or Customer Data Platform (CDP) across owned digital channels. Telecommute 2x/wk. Rate of Pay: \$195,300 to \$210,000/yr. Respond to: Applicants are req'd to submit resume via email to laura.buckle@skims.com or kj@skims.com or to apply online: <https://skims.com/pages/careers>.

Bossa Nova Vision LLC located in Los Angeles, CA is seeking a **Keratin Fiber Scientist** with a Doctorate degree in Materials Science Engineering and 2 yrs. Experience in Materials Science/ Keratin Researcher. Salary Offered: \$129563.00. Email resume to Sbregunot@bossanovavision.com

Senior Applications Developer. F/T, Bachelor's Degree in Electrical Engineering, Engineering, or Related. Mail resume: Electric Power Group, LLC, 251 S Lake Ave., Suite 300 Pasadena, CA 91101

Bookkeeper – Perform bank reconciliation, general ledgers, calculate overhead, process payroll. Min Req: 2 yrs exp., as a Bookkeeper, Accountant, Accounting Clerk, or related. Salary: \$55,370/yr. Mail resume to job location: 100 N. Brand, LLC, 100 N. Brand Blvd., Suite 200, Glendale, CA 91203 Attn: S. Mezrahi

SIA Engineering (USA), Inc. seeks **Licensed Aircraft Maintenance Engineer.** Certifies & inspects aircraft. Salary: \$118,706. Work Site: Los Angeles, CA. Mail resumes to 7001 W. Imperial Highway, Los Angeles, CA 90045

Fashion Designer (Job Site: L.A., CA), THE GREIL, Salary: \$47k/yr. B.A. req'd. Send resume to 1180 Crocker St., L.A., CA 90021

Fashion Designer (Job Site: L.A., CA), DAY AND MOON INC, Salary: \$47k/yr. B.A. req'd. Send resume to 1507 Essex St., L.A., CA 90021

Graphic Designer (Job Site: L.A., CA) Hi Lee Marketing Inc. M.A. req'd. Send resume to 1547 Venice Blvd., L.A., CA 90006

ADMINISTRATIVE MANAGER – Devise & enforce admin policies, assist in budget planning, implement quality improvement. Min Req: 2 yrs exp., as Admin Manager, Admin Director, Admin Coordinator, or related. Salary \$128357/yr. Mail resume to job location: KG Home Care Services LLC dba: 1Heart Caregiver Services, Beverly Hills 8383 Wilshire Blvd, Suite 800, Beverly Hills, CA 90211 Attn: K. Chasri

Sales Manager- Prep sales budget, analyze financial rpts, build customer relationships, ensure sales growth. Min Req: Bach degree or foreign equiv., in Management, Bus. Admin, Marketing, or related. Salary: \$65437/yr. Mail resume to job location: Fabric and Fabric, Inc., 420 E. 11th St., Suite 302, L.A., CA 90015 Attn: S. Khazan

Financial Analyst. F/T, Bachelor's in economics, business, or any related. Mail resume: A.S. Management, Inc., 340 Arden Ave., Unit 102, Glendale, CA 91203

SR. COMPUTER SYSTEMS ENGINEERS Woodland Hills, CA area. Design & develop apps using HTML5, CSS3 & ReactJS. Implement RESTFUL Web services. Some job duties may be performed from home. Travel / relocate to various unanticipated U.S. locs as req'd. Salary: \$176,134 per year. Send res to: Pro-Tek Consulting by email at hr@pro-tekteconsulting.com.

SR. ELECTRICAL ENGINEER (Valencia, CA)– Responsible for Electrical Design activities related to New Product Development for the Global Neuromodulation Group. May require to travel/ telecommute Send resumes to: Susan Cardinal, Boston Scientific, GlobalTalentAcq@bsci.com. Ref: H4872-00828. EOE

Infrastructure Engineer. F/T, Bachelor's Degree in Civil Engineering, Electrical Engineering, or Related. Mail resume: XPO Auto Sales, Inc., 9250 Washburn Rd., Downey, CA 90242

BW Market Intelligence LLC seeks **Market Research Analyst.** Facilitate bus. devl. for Spanish co. in the American mkt. Salary \$67,413/yr. Worksite: Los Angeles, CA (telecommuting 3 days/wk permitted). Mail resume to: 2655 S. LeJeune Rd. #1114, Coral Gables, FL 33129.

Associates. Los Angeles, CA: Define diligence plan & relevant workstreams on current & potential investments. Assess financial landscape, identify distressed factors, & provide insights into strategic decision-making. Perform analysis of market trends, industry developments, economic indicators, & company financials. Guide and mentor associates. Travel req'd approx. 1-3 times / month, including domestic / international travel for investment due diligence & to company HQ. Telecommuting permitted. Send res to: Browning West LP, srgreen@browningwest.com

Data Analyst (Hybrid) sought by SKIMS Body, Inc. for the Los Angeles, CA location. Candidate must have a Bach's deg in Statistics or Data Science & 2 yrs of exp performing data analytics to identify direct-to-consumer digital mktg solutions. Exp must incl: Dvlp machine learning algorithms that enable data-driven insights & predictive analytics that enhance decision-making processes & uncover valuable patterns w/in large datasets. Analyzing, manipulating, &/or processing large sets of data using statistical analysis s/ware & BI tools (i.e: Snowflake SQL, Python, Looker). Experimentation dsgn & A/B test measurement. Creating executive-level dashboards using visualization tools like Looker Tableau, or Power BI. Salary: \$170,000.00 - 182,700.00/yr. WFH 3X/wk, in office 2X/wk. Respond to: Applicants are req'd to submit resume via email to laura.buckle@skims.com or kj@skims.com or apply online: <https://skims.com/pages/careers>.

Security Consulting Manager (Accenture LLP; Los Angeles, CA): Lead delivery of Accenture's security offerings related to cybersecurity with a focus on ownership of plans, based on customer requirements, to safeguard computer files / intellectual property against accidental or unauthorized modification, destruction, or disclosure and to meet emergency data processing needs of the client. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers Uob# R00234017). Pursuant to the California Transparency bill, the offered wage for this role is \$194,800.00 per year. Equal Opportunity Employer – Minorities/Women/Vets/Disabled.

Public Relations Specialist (Job Site: L.A., CA), Mane Addicts, LLC. B.A. Req'd. Salary: \$80k/yr. Send resume 1880 Century Park E. #1600, L.A., CA 90067

Public Relations Specialist: Lee & Gen Global Corp., 17210 Marquardt Ave., Cerritos, CA 90703

Market Research Analyst. F/T. Master's in business administration, management, or any related. Salary \$67,413/year. Mail resume: My Agent Allen, Inc. 13801 Ventura Blvd, Sherman Oaks, CA 91423

Auditor in Pasadena, CA: Perform all stages of an audit. Plan & conduct audit processes, test controls & perform substantive procedures. Reqs: Bachelor's in finance, econ., acct. or related field; 10 months' work experience; knwl. &/or exp. in MS Office, Acct. Standards and Professional Judgment; Domestic travel: 10% of time. Salary: \$66,650/yr. Mail resume to: Harrington Group LLP, Attn: Conner Tonetta, 2698 Mataro St., Pasadena CA 91107.

Engagement Manager positions avail w/ McKinsey & Co, Inc. US in Los Angeles, CA. Lead teams of consultants to resolve business probs for variety of clients/ industries. Telecommuting permitted. Req's Master's in Bus Admin, Fin, Econ, or non-bus adv degree, & 1 yr exp as Associate-level mgmt consultant w/ a major top-tier intl mgmt consulting firm. Domestic & intl travel typically required. Dest & freq impossible to predict. Salary Range: \$220,000 - \$246,800 /yr. Email resume to CO@mcckinsey.com and refer to LAT08M. Multiple positions.

Vice President. eTrading Strategies, RBC Capital Markets, LLC, Los Angeles, CA: Establish Risk Controls to effectively manage the risk of automated trading system. Certification: Must have the following licenses: Series 7, Series 52, and Series 63. The base salary for this job is \$175,000.00 per year. This salary does not include other elements of total compensation, including a discretionary bonus and benefits such as a 401(k) program with company-matching contributions; health, dental, vision, life and disability insurance; and paid time-off plan. TO APPLY: Visit rbc.com under "careers" and search for Requisition ID R-0000095972 and click "Apply".

Farmers (Woodland Hills, CA) seeks **Lead DevOps Engineer** to contrib. to dev. design/testing &/or deployment of system functionality. Must have Parasoft Virtualize 1 (aka Virtualize Essential 1) cert. Remote work option w/req. travel to local U.S. offices 3 times/wk., if w/ in 50 mi. of remote worksite. Salary: \$147,775/yr. Apply at Farmers.com/Careers. Job ID: 25455

KCCW Accountancy Corp. seeks **Staff Accountant.** Mstrs. in Acctg or rel. field req'd. Work on acctg, tax, business projects. Salary: \$78,978/yr. Worksite: Los Angeles, CA. Mail resume to: 9854 National Blvd. #1144, Los Angeles, CA 90034.

DISPENSARY & STREET FOOD

1201 N MISSION RD
LOS ANGELES, CA 90033

FOOD SPECIALS EVERY DAY

+40% OFF YOUR FIRST THREE VISITS!

LOOPY BRAND PRODUCTS

MANHATTAN SHORT

CELEBRATING THE 27TH ANNUAL MANHATTAN SHORT FILM FESTIVAL

ManhattanShort.com

Los Angeles... You Be the Judge!

Screening @ Arena CineLounge
6464 Sunset Blvd. - Lobby Level, Hollywood | Sept 20 - Sept 26, 11 AM Daily
For a list of titles screening check manhattanshort.com/finalists.html

ONE WORLD | ONE WEEK | ONE FESTIVAL

LAWEEKLY Bulletin

Thank you Saint Jude, Saint of the Impossible, EC