

LAWEEKLY[®]

FEBRUARY 21 - 27, 2025 | VOL. 37 / NO. 16 | LAWEEKLY.COM



'THE MONKEY'
IS OSGOOD PERKINS'
MOST PERSONAL MOVIE

BY KALYN CORRIGAN

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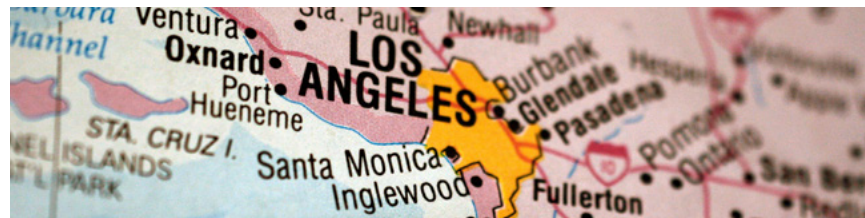
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6-10 P.M.

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ArtNight is produced by Pasadena's Cultural Affairs Division in partnership with many cultural institutions.

For information on ArtNight, please call the ArtNight Pasadena Hotline at (626) 744-7887 or visit ArtNightPasadena.org. For information on accessibility and/or to request written materials in alternative formats, please call the City of Pasadena at (626) 744-7062.

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BONO SHINES BRIGHTLY ON BAD SUNS

BY BRETT CALLWOOD



COURTESY SARAH EISEMAN

Christo Bowman of L.A. indie pop band Bad Suns recalls a passionate performance by Bono at the Beacon.

Christo Bowman: I consider it a great privilege that I am finding it all but impossible to single out any one gig I've ever been to as reigning supreme over all the rest. The truth is, I've been to so many incredible shows in my life, many of which stand out for different reasons.

There's one performance which sticks out in my mind as being unlike anything I've ever experienced before or since. In May of 2023, I was in New York City to chase some inspiration and to conjure up some songs when my friend (and fellow U2 diehard) Matt texted me about Bono appearing at the Beacon Theatre that night, in support of his memoir. I had just finished a fifteen-mile run through Manhattan, I was feeling incredible, and I didn't have to think twice.

I knew I was in for something special, but I couldn't have understood how surreal of an experience this would be. U2's music has been a big part of my life, for as long as I can remember. I wasn't even slightly perturbed when their new album appeared suddenly on my iPhone in 2014.

To witness a larger-than-life performance of timeless songs by an artist synonymous with stadium crowds, a cappella, in a room so quiet you could hear a pin drop, was unbelievable. Imagine Bono is in your living room, singing "With Or Without You" ... Although, I suppose If you didn't like the U2 album suddenly appearing on your iPhone maybe you wouldn't like to imagine that scenario either ... to each their own. I was struck by how raw and singularly beautiful his singing voice was. There's a lot of power in passion, truth, and purity of expression. **LA**



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FRIEZE LA ART FAIR WILL DONATE FUNDS TO WILDFIRE RELIEF

BY MICHELE STUEVEN

The internationally celebrated [Frieze Los Angeles](#) art fair returns to the Santa Monica Airport for its sixth edition from Thursday, Feb. 20 to Sunday, Feb. 23 at the Santa Monica Airport featuring an expanded program and more than 100 local and global galleries inside the structure designed by Kulapat Yantrasast's architectural studio WHY.

Global gallery names participating include Gagosian, Gladstone, Marian Goodman, Hauser & Wirth, Pace Gallery, White Cube and David Zwirner. Fourteen galleries will make their Frieze LA debut, including Southern Guild, Mariane Ibrahim, Linseed, moniquemeloche and Galleria Lorcan O'Neill.

Frieze Projects will again be part of the fair with a program curated by [Art Production Fund](#). Titled *Inside Out*, it will feature site-specific works by Lita Albuquerque, Jackie Amézquita, Claire Chambliss, Joel Gaitan, Madeline Hollander, Greg Ito, Ozzie Juarez and Dominique Moody, in an exploration of perspective: how personal histories and experiences shape an understanding of Los Angeles, its culture and landscape.

Longtime Santa Monica local Albuquerque, a pioneer of the land art and light and space movements of the 1970s, will unveil a new commission featuring her signature ultramarine blue pigment, a trademark of her 50-year career.

Frieze is supporting the LA Arts Com-

munity Fire Relief Fund, led by the J. Paul Getty Trust, to assist artists and arts workers impacted by the fires. In addition to Frieze's contribution, 10% of the value of all newly purchased tickets will be donated to the fund.

During the fair week, Los Angeles' major museums and cultural institutions will present significant exhibitions and events.

The local [MASH Gallery's](#) À Gogo III exhibition will open with a reception on Thursday, Feb. 20 at the Pacific Design Center transforming a 13,000-square-foot space into a Massive celebration of art, design, and community. Curated by Haleh Mashian, the exhibition will feature a mix of contemporary works by local, national, and international artists, including Andrew Myers, Vanessa Barragão, Tim Fowler, Alina Shimova and Maico Camilo.

The gallery will dedicate 10% of the profits from the exhibition to support LA Wildfire Relief. 🏠

Exhibition Details:

LOCATION:

Pacific Design Center,
West Hollywood, CA

OPENING:

February 20 2025, 7-10 PM,
Frieze Los Angeles

DURATION:

February 20, 2025 – March 20, 2025



(top image) My Wonderful Self by Maico Camilo;
(bottom images) Bleached Coral by Vanessa Barragão

COURTESY MASH GALLERY

FOOD

WHAT'S UP POPPING UP

A Taste Of The Oscars And Din Tai Fung By The Sea

BY MICHELE STUEVEN

Din Tai Fung, the family-owned, global restaurant brand known for the art of Xiao Long Bao, will open its newest location for lunch and dinner at Santa Monica Place on Friday, Feb. 28.

With ocean views, the newest location will be unique to the others, with an airy, open approach that pays homage to the surrounding area. The outdoor patio has floating circular canopies inspired by the ancient Chinese philosophy of balance and harmony. The signature dumpling expo kitchen is the centerpiece of the dining area, offering an immersive, behind-the-scenes look at the art of Xiao Long Bao.

The restaurant will donate 100% of profits from its soft opening and grand opening weeks directly to local, independent restaurants impacted by the fires to help

them rebuild. Reservations are [Now Open](#). Sidecar Doughnuts is turning its grand opening in Pasadena on Tuesday, March 4, into an opportunity to support fire relief efforts and uplift the Pasadena community. iHeart LA – A Give-Back Grand Opening Celebration will feature local vendors impacted by event cancellations, participate in raffles with 100% of proceeds benefiting fire relief efforts, and enjoy an evening of food, community, and giving back.

At the heart of the celebration is the spotlight on Sidecar's limited-edition Strawberry Rose Doughnut—a flavor created in tribute to the City of Roses. A portion of proceeds from every sale will directly support fire relief organizations, ensuring that aid reaches those who need it most.



Broxton Plaza at night

COURTESY BROXTEN PLAZA



Din Tai Fung

COURTESY DIN TAI FUNG



Strawberry Rose

COURTESY SIDECAR DOUGHNUTS

FANNY'S BEST PICTURE COCKTAILS

A Complete Unknown (N/A)
Whiskey alternative, orange, sugar

Anora
Crop Vodka, red wine, lemon, rose, beets, egg white

The Brutalist
La Luna Mezcal, lemon, orgeat, creme de violette

Conclave
Red wine, sage honey, lemon, soda

Dune: Part Two
Overholt Rye, graham cracker syrup, sweet vermouth, chocolate and orange bitters

Emilia Perez
Arette Tequila, soda, lime, spiced syrup, grapefruit, cinnamon

I'm Still Here (N/A)
Limeade, condensed milk, nutmeg

Nickel Boys
Remy Martin 1738, orange liqueur, lemon

The Substance
Ford's Gin, apple, orchard fruit, lime

Wicked
Crop Vodka, banana liqueur, strawberry, cream foam

It's that wonderful time of awards season when Fanny's at the Academy Museum serves its annual limited-time cocktail menu inspired by each of this year's ten Oscars Best Picture nominees. Cast your vote and indulge in.

The annual [Fanny's](#) Oscars Watch Party is also back on Sunday, March 2. Chef Jun Bum Oh has created a special prix fixe menu that guests can enjoy while watching the show live on ABC from the comfort of their own table. Additionally, tickets include a champagne toast, tray-passed bites from 3 p.m. to 4 p.m., and an alcoholic beverage of choice. Cocktails inspired by this year's Best Picture nominees will also be available. Get tickets [here](#).

City and local officials will join Westwood Village Improvement Association for the official ribbon-cutting ceremony on Saturday, Feb. 22 for Broxton Plaza in Westwood, being billed as the largest pedestrian plaza in LA. The celebration will include free [ShareTea](#) boba for the first 100 attendees, appearances by the UCLA Spirit Squad and Marching Band, free roller skating and rentals with the [Skate Hunnies](#), two beer gardens, children's activities, and more.

As part of the L.A. City Transportation Department People Street program, 14,000 square

feet of Broxton Avenue, is now closed to driving and serves as a pedestrian-friendly area for outdoor dining, music, events, and activities. The Plaza features tables and chairs, games, and weekly activations.

The event takes place from 12 p.m. to 5 p.m. at Broxton Avenue in Westwood between Kinross and Weyburn.

The [Ojai Food and Wine Festival](#) kicks off on Thursday, March 13, and runs through Sunday, March 16, with a master chef lineup that includes dinners and seminars. Open to all ticketed patrons, the opening night walk-around tasting will feature more than 20 chefs and more than 25 wineries with a spotlight on regional California wineries along with some of the world's best producers. Scheduled to appear are Andrew Zimmern, Cassidee Dabney, Claudette Zepeda, Deau Arpapornnopparat, Elizabeth Falkner, Evan Funke, Giancarla Bodoni, Jeremiah Tower, Jonathan Waxman, Maneet Chauhan, Mary Sue Milliken, Meave McAuliffe, Mei Lin, Melissa King, Michael Cimarusti, Nyesha Arrington, Nini Nguyen, Nancy Silverton, Philip Tessier, Ryan Pollnow, Stephanie Izard, Susan Feniger, Tiffani Faison, Thomas McNaughton, and Tyson Cole. 🍷



Fanny's Best Picture Cocktails

COURTESY ACADEMY MUSEUM FOUNDATION, PHOTO BY TIMONY SIOBHAN

OSGOOD PERKINS CALLS 'THE MONKEY' HIS MOST PERSONAL MOVIE TO DATE

BY KALYN CORRIGAN



If you're a fan of horror movies, you've probably heard the name Osgood Perkins a lot over the last ten years. The filmmaker is responsible for the highly impactful and atmospheric *Longlegs*, as well as an adaptation of *Hansel and Gretel*. He directed the moody stunners *I Am the Pretty Thing That Lives in the House* (2016) and *The Blackcoat's Daughter* (2015), and is in post on an isolated cabin-in-the-woods set thriller *Keeper*. Not only has Perkins cemented himself as the go-to director for an entire genre of film, he's also developed a reputation for making slightly autobiographical films, channeling his trauma through a filtered lens and an easily digestible narrative. His latest effort, *The Monkey*, may be originally derived from the ramblings of another master of horror, but the movie still very much has

Perkins's signature fingerprints all over it.

"I'm looking at a concept that is basically, there's a monkey that appears in childhood, it doesn't do anything, but a bunch of people die in really unexplainable ways that are insane," director Perkins tells me about his first reaction to being offered a chance to adapt the story for the screen. "Oh, well, that's my biography — there's just no monkey in it."

In the film, when identical twin brothers Hal and Bill Shelburn (played in their youth by Christian Convery, and as adults by Theo James) find their father's old clockwork monkey in their attic, a peculiar series of gruesome events follow. Determined to rid themselves of the wicked talisman, the boys toss the toy down an old well out back on their

property, grow up, and move on with their separate lives. Years later, the cursed object miraculously resurfaces, and the deadly cycle begins anew.

Based on the Stephen King short story of the same name, director Perkins found familiarity in the material, which in many ways, reflects the chaotic ramblings of his own life. The eldest son of *Psycho* star Anthony Perkins and *Cat People* actress-photographer-model Berry Berenson, his family history is horribly fraught with senseless tragedy. When Osgood Perkins was only eighteen years old, his father Anthony passed away from AIDS-related pneumonia. A very tense and repressed actor, Anthony lost his own dad at the tender age of five, incorrectly believing that he was the reason behind the catas-

trophe because he had wished the man dead so many times. Osgood's mother, who married Anthony shortly after his conversion therapy at age 41, made it a point to shield her sons from the truth of her husband's sexuality for as long as humanly possible, leaving Oz and his brother Elvis to believe falsehoods about the man who raised them for their entire childhood. Berry herself died in a strange twist of fate on September 11, 2001, as she happened to be a passenger on American Airlines flight 11.

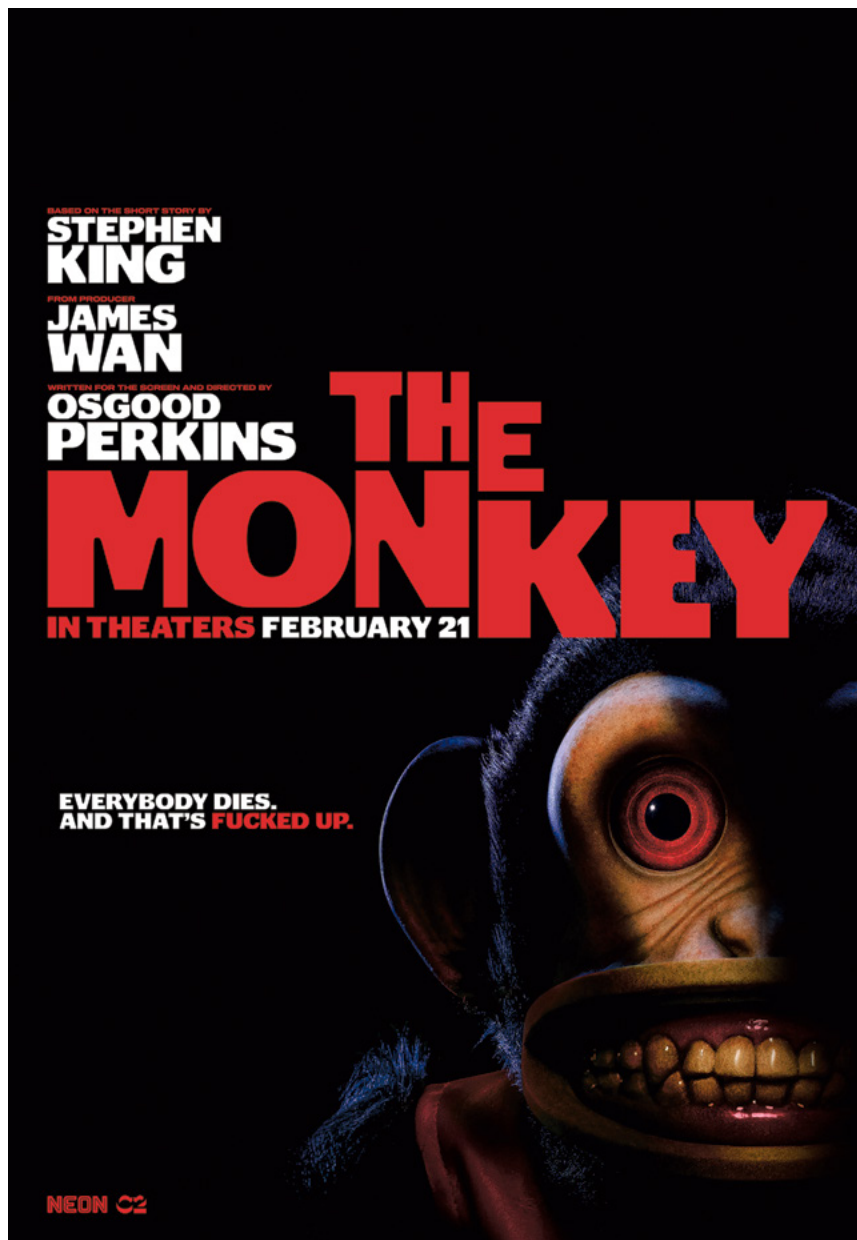
Knowing his background, it's easy to understand why Perkins would attempt to find a creative outlet for life's frustrations. Funnily enough, although the studio already had a script in place when they contacted him, Perkins found the

material to be a little too melodramatic, and opted to adjust the story to one that fell more in line with his own life. “I felt like I had an opportunity to personalize it, which was going to make it a winner. I think what happens with adaptations of important authors is that there’s a timidity to it. Where it’s like, ‘Oh, I gotta be careful to make sure to just do the thing the way that it is, because I’m afraid to do the thing, and I should probably just copy the thing. That creates a very wanting experience, right? It’s not very fulfilling, because the book is a book, it’s not a movie. The book of *Lolita* is an unbelievably perfect entity, and the movie *Lolita* is an unbelievably perfect entity, and they have nothing to do with each other. *The Shining* and *The Shining*: both gorgeous things that are not even related, in a lot of ways.”

Perkins, who took the gig as “an opportunity to do an homage to the man,” felt that the most effective way to honor King, who he candidly refers to as the greatest American author of all time — “Like, sure John Steinbeck and Jack Kerouac, and all of these titans that I’m in love with, but if we think about relevance and impact?” — was to externalize his experience through bite-sized, easily accessible chunks of information. “Looking at the monkey, and looking at what it does, oh, it doesn’t move. Oh, it doesn’t stab you. Oh, it doesn’t crawl around. Oh, it doesn’t choke you. It just sits there. It’s just like a totem, or a deity, or a God, or an idol or an icon or a statue. It’s a thing that stuff happens around.” He continues, “What if it doesn’t do anything? What if the monkey just creates life and death around it, like life does, or like God does?”

Seeking to bypass any *Chucky* or *Annabelle* associations, Perkins refrained from making his evil toy doll emote. “What if the monkey’s more just this inert God thing, and what if it’s just about the fact that crazy shit happens to people?” It was at this moment in development that Perkins had an epiphany. He realized that being an expert in inexplicably strange occurrences meant that life had, oddly, morphed him into the perfect man for the job. “I was like, oh, well you know who crazy shit has happened to? Me!”

If *I Am the Pretty Thing that Lives in the House* was dedicated to his father, and *Longlegs* was about the artifice created by his mother’s love, then *The Monkey* is about Perkins and his brother — well, at least partially. “My experience was that, especially when my mom died, my brother and I, being such different people, we really schismed. We really lost each other. We really lost a certain kind of connection.” Through the recollection of his own memories, Perkins excavated the wishbone of his movie. “What if it’s about that? Like, what if that’s the shape, and



that the reconciliation that has to happen is between those two forces?”

Despite the easy comparison between the brothers in *The Monkey* and real-life brothers Oz and Elvis, the director insists that the exact characters onscreen are not completely emblematic of him and his sibling — a point made all the more discernible by the fact that he and Elvis are not twins (and neither are the Hal and Bill from the book). “So, who are the brothers? Well, they’re both me, right? Neither one of those brothers is my brother. Both brothers are facets of me. They represent my good parts, my limitations, where I’m big and where I’m small.” The nuclear family written into the script may not be an exact representation of his own, but the mood of the picture is more Perkins than any of his previous endeavors. “It’s more about me, probably, than any of my other movies are,” he says. “Maybe that’s why it’s funny, because I’m looser about it, and I don’t take it too seriously, because that would make me into a real asshole.”

It’s also not lost on the filmmaker that in his attempt to populate his movie with horror tropes, enlisting a pair of doppelgangers as his leads provided the narrative with an uncanny sense of texture and unease. It might even attract a big-name actor to the role, like Theo James of *The White Lotus* fame. “I felt like having known Theo a little bit before we did this, that he’s a really playful, silly, loose guy,” recalls Perkins. “He’s not serious, he’s not pretentious, he’s not self-important, you know, in the same way that Nicolas Cage is just like, the most joyful, playful, non-ego-driven human being that I know.” Apparently, while working on *Longlegs*, Perkins realized that many people found Nick’s humility surprising. “Nick is anti-ego, like, there’s no ego on Nicolas Cage, and similarly, there’s no preciousness around Theo James. He’s not concerned about how he’s going to come off. He’s not careful about what he’s doing. He’s very brave, and we did it with a lot of affection.”

In the film, James, who Perkins repeatedly praises as a “terrific actor,” plays both adult versions of the twins, Hal and Bill. While some filmmakers might feel compelled to steer the ship with an iron fist when directing a single performer to craft two separate personalities, Perkins employs a more hands-off approach once he’s handed over the script. “The material resonated with him, then, his application is to apply his ability to the part, and I don’t fuck with that,” he says. “I don’t try to insert myself. I don’t tell him what I think he needs to do. Once I’ve written the words, and I’ve shaped the thing, and I’ve written the subtext into the dialogue, and I think I know what it means, then I give it away. It’s his job to bring it to life.”

ALL IMAGES COURTESY NEON



Perkins adds, “He wants to do the best job he can do, by the way, right? It’s on him to do the thing, so.”

Zany, off-beat and uproariously funny, *The Monkey’s* sense of humor is so dark, it’s inky black. This was so much the case that Perkins was shocked to find his movie so well received by an LA audience at an early screening: “We all thought it was funny, but then you look at it for a long time in the editing room, and you begin to wonder.”

Upon finding the toy, young boys Hal and Bill discover that if they turn the key in the stuffed animal’s back, the monkey will begin to bang his drum, and someone, somewhere within close proximity will die in an unnatural way. More pointedly, bodies drop like flies around them in increasingly erratic Rube Goldberg freak accidents, ranging from death by harpoon, launched by a statue adorned in diving gear akin to something out of Jules Verne’s *Twenty Thousand Leagues Under the Sea*, to accidentally ingesting a giant scorpion by way of taking in a steaming hot cup of morning brew.

Balancing on a razor’s edge, Perkins successfully delivers a bizarre horror-comedy that acts as a coping mechanism for grief by finding humor in the absolute absurdity of it all. “If it’s a smartly written comedy, you don’t have to play it very hard — you just let it roll off,” relays Perkins. “I was raised on *The Simpsons*, so I was raised on really smart comic writing, as opposed to dumb, sophomoric, hurtful writing, I suppose? It’s a different kind of comic writing, that’s like insult-driven or whatever. I’m much more of a Brad Bird, Conan O’Brien-era guy.”

This translates to *The Monkey’s* body count, which comes across as more sporadically pungent than mean-spirited. “I thought all the deaths were pretty goofy, and surreal, and sort of Itchy and Scratchy,

and pleasant, and enjoyable, and I can see them as playful set pieces that people are going to like,” smiles Perkins. “I think that the Benihana thing was pretty fun. Benihana was the place I went to for all my birthdays, and I used to take my older kids to Benihana for their birthdays all the time. It just felt cozy, and it’s just, like, so preposterous.”

Aiming for less malice and more mind-boggling gags, the director sought out a more audacious tone for his hilarious hybrid. “The other thing about the deaths in this movie is that none of them are possible, so that kind of takes them out of the realm of horrible, into the role of cartoon — which is where we wanted to be.” The deaths are also announced by splashes of “Killer Red,” as Perkins calls it, a very specific ruby shade that signals to the audience (in a very slapstick manner), if they’re paying attention, that someone onscreen is about to meet their demise. “We did want to mark out death with the color red, and then not use it otherwise,” he says. “And that’s just something that you plant in your movie to just give it some texture. It’s dropped in there for you to notice.”

After giving quiet nods of approval during each phase of the making of this movie, King took to Twitter to fawn over Perkins’s interpretation of his material. “You can imagine that was an alright day for me,” the director humbly downplays with a grin, knowing full well that the author is not one to mince words. “Yeah, I’m better than Stanley Kubrick, it turns out,” he jokes.

Grinning as if in approbation, the toy monkey in the movie is almost identical to King’s original tale of woe, with one key difference: it bangs on a drum, instead of crashing cymbals. “Funnily enough, when I was given the assignment by the producers, it came with, ‘Oh, it can’t be the



cymbals, because Disney owns the monkey with symbols, because Disney used it in *Toy Story*, I guess?” Perkins stares incredulously. “They own that thing now, just in the same way that, incredibly, Disney owns Darth Vader. They own all this great shit just ‘cause they can. So, for me, you can approach that reality in two ways: ‘That’s bullshit! What do you mean they do!’ Or be like, ‘I guess it should be a drum.’ And hey, a drum is cool, because it has a rhythm to it, and there’s something ominous about it, and it’s really oral. Cool, it’s a drum. Disney, you can have the cymbals. You got it anyway. Well, you can have Darth Vader too, I suppose.” Ironically, the drums actually play better, since a drumbeat can symbolize both the start of war on a battlefield and simultaneously landing the punchline in a joke.

Although some might point to the devil as the root of evil contained within the mangy meddler, Perkins himself has never identified as religious, he just likes the material that the good book provides him. When pushed to reveal more about the monkey’s modus operandi while in production, the director held fast to the idea that the critter is merely entangled in a warped Yoko effect. “You don’t always owe mythology on everything,” says Perkins, who refuses to infantilize his audience. “I’d be nudged by a producer here and there, like, ‘Are you sure you don’t want to just put a little backstory about how the monkey got its thing?’ And I was like, ‘I guess maybe the point is that the monkey doesn’t really do anything. The monkey doesn’t really have any power. It’s just that people are going to die crazy anyway. Maybe the monkey is just the focus for that?’ So, it doesn’t come from anywhere. All I can tell you is that you can’t destroy it, because you can’t destroy the fact that everybody dies.”

The chronicles of Perkins’s own mythos

are so deeply ingrained in *The Monkey* that he (along with his teenage daughter Beatrix) actually appears onscreen in a speaking role for the first time in years. The director, who originally gained notoriety for his adorably awkward depiction of “Dorky” David Kidney in the widely beloved *Legally Blonde*, characteristically turns to self-effacing humor, referring to himself as a “shitty actor,” before alluding to his own nostalgia. “People really like *Legally Blonde* a lot,” he says. “Like, they like it a lot.”

In addition to exercising his own demons, Perkins hopes that the message in the movie, as impeccably stated by Tatiana Maslany’s razor-sharp Lois, “Everybody dies, and that’s life,” provides fans with the same sort of existential comfort that he finds in the coagulated randomness of life. “It’s a real trust fall that we take just by living every day with the acknowledgment that whatever this is, stops, and something else happens,” says Perkins.

“And so, what are we gonna do? Sit around and persevere about that all day, worry about it? It can be done. We can move through life that way, but I think it’s just being in acceptance. It’s simple, maybe simple to the point of being a little corny, but I think the idea is, you live every day like you’re alive. And someone’s like, what do you want audiences to take away when they leave the movie theater? My answer is that they’re still alive, right? That you get to go out into the night and breathe the night air, or you get to eat a little bit more of the popcorn that you had, or you get to go and make love, or you get to go and have a great dream, or you get to go and have a good meal, or I don’t know. But the idea walking out of the theater is, here we are. And at some point, it won’t be this, but for right now, it is.” ■

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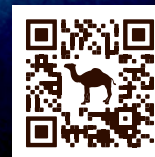


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Marketing Specialist (Job Site: Torrance, CA), Hyundai Corporation (USA) Salary: \$50k/yr. B.A. req'd. Resume to 21250 Hawthorne Blvd. #775, Torrance, CA 90503

Designer Req'd: BA. Arch & 24 mnths exp. in archit'l design; or MA. Arch. Special Req'mnts: Proficient in: REVIT, AutoCAD, Rhino, Lumion; & Photoshop. InDesign, Illustrator. Will accept spec. req'mnts thru exp. &/or coursework. Arch lic. not req'd; supervised by a licensed archit'l. Prepare archit'l designs using CAD. F/T. \$85K - \$85K. Lehrer Architects LA, Inc., LA, CA 90027. Resume to Attn: HR architect@lehrerarchitects.com

Creative Producer Req'd: BA, Media or Communications, 24-months exp. as producer in music videos, documentaries, short films, & live events. Creative of photo/video prod. across depts, multi-channels, platforms; & digital media content. F/T. \$131,560K - \$131,560K/Year. 88Rising, Inc., LA, CA 90038. Email resume: Esther Jung, VP, People Ops - esther.jung@88rising.com

VFX studio seeks a **Technical Pipeline Director** to work on SW & tools. Reqs. Master's in Enter't Tech., Comp. Sci., or rel., plus 1 yr. exp. in job offered, or as Interactive Design, Assis't, Interactive Designer or rel. Exp. must include working in VFX production for film, commercials, music videos or TV, exp. with Maya, Python, PyQt, PySide. Salary \$100K-\$120K. Job site: Los Angeles, CA. Work from home in Greater LA area is ok. Work Auth. req'd if hired. Send resume to: at recruitment@ingenuitystudios.com. Principals only.

Communications Specialist (Vernon, CA) Devise & oversee the dvlpmnt & communication of strategies designed to uphold positive perceptions of the co.'s svcs. Bachelor's deg in communications, media, or a rtd field. 1 yr work exp dvlpg & coord'g a co.'s mktg & public relations campaigns. Proficiency in Microsoft Office (Word, Excel, PowerPoint). Annual wage \$48,610 - \$55,000. Send resume: hr@gfoexpress.com or GQFO Inc., c/o Qian Wang, 5215 S Boyle Ave, Vernon, CA 90058.

ASSISTANT DIRECTOR One Plus Education LLC is seeking an Assistant Director to direct academic and nonacademic activities of childcare centers. Req. Master's in education or related. Salary: \$56,826/yr. Worksite: Redondo Beach, CA. Send resume: 1989 Artesia Blvd., Redondo Beach, CA 90277.

ABA Industry, Inc. seeks **Accountant.** Salary \$78,978/yr. Mstrs. in Bus., acct'g, or closely rel. req'd. Maintain fin. records, ensure co. compliance w/tax regs. Work site: Carson, CA. Mail resume to: 639 E. Walnut St., Carson, CA 90746.

Comp. game studio seeks a **Graphics Prgrmr** (Mid-level) to develop & impl't rendering techs. Reqs. Master's in Engr./Comp. Graphics & Game Tech. Must have strong math. skills with emphasis on 3D math (geometry/linear algebra/trigonometry, strong knowledge of C/ C++ prog. language, exp. with HLSL/GLSL or other equivil't shader languages, prog. exp. implementing rendering features, graphics debugging & profiling skills. Alternatively,

a masters' in engr./Comp. Graphics & Game Tech., a Bachelor's in engr./Comp. Graphics & Game Tech., or rel., plus 5 yrs. exp. in job offered, or as a Game Prgrmr, or rel. are acceptable. Salary \$100K - \$160K/per year. Job site: Santa Monica, CA. WFH within Greater LA area is ok. Work Auth. req'd if hired. Send resume to: Naughty Dog, 2425 Olympic Blvd, Ste. 3000 W., Santa Monica, CA 90404. Principals only.

Comp. game studio seeks a **Technical Artist** to develop shader technology. Reqs. Bachelor's in Enter't Tech., Comp. Graphic Art, or rel. plus 6 months exp. in job offered, or Asso. Character Artist, SW Engr. Intern, or rel. Must possess proficiency in HLSL or GLSL shading languages; ability to write robust code, both from a functional & architectural standpoint, strong artistic background & content dev't skills (can be texturing, lighting & VFX). Salary \$103K - \$140K/year. Job site: Santa Monica, CA. Work Auth. req'd if hired. Send resume to: Naughty Dog, 2425 Olympic Blvd, Ste. 3000 W., Santa Monica, CA 90404. Principals only.

Teaching Assistant: Prepare lesson outlines and teaching aids like charts etc. BA in Education or related field Req'd. Resume to Cap Consulting Institute, Inc., 501 Shatto Place Suite 403, Los Angeles, CA 90020

Manager Handling II - Los Angeles, CA. Manage all aircraft & warehouse handling processes in compliance w/ safety, security, & legal reqmts, as well as achieving fin'l & non-fin'l handling KPIs. This incl operational steering of large & complex handling operations, as well as managing Lufthansa Cargo-provided handling services to 3rd party carriers. Responsible for implmtg central process directives, driving continuous process improvements, & ensuring adherence to quality & safety regulations. Manage the optimization of the facility, staffing, & processes to maximize volume output while adhering to global frameworks. Oversee preventive & corrective maintenance of warehouse eqpmt as well as vendor building/facility infrastructure projects. Bach's Deg in Aerospace or Mechanical Engg (or foreign equiv) & 3 yrs of related exp w/in the airline industry req'd, incl exp w/ lean process improvement & operational volume measurement. Brief domestic & int'l travel req'd. Offered salary ranges from \$100-120k. Email resumes to Lufthansa Cargo AG-US Branch, Attn: mex_ejob@dlh.de.

Sportsbook Regional Director sought by Betfair Interactive US LLC in Los Angeles, CA to be responsible for P&L performance for 29 locations. Provide coaching, leadership, development to retail locations. Execute business strategies to drive results w/ focuses on recruiting/talent development, ownership over Retail P&L, management of regions. May be assigned to various, unanticipated sites throughout US. Minimum of Bachelor's or foreign equivalent degree in Marketing, Business Administration, Management, or rtd + 3 yrs exp in job offered or rtd occupations required. In lieu of Bachelor's or foreign equivalent degree in Marketing, Business Administration, Management, or rtd + 3 yrs exp, employer will accept No degree + 5 yrs exp in the field. Interested candidates should send resume by email to Ashley.Goysek@fanduel.com. Ref job code: H5715-00035 (\$186k to \$199k/yr).

Arch. Designer at M. Royce Architecture to create sketches & arch. designs. Req: Master's or foreign equiv. in Arch., Design, or rel. Must have following knowledge/exp. - Single & multi-family residnt'l projects (remodel & new constr.); mixed use & cml proj. (rstrnt., retail); building & constr. econ., cost calcn & feas studies; BIM SW; HVAC; Lighting tech. & design; sustain. building tech. & design; passive house energy std. Salary range \$88,750 - \$95K. Jobsite: Venice, CA. Work Auth. req'd if hired. Send resume to matthew@mroycearchitecture.com. Principals only.

Software Developer, Encino, CA: DESO SFW systems, websites & cloud INFRA w/! AMZN Web SRVCS. Min. Reqs: BA's deg in CS / a closely rtd fld. 3-mo of CS rtd exp in develop'g websites for present'g high-RESO zoomable images as a SWD, JST Coder / a rtd OCCU. Strong KNWL of web-based zoom view'g TEC (OpenSeadragon, Beehive, ExtendScript, HTML/JST/CSS, JQuery, DZil). Strong KNWL of web DEVT TCES & web SEC, INCL: Flask, AJAX, Bootstrap, AngularJS, Memcached, REST API, SQL/SQL INJ. Strong KNWL of cloud TCES, INCL MSFT Azure, AMZN AWS, Docker. Strong KNWL may be gained thru EDU C/W, TRNG, / exp. Sal:\$102,357/yr, Send resumes: Galeno Suarez, Life Alert Emergency Response, Inc., JobApplicant@lifealert.com. Job ref: 1002.

Associate Director - Turner & Townsend (Los Angeles, CA) Salary Range: \$155,000 to \$185,000/year. Must have proof of legal authorization to work in U.S. Apply online at https://www.turnerandtowntsend.com/ (under Posting Number #REF240620). To view full information about the job opportunities including the full job description, related occupation, education and experience requirements please refer to the internet posting at https://www.turnerandtowntsend.com/ under Posting Number above.

Packaged Application Development Manager (Accenture LLP; Los Angeles, CA): Manage project execution to ensure adherence to budget, schedule, and scope. 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/Job#R00254314. Pursuant to the California Transparency Bill, the offered wage for this role is \$140,500.00 per year. Equal Opportunity Employer - Minorities/Women/Vets/Disabled.

Business Analyst. Analyze & maintain collateral data for mortgage-loan trading & securitization, etc. Req: BA in Economics or Finance; & must have 2+ yrs of experience as Financial Analyst in

mortgage banking industry. Reply to: NMSI, Inc. Attn: Tim Choi. 2975 Wilshire Blvd. #600. Los Angeles, CA 90010.

Market Analyst. Luxury goods store in Beverly Hills, CA. High school diploma/ GED & 2 yrs exp. in sales, marketing or related required. \$48,693/yr. Mail resume to Finer Finds, Inc., 9201 Wilshire Blvd., #100, Beverly Hills, CA 90210, Attn: Serge

Comp. game studio seeks a **Character Artist** to perform sculpting/modeling different outfits, people & animals. Reqs. 2 yrs. exp. in job offered, or rel. Exp./KNWL/ability must incl. working on AAA titles, kNWL of clothing folds, & human anatomy, understanding of game production pipeline, ability to create clothing assets which feel "lived in" through texturing (demonstrating color fades, tears, grime, etc.); ability to make skin feel natural by applying color variations that show veins, discoloration, imperfections, etc., & relevant SW proficiencies: Zbrush, Maya, Substance Painter, Photoshop. Salary \$85K - \$135K. Job site: Santa Monica, CA. Remote work ok. Work Auth. req'd if hired. Send resume to: Naughty Dog, 2425 Olympic Blvd, Ste. 3000 W., Santa Monica, CA 90404. Principals only.

Arch. Designer at M. Royce Architecture to create sketches & arch. designs. Req: Master's or foreign equiv. in Arch., Design, or rel. Must have following knowledge/exp. - Single & multi-family residnt'l projects (remodel & new constr.); mixed use & cml proj. (rstrnt., retail); building & constr. econ., cost calcn & feas studies; BIM SW; HVAC; Lighting tech. & design; sustain. building tech. & design; passive house energy std. Salary range \$88,750 - \$95K. Jobsite: Venice, CA. Work Auth. req'd if hired. Send resume to matthew@mroycearchitecture.com. Principals only.

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Business Architecture Manager (Accenture LLP; Los Angeles, CA): Define, an-

alyze, solve, and document the business requirements and processes for Accenture or our clients' program/ project specifications and objectives. 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/Job#R00255297. Pursuant to the California Transparency Bill, the offered wage for this role is \$173,000.00 per year. Equal Opportunity Employer - Minorities/Women/Vets/Disabled.

Sales Manager - lead & mng sales, rnw operational records, forecast sales. Req: 2 yrs exp as Sales Mngr, Sales Coordinator, Sales Exec, or related. Sal:\$65437/yr. Mail Resume to jobsite: Stone Supplies, Inc., dba: Royal Stone & Tile 2303 S. Sepulveda Blvd., LA, CA, 90064 Attn: R. Nejahthaim

Operations Research Manager wanted by Chrome Hearts, LLC in Hollywood, CA. Prfrm proj mgmt & org for logistics, construction, prod, strat & other operational projs & initiatives supported or initiated by the COO; Oversee lrg, cross-functional organization-wide projs or initiatives inclng mfg automation, KPI dvlpmnt, warehousing optimization, & ERP sys deployment; Rsrch, benchmark, & analyze data on sales, clients, prod capacity, inventory, & costs & make recommendations for rev maximization, process optimizations, prod efficiency, & cost reduction. MBA in Mgmt Sc or rel. 4 yrs exp apply Data Visualization tools; performing stat anls; & creating & utilizing math mdl. 3 yrs exp w/ process optimization tech & Data Anlss Tools. 2 yrs exp w/ Proj Mgmt S/W; Process Mapping S/W; & ERP Sys. Fluent in Spanish. 15% Domestic & intl trvl req. \$137,114 - \$159,000/yr. Email resume to devon.diciaula@chromehearts.com.

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IT AEG Presents LLC has an oppty in Los Angeles, CA for a **Senior Development Operations Engr.** Maintain and improve existing system software (Kubernetes) infrastructure. \$140,358.00/yr to \$217,555.00/yr. Email resume w/Ref# REF7784958 to mkrueger@aegpresents.com. Must be legally auth to work in the U.S. w/o spnsrshp. EOE

Film and Video Editor: Edit Films & videos, arrange sequences & correct errors; Select, combine shots for smooth running story, confer w/ producers & directors; Reorder, trim & finalize content w/ audio and visual effects. Bachelor's degree in Film and Video Production, Media Arts Production req'd. Salary: \$55,120/yr. Send resume to Naval Films Inc, 1409 S 10th Ave, Arcadia, CA 91006.

Operations Manager sought by High-End Furniture Moving, Packing, and Warehousing co., with exp. in the following: (i) in precise cost estimation, resource allocation, and client satisfaction, ensuring company profitability, enhancing customer service, and streamlining operations, (ii) using Customer Relationship Management (CRM) software to maintain detailed client records, tracking interactions, and managing relationships, and (iii) analyzing sales data and project estimates to identify trends and areas for improvement, as well as forecasting of future projects and sales. Bachelor's Degree in Business, Management, or Finance related field (or foreign equiv) + 2Y exp. in the job duties. Salary: \$70k/year. No travel or lang. fluency req. Please send resumes postal mail only to: Kenneth Herrera Briones, Director of Operations, B & R Commerce, 4621 S Alameda St, Vernon, CA 90058.

Business Netflix, Inc. is accepting resumes for the following positions in Los Angeles, CA: **Manager, FP&A, Consumer Products & Experiences** (Ref#7389695) Owning and supporting near-term and long-term P&Ls and cash forecasts for Consumer Products & Experiences organization. Hybrid position with work in office and at home. The wage range for this position is \$236,038 - \$470,000 per year. **Manager, UCAN Events & Regional Publicity** (Ref#6404124) Being a strategic partner to the Animation and Talent teams. Hybrid position with work in office and at home. 35% domestic travel and 10% international travel to various unanticipated locations required. The wage range for this position is \$79,747 - \$320,000 per year. Email resume to: USResumes@

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netflix.com. Must include Ref. code. No phone calls please. EOE. www.netflix.com/

Business Analyst: Anlyz oprn'l data for trends & information; Cndct fin anlyz & forecast perf; Collab w/ teams on data collection, strategic initiatives & present rprts; Assess cost-benefit of menu changes & promos. Bachelor's in Business, economics or rtd is req'd. Salary: \$64,709/yr. Send resume to Payda LLC at 742 W Valley Blvd, Alhambra, CA 91803.

IT Specialist. Using computers to program, process info, manage daily operations, plan policies/procedures, analyze data, solve problems, communicate with managers/vendors, develop information systems, & evaluate software/hardware for compatibility. Reqs: BA in IT or Computer & 2 yrs exp as IT Specialist. \$85,675/yr. Resumes to Network Experts, Inc. 1108 S Robertson Blvd, Los Angeles, CA 90035.

Public Relations Specialist - Asian Market Develop & implement public relations strategies tailored for Asian market, with a particular emphasis on Japan, etc. Req: BA in Communications or Japanese Language & Literature; & must have taken 'Studies on Japanese Mass Culture' and 'Japanese Civilization' courses. Reply: Maltail, Inc. Attn: Seungkook Ko 350 S. Grand Ave. #3580 Los Angeles, CA 90071

Senior Manager, International Commercial & Marketing sought by ELC Beauty LLC in Culver City, CA. Please email resume to: elcjobs@estee.com, Ref: FB25. Salary Range: \$99,632 - \$159,000 /yr. To Serve as a point of contact/representation for key retailers. Full job details can be found at <https://www.caljobs.ca.gov/vosnet/default.aspx>.

Logistician. Req'd: B.S. in Logistics or rtd. \$56,555/yr. Resume to: Trius Logistics, Inc., 1000 E. 223rd Street, Carson, CA 90745

Production Electrical Engineer- Collab w/ production team, manage technical operation of production, design electrical system. Req: Bachelor's or frgn equiv. in Electrical Eng., Electronics Eng, or related. Sal:\$88566. Mail Resume to Jobsite: Image Source, Inc. dba: Bluebird Office Supplies 2110 Pontius Ave, LA, CA 90025, Attn: F.Sadeghi

Graphic Designer. Req'd: Bachelor's deg. in Graphic Design, Arts, Fine Arts, Studio Art, or related. \$46,509/yr. Mail Resume: ONE535STUDIO, INC. @ 1100 S San Pedro St., Ste C-06, LA, CA 90015