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Plus: listings for ROCK & POP, JAZZ, CLASSICAL and more.
Whether from Scotland, Japan or the USA, the brown spirit is enjoying an upsurge of popularity.
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ON THE COVER:
Photography by M. Unal Ozmen/Shutterstock
**DANCE**

**Direct From Germany**

After more than 40 years as one of L.A.'s most vibrant live theaters, the Odyssey Theatre began opening its stage to dance, and three years ago it launched its own dance festival. Over the next month, Dance at the Odyssey 2019 offers six different programs of contemporary dance, mostly from L.A.-based companies. The festival opens with Berlin-based choreographer Shade Théret teaming with artist Lukas Panek in Maybe. It's described as a site-specific work, so it will be interesting to see what the theater's converted industrial warehouse inspires. Théret is co-presented by the Goethe-Institut Los Angeles, which brings German cultural works to L.A. — mostly film, but occasionally dance, too. Check the website for the full festival lineup. *Odyssey Theatre Ensemble,* 2055 S. Sepulveda Blvd., Sawtelle; Sat., Jan. 5, 8 p.m.; Sun., Jan. 6, 2 p.m.; $25. (310) 477-2055, odysseytheatre.com. —**ANN HASKINS**

**ART**

**Luminescent Creatures**

This weekend is your last chance to trek out to Pomona for the *Magical Chinese Lantern Festival.* The experience features more than 1,000 larger-than-life displays made from materials ranging from lanterns to old-school glass medicine bottles and porcelain plates; expect to see animals ranging from koi to cheetahs, lions, pandas, even dinosaurs. (If you want a challenge, try to guess how many medicine bottles are in the peacock lantern display.) There are martial arts demonstrations nightly, as well as shadow puppet shows and other folk art demonstrations. There will be food and alcoholic beverages as well as more seasonal appropriate offerings such as hot chocolate. *Fairplex,* 1101 W. McKinley Ave., Pomona; Thu.-Sat., 5:30-10 p.m. (last entry 9:20 p.m.); thru. Jan. 6. $14.27-$27. [Chinese lanternfestival.com](http://chineselanternfestival.com). —**AVERY BISSETT**

**MUSIC**

**French Connection**

When it comes to keyboards, Arthur Omura is more interested in the overlooked and even undiscovered properties of ancient instruments than he is in the synthesized sounds of modern machines. The Bay Area keyboardist is adept at dialing up the spindly, fluttering delicacy of a courtly tune on harpsichord, but for this afternoon’s solo recital, as part of the Edendale Up Close Concerts series, Omura focuses on chamber-music organ works by French Baroque composers. The free, hourlong program ranges from the poignant stateliness of François Roberday’s *Fugues et caprices* to alternately meditative, showy and reverential pieces by Jean Titelouze, François Couperin, Eustache Du Caurroy and others. *Edendale Library,* 2011 W. Sunset Blvd., Echo Park; Sat., Jan. 5, 12 p.m.; free. (213) 207-3000, lapl.org/whats-on/events/arthur-omura-french-baroque-chamber-organ-recital. —**FALLING JAMES**

**MUSIC/COMEDY**

**Right Said Fred**

Veteran punk drummer and *Saturday Night Live* sketchtaster Fred Armisen holds forth tonight in an evening billed as “stand-up for musicians.” While he’ll probably throw in a few jokes like “Why do beggars always walk when they play? To get away from the noise” or “What do you call a drummer without a girlfriend? Homeless!” he’ll also regale you with anecdotes about being a musician getting his big break through comedy, what it’s like to be the new voice of Speedy Gonzales, and finding out that he’s a quarter Korean and not Japanese as he’d thought he was all along. *Largo at the Coronet,* 366 N. La Cienega Blvd., Beverly Grove; Sat., Jan. 5, 7 p.m.; $30. (310) 855-0350, largo-la.com. —**DAVID COTNER**

**FRI 1/4**

**DANCE**

**Are You Mine?**

Possession. It’s ownership, stewardship, control. It’s nine-tenths of the law. When it’s demonic, it means you’re not in charge of your own soul. But what if you’re the demon? What if you’re actually possessed by an angel? When you’re self-possessed, it comes across as confidence. All of this forms the psychological and emotionally expressive fodder for Parker Day’s new series of bright and bold studio photographs, “Possession.” Known for her total vision, which she pursues with seismic art direction, set construction, costume design and styling, Day’s gift for creating an endless pageant of unique character portraits finds new direction in this series, exploring permutations of possession as it relates to individual experiences in the skin they were born with, and the skins they subsequently fabricate for themselves. *Superchief Gallery L.A.*, 739 Kohler St., downtown; opening reception: Sat., Jan. 5, 7-11 p.m.; runs thru Jan. 5. free. [superchiefgallery.com](http://superchiefgallery.com). —**SHANA NYS DAMBROT**

**ART**

**Alternate Universe**

“An Ingenue’s Hues and How to Use Cutty Black Shoes” is the title of painter Trenton Doyle Hancock’s new exhibition, but the phrase’s dark whimsy and prosaic flourish set the tone for the entire experience. Visually, Hancock engineers a spidery, fluttering delicacy of a courtly tune. His narrative of possession as it relates to individual experiences in the skin they were born with, and the skins they subsequently fabricate for themselves, is co-presented by the Goethe-Institut Los Angeles. *Superchief Gallery L.A.*, 739 Kohler St., downtown; opening reception: Sat., Jan. 5, 7-11 p.m.; runs thru Jan. 5. free. [superchiefgallery.com](http://superchiefgallery.com). —**SHANA NYS DAMBROT**

**MUSIC**

CODURTEY OF THE ARTIST
Japanese American National Museum, 100 depicting the experience of interned kaiju to vintage day — highlights include one dedicated to the museum’s exhibits will be free for the calligraphy and mochi making. Admission experts of candy sculpting, taiko drumming, sample a selection of Japanese New Year’s health and fortune in Asian culture) and sort of 18th-century natural sciences kind Paintings by Gary Brewer are surreal in a To Infinity and Beyond

ART/eminartCASEAVERY BISSETT

To Infinity and Beyond Paintings by Gary Brewer are surreal in a sort of 18th-century natural sciences kind of way, but luminous like stained glass and very often completely abstract. His supersaturated colors hum with optical vibration, as his patterns and images merge and morph between the crispness of botany and the vague pleasures of a dream. He thinks a lot about Darwin’s book, and the fractal, macro/micro patterns of the universe and the consciousness, and how they manifest in material beauty, and mathematics, and jazz music. So it’s rather perfect that the exhibition of his new paintings, “Infinite Morphologies,” be held in a salonlike downtown gallery space, which also will host concerts and conversations on Sundays during the monthlong installation. Marie Baldwin Gallery, 814 S. Spring St., downtown; Sun., Jan. 6, 5-10 p.m.; runs Tue.-Sat., 1-6 p.m., thru Feb. 3; free. mariebaldwingallery.com.

—SHANA NYS DAMBROT

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SUN 1/6
CULTURE

Year of the Boar
2019 marks the Year of the Pig, the ultimate animal in the 12-year cycle of the traditional Chinese Zodiac. In the case of the Japanese zodiac calendar and the Oshogatsu Family Festival, it’s the pig’s close relation — the boar — that is showcased. You’ll be able to partake in the New Year’s tradition of fukubukuro — purchasing a discounted grab-bag of goodies — and enjoy free Yakult, soba noodles with tofu, vegetables and nori (noodles often symbolize good health and fortune in Asian culture) and sample a selection of Japanese New Year’s dishes. There will be performances from the experts of candy sculpting, taiko drumming, calligraphy and mochi making. Admission to the museum’s exhibits will be free for the day — highlights include one dedicated to vintage kaiju toys and photographs depicting the experience of interned Japanese-Americans during World War II. Japanese American National Museum, 100 N. Central Ave., Little Tokyo; Sun., Jan. 6, 11 a.m.-5 p.m.; free. (213) 625-0414, jamm.org.

—AVERY BISSETT

MON 1/7
BOOKS

Tales of the Outback
A woman named Lilly finds herself clawing through the dust and sand of the Australian Outback on a search for her long-lost father, in Janet Clare’s new novel, Time Is the Longest Distance (Vine Leaves Press). Lilly’s literal journey inspires a series of romantic and emotional digressions, and her interactions with her family and various exotic Australians are sparked by Clare’s evocative observations and punchy dialogue. “Men and machines are exhilarating to me,” Lilly says. A few pages later, she adds, “I loved New York, and I’d become proficient at holding on, maintaining the magnificent daylight confidence of a capable woman.” Book Soup, 8818 Sunset Blvd., West Hollywood; Mon., Jan. 7, 7 p.m.; free, book is $14.99. (310) 659-3110, booksoup.com/event/janet-clare-discusses-and-signs-time-long-distance-conversation-david-francis.

—FALLING JAMES

TUE 1/8
FILM

Rolling Along
An initiative of Free Wheelchair Mission — a charity that gives free wheelchairs to people in the developing world who otherwise would not have access to them — tonight’s screening of Because No One Should Have to Crawl showcases the documentary that was part of the public television series The Visionaries. Narrated by the constitutionally redoubtable Sam Waterston, it’s an eye-opening voyage through the various sloughs of despond, made markedly more bearable by the efforts of kind people — including Free Wheelchair Mission executive director Nuka Solomon in a post-show Q&A — extending a helping wheel to those in need. Downtown Independent Theatre, 251 S. Main St., downtown; Tue., Jan. 8, 7 p.m.; free. (213) 617-1035, facebook.com/events/281493662506829/. —DAVID COTNER

THU 1/10
MUSIC

Adams, Glass and Bowie
Several great musical minds and perhaps even the ghost of a Thin White Duke will be hovering in and around Disney Hall this weekend as composer John Adams conducts pianist Orli Shaham and L.A. Philharmonic in the mesmerizing cycles of his own dream-laden Grand Pianola Music, following Gabriella Smith’s seashore-inspired Tumblebird Contrails. Then Adams stirs up the world premiere of Philip Glass’ Symphony No. 12, Lodger, featuring Beninese vocalist Angélique Kidjo. It’s the third of three works by Glass riffing on David Bowie and Brian Eno’s Berlin Trilogy. Glass’ unfolding, repetitive and shifting patterns can be compelling, and his previous extrapolations from Bowie’s Low and Heroes have taken flight with dramatic grandeur. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu.-Fri., Jan. 10-11, 8 p.m.; Sun., Jan. 13, 2 p.m.; $25-$174. (323) 850-2000, laphil.com.

—FALLING JAMES

WED 1/9
FILM/COMEDY

Punch-Drunk Pulp
What better way to make sense of a complicated film than drinking your confusion away? Tonight’s Comedians Cinema Club — the fools — how medians Cinema Club — the fools — how

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[Image of a whiskey barrel with a snowman]

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**WHISKEY WONDERLAND 2019**

Sun, Jan 13th, 2019 @ 12 pm

[Image of a whiskey barrel with a snowman]
Hiskey, a tipple once considered an old man's spirit, has seen a massive boom in popularity over the last 10 years. Now it's the drink of choice for the cool kids, thanks in part to hit shows like *Mad Men*, with Don Draper and that ubiquitous glass of brown liquid in his hand.

Even ladies who once would have balked at ordering an old-fashioned boldly ask for the classic cocktail, feeling like badass renegades in their choice. Popularity is surging so much so that it has become difficult to buy premium brands of American whiskey such as bourbons and ryes for on-premise establishments such as bars and restaurants.

These once readily available spirits have waiting and allocation lists that back in the oughts would have been unthinkable. Some bar owners now seek out these sought-after bottlings at auctions and online, building enviable collections, while others resort to engaging family and friends in the practice of smuggling bottles they might find on overseas trips — in particular, Japanese whiskys that are available by limited release in certain parts of the world but not in the USA.

For novice drinkers who are interested in trying out different types of whiskey, here's a simple guide: Bourbon, the "sweetest" of the whiskies, is best for beginners who want to dip their toes in the pool of brown goodness. Rye whiskey is a little drier, with more spice and woodiness on the finish, and therefore is recommended when someone is looking for something with more backbone.

Scotch takes a bit more bravery to tackle; each whisky region in Scotland produces a range of expressions that vary in flavor from soft caramel to hairy, stinky and bracing.

And to answer that burning question: It's whiskey in the United States and Ireland and whisky in Japan, Scotland and Canada. Bourbon and rye are both type of American whiskey. Settlers from Scotland and Ireland brought their recipes with them but, rather than using malted barley used in the production of Scotch whisky, these immigrant distillers used more widely available American grains. While both bourbon and rye can be made anywhere in the world, trade agreements require that the name bourbon be reserved for product made in the United States. Most often bourbon is associated with the American South, particularly Kentucky. Bourbon made for the American market by law must be made primarily from corn; the grain mixture that makes up the mash bill must be at least 51 percent corn (the remainder is wheat or rye and malted barley). It also must be aged in new charred oak barrels and distilled to no more than 80 percent alcohol by volume (ABV). It then is diluted before being bottled for consumption but must be a minimum of 40 percent ABV.

American rye whiskey is made from at least 51 percent rye, with corn and malted barley making up the rest of the mash bill. Rye was historically made in the Northeastern United States, such as Pennsylvania and Maryland, and similar to bourbon must be aged in charred new oak barrels at the same levels of alcohol by volume. Rye whiskey almost disappeared after Prohibition but it has recently seen a revival of production in states such as New York, where it is called "Empire rye" for the Empire state.

Scotch whisky, spelled without the ad- ditional "e," is a malted or grain whisky made in Scotland. The five main regions for whisky distillation in Scotland are the Highlands, the Lowlands, Speyside,
Campbeltown and Islay.

The Highlands is by far the largest and most prolific producer of whisky, which characteristically is an elegant sipper with notes of heather, fruitcake and subtle smoke. Flavors are gleaned from the moors that dominate the landscape. Single malt brands to look for include Dalmore, Oban, Glenmorangie and Glen Garioch (pronounced “glengery”).

The Lowlands, perched just above England, produce feminine, gentle and smooth drams with notes of honeysuckle, ginger, toast and cinnamon. Single malts to look for are Auchentoshan and Glenkinchie.

Speyside is known to produce whisky full of nutty and fruity flavors with hints of vanilla and spice. Distilleries in this region also use sherry casks in the aging process, which lends richness and sweet aromatics to the variety. Single malts to look for include Balvenie, Macallan, Glenfarclas and Glenlivet.

Campbeltown is the smallest of the regions, with only three distilleries left in the unspoiled coastal Kintyre peninsula. The malts produced here are distinctive and reflective of the surrounding terrain, ranging from salt and smoke to rich fruit and toffee. Single malts to look for, Springbank.

Islay is the home of the heartiest whisky beasts. Whisky produced here is made using smoked barley that has been dried over peat fires, which is where the grain picks up its distinguishing and dominant flavor. Islay malts are pungent with peat smoke and have multiple layers of complexity, a dram not for the faint of heart. Single malts to look for include Ardbeg, Bowmore, Lagavulin and Laphroaig.

Irish and Canadian whiskey also should be included in this roundup, though in my humble opinion there are few distillers that produce a whiskey that stands out in this rather crowded landscape of bottles. Redbreast 12- or 15-year would be your best bets on any list.

And then there’s Japanese whisky, by far my favorite and most coveted darling. The two most popular producers of whisky in Japan are Suntory and Nikka; both produce single malts as well as blended whisky that are most often compared to Scottish whisky in style as well as flavor profile. Dave Broom wrote in his book *The Way of Whisky*, “Japanese whiskies can differentiate themselves from other styles by a number of methods, clear wort, distillation techniques, the influence of climate.” It is these factors that allow whisky produced here to have such a wide variety of expressions, similar to those produced in Scotland.

Commercial whisky production began in Japan in 1924 with the opening of the first distillery, the now iconic Yamazaki. As recently as 10 years ago, Yamazaki produced affordable whisky that could be had for around $30 a bottle. But that changed in 2015 when Yamazaki was awarded best single-malt whisky in the world by expert Jim Murray of *Whisky Bible* fame, beating out all Scottish single malts with a 97.5 rating. From that point on, Yamazaki whisky has been as difficult to find as unicorn poop — with a heftier price tag.

Japan’s second-largest distiller is Nikka, founded by Suntory’s first master distiller; it produces an impressive range of blended whiskies as well as highly regarded single malts. Nikka whiskies were launched at a time when the demand for Yamazaki was depleting availability on many markets. With its broader range of expressions Nikka managed to grab a good chunk of business in both the United States and Europe.

Limited-release bottlings from both Yamazaki and Nikka have become greatly coveted in the United States. There are stories of travelers headed to Japan being urged to defy customs and smuggle back bottles in their luggage. Those bottles then become teasers, showed off to discerning friends and kept under lock and key.

Luckily, in Los Angeles we have a troupe of bar and restaurant owners who will go all out to find these fine whiskies and rare bottlings, which may come at a hefty price for us mere mortals. But you can guarantee one sip of this longed-for water of life will make you forget the pain of forking over your hard-earned cash.

While stocks last, here are our picks for the bars with the best whiskey selections in this City of Angels.

**Bar Jackalope**

Nestled in the back room of downtown L.A’s Seven Grand, this diminutive watering hole fashioned after Japanese whisky bars is one of the many ventures from the 213 Hospitality Group that also features American whiskey as well as Scotch. This converted room has its own entrance with instructions by the light switch in both English and Japanese on how to gain entrance. The menu includes more than 120 types of whiskey/whisky served in both tasting and sipping portions for those who want to try a variety of flights or prefer a longer-lasting relationship with your cut crystal glass. The bar also features lockers where guests can purchase a whole bottle and revisit it like a favorite mistress. For $250 you can drink your own liquor from a bar cart complete with ice, glassware and mixers; this price tag also includes priority reservations in this 18-seat establishment.

Among American whiskey found here are rare releases from the Van Winkle line and Four Roses limited releases. In the mood for a cocktail? Bar Jackalope has three offerings: an old-fashioned, Manhattan or the Japanese staple, a whisky highball.

**Chateau Hanare**

Occupying a former residential building on Chateau Marmont’s compound, Chateau Hanare is the brainchild of New York luminary Reika Alexander. The restaurant offers both *kaiseki* and à la carte menus with some exemplary small plates, such as the delicately flavored white asparagus or the house-made tofu. The restaurant also has a cozy bar that offers a large selection of Japanese whisky, some at incredibly reasonable prices; it’s probably one of the few places you can still find a shot of Yamazaki 12-year for less than $30 for a 2-ounce pour. This fine whisky also finds its way into a luscious ice cream that accompanies the chocolate tart, a pairing made for each other. If your budget stretches that far or you’re high-rolling, go all out and splurge on the Komagatake 30-year single malt or the Yamazaki 18-year Mizunara.

“The nice thing about Japanese whisky is when they brought their own Scottish malts back to Japan, they wanted to make it a little smoother and geared more toward the Japanese palate,” Chateau Hanare bar manager Casey Chippeletti tells *L.A. Weekly*. “They added more fruits and local ingredients, which results in a subtler taste than a Scotch or bourbon. You’ll find honey, plum, butterscotch and lychee undertones.”

Located in Beverly Hills, the Double Barrel Room is a whiskey bar that offers a curated whisky experience by sommelier Sam Green (yes there are 83 certified whisky somms in the world), guiding guests through a selection of hundreds of handpicked new, rare and vintage bottlings. Green raves about offerings such as Glenfiddich Fire and Cane, Talisker Storm from the Isle of Skye and Glen Scotia double cask. Guests can become a member of the Double Barrel Room by purchasing a bottle and leaving it in a designated locker to enjoy anytime they visit. Walk-ins are welcome but only members are allowed reservations.
surrounding brown spirits lives on for years to come. **Old Lightning Bar, 2905 Washington Blvd., Venice; oldlightning.com.**

**Old Man Bar**
Nestled in the back of Culver City’s Hatchet Hall, Old Man Bar is the ultimate late-night boîte, decorated with dark wood, stuffed animal heads and Paw Paw’s family heirlooms. The emphasis here is on American whiskey to match the Southern food stylings of Hatchet Hall chef Brian Dunsmoor. The talented bar crew spin vinyl to match the old-school lobby vibe while whipping up the perfect Manhattan, old-fashioned or Sazerac. Look forward to sipping on sought-after bottlings of E.H. Taylor bonded rye as well as an exclusive barrel program.

Old Man Bar, 12517 Washington Blvd., Culver City; (310) 391-4222, hatchethallla.com/old-man-bar/.

**The Daily Pint**
If a game of pool with your wee dram of whisky is more your style, then the Daily Pint has you covered. This nondescript collegiate bar in Santa Monica is the last place you would expect to find such a large-scale selection of brown spirits, which has taken 25 years to collect. American and Scottish whiskies take up the majority of shelf space. Boasting the largest and rarest selection of single malts west of the Mississippi, the Daily Pint offers a single-malt club that includes access to monthly whisky tastings and informative classes, new arrivals and various other whisky events.

The Daily Pint, 2310 Pico Blvd., Santa Monica; (310) 450-7631, thedailypint.net.

**The Thirsty Crow**
The spirits selection here is anything but basic at the Thirsty Crow, which bills itself as a neighborhood watering hole. With over 100 bottles lining the back bar, the Crow features over 60 small-batch bourbons. The bar team prides itself on using sustainable and seasonal practices, utilizing techniques and recipes of bar masters of old. Whiskies range from wheated bourbons from the Van Winkle family to straight ryes and single-malt scotches, all at a reasonable price. Japanese, Irish and Tennessee whiskey round out this extensive selection.


**Inko Nito**
One of the latest additions to the buzzing West Third Street dining and drinking scene is the western outpost of Inko Nito, Rainer Becker’s Japanese-inspired concept marked by high-energy yet laid-back vibes. An industrial space with exposed beams, wooden accents and focal robarata grill, its eclectic selection of Japanese whisky has been carefully curated by Nathan Merriman. There are eight in the Suntory range (including a 25-year Yamazaki) and six in the Nikka range (including a 21-year Taketsuru). Pop in for one of the best happy hours on the Westside and be sure to order the shishito peppers with lemon and furikake.

Inko Nito, 838 W. Third St., Beverly Grove; (310) 439-3076, inkonorestaurant.com/menu/?m-loc=la-west-third-street.

The Whiskey Lounge
The hidden whiskey room located downstairs from Miro Restaurant is a convenient stop if you’re on foot and want to grab a quick cocktail or after-dinner drink before hopping on the Metro at the Seventh Street hub. The elegant, wood-paneled old-school bar has one of L.A.’s largest selections of whiskey from around the world. You can choose from Asian, American, Scottish and Irish flights as well as traditional cocktails.

The Whiskey Lounge, 888 Wilshire Blvd., downtown; (213) 988-8880, mirorestaurant.com.

Armed with all this knowledge, you may want to check out and discover the world of whisky at the Whisky X, taking place at the Barker Hangar in Santa Monica on Friday, Jan. 25. There will be 60 whiskies to taste as well as music and food trucks. Participating whiskies include Bulleit, Bushmills, Glen Moray, Loch Lomond, Calumet, the Irishman, the Sexton, Wild Turkey, Tin Cup and Westland.
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UCLA is conducting a clinical trial to examine the safety of a medication, pomaglumetad methionil (POMA), and methamphetamine. Investigators at UCLA are conducting this study to find out:

If POMA is safe and tolerable when used with methamphetamine

This study will enroll people who are currently using methamphetamine and are not looking for treatment to help them stop or reduce their methamphetamine use. Participation includes taking study medications and completing study assessments during continuous overnight stays at the hospital and an outpatient follow-up visit. The inpatient portion of the study involves staying in the hospital for approximately 10 consecutive nights. Participant may be compensated up to $3000.

Interested in learning more? To participate, you must be:

• 18 years or older
• Currently using methamphetamine not interested in stopping

Call 310-905-2670 for information on the inpatient meth study or to make an appointment at our research clinic in Santa Monica or visit www.uclalab.org/meth.

UCLA IRB#16-001857. This UCLA research study is being conducted by the UCLA Dept of Family Medicine (PI: Keith Heinzerling MD). Funded by NIDA.

Looking for Treatment for Alcohol Problems?

The UCLA Psychology Clinic is seeking individuals to participate in a new treatment program.

• Low-cost outpatient treatment for alcohol use disorder
• 2-hour intake session plus 1-hour weekly visits over 12 weeks, including 1 hour of research participation
• Therapy session and brief questionnaires or interviews at each visit

For more information, please call: 310-825-2305

MEET THE GREEN GIRL

Broadway’s Wicked-est witch brings her magic to the West

BY LINA LECARO

From Sabrina to Charmed to American Horror Story (“On Wednesdays we wear black”), witches are hotter than a bubbling cauldron right now. But their magical allure has been a constant in entertainment for decades, from the cinematic sirens of Hocus Pocus, The Witches of Eastwick and The Craft to Samantha on TV’s Bewitched to the creepy old hag in Disney’s Snow White.

The most iconic witch of all time cannot be argued, though, can it? It’s the Wicked Witch of the West from The Wizard of Oz, a sad and sinister caricature representing bitterness and evil, whom no one understood or ever wanted to. That is, until the Broadway smash Wicked changed all that.

Based on the 1995 book by Gregory Maguire, the musical Wicked attempted to humanize the character with a backstory that everyone could relate to, exploring dysfunctional family dynamics, the damage done when parents play favorites, and true evils such as judging people for their looks (and, going a little deeper, the color of their skin) as well as bullying at school and in the adult world. Though it wasn’t a hit right away, the talented cast in the original production (Kristin Chenoweth as beguiling good witch Galinda, aka Glinda, and Idina Menzel as dark and enigmatic Elphaba, as she is named in Maguire’s book) combined with a majestic musical score made it a huge hit. Wicked continues to tour and sell out theaters around the world some 15 years since its debut.

Here in Los Angeles, at the Hollywood Pantages, the colorful musical is a hot ticket for new audiences and a winter highlight for old fans, especially since the current tour offers something extra special: a performance by the woman who has played the black-garbed, green-skinned protagonist longer than any other actress.

We caught New York–based Jackie Burns as Elphaba a few weeks ago at the Hollywood premiere, and her embodiment of the passionate, decidedly un-Wicked Witch of the West was a marvel to watch. From her vocal range to her feisty yet vulnerable take on the much-maligned character, Burns conjures a perfect balance of likability and unpredictable badassness. She is clearly comfortable in the role, though it is one that she was initially in awe of.

“I was like, that is the most amazing role I’ve ever seen written for a woman. I was floored,” Burns tells L.A. Weekly by phone after her opening night in L.A. As a teen, she saw the original cast featuring Chenoweth and Menzel, both of whom went on to become even more famous, Chenoweth in comedic film and TV roles and Menzel as the ice queen Elsa in Frozen.

“I’d never seen anything like that,” Burns says. “There hadn’t been anything onstage like Elphaba before. I think the closest might be Evita, which was also a dream role. It’s just such a rocking awesome role. So eight years later, to be playing it, and sitting in the same dressing room that Idina had been in on Broadway, was just such a crazy full-circle moment. It was a dream I would have never believed could come true.”

Burns has been playing the character on and off for 3½ years, starting with the touring cast before establishing herself and garnering fans in the Broadway production. She had never toured the West Coast with the show and says it’s been “so exciting,” and something she’s always wanted to do. Of L.A., she says giddily, “I’ve never had such crazy audiences in my life!”

The big number “Defying Gravity,” when Elphaba flies, is always a showstopper but in L.A., Burns says, it’s truly a magical moment. “From the second I start flying, there’s cheering and then midway there’s still cheering. I mean, it’s just electric,” she enthuses. “Everybody in the [Pantages] is like super, super vocal. And it’s throughout the whole show, too.”

Keeping the role fresh has been easy here in L.A. thanks to the reactions and interactions. “You feed off each other’s energy,” she says. “It’s like, yes, we’re together on this ride.”

Burns also notes differences between younger and older crowds in terms of Oz references and appreciation of them. Wicked is a family-friendly theater experience; while everyone has seen the film starring Judy Garland and Margaret Hamilton as her shrill, genuinely scary nemesis in black, Burns finds that kids don’t quite get all the jokes pertaining to the movie in the same way adults do. But Wicked has taken on a life of its own, proving to have universal appeal almost in spite of its classic cinematic and literary origins.

For all the elaborate set production, Wicked is much more than pure spectacle. Sadly, its themes of discrimination and prejudice resonate now more than ever, but thankfully its core messages are powerful, too — the importance of friendship, love and being true to oneself. None of this is lost on Burns, no matter how many hours she spends transforming herself with green makeup or how many times she gets wired to fly. Even when she’s wearing the pointy black hat and pushed to anger, there’s a beauty to the character that shines through. Burns’ obvious love of the role and understanding of the nuances of her character shine through, too.

The show has a wizard, a scarecrow, flying monkeys, a good witch and a bad witch. But the latter is obviously the most complex character, as Galinda is more of a ditzy blonde/mean girl stereotype. Still, it’s the relationships depicted that make the characters real.

“I think it resonates so much with everybody because we all feel like outsiders sometimes, not comfortable in our own skin. We’ve all gone through that,” says Burns, who says she might stick around L.A. for a little while after the show ends to pursue acting, and maybe music, too. “Seeing this character succeed in her journey and watching her ups and downs as she stays steadfast in her beliefs is inspiring. I think it’s such a beautiful journey to watch.”
ONE L OF AN ART SHOW

Ty Joseph declares himself an artist with solo show “The Meaning of L”

BY DUSTIN CLENDENEN

What do you do? It's one of those ubiquitous questions we encounter at parties, at bars, at events — anytime you meet a new person. And your answer to this question is particularly important in Los Angeles.

"What do you do" helps people understand the definition of you," says Ty Joseph. Perhaps most important, he says, "It helps me to define myself." When he tells the Weekly this, it's 2 p.m. on Thursday, Dec. 13, just a few hours before his first solo show as an artist opens to the public. More than a year in the making, "The Meaning of L" will open at Gloria Delson Contemporary Art during Downtown ArtWalk.

Joseph has spent a quiet day in his apartment at the foot of Runyon Canyon, recovering from the VIP opening reception the night before — an evening that had kept him out until 5 a.m. Joseph's "What do you do?" has been evolving since he arrived in L.A. He's done service in the Israeli navy. He's been in bands. He's been a real estate investor and developer. Now, finally, and with a level of confidence and enthusiasm missing from all these other identities, he introduces himself to the world as an artist.

The pieces in "The Meaning of L" are the culmination of a full revamping of his life about 2½ years ago. The title of the show has a literal meaning: Every piece is largely composed of L-shaped symbols sweeping across the canvas and arranged to create objects, movement and narrative. He's setting up these Ls to be the foundation of his signature style.

In one piece, Joseph lovingly renders Andy Warhol (one of the artists whose work inspired him to paint), his facial features built almost entirely from Ls. "Birds," the first painting he did in this series, offers two beaked silhouettes densely filled in by clouds of Ls. For one of the most striking works in the show, Joseph teamed up with James Goldcrown for his first collaboration. Joseph's clean-lined, precise and bold-hued Ls are deliciously juxtaposed with Goldcrown's dripping rainbow graffiti hearts.

The path to this show started in childhood, and it hasn't been tidy. Joseph's mother dabbled in art, and his father always had paint and tools lying around. At the age of 10 Joseph began playing guitar and recording his own songs. Despite his currently crisp, bright aesthetic, he was heavily into the grunge scene.

Joseph's childhood provided him with all the material to explore creativity, but there was nothing that clearly indicated he was destined to go into art. "Painting was the first thing that stood out as a prominent talent in my childhood," he says. "And yet it took me the course of a generation to realize that this is what I should be — an artist. To explain my personality into what I do, I tend to say that first I had to try everything else to assuredly know that painting and making art are my true calling."

As a native of Israel, Joseph was required as a young adult to complete three years of military service. Before it was over, he was looking for his next identity, and nightlife, music and potential rock stardom were on the menu. He joined a band that began to tour the United States, and he fell in love with Los Angeles, where he laid down roots.

When the music scene became too much, he went to school, got a B.A. and then went into real estate. Not something he really wanted to do, but he felt he would be good at it. And it gave him a much different identity than being in a band. He began investing in and developing properties all across the country. After a particularly horrendous project in Chicago, he realized he needed to find something he truly wanted — something that would allow him to express himself.

"I reached a point where I had enough passive income to not worry about my basic needs," Joseph says. "But with great relief comes a disturbing sense of comfort..., and from that, "the need to evolve." It was time to be an artist. And unlike creatives who gradually fall into art, or complete art school, or follow any of the myriad paths that take them into the world as an artist, Joseph's art career began when he first told himself, out loud, "I am an artist."

He sat down and began to make marks on a piece of paper. Within 20 minutes, he emerged with what would become his signature Ls — his vehicles into this new life. "My earliest works, like Birds, were pretty much composed entirely by chance," he explains. "My eyes just caught the right arrangement of shapes and there all that was left was to refine it."

Right away, he began introducing himself as an artist. "Pretty much I had to take that role and portray it to the fullest because there was no other way," Joseph says. "I mean, I wasn't going to say, 'I'm trying to become an artist.' I had to say that I'm an artist, and if people believed me, then great."

It wasn't long before he was part of a group show at Gloria Delson. Other group shows and other events followed. Just a few weeks before the opening of "The Meaning of L," his work was being exhibited by several art galleries at Art Basel. Now, for the first time, he's commanding his own solo show. He's not just an artist. He's the artist behind this show you're viewing.

"That's the essence of doing art. I can tie my personality into what I do," Joseph says. "When people look at my art, they basically see me, in a way. And I think they see something unique," he adds. "I see it in their reactions. And that tells me if they see something unique, that means that it's truly something that came from me. [Art is] a way for me to express who I am to people, and they don't even have to see my face."

"The Meaning of L" is on view at Gloria Delson Contemporary Arts, 727 S. Spring St., downtown, through Jan. 31. gdcagallery.com.
Welcome to L.A. Weekly’s Movie Guide, 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 bigscreen plans.

Friday, Dec. 28
Stan & Ollie refers, of course, to the greatest comedy pairing of the late silent and early sound era, Stan Laurel and Oliver Hardy, whose perfectly complementary comic personae have delighted movie audiences for decades. Laurel, the British-born artistic engine of the team, directed many of their films. Hardy, the portly, tie-twiddling half of the duo, suffered poor health in his later years and died a decade before his partner, Jon S. Baird’s bittersweet film examines their late-career U.K. tour, in which the duo played various music halls while hustling to get another movie off the ground. Steve Coogan plays Stan in what looks to be a cracking imitation, but it’s John C. Reilly as Ollie who could most efficiently milk the tear ducts. Jeff Pope, who co-wrote the Oscar-nominated screenplay for Philomena with Coogan several years ago, penned the original script. ArcLight Hollywood, 3630 Sunset Blvd., Hollywood; Thu. Dec. 6, various showtimes; $16-$18; (323) 615-2550, arclightcinemas.com.

The American Cinematheque continues its annual tradition of capping off the year with a run of classic screwball comedies. The screwball genre, an artistic response to the restrictions placed on onscreen obscenity and vulgarity by the Motion Picture Production Code in the early 1930s, carved a frenzied path through the social and sexual tensions between men and women without being too explicit. Characterized by a melding of fast, sharp dialogue and slapstick humor, the best screwballs were a welcome celebration of quirky Americanism during the lows of the Great Depression. Friday evening puts a couple of W.C. Fields vehicles on the big screen: It’s a Gift (one of the acerbic comedian’s finest outings) and Never Give a Sucker an Even Break. Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Dec. 28, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

Saturday, Dec. 29
Saturday evening brings It Happened One Night, Frank Capra’s sparkling Champagne bubble of a romantic comedy, starring Claudette Colbert as a runaway socialite and Clark Cable as the cynical reporter tasked with trailing her. This one features the famous “Walls of Jericho” sequence, which tested touchy censors and caused a panic in the men’s undershirt industry. (The legend goes that when Gable stripped to reveal his bare chest, interest in male undergarments plummeted.) Midnight, directed by Mitchell Leisen from a script by Billy Wilder and Charles Brackett, features Claudette Colbert, Don Ameche and John Barrymore emmeshed in a love triangle that could only transpire in a Hollywood movie. Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Dec. 29, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

Sunday, Dec. 30
Sunday’s double feature belongs to the great Preston Sturges, the dynamic writer-director whose madcap wit blazed through the 1930s, carved a frenzied path through the social and sexual tensions between men and women without being too explicit. Characterized by a melding of fast, sharp dialogue and slapstick humor, the best screwballs were a welcome celebration of quirky Americanism during the lows of the Great Depression. Friday evening puts a couple of W.C. Fields vehicles on the big screen: It’s a Gift (one of the acerbic comedian’s finest outings) and Never Give a Sucker an Even Break. Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Dec. 28, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

L.A. Weekly also recommends (still in theaters): Spiderman: Into the Spider-Verse, Mary Queen of Scots; Ben Is Back; If Beale Street Could Talk; Vox Lux; Bohemian Rhapsody; Ralph Breaks the Internet; The Favourite; Creed II; Widows; A Star Is Born; Aquaman; Once Upon a Deadpool; American Renegades.
ON HER OWN MISSION

Singer-songwriter Ames was inspired by Hanson and time with Christian missionaries in Honduras

BY BRETT CALLWOOD

I wanted to write pop music. So that’s when I was 4 — I have a really musical family, “ she says. As is also the norm, she found solace in music.

It was a Christian mission, so it was pretty strict. I’m both grateful and, I wouldn’t say resentful but there are parts of it that were definitely difficult. I’m also gay and it was hard to be myself in that environment. But looking back, it really helped me become who I am today as an artist.”

Growing up in a strict Christian household with missionary parents who relocated their family from Oklahoma to Honduras sure wasn’t easy for Amy “Ames” Kuney. Nothing is more normal than a child/teenager questioning their parents and resenting life choices that seem to adversely affect them, but fitting in was particularly tough for Ames, who is openly gay. As is also the norm, she found solace in music.

“My folks put me in piano lessons when I was 4 — I have a really musical family, she says. “I grew up in the church, so I was performing at church from a young age. I grew up in a musical church family. It was around the time Hanson came out — it was around 1997, ’98. I’m from Tulsa, Oklahoma, originally and so are they. They came out with ‘MMMBoop’, and I loved it and decided that I wanted to write pop music. So that’s when I started fiddling around with songwriting. I took a lot of pride in their success and wanted to write songs myself.”

This might mark the first time this writer has been told that Hanson was a major influence on another artist, and frankly we love that fact. Outside of the three wholesome brothers, influences were hard to come by for Ames because of her aforementioned conservative Christian upbringing.

“We weren’t allowed to listen to a lot of secular music,” Ames says. “But I had a sister who was in college and she would send me CDs. One of the first ones was Fiona Apple’s Tidal. To this day, it’s still one of my favorite albums of all time. I had it on vinyl and CD. That really spoke to me. Bonnie Raitt, Suzanne Vega, Alanis Morissette, Ani DiFranco — those are some of my early influences in the ’90s.”

Morissette, DiFranco, et al., have provided solace for young teens for decades now, though they had a challenge on their hands making a 13-year-old Ames feel better when she was moved to Honduras.

“When I was 13, we moved to Honduras as missionaries,” she says. “I lived there for six years with my parents, and they’re still there. That was a really intense situation. It was good and bad. I learned so much. I grew up a lot. I read hundreds of books and wrote a lot. We continued to be home-schooled there. A lot of alone time, and I kept writing songs and getting better at guitar and piano. It was like a personal boot camp for me, living there. It was a Christian mission, so it was pretty strict. I’m both grateful and, I wouldn’t say resentful but there are parts of it that were definitely difficult. I’m also gay and it was hard to be myself in that environment. But looking back, it really helped me become who I am today as an artist.”

“I’m very proud of it. I’ll be watching in February.”

Another blessing about living in L.A., Ames says, is our blue bubble. Sexism, racism, homophobia, xenophobia — it all still exists here. Of course it does. But there’s always that feeling that things are just better in SoCal.

“Los Angeles is almost a different country,” Ames says. “I’m one of those people who really likes to choose my battles carefully, because there are a lot of them. If I feel I’m being disrespected, I’ll say something. I know women who will speak out, make sure the producer knows their name and addresses them. A lot of times, if it’s me and two other males in the room, they’ll talk to each other and make the decisions and I’m not always included. I’m trying to get better at inserting myself. That also has to do with my upbringing because it was a very ‘women are seen but not heard’ vibe.

“It’s been a challenge to speak up and step up, but the environment and the social climate — people are very much more aware of what they say, hoping to not offend. I know the administration sucks, but I think the response to it will be hard but beautiful in the end.”

Ames plays at the Hotel Cafe on Jan. 4 as part of a short residency. She says she’ll be playing some new songs, some old, and some she wrote for other people.

“Yearly, I’m writing 150 to 180 or 190 songs,” she says. “Most of those songs don’t get cut. Statistically it’s a little gloomy. You have all of these songs, and then six or seven of them get cut and released. I may be playing a lot of stuff that I’ve written for other people. Sometimes if you’ve heard the songs overproduced and then you hear them live, they take on a whole new spirit. I’m gonna try that for the first couple of shows.”

Ames plays with Baby Fuzz and No/Me at 7 p.m. on Friday, Jan. 4, at Hotel Cafe.
The Blackerbys are an L.A. band who combine head-banging punk swagger with shout-along choruses that land somewhere in the same galaxy as The Zeros’ punk/power-pop classics. “Beat Beat Beat” and “Little Sister” churn with hard-chugging riffs and mindlessly catchy hooks. San Diego quintet The Strawberry Moons have a more ’60s-based pop-psychedelic approach as Aimee Jacobs and Will A. Lerner exchange vocals over a gently trippy interplay of guitars and electric keyboards. “I’ve got my cat eyes on you,” she purrs over thick, fuzzy guitar on the loopy love song “When We Are Animals” before he draws a reply: “I ain’t nobody’s friend here, but I could see being friends with you.” As The Magnet Hearts, Backbiter’s Jonathan Hall and Heath Seifert take psychedelia into harder places in combination with keyboardist Danny McGough and drummer John Collinson. —FALLING JAMES

Moonlight Trio
@ ALEX’S BAR
The first weekend of 2019 kicks off with a killer rockabilly/psychedelic bill in Long Beach. The Moonlight Trio are a Mexican-American, umm, trio that claim to play something called “cumbiabiliy” — that’s rockabilly with a traditional Mexican twist. They cite The Rocketz as an influence, which is great because The Rocketz also are performing on this bill. The L.A. powerhouse outfit have honed their sound, blending swamp rock with the rockabilly. As they state on social media, “They tour relentlessly and love the road. This high-energy, revved-up punk-rockabilly band is coming to your town soon!” As if that isn’t enough, local hard-hitting psychobilly troupe The Henchmen and San Gabriel Valley rockabilly-ska band Gamblers Mark also play. —BRETT CALLWOOD

Missing Persons, Gene Loves Jezebel
@ THE CANYON, AGOURA HILLS
You’ve got to hand it to L.A.’s pop-rockers Missing Persons. Despite the fact that they haven’t been “cool” in decades (if indeed they ever truly were), the band continue to play out relentlessly. And fair indeed they ever truly were, the band still sound great. Dale Boozio has a wonderful voice (she worked with Zappa alongside her ex-husband Terry Bozio, after all), and 2014’s Missing in Action album is surprisingly good. They’re on an ’80s triple bill with Gene Loves Jezebel and Trans-X. It’s the Michael Aston version of GLJ — brothers Michael and Jay remain estranged, and the courts decided that Michael can have the States and Jay gets the U.K./Europe. By all accounts, both are passable. Canadian synth-pop group Trans-X are best known for the “Living on Video” single and should up the fun. —BRETT CALLWOOD

Carcass
@ THE REGENT THEATRE
It’s been 20 years since Carcass drummer Ken Owen had a brain hemorrhage and had to retire from drumming for the British extreme-metal band he founded with guitarist Bill Steer in 1985. He represents the mortality — and morbidity — that has been the lifeblood of Carcass, ever since their brilliant, landmark 1988 album, Reek of Putrefaction. They’re still chugging along on the forcefulness of their 2013 Surgical Steel album, playing the most extreme metal since osmium and raising a whole new generation of fans who probably will grow up to become very hip pathologists. Remember Ken Owen when you think that the artists that are Carcass will be around forever, because they most certainly shall not. Also: Excel, Final Conflict, Iron Reagan, Lowlife. —DAVID COTNER

Jad Fair
@ ZEBULON
Back in the musical wilderness of the mid-’70s, Jad Fair and his brother David Fair formed Half Japanese, a sort of anti-band whose cute, cuddly and arty chansons anticipated and inspired indie and lo-fi rock. Jad’s longtime disinterest in “normal” guitar tunings gives his songs a smearsy strangeness when paired with his often childlike, low-key vocals and daft subject matter. In addition to his solo work and ongoing releases as Half Japanese, Jad Fair has collaborated on a dizzying variety of music with such diverse yet simpatico minds as Teenage Fanclub, Daniel Johnston, Isobel Campbell, Fred Frith, Nao, Jason Willett and The Pastels. One of his latest cracked concoctions is For Everyone, a project with David Fair and Adult Swim puppeteer-vocalist David Liebe Hart. —FALLING JAMES

Jen Awad
@ THE ECHO
Los Angeles singer-songwriter Jen Awad has a Monday night residency at the Echo throughout January, so be sure to catch at
least one of her shows. Awad is a captivating performer — authentically glam, blending the soulful blues of Albert King with the riot-girrl snarl of Hole, the glitter of Marc Bolan and T-Rex, and the driving, dark rockabilly-punk of The Misfits. Awad is a rare talent, and this series of shows should help expose her to a wider audience. At this first date, theatrical grimy, glamorous pop star in the making Fiona Grey also plays, as do glitter band Blame Candy, garage-soul singer Veronica Bianqui and Tangerine. That’s a killer lineup of eclectic talent, and a great way for Awad to get started at the Echo. —BRETT CALLWOOD

TUE 1/8

The Cherry Bluestorms
@ STATE SOCIAL HOUSE

When they do perform around town, The Cherry Bluestorms play the dive-iest of dives, but they have already amassed an impressive, well-crafted body of work that transcends their mundane surroundings. Whirligig! might be just the L.A. band’s third full-length album over the past decade, but it’s loaded with power-pop gems that are highlighted by Deborah Gee’s serenely beguiling vocals and former Dickies guitarist Glen Laughlin’s artful licks. The duo have enough confidence to pull off a sparkling, supercharged remake of The Beatles’ “She Said She Said” and invoke the spirit of The Move with their original homage “Roy Wood” (“He has a beard of stars, and his head is all at sea,” they croon dreamily). Other tracks, such as “Heel to Toe,” take ‘60s influences into harder, more modern territory as Gee warns, “You’re ready-made for the chemical arcade.” —FALLING JAMES

WED 1/9

Acid Tongue
@ THE WATERTOWER

That name might suggest something harsh and heavy — maybe a Wax Trax! Industrial disco band. But no, this Seattle garage band are inspired by the soul, folk and psychedelic music of days gone by. According to their press blurb, they incorporate “imagery of the afterlife, dream states and drifter culture.” Their 2016 debut album, Babies, was recorded during the election madness and offered a glimpse back at rosier days. Portland, Oregon, stalwart Danny Dodge also is on the bill, an artist who made his name as frontman with both the No Tomorrow Boys and The Criminal Guitars and who recently released his debut solo album, Baby, Let Me Be Your Mess. The OC Hurricanes and Dixie also play. —BRETT CALLWOOD
Caine Quintet, Sun., Jan. 6, 7:30 p.m., $20. Carolyn Martinez, Wed., Jan. 9, 8:30 p.m., $15.

**THE LIGHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Steve Cotter Quartet, Sat., Jan. 5, 11 a.m.-2:30 p.m., free. The Janis Mann Quartet, Sun., Jan. 6, 11 a.m.-3 p.m., free. The Bruce Lett Trio, Wed., Jan. 9, 6-9 p.m., free.

**DANCE CLUBS**

**ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd., L.A. Justin Caruso, Fri., Jan. 4, 10 p.m., $10-$25.


**CLUBS**

**JAZZ & BLUES**

**ALEX’S BAR:** 2915 E. Anaheim St., Long Beach. The Moonlight Trio, The Rocketz, The Henchmen, Gamblers Mark, Fri., Jan. 4, 8 p.m., $15. (See Music Pick.)

**THE CANYON AGOURA HILLS:** 28912 Roadside Dr., Agoura Hills. Annabella Lwin, Missing Persons, Gene Loves Jezebel, Trans X, Sat., Jan. 5, 7 p.m. (See Music Pick.)

**THE HI HAT:** 5045 York Blvd., Highland Park. Third annual David Bowie Birthday Party, with Iconique, LoveyDove, Super Creeps, Tue., Jan. 8, 8 p.m., free.

**HIGHLAND PARK BOWL:** 5621 N. Figueroa St., Highland Park. All Souls, Big Pig, Dangerously Sleazy, Fri., Jan. 4, 9 p.m.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., L.A. Jeff Tweedy, Fri., Jan. 4, 8-30 p.m.; Sun., Jan. 6, 8:30 p.m., $50. Fred Armisen, Sat., Jan. 5, 8:30 p.m., $30 (See GoLA).

**THE LOVE SONG:** 450 S. Main St., L.A. Lasers Lasers Birmingham, Margo Cliker, Fri., Jan. 4, 8 p.m., free. Moonlight Graham, Pavo Real, Mackenzie James Cregan, Sun., Jan. 6, 7:30 p.m., free. Snow Nerds, Boinkasaurus, Hannah Rose Dexter, Tue., Jan. 8, 8 p.m., free.


**ZEBSUON:** 2478 Fletcher Dr., L.A. Jad Fair, Superstar & Star,ie, Sun., Jan. 6, 8 p.m., $12. (See Music Pick.)

**JAZZ & BLUES**

**ALVYS SHOWROOM:** 1417 W. Eighth St., San Pedro. Yu Ooka, Sun., Jan. 6, 4 p.m., $20.


**CATARINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Mary Wilson, Jan. 4-5, 8:30 p.m. The Elliott Two.

**CONCERTS**

**FRIDAY, JAN. 4**

**NEKROMANTIX:** With Rezurex, Stellar Corpses, 8 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**T.S.O.L.:** With Youth Brigade, Go Betty Go, Tartar Control, Egrets on Ergot, DJ Screamin’ Lord Duff, 7 p.m., $20. The Regent Theater, 448 S. Main St., L.A. (See Music Pick.)

**SATURDAY, JAN. 5**

**T.S.O.L.:** With Youth Brigade, Bad Cop/Bad Cop, Tartar Control, The Heroes, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**SUNDAY, JAN. 6**

**CALPURNIA:** With Illuminati Hotties, 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**TUESDAY, JAN. 8**

**GNASH:** With Carlie Hanson, Guardin, 7:30 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**CLASSICAL & NEW MUSIC**

**GO ARTHUR OMURA:** Organ works by French baroque composers Titelouze, Du Caurroy, Reberday, Gigault, Couperin, D’Aquin and Guilment, Sat., Jan. 5, noon, free. Edendale Library, 2011 W. Sunset Blvd., L.A. (See GoLA)

**L.A. PHILHARMONIC:** Israeli-American violinst Pinchas Zukerman plays Johannes Brahms’ grand and eloquent Violin Concerto, and conductor Zubin Mehta closes the show with the composer’s Third Symphony, Fri., Jan. 4, 8 p.m. Canadian cellist Amanda Forsyth and violinist Zukerman play Brahms’ dramatic Concerto for Violin and Cello in A minor, Op. 102, and Mehta conducts Brahms’ Fourth Symphony, Sat., Jan. 5, 8 p.m.; Sun., Jan. 6, 8 p.m. Pianist Marc-André Hamelin performs Dvorak’s Piano Quintet No. 2 in A major, Op. 81, plus selections by Penderacki and Dvorak, Tue., Jan. 8, 8 p.m. John Adams conducts his Grand Pianola Music, Gabriella Smith’s Tumblebird Controls, and the world premiere of Philip Glass’ Symphony No. 12, Lodger, inspired by the album by David Bowie and Brian Eno, Thu., Jan. 10, 8 p.m.; Fri., Jan. 11, 8 p.m.; Sun., Jan. 13, 2 p.m., $25-$74. (See GoLA)

Walt Disney Concert Hall, 111 S. Grand Ave., L.A. (See GoLA.)

**EMX TAKEOVER**

**Fri. January 11**

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**Thur. January 3**

**BACK TO THE UNDERGROUND**

**Fri. January 5**

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