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CULTURE...13
DTLA’s Wisdome is a modern Laserium.

BY LINDA LECARO.

EAT & DRINK...11
Leah Ferrazzini’s Semolina Artisanal Pasta brings Italian-style dried pasta to Pasadena.

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When is a nipple not a nipple?

BY MICHAEL COOPER.

SLANDER take melodic dubstep to the masses.

BY BRETT CALLWOOD.

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Artist Maira Kalman and her son unpack her mother's closet at the Skirball.

BY SHANA NYS DAMBROT.

NATHANIEL BELL breaks down the week's opening and art-house movies.

MUSIC...16

**GO LA**

**FRI 1/11**

**DANCE**

**Giving Motion to Sculptures**

Greek choreographer Dimitris Papaioannou takes on all the big mysteries of life and death with his ambitious performance piece *The Great Tamer*. The stage’s floor buckles and rises in overlapping layers, much like the crust of the Earth itself, as naked dancers lift one another up and seem to walk vertically in space or erupt from the ground like sun-starved new plants. An enigmatic astronaut appears from nowhere, skeletons crumble like the embodiment of time itself, dancers’ shoes sprout roots tethering them to the stage, and the performers re-enact famous paintings with an inventive interplay of limbs and props to the strains of Strauss’ *The Blue Danube*. Roxy Hall, 340 Roxy Drive, Westwood; Fri., Jan. 11, 8 p.m.; $29-$79. (310) 825-4401, roychehall.org. —FALLING JAMES

**SAT 1/13**

**DANCE**

**Performing at Home**

Known for invigorating dance performances that bring audiences into architecturally significant private residences, *home*l.A kicks off 2019 in a restored Mayan-themed home built in 1926 by Lloyd Wright (Frank Lloyd Wright’s son). Demonstrating their commitment to hosting philanthropic arts event, the current owners of the Sowden House opened the storied home to home*l.A founder Rebecca Bruno, who collaborated with Delaram Pourãbdi for a dance film set through-out the house. This event at the Sowden House, titled PASSAGES, includes live choreography from Crystal Sepulveda, Cheng-Chieh Yu, Zaquia Mahler Salinas and Kenzie McClure, sculptor Mak Kern, plus contributions from culinary artist Emily Marchand, experimental vocalist Odeya Nini, performance artist Tyler Matthew Oyer, and live music from Low Leaf with vox (Saturday) and with Theresa Wayman of Warpaint (Sunday). Info on the event and participating artists at home.l.a. org. Private residence in Los Feliz, address provided with reservation; Sat.-Sun., Jan. 12-13, 4 p.m.; $35. passagesatsowden.brownpapertickets.com. —ANN HASKINS

**ART**

**Seditiously Sexy**

In a world where every image is distorted, manipulated, aspirational and dysmorphic, what is to become of painting’s history of generating interpretive, fantastical pictures? Within the hierarchy of the beautiful, what place is there for images viewed through the mediation of technology — especially when it isn’t working right? And what does “right” even mean when we’re having a subjective and subversive discussion on patriarchal, racial and colonial paradigms of beauty in the first place? In the paintings of Caitlin Cherry, black female bodies and sexually confident women in general are portrayed as self-possessed in the face of oppression and outmodeled, moralizing aesthetics. Her topsy-turvy palette riffs topple expectations and reveal an emboldened generation of women ready to rule this jacked-up kingdom. Luis De Jesus Gallery, 2685 S. La Cienega Blvd., Mid-City; opening reception: Sat., Jan. 12, 6-8 p.m.; on view Tue.-Sat., 11 a.m.-6 p.m., thru Feb. 9; free. (310) 838-6000, luisdejesus.com. —SHANA NYS DAMBROT

**SUN 1/13**

**CULTURE**

**Bringing the Museums to You**

Because the big gorgeous library downtown doesn’t already have enough books and art of its own, perhaps, the Library Foundation welcomes the Mobile Museum Fair to temporarily add to the stockpile of beauty and knowledge. This event is part of the library’s current exhibition “21 Collections: Every Object Has a Story,” which takes an innovative look at the poetic inventories of area institutional holdings, with a focus on the artist-run and/or topically eccentric. At this one-day-only related event, check out the specialties of some 20 such indie organizations, from the American Museum of Straw Art to the California Sneaker Museum, both of which apparently exist. Also participating are more familiar movable culture feasts such as Self-Help Graphics, Libros Schmibros and the Feminist Library on Wheels. Los Angeles Central Library, 630 W. Fifth St., downtown; Sun., Jan. 13, 1-5 p.m. (members preview noon-1 p.m.); free. (213) 228-7500, lfla.org/event/the-mobile-museum-fair/. —SHANA NYS DAMBROT
C O M E D Y

Funny Truths
Talk about the tears of a clown. Patton Oswalt is one of the wittiest comedians in this country — mashing together wicked observations about the excesses of American culture and mainstream attitudes with heavier subjects such as God, racism and fatherhood — but even he can be struck down by the dark side of life. His wife, Michelle McNamara, died two years ago, and Oswalt championed the posthumous release of her book, I’ll Be Gone in the Dark, an unflinching account of the disturbing serial killer/rapist she called the Golden State Killer; the book was finished with the help of Oswalt and other writers. Some jokesters stir up laughter only as a means of easy escape, but Oswalt has wielded his art as a kind of cultural divining rod to dig up the deeper truths that are often buried in this society. Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Sun., Jan. 13, 7:30 p.m.; $30. (310) 855-0350, largola.com. —FALLING JAMES

WED 1/16

F I L M / M U S I C

Rotten Revolutionary
Love him or hate him, John Lydon, aka Johnny Rotten, is always good for a provocative point of view, and many of his contrarian opinions are given free flight in his new documentary The Public Image Is Rotten. Best known as the lead singer of The Sex Pistols, Lydon actually went on to a far more musically experimental and provocative persona with his next band, Public Image Ltd. Tonight, director Tabbert Fiiller discusses the film, which sheds crucial light on the messy machinations behind the curtain as PiL sabotaged classic rock with a more revolutionary outlook than even the Pistols ever managed. The Regent Theater, 448 S. Main St., downtown; Wed., Jan. 16, 8 p.m.; $10. (323) 934-2944, ticketfly.com/event/1795549-public-image-is-rotten-los-angeles/. —FALLING JAMES

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MON 1/14

F O O D & D R I N K

Eat Your Way Through L.A.
There’s a level of certitude — or par with Darwin’s theory of evolution and Newton’s laws — and cliché in saying Los Angeles and its inhabitants offer phenomenal food of unparalleled variety. But L.A. does indeed have that, and the winter edition of the semiannual dineLA is a great way to dive head-first into the city’s food scene. The nation’s most extensive restaurant week (actually spanning 15 days) offers two-course-plus lunches for $15, $20, $25 and $35, while three-course-plus dinners run $29, $39, $49 and $59. If you’re feeling a little fancier, the dineLA Exclusive Series, which includes eateries such as Providence, Spago Beverly Hills and Mélisse, starts at $99. Walk-ins are allowed, but reservations are highly recommended. Check online for the incredibly extensive full list of restaurants — seriously, there are more than 400. Los Angeles; Fri., Jan. 11-Fri., Jan. 25; $29-$99+. discoverlosangeles.com/dineLA-los-angeles-restaurant-week. —AVERY BISSETT

TUE 1/15

B O O K S

Dealing With Loss
“It was their job to look for clues, make suspicion a virtue,” Evgenia Citkowitz writes about forensic workers investigating a possible suicide, in her new novel, The Shades. But the book is not a typical murder mystery so much as it’s an engrossing psychological thriller that takes place in the British countryside as a grieving couple try to repair their lives after their daughter dies in a car accident. “Nothing could have prepared her for this surreal dialogue,” Citkowitz writes early on in the novel about her tormented heroine. She discusses The Shades this evening in a conversation with fellow novelist Mona Simpson. Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Jan. 15, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu/programs/events/2019/01/some-favorite-writers-evgenia-citkowitz/. —FALLING JAMES

P O L I T I C S / B O O K S

Meet Your Senator
The 2020 presidential campaign is nearly upon us. But before the truly inane horse-race coverage and sudden, surprisingly bipartisan and very genuine show of concern for farm subsidies before the Iowa caucus, there’s presidential candidate book season. Whether policy manifester or humanizing autobiographer, every future also-ran and actual presidential candidate has one. Or in the case of California’s own Sen. Kamala Harris, two: her standard I’m-running-for-president book, The Truths We Hold, as well as a picture book for kids, Superheroes Are Everywhere. Today, Harris hits L.A. for a literary (campaign?) double-header, a moderated discussion of the former at the Wilshire Ebell Theatre and a reading of the latter at the Grove’s Barnes & Noble. While Harris may not be as progressive as she’s often portrayed to be — as attorney general she was noticeably quiet when it came time to support criminal justice reforms — there’s no denying she’s got a long political career ahead of her. So take this chance to flex your civic muscles a little and get to know the politician representing us Californians — and hey, you never know, she just might pull off that promotion next year. Barnes & Noble, 189 The Grove Drive, Fairfax; Sun., Jan. 13, noon-2 p.m.; free with purchase of book, first come, first serve. stores.barnesandnoble.com/event/9780061991902-0. Wilshire Ebell, 4401 W. 8th St., Mid-Wilshire; Sun., Jan. 13, 4-6 p.m., $41 (includes book). writersblcpresents.com. —ANYA BISSETT

THU 1/17

P H O T O G R A P H Y

Colorized
It’s his 80th birthday this day before the opening of his new exhibition but photographer Ralph Gibson is all about the future. With the straight-to-the-point title “Digital Color,” Gibson declares that, rather than vainly try to get digital to behave like analog film, we should embrace and become fluent in digital photography’s — and especially digital color photography’s — new and unique visual language. This is something coming from Gibson, whose celebrated career in art and books has often employed elevated, mysterious and sensual black-and-white film. But Gibson is nothing if not au courant, so if he says digital color is worth taking seriously as a proper fine art idiom, it’s definitely worth a fresh take. Leica Gallery, 8783 Beverly Blvd., West Hollywood; opening reception: Thu., Jan. 17, 6-9 p.m.; on view thru Feb. 24, Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m.; free. (424) 777-0341, leicagalleryla.com. —SHANA NYS DAMBROT

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NEWS

NIP SLIP

When is a nipple not a nipple?

BY MICHAEL COOPER

Who would have thought the Free the Nipple movement would apply to not just women but drag queens as well? On the Dec. 21 episode of RuPaul’s Drag Race All Stars, Season 4 (tagged “Super Girl Groups, Henny”), the show decided to do something a bit odd: Censor the male nipple multiple times on one of the drag queen contestants, Valentina.

It happened twice in the episode: the first time in her Selena-inspired red outfit for her group number when her nipple popped out a bit and the second time in her lip-sync when she was wearing a loose mini slip dress. Neither time was she wearing any undergarments like a bra or any female breast prosthetics. She was literally a man in a dress whose male nipples were blurred. It’s also noteworthy that during her lip-sync performance, her nether regions were blurred as well.

For the purpose of this article, however, we’ll be focusing on the censorship of the nipple.

While Valentina’s nipple was blurred when she was in full drag, in the episode that aired the following week, she is seen on camera topless getting ready. She has a wig on but is not yet in full makeup or in female clothing. This time the nipple was not blurred and was shown uncensored.

So where is the line drawn? As a culture, are we so uncomfortable with a woman’s nipple that we even have to censor a man’s nipple when he looks like a woman? If that’s the case, in this modern age of gender-nonbinary, gender-nonconforming and even transgender identifications, then what classifies as a woman? If it’s just presenting as a woman, wearing full makeup and “women’s clothing,” as was the case with Valentina, then that doesn’t seem right.

It seems as if the minute society starts seeing you as a woman (based on the clothes you wear or the makeup on your face), it objectifies you and starts to police your body. But what about those who identify as transgender? There’s even a trans contestant on this season, Gia Gunn. If she’s pre-op but identifies as a woman, would her bare nipples be blurred if she was getting ready topless but not wearing makeup or women’s clothing (since she identifies as a woman)? Or does it only go by your physical body parts (which is what the trans community is fighting against), or even worse, by what society dictates as female?

Both VH1, the network that airs the show, and World of Wonder, the production company behind it, declined to comment.

However, we spoke to a program standards manager at one of the major broadcast networks. Broadcast networks have even stricter standards to adhere to because they are overseen by the Federal Communications Commission, whereas VH1 as a cable network is not. According to the source, the network standards team, along with legal, created a manual that is sent out to all productions. The manual does not have anything specific in writing about regulations concerning a man dressed as a woman. The only clear standard is that female breasts are considered sexual organs and are required to be censored whereas male breasts are not considered sexual organs and therefore are not required to be blurred (which is why Valentina’s was not when she was getting ready and not yet in full drag).

This ties in with the Free the Nipple movement: Why are female breasts viewed as sexual organs but male breasts aren’t? Is it because some men decided this was the case hundreds of years ago? Or because women’s breasts make milk but men’s don’t, even though breastfeeding is not sexual (but is also heavily policed)? Both seem like ambiguous and silly reasons to sexualize one while the other is uncensored. Free the Nipple is all about women trying to fight society policing and sexualizing their bodies, and now that censorship is getting extended to male bodies in female-presenting clothes? Just because he’s giving a female illusion doesn’t mean his breasts suddenly make milk or are any different than when he’s presenting as a man. Valentina’s nipples are not seen as sexual objects when he’s topless but they are when he’s in a dress.

It’s also worthwhile to note that, if customers choose to pay for the episode to download on platforms like Vudu or iTunes, the nipple censorship is still there, whereas profanity is not bleeped out as it is on VH1. How can this be the case when iTunes is selling the content as RuPaul’s Drag Race All Stars, Season 4 (Uncensored) is beyond me.

While drag queens may not be the best poster children for Free the Nipple — it is a women’s rights movement, after all — the issue unearthed by Drag Race’s censorship is no less an important commentary on gender and sexuality. If the only indication of whether or not to censor a nipple is society-made gender identifiers such as dresses and makeup, then maybe we’re not as far along as a society as we should be. Especially if this is even adhered to on one of the most LGBTQ-friendly shows on television. If anything, RuPaul’s Drag Race should be helping to break down these arbitrary heteronormative boxes we’re being put in, rather than blindly conforming to them.
Los Angeles clubbers and lovers of EDM in general can’t fail to have become familiar with the name SLANDER over the eight and a half years since they launched in 2010. The local project’s name (stylized, we’re firmly told, in ALL-CAPS) has become ever-present on L.A. bills. Meanwhile, the duo of Derek Andersen and Scott Land have been seeing their online followers grow at a dramatic rate. These are exciting times for SLANDER.

A recent spike in their fortunes has coincided with a slight shift in style, from the “heaven trap” that they have up to now been closely associated with (in fact, their own blend of trance and trap) to dubstep. Collaborations with the likes of Riot, Spag Heddy and Dylan Matthew on their recent EP *The Headbangers Ball* have been embraced by loyal fans happy to see their boys evolve.

For Andersen and Land, it’s all been very organic. As is the case with many electronic music artists, they’ve been soaking up everything they hear, and their own music has naturally been affected. The two undeniably handsome yet egoless men take it all in their stride; humble and unspectacular in their demeanor, SLANDER radiate a vibe of normality, that they’re simply regular guys, friends. It’s in the studio, and onstage, that the magic happens.

Of course, it hasn’t always been that way. Land and Andersen initially met when both were studying at UC Irvine, and Andersen began hanging out with Land’s fraternity.

“This is right when the rave scene started getting big in Los Angeles, and there’s a really big one called Together As One,” Land says. “Derek and I hadn’t really met at this point but we both went to this event with separate groups of people. Our groups had both situated ourselves in the same area to watch the show. Derek recognized our group as being a part of UC Irvine and came over to hang out with us. I remember talking to him there — that was our first interaction. He told me about other fraternities.
he was checking out, and I told him to come out for the winter quarter. He and I really connected, with electronic music kind of the key component that brought us together."

This was the New Year that went from 2009 to 2010. The two became firm friends and, by May of 2010, were DJing together.

"I was pretty introverted and I remember Scotty was easy to talk to, extroverted, and at that time when we met at the concert I didn't have too many friends at the school," Andersen says. "I was still a freshman and had only been there for three months. I had the friends that I came with separately, and it felt good that this guy was giving me the time of day and having a meaningful conversation with me. Not many people had done that at the school at the time because I was too scared to talk to people. So that was my first impression. He was friendly and overly nice."

"Music, of course, is the great connector. Whatever the genre, people have bonded over shared tastes since the beginning of time. Land and Andersen didn't have immediate plans to form a project together — they became friends first, Andersen joining the same fraternity as Land. From there, things moved fast.

"At the point I met Scott, I had been listening to electronic music for like a year already," Andersen says. "I was deep into it. Once I had a good collection, I wanted to DJ. The other reason I wanted to DJ was because at all the frat parties I was going to, they would only play hip-hop and I was super into trance. That was literally the opposite vibe I was going for. I realized I wasn't having a good time because I wasn't into the music. I just noticed that about myself. Everybody else was having a good time, and I noticed that if I wasn't super into the music, I wasn't super into the party."

When the fraternity was looking for a house to host a party, Andersen offered up his, with the condition that he could DJ. That event went well, and the next frat party saw Andersen and Land DJing together, something they continued to do for the next year before landing their first club gig.

"Me and Scott were so stoked that we got a real gig," Andersen says. "I still remember that night. It was really fun playing for our close friends — there were only 100 people there. I wanted to keep doing it, so we started weaseling our way into other Orange County clubs, playing the side rooms for like five hours straight. We had to bring our own speakers, set everything up ourselves, and they let us do our thing while everything else was going on. We did that at Sutra, which is an old club in Orange County that's closed now. The first time we played there, they let us play in the side room. We just played trance shit. It was really fun, and those are our first club experiences."

The fledgling SLANDER performed small sets in San Diego, Orange County and Los Angeles as they experimented with their sound and built up a following. Two years later, they reached the point where people were coming out specifically to see them.

"I graduated college in 2012, and I started working for my dad at a normal office IT job," Andersen says. "All I could think about was music. That voice in my head would not go away. I knew we needed to figure out how this shit worked so we could make a living off of this DJing thing. I knew if we were going to do it, we'd have to learn how to make songs."

Andersen spent months watching songwriters and producers work, hanging on their shoulders for hours each day. And then he found Icon Collective, a music production school in Burbank.

"I remember walking into the door of the school, and there were a couple of couches in the lobby and five to 10 kids on their laptops with their headphones on," he says. "I knew this was where I needed to go. It was a school specifically for electronic music. This is the USC for DJs. I had to figure out how to be in this collective of people. It took me a year to save my money, and tell my dad that I wanted to do music instead of his business. I was so scared to tell my dad about this other career path, and I remember when I told him my idea, he was super thrilled. He told me that he worked his whole life so that I could do what I want. That always resonated with me. He was super down to help me pay for some of the school and help me go there, let me..."
get off work a little early so I could go to the school. So I went to the Icon Collective, and it changed me as an artist and a person.”

It was there that Andersen met local DJ NGHTMRE, and that relationship remains a fruitful one to this day. Back then, the pair swapped ideas and knowledge, playing an important role in their respective musical educations.

“Our first big song was a remix that we did with NGHTMRE,” Andersen says, referring to Showtek’s “We Like to Party.” “It came out super organically. I made this stupid remix and put it on Facebook, and he sent me a message saying that he’d remixed the same song. It was the perfect moment. It meant to be. We went in together and finished the song in the studio at the school, put it out, and then got 300,000 plays in the first few days. A million plays after a month. Before that, the most plays we’d had on a song was 50,000, and that was in a year. So getting a song that had 300,000 plays in a week was unheard of for us.”

“The SLANDER boys and I met through music school,” NGHTMRE says. “Derek and I were in the same classes together, and we immediately noticed our similar tastes and began working together. Derek and Scott have always had the musical ear and the vision of what they wanted, and over the last few years especially, they’ve developed their engineering skills to be as strong as anyone else in the bass music world. The boys always know exactly what vibe works best during their live performance, and I think that’s an advantage they have over many other artists.”

**So that’s how they did it.** Hard work, smart collabs and a healthy splash of good fortune. They put out the *Nuclear Bonds* EP with NGHTMRE in 2015. That was followed by their own *Duality* EP the following year, and *Dilapidation Celebration* with Kayzo in 2017, before The *Headbangers Ball* last year. Progress has been sure and steady, and absolutely undeniable. But it was this last EP that saw them shift to a dubstep sound, with shades of drum & bass influences.

“That’s one of our loves right now,” Land says. “We went to Coachella, and the first time I saw Sub Focus was life-changing. That opened the doors to that genre for me. We play a lot of it in our sets, and it’s a genre that I feel is super underappreciated in America. That’s one of the genres that I love listening to, hanging with my friends or whatever.”

“There was one song we did [with NGHTMRE] called ‘Power,’” adds Andersen. “Back when that EP was made in 2015, drum & bass was even smaller in the States than it is now. But we wanted to wait to mix it into our sets. When we’re at EDC and hanging out at a festival, and there’s another artist either known for drum & bass or plays a lot of drum & bass, we always go and check ’em out for sure.”

That, plus their own trademark heaven trap, has resulted in a new melodic dubstep sound that is proving massively popular.

“I noticed this past year that [the trap kind of sound was really diminishing in popularity,” Land says. “In my tastes, too, it was diminishing. I wasn’t liking it as much as I did. When it first started, there were tons of people making super innovative sort of stuff and it was super exciting. But then it got to this point where there weren’t a lot of new artists making it.

That was happening with dubstep. A lot of people were making super innovative shit and making it cool, and making people move. As DJs, every time we play, we were watching the crowd to see which songs work and which songs don’t. Trap songs were getting less of a reaction versus dubstep songs. Our tastes started leaning in that sort of direction.

“Our fans weren’t really mad that we shifted into a different genre,” Land adds. “We’ve gained a lot of new fans from it, too, so it’s been cool to watch our sound grow over the years. We’re in this dubstep realm now, and there are lots of cool possibilities for new stuff.”

The world of dubstep has seen plenty of changes over the years, as its mainstream popularity has increased. The audience has widened, as the genre has veered away from the “boys club” vibe that it once firmly held.

“I think it’s really growing still,” Andersen says. “I feel like a shift happened where there was the Skrillex kind of dubstep in 2011, and during that it was super big, but I remember only guys liked dubstep at that point. Aggressive, ‘brostep’ and all this kind of stuff. It was very aggressive and manly. But now, over the past year and a half, a shift happened where girls started liking dubstep. Even two years ago, 18-year-old girls were super into rhythm and dubstep, and that was something I’d never seen before. It triggered something in my mind. Fifty percent of the population is about to like this genre.”

Andersen says his own move from trap to dubstep was a no-brainer. It’s the next energy level up, the next crazy genre.

“I feel lucky that our project has blossomed through that change,” he says. “We kept things alive by evolving. That’s what I noticed about the great electronic acts. They don’t stagnate. I made that a goal with our project. Make sure we’re staying on top of stuff, evolving with the times, and making the music we want to make. It’s a really cool time for dubstep in America for sure.”

NGHTMRE agrees. “In the United States, I’ve personally witnessed the bass community explode over the last five years,” he says. “As it has become more and more crowded, only the best engineers and producers have continued to grow. What is really exciting to me is to see such rapid growth internationally. Asian and European markets are beginning to really enjoy bass music as well. Every time I return I can see a noticeable, positive change in how the bigger crowds receive our style of music.”

“I love bass music,” says English DJ Gammer. “I love how there’s so many different styles and it’s like, wow, you can do what you want as long as there’s a fat old booty bass.”

**SLANDER will certainly look to woo their audience when they play two consecutive nights at the Hollywood Palladium on Jan. 11 and 12. Naturally, they’ll be bringing their finely tuned Headbangers Ball show.**

“We’ve been taking it all over America and Canada the past four months,” Andersen says. “A lot of dubstep, a lot of our original songs, and some new songs that we haven’t played before. We’re gonna have this crazy new stage production that we haven’t used before. Scott and I, it was our goal to play the Palladium when we first started to DJ. We did two sold-out Palladium shows in 2016 but that was a collab with NGHTMRE. The shows are on track to sell out, so we’re excited about that.

“We live in L.A., so playing in L.A. is so much more meaningful to us. Coming home and feeling that support — this is where we came up as DJs playing all these shitty little fucking gigs at local clubs in L.A. To be on that journey and finally get to these places we’ve been dreaming of is awesome.”

It’ll be a great way to kick off 2019, but it won’t be the last we hear from SLANDER this year. Land says we can expect some crazy music projects, though he’s keeping a lid on it.

“We have lots of cool stuff planned with NGHTMRE for [2019] — we just started a record label with him called Good Vibrations two months ago, so we’re excited to release music on that label and build up some more artists,” Land says. “We have some cool SLANDER stuff planned for the end of 2019. [This] year will be about quality over quantity.”

**SLANDER perform at 9 p.m. on Friday, Jan. 11, and Saturday, Jan. 12, at the Hollywood Palladium.**
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Ferrazzani runs Semolina on her own terms and exemplifies how to maintain a healthy work-life balance as a small-business owner.

Semolina derives its name from the business’s core ingredient, organic U.S.-grown durum semolina wheat — high in protein with weak gluten development and a dense but not elastic structure.

Semolina produces more than 750 pounds of dried organic pasta a week, using bronze metal dies as opposed to Teflon dies. As the pasta is extruded through bronze metal dies, it experiences drag and friction, which according to Ferrazzani “creates a rough texture on the surface of the pasta and makes the pasta more porous, which allows the sauce to stick to it.”

Semolina’s pasta takes 16 to 20 hours to dry, as opposed to heat-blasted, mass-processed dried pasta such as that found in grocery stores.

Ferrazzani started the artisanal pasta company in 2014 out of her Mount Washington home kitchen.

“I always wanted to be a community pasta maker. I wanted to feed L.A. first and foremost,” she says.

“I had no idea how challenging it would be when I started,” says Ferrazzani, who had no guiding resources at her disposal. The small-batch pasta-making community didn’t exactly communicate very well, she adds.

Producing optimal conditions for drying pasta inside her laundry room led Ferrazzani to channel her inner MacGyver. Box fans circulated the humidity-laden air, which required the ceiling, floor and walls to be tiled. She employed an assortment of consumer electronics ranging from a Vicks vaporizer to a space heater.

“Once the budding pastaio — Italian pasta maker — had her own space, with L.A. Prep’s guidance she was able to obtain her full commercial license from the Los Angeles County Department of Public Health.

“Had I not been at L.A. Prep,” Ferrazzani says, “I wouldn’t have been able to grow the business up to the point where I felt comfortable to move” to her Pasadena shop.

Before opening Semolina in Pasadena in November 2017, Ferrazzani came to the proverbial moment of truth as a small-business owner. Her increasing rent at L.A. Prep was eating away at her working capital.

“I had grown and doubled the size of the business, but the bar for where I needed to be to break even had completely moved because of the cost of growing the business,” Ferrazzani says.

“I had seen all of my capital nearly depleted,” she adds. “I was faced with the challenge of either taking on an investment and slashing costs or go out of business.”

This “trough of sorrow” stage (as it is commonly referred to in entrepreneurial circles) was equally complicated for a more personal reason.

Ferrazzani was concerned that her work-life balance would be compromised and heavily influenced by an outside investor seeking greater scale and output from her artisanal dried pasta business.

“I spent a lot of time crying and a lot of time struggling,” she says.

“I also spent a lot of time watching Gabrielle Hamilton (a James Beard Award winner) on The Mind of a Chef, which was critical for me because she runs Prune [a highly regarded restaurant in New York City’s East Village] and is instrumentally involved in the restaurant’s day-to-day business operations and pours her heart and soul into everything."

She found Hamilton’s business acumen inspiring and a vehicle to rein in and balance her ambition and work-life balance.

“Being reminded that there’s a version out there of a business that is big enough and not a national brand,” Ferrazzani says, “allowed me to figure out how I would be able to pay all the bills of the business and have something to take home at the end of the day.”

Since Semolina opened its Pasadena shop in May 2018, Ferrazzani has been able to expand the footprint of her business inside and outside of the Golden State.

Eataly L.A., Milkfarm in Eagle Rock and about 20 Whole Foods locations in Southern California — in addition to notable local restaurants including Church and State, Love + Salt and Lincoln — carry and serve a range of Semolina dried pasta.

“I love feeding people,” Ferrazzani says. “There’s nothing that makes me happier than knowing that somebody is taking a bag of my pasta home and making a meal for their family that’s going to be incredibly satisfying, that’s made with simple ingredients, and that’s really good.”
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360 DEGREES OF AWESOME

Wisdom in the Arts District offers an immersive experience — if you’re willing to lie on the ground

BY LINA LECARO

The latest in mind trip entertainment, a new 35,000-square-foot art park called Wisdom, emerged in the downtown Arts District a couple weeks ago, featuring five fully immersive, 360-degree domes, each touting multidimensional, multisensory experiences meshing digital art, surround sound and virtual reality.

You don’t need to be high to appreciate the vibrant colors, textures and dimensions displayed within this high-tech wonderland, but it surely helps. Kinda like Lasarium in the ‘70s and ’80s, the eye-popping presentation provides a place to relax, zone out and let your mind journey to other realms. Here, you also have to be cool with lying on the ground, and getting up close and personal with strangers trying to do the same. The largest domes at Wisdom include 360-degree projection mapping technology and have a diameter of 90 feet; they can contain up to 500 people.

After checking out a 3-D art show from dreamscape-y digital artist Android Jones, guests head into the large dome. On a recent Saturday night, a stirring presentation called Beyond the Wall took place, featuring Pink Floyd’s sax player Scott Page and an all-star lineup that included Fishbone bassist Norwood Fisher and Jane’s Addiction drummer Stephen Perkins.

Before the show began, representatives from Wisdom talked about their vision for the locale: bringing people together for a transformational journey. They also made reference to a less than positive L.A. Times review of the venue, saying that the publication “didn’t get it.”

There’s not a lot to get, really. The venue fits right in with newer forms of entertainment utilizing VR and other kinds of technology. Domes like these have been showcased at Burning Man, Coachella and Lightning in a Bottle in the past couple years, though not as a main event like they are at Wisdom. These mesmerizing cosmic bubbles are best utilized as complements to something else, and music is a natural extra-sensory enhancement, especially textural soundscapes.

As Beyond the Wall proved, the sounds are as important as the sights. Android Jones’ film Samskara was an awesome visual feast filled with fractals, mystical creatures and lush fantasy environments, but the new age-y EDM soundtrack was less than exciting. Warmer, more organic-feeling grooves would strike a better balance, though Jones’ presentation was entertaining regardless.

The Pink Floyd band and presentation by Think: EXP, however, was a rockin’ revelation as the band were all top-notch musicians who re-created Floyd’s best-known hits with ardor and precision. The key to keeping Wisdom fresh will be the creators’ ability to present more shows with similarly stellar sonic elements.

Indeed, Wisdom’s incorporation of quality live music as presented its opening week will take the immersive entertainment concept beyond neo-psychedelic novelty and into truly transcendent territory. We look forward to seeing what they do next.

Wisdom Art Park, 1147 Palmetto St., downtown. Tickets and info at wisdom.la.
“Sara Berman’s Closet” at the Skirball celebrates Jewish traditions and a mother’s life

By Shana Nys Dambrot

California Closets has nothing on Sara Berman. The woman knew how to wrangle a walk-in. Her abilities were such that her daughter, acclaimed artist and author Maira Kalman, and her grandson, What Studio? founder Alex Kalman, saw fit to enshrine Sara’s closet in a perfect new book and a small but mighty art installation that has charmed visitors in New York, now in Los Angeles, and soon enough the world over.

To be clear, Sara was a woman of many skills, experiences and interests beyond the organization of domestic storage. She was an avid reader, writer and visitor to cultural sites, museums, concerts and the like, as well as an expert baker and doting matriarch. But in the engineering of her legendary closet, Sara excelled not only at aesthetic and functional organizing but at preserving the heirlooms, memories and traditions of her entire family line. Her closet contained and gave meaning to an intergenerational tale, and its stockpile of linens, garments, photographs and letters holds riches for the inheritance of meaning. In a very real sense, the closet was Sara herself in walk-in form.

Sara was born in Belarus in 1920, shortly after the first world war, and her childhood centered around the company of women, whom she witnessed truly running the village, especially the baking, laundering and starching, ironing and sewing that, as the Kalmans’ book states, “put everything in order. They were the heart and soul of the family.” When Sara was 12, her whole family took a ship to Palestine. There the laundry became even whiter, bleached in the hot sun. They had brought the family linens, and their own traditions, too, which were sort of the same thing. This all becomes important later.

Sara married and had two daughters, Kika and Maira (born in 1949). At some point when the girls were young, the family moved to New York. There they took full advantage of the city’s culture — museums, opera, the library. When the sisters were grown and in college, the parents went back to Tel Aviv. Later, Sara divorced her husband and came back alone to New York, on her own and with just one suitcase, which contained, among other things, those same family linens. She moved to Greenwich Village and became herself on her own terms, perhaps for the first time in her life.

For her among few that she brought to America in that single suitcase. Things that previously were brought on the ship to Palestine from Belarus, and from who knows where before even that. Though they might reside in the Metropolitan Museum or the Skirball Center now, they are still very much in the family.

Sara had three wristwatches she’d wear at the same time, set to L.A., New York and Tel Aviv. And she wrote and received letters — so very many letters, from decades, even before decades. She and her sister Shoshana corresponded at length, every week, all those years. Sara visited Shoshana in Israel often, and the last time, she went for the High Holidays and died in her sleep — a triple blessing in Jewish tradition, to die in Israel, on the shabbat, in your sleep.

“When Sara’s family returned to New York from Tel Aviv,” recounts the book, “it was clear to them that her closet was a work of art that needed to be preserved.” Alex (who was born in 1985) remembers the closet from his time with his grandmother. When he visited her, they would often organize it together, as a kind of game. He liked doing it. So they documented, inventoried and made charts. They knew it would be a show someday.

And then, 10 years after Sara’s death, it was. In 2014, Maira and Alex re-created the closet in an alleyway in Lower Manhattan for Mmsuum, and in 2016, “Sara Berman’s Closet” was exhibited at the Metropolitan Museum of Art.

Currently, it’s on view at the Skirball Cultural Center through March 10. And in an expansion debuting in L.A., the installation of the closet itself is now augmented by 12 new paintings by Maira Kalman (largely the striking originals of works from the book), along with photographs and ephemera illustrating important moments from Sara’s life.

The combination of Maira’s iconic style of pictures and texts, along with Alex’s meticulous, empathetic, almost reverential on-site curatorial arrangement of the closet itself, combines to yield more than a moving tribute. “Sara Berman’s Closet” is both a time capsule of 20th-century Jewish history and a mysterious and captivating work of contemporary art.

Skirball Cultural Center, 2701 N. Sepulveda Blvd.; skirball.org; Tue.-Fri., noon-5 p.m.; Sat.-Sun., 10 a.m.-5 p.m.; through March 10; $12, free Thursdays. skirball.org/exhibitions/sara-bermans-closet.

On Wednesday, Jan. 23, at 8 p.m., the Skirball hosts an evening with Maira and Alex Kalman, interviewed by Paul Holdengraber. A $15 ticket includes museum admission (galleries remain open until 8 p.m.). skirball.org/programs/words-and-ideas/evening-maira-kalman-and-alex-kalman.
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 big-screen plans.

**Opening wide**

**Friday, Jan. 11**

The trailer for *A Dog's Way Home* assures us that Bella — the cute little puppy with Bryce Dallas Howard's chirpy voice — doesn't die in the end. This isn't another *Old Yeller*. In fact, the story has a lot more in common with *The Incredible Journey*, the 1963 Disney docudrama in which a group of furry animals traverse several hundred miles of untamed forest after being separated from their owner. Sony's new movie, directed by Charles Martin Smith, pitches itself as a spiritual sequel to *A Dog's Purpose*, the 2017 blockbuster that grossed more than $200 million worldwide. Smith is something of an expert at directing animals (*A Dolphin Tale* and *Air Bud* are among his credits), as well as acting with them. (See his superb turn as environmentalist Farley Mowat in the 1983 Disney film *Never Cry Wolf*. The director's new film does not attain a level of high art, but it's calculated to please as many canine lovers as possible.

*The Upside* is a remake of the popular 2011 French film *The Intouchables* (the second highest-grossing French film of all time), which relates the story of a recently paroled, street-smart black man who becomes the primary caregiver to a white, uptight, wealthy quadriplegic (based on real-life business magnate Philippe Pozzo di Borgo). In this lightly Americanized update, a relatively subdued Kevin Hart plays opposite Bryan Cranston, with Nicole Kidman filling out the primary cast as the billionaire's assistant. Neil Burger, whose credits range from the dueling-magicians thriller *The Illusionist* to the YA adaptation *Divergent*, takes the reigns as director. The film was originally set for an early 2018 release but stalled due to the Weinstein scandals.

Also opening Friday: *Replicas; Touch Me Not; Ashes in the Snow; Buffalo Boys; The Aspern Papers; Pledge; Perfectos Desconocidos*.

**Limited and art-house**

**Sunday, Jan. 13**

*Burning* stands as one of 2018's best-reviewed and most talked-about films — Barack Obama included it on his top-20 list. Lee Chang-dong's gripping examination of contemporary romance, loneliness and despair builds beautifully and inexorably to a shocking conclusion. The American Cinematheque will play it for a special evening that includes a post-screening discussion with the director moderated by L.A. Times film critic Justin Chang. Lee's previous credits include *Oasis, Secret Sunshine* and *Poetry*, three crucial masterpieces of the young millennium.

*The Intouchables*, the 2011 French film directed by Olivier Nakache and Édouard Baer, was released in the United States in 2012. The film was nominated for an Academy Award for Best Foreign Language Film.

*Win-Win* is a lushly photographed melodrama about a father and son who compete in the World Series of Professional Rodeo. The film stars Mark Wahlberg and Scarlett Johansson, and is directed by Stephen Frears.

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Also opening Friday: *Replicas; Touch Me Not; Ashes in the Snow; Buffalo Boys; The Aspern Papers; Pledge; Perfectos Desconocidos*.

**Monday, Jan. 14**

*If Beale Street Could Talk* is slowly rolling out into theaters following some stellar reviews, and the American Cinematheque will spotlight it for a special one-night screening at the Aero. This adaptation of James Baldwin's novel is a lushly photographed melodrama reminiscent of some of Douglas Sirk's groundbreaking 1950s romances, with one foot set firmly in the past (in this case, the early 1970s) and another in the turbulent present. Writer-director Barry Jenkins will take part in a post-screening Q&A. The screening is free with an RSVP, but hopeful viewers will want to show up at least an hour early to secure a seat.

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**L.A. Weekly also recommends (still in theaters):** *Spiderman: Into the Spider-Verse; Aquaman; Vice; Welcome to Marwen; Creed II; Roma; Bohemian Rhapsody; Ralph Breaks the Internet; Mary Poppins Returns; A Star Is Born.*

*Ashes in the Snow* is a story of love and betrayal set in the aftermath of World War II. The film follows the lives of two women who were childhood friends and are now rivals in a contested painting.

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**THURSDAY • JANUARY 17 • 6PM**

**SHARON VAN ETten**

Celebrating her new album, _Remind Me Tomorrow_ (Jagjaguwar), with a live performance and new album signing at Amoeba Hollywood. Purchase your copy of either the Amoeba Exclusive translucent violet vinyl LP, CD or regular LP to attend the signing.

**TUESDAY • JANUARY 24 • 6PM**

**FIDLAR**

FIDLAR returns to Amoeba Hollywood to celebrate their new album _Almost Free_ (Mom + Pop) with a live show and signing! Purchase _Almost Free_ on CD or indie exclusive green vinyl at Amoeba on 1/24 to attend signing (space is limited).

**MONDAY • JANUARY 28 • 6PM**

**GUSTER**

88.5 FM presents Guster – live performance required to attend signing & meet the band. Show is free/all ages. Signing space is limited. New album purchase required to attend signing & meet the band.

**TUESDAY • JANUARY 29 • 6PM**

**EMILY KING**

Emily King celebrates her new album, _Sceneries_ (out Feb. 1 viaATO Records), with a live performance and signing at Amoeba Hollywood. To attend the signing, fans can pre-order _Sceneries_ CD or LP to meet/get advance cover artwork signed by Emily after her performance. Show is free/all ages. Signing space is limited to pre-orders only.

**SUN 1/13**

**Hackedepicciotto**

@ THE ECHO

Hackedepicciotto are an intriguing German duo with guitarist-bassist Hacke and artist-musician Danielle de Picciotto. The married couple are both members of Crime & the City Solution, and Hacke is the founding bassist of Ein-Stürzende Neubauten, while de Picciotto is best known for her work with Germany’s Blixa Bargeld and her solo acoustic projects. The band’s recent album, _Menetekel_, is a collection of songs and soundscapes, and Hacke is the founding bassist of Ein-Stürzende Neubauten. de Picciotto’s narration rides above a torrid wash of noise. The pair blend their ethereal voices together on “Dreamcatcher,” which is edged with Hacke’s eerie throat singing. Other epic selections include “Prophecy” and “The Long Way Home.”

**MON 1/14**

**Third Eye Blind**

@ THE ROXY

Fresh from performing at the Forum on the bill for KROQ’s Almost Acoustic Christmas in December, ’90s pop-rocker/post-grungers Third Eye Blind play this intimate gig on the Sunset Strip and, based on their display at the aforementioned KROQ show, it should be a special night. Tracks from 2015’s _Dopamine_ sounded great at the Forum, but of course everybody was holding out for alt-radio faves such as “Semi-

**FRI 1/11**

**Broken Baby, ModPods**

@ THE SATELLITE

ModPods lay down a heavy, unpredictable sound that always changes, in part because Mindee Jorgensen and Daniel Guzman frequently alternate on drums, bass and guitar. Their network of aggressive, interlocking post-punk riffs provides a primally throttling foundation for vocalist Myriad Slits’ bold, fearless declamations on the L.A. trio’s 2017 album, _No Strat._ “A mission/No statement,” Slits announces bluntly at the outset of “Imaginary Duet,” which lurches forward to a cracked music box–type melody. ModPods are matched with headliners Broken Baby, another local band who twist together raw emotions into thunderous, stormy songs. On Iress’ new EP, _Soaked_, dark, momentous guitar chords pull back slowly like velvet curtains, giving way to Michelle Malley’s shadowy vocals. Such heavy tracks as “Breather” and “Crown of Losers” are highlighted by the flickering candlelight of Malley’s singing before her and Alex Moreno’s guitars rush back into the void like crushing tidal waves. Ramonda Hammer also whip up a hard, grungy and remorselessly driving attack that’s contrasted by Devin Davis’ expressively yearning vocal wailing. Plus, Melted Bodies, Speed of Light & The Holy Cuts. —FALLING JAMES

**Haley Fohr, Sun Araw**

@ BOOTLEG THEATER

As Circuit des Yeux, Haley Fohr has conjured an unusual series of sounds and moods. Circuit des Yeux’s 2017 album, _Reaching for Indigo_ , ranges from such austere incantations as “Brainshift,” which is delivered by Fohr in a low voice with a solemn intensity, to circular keyboard reveries like “Philo.” She intones majestically on the acoustic-guitar idyll “Black Fly” before switching gears into the thundering euphoria of “A Story of This World Part II.” Fohr ventures into new-music experimentation with such trance-y tracks as “Call Sign E8” before returning to funereal balladry with “Geyser” and “Falling Blonde.” Tonight’s she’s presenting “Wordless Speech” and _The Saddle of the Increate_, jumbles together cowboy-themed experimental oddness and fractured bits of psychedelia. —FALLING JAMES

**EMILY KING**

Emily King celebrates her new album, _Sceneries_ (out Feb. 1 via ATO Records), with a live performance and signing at Amoeba Hollywood. To attend the signing, fans can pre-order _Sceneries_ CD or LP to meet/get advance cover artwork signed by Emily after her performance. Show is free/all ages. Signing space is limited to pre-orders only.

**SUN 1/13**

**Hackedepicciotto**

@ THE ECHO

Hackedepicciotto are an intriguing German duo with guitarist-bassist Hacke and artist-musician Danielle de Picciotto. The married couple are both members of Crime & the City Solution, and Hacke is the founding bassist of Ein-Stürzende Neubauten, while de Picciotto is best known for her work with Germany’s Blixa Bargeld and her solo acoustic projects. The band’s recent album, _Menetekel_, is a collection of songs and soundscapes, and Hacke is the founding bassist of Ein-Stürzende Neubauten. de Picciotto’s narration rides above a torrid wash of noise. The pair blend their ethereal voices together on “Dreamcatcher,” which is edged with Hacke’s eerie throat singing. Other epic selections include “Prophecy” and “The Long Way Home.”

**MON 1/14**

**Third Eye Blind**

@ THE ROXY

Fresh from performing at the Forum on the bill for KROQ’s Almost Acoustic Christmas in December, ’90s pop-rocker/post-grungers Third Eye Blind play this intimate gig on the Sunset Strip and, based on their display at the aforementioned KROQ show, it should be a special night. Tracks from 2015’s _Dopamine_ sounded great at the Forum, but of course everybody was holding out for alt-radio faves such as “Semi-
Charmed Life,” because those hits are bags of fun. It’s admirable, the way that they’ve managed to retain their ‘90s audience while also attracting new, younger fans. There were certainly tons of teens screaming for them at the Forum. Hopefully, new material will be forthcoming as we kick off this new year. But for now, they have an enviable back catalog to dip into.

—BRET CALLWOOD

TUE 1/15

LILY
@ THE ECHO

Usher in your new year with the very new and now sounds of LILY, the best thing to come out of the San Fernando Valley since Boogie Nights or maybe that velodrome out in Encino. The quintet — bassist Charlie Anastasis, guitarists Sam De La Torre and Aaron Reeves, drummer Maxx Morando and lead sneerer Dylan Nash — bring the latest variation on their venerable Brekfest to town every Tuesday in January. Brekfest — which this evening includes Death Valley Girls and King Shelter — is a helter-skelter mish-mash of some of the finest young fringe rockers to storm concert stages in Los Angeles, and the festivals’ enigmatic lineups are second only to the mysteries inside of you generated from witnessing this confluence of rock’s great promise and potential.

—DAVID COTNER

Violent J, Esham
@ WHISKY A GO GO

One half of Detroit’s Insane Clown Posse as well as one of the masterminds behind the juggalo-adoring Psychopathic Records (in both cases alongside Shaggy 2 Dope, who also plays the Whisky soon), Violent J has been painted in some quarters as a big goon, catering to the dumbest of the dumb. But that’s not completely fair. The guy has a business brain that matches Gene Simons’, albeit on a smaller scale. Not only has he been a member of Calico the Band with Kirsten Proffit, who last year released Under Blue Skies, an assortment of country-flavored tunes mixed with harder-rocking power-pop songs. The record ranges from L.A.-centric country-pop odes such as “The 405” to a sweetly honeyed and girlish version of The Mamas & the Papas’ “California Dreamin.” At tonight’s free set at the Love Song, Mosher is billed with Shane Alexander. —FALLING JAMES

Reagan Youth, Luicidal
@ AKES BAR

Part of New York’s ’80s anarcho-punk scene, Reagan Youth were always outspoken, angry and boisterous. Like many punk bands from back in the day, they’ve split up and re-formed, and gone through band members at an alarming rate. Sadly, singer DaveRubinstein killed himself in 1993, and nowadays the band is led by longtime guitarist Paul Bakiya. Meanwhile, Luicidal are the band formed by original Suicidal Tendencies bassist Louiche Mayorga to perform material from the first three ST albums (Suicidal Tendencies, Join the Army and How Will I Laugh Tomorrow When I Can’t Even Smile Today), though they now have two albums of original material — 2014’s Luicidal and last year’s Born in Venice. Between the two of them, that’s quite a double bill, and The Fiends and Upper Downer also play.

—BRET CALLWOOD

THU 1/17

Manda Mosher
@ THE LOVE SONG

Manda Mosher is a longtime Angeleno who has released several solo pop and country-rock albums, including Everything You Need and City of Clowns. “Welcome to the city of clowns,” she sings on the title track of the latter record, an ambivalent look at life in Los Angeles. Mosher also has been a member of Calico the Band with Kirsten Proffit, who last year released Under Blue Skies, an assortment of country-flavored tunes mixed with harder-rocking power-pop songs. The record ranges from L.A.-centric country-pop odes such as “The 405” to a sweetly honeyed and girlish version of The Mamas & the Papas’ “California Dreamin.” At tonight’s free set at the Love Song, Mosher is billed with Shane Alexander. —FALLING JAMES

WED 1/16

Vicki Ray & Carole Kim
@ REDCAT

Allow your mind to be melted so that it may create greater rivers of inspiration and illumination when Vicki Ray and Carole Kim perform Rivers of Time. A searing and timely audiovisual collaboration between pianist Ray and visual artist Kim, some of tonight’s wonders include the world premiere of Ben Phelps’ emotionally shattering Sometimes I feel like my time ain’t long, itself based on the Alan Lomax wax cylinder recording of the titular tune, and Daniel Lentz’s River of 1000 Streams, a piece inspired by Yellowstone National Park that recently got Alex Ross all atwitter. The Phelps piece was written especially for Vicki Ray, stretching a 20-second phrase into a half-hour reimagining the power of which might surprise even God Himself with its spiritual splendor and special effects sorcery. —DAVID COTNER

I Am the Highway: A Tribute to Chris Cornell
@ THE FORUM

It still seems barely real that we lost Soundgarden/Audioslave frontman Chris Cornell in May 2017, but we unfortunately did. The music community and fans have needed a bit of time to grieve, and now we have this phenomenal-looking concert to help us all remember the brilliance that was Cornell. Foo Fighters, Metallica and Ryan Adams will perform, as will members of Cornell’s bands Soundgarden, Temple of the Dog and Audioslave, with Jimmy Kimmel as host. It promises to be an emotional event; there will be few opportunities to see the members of Soundgarden (in particular) together performing those great Soundgarden songs again, so this chance should be grasped as we pay tribute to one of rock & roll’s all-time greats.

—BRET CALLWOOD

THE GLASS HOUSE: 1906 Cypress Ave. The Bloody Brains, Thu., Jan. 17, 8:30 p.m., $15 (see Music Pick).

THE HOTEL CAFE: 1563 Sunset Blvd., Los Angeles. Tommy Emmanuel, Fri., Jan. 11, 8 p.m.


Friday, January 11

**THE SAYERS CLUB**: 8852 W. Sunset Blvd., West Hollywood. The Undercover League, Jan. 16-17, 7:30 p.m., $25. As It Is, Point North, Thu., Jan. 17.

**THE ROXY**: 2327 Wilshire Blvd., Los Angeles. JMSN, Fri., Jan. 11, 8 p.m. Creed Bratton, Sat., Jan. 12, 9 p.m. Freya Ridings, Tue., Jan. 15, 7:30 p.m. Infamous Stringdusters, Wed., Jan. 16, 7 p.m. Ryan Hurd, Thu., Jan. 17, 8 p.m.

**THE REDWOOD BAR & GRILL**: 901 E. First St., Los Angeles. Zoolux, His Eyes Have Fangs, Rocco DeLuca, Fri., Jan. 11, 8 p.m. The Undertaker, Dream Lovers, Boyo, Liam Benzi, Sat., Jan. 12, 7:30 p.m., $12. Silentshout, Toller, Q Future, Sun., Jan. 13, 7:30 p.m., $8. Monica Martin, Tue., Jan. 15, 7:30 p.m., $12. Mother Mother, Winnetka Bowling League, Jan. 16-17, 7:30 p.m., $25.

**PSKAUFMAN**: 113 E. Eighth St, Los Angeles. Arrington de Dionyso, Alicia Mangan, Martín Escalante, Oliver Steinberg, Sat., Jan. 12, 7 p.m., $6-$15.

**THE MOROCCAN LOUNGE**: 142 Pacific Coast Highway, Hermosa Beach. The Herbert Bail Orchestra, Mondays, 8:30 p.m. Bear, Fri., Jan. 11, 8:30 p.m., $10 (see Music Pick).

**THE MONTY**: 1222 W. Seventh St., Los Angeles. Fancy Space People, DJ Don Bolles, Fri., Jan. 11, 9 p.m., free.

**THE ROSE**: 575 Fairfax Ave. Baby Fuzz, The Herbert Bail Orchestra, Mondays, 8:30 p.m. Bear, Fri., Jan. 11, 8:30 p.m., $10 (see Music Pick).

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**THE BAKED POTATO**: 3787 Cahuenga Blvd. W., Los Angeles. Potty Mouth, Mon., Jan. 14, 8 p.m. See Music Pick.

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DISTURBED: With Three Days Grace, 7:30 p.m. The Forum, 3900 W. Manchester Blvd., Inglewood.

EVELYN “CHAMPAGNE” KING: 9 p.m. Morongo Casino Resort & Spa, 40500 Seminole Dr.

FOUR YEAR STRONG: With Hot Mulligan, Elder Brother, Cory Wells, in the Constellation Room, 7 p.m. The Observatory, 3503 S. Harbor Blvd.

MICK JENKINS: With Kari Faux, Quadry, 9 p.m. The Regent, 5515 Wilshire Blvd., Los Angeles.

SADDIGIRL: With Tropa Magica, Hurricanes, Jasper Bones, 9:30 p.m. The Observatory.

SLANDER: 9 p.m. Hollywood Palladium.

YOUNG DOLPH: 10 p.m. The Belasco Theater.


FRIDAY, JAN. 11


BAGBY: 2007 Pico Blvd., Los Angeles. Funky Bunk, Fri., Jan. 11, 10 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Soul, Saturdays, 10 p.m., free-$5.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Dub Club, Wednesdays, 9 p.m.


LA CITTA: 536 S. Hill St., Los Angeles. Doble Poder, Sundays, 2 p.m.-9 p.m., free; DJ Paw, ages 21 & over, Sundays, 9 p.m.-2 a.m., free. DJ Mini, Mondays.

LOS GOMBOS: 5040 W. Sunset Blvd., Los Angeles. Club ’90s, Fridays, 10 p.m., $10.

LURE: 1439 Ivar Ave. Lure Fridays, Fridays, 2149 N. Broadway, Los Angeles. Super Soul Sundays, 9 p.m., free. Motown on Mondays, Saturdays, 9 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., $5.

THE SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 9 p.m., free. Motown on Mondays, Saturdays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Dennis Ferrer, Melk, Monsieur Frazier, Fri., Jan. 11, 10 p.m. HVOB, Anakin, Sahar Z, Sat., Jan. 12, 10 p.m. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m.
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MARC-ANDRÉ HAMELIN: The Canadian pianist rumbles through pieces by Bach, Chopin and Robert Schumann, Tue., Jan. 15, 8 p.m., $28. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

JOHN WALZ & EDITH ORLOFF: Cellist Walz and pianist Orloff play over works by Robert Schumann, Brahms and Chopin, Sun., Jan. 13, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd.

LA PHILHARMONIC: John Adams conducts his own Grand Pianola Music, Gabriella Smith’s Tumblebird Contrails, and the world premiere of Philip Glass’ Symphony No. 12. Lodger, inspired by the album by David Bowie and Brian Eno, Fri., Jan. 11, 8 p.m.; Sun., Jan. 13, 2 p.m., $25-$174. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

LA. PHIL NEW MUSIC GROUP: Herbie Hancock presides over an evening of music that draws from both jazz improvisation and classical formality, including the world premieres of works by Billy Childs, Hiromi Oba, Vijay Iyer, Kamas Washington, Tyshawn Sorey and Hermeto Pascoal, Tue., Jan. 15, 8 p.m. Walt Disney Concert Hall.


LE SALON DE MUSIQUES: Mezzo-soprano Katarzyna Sadej is among the musicians performing selections by Tchaikovsky and Rachmaninoff, and an ensemble offers the U.S. premiere of Paul Juon’s Piano Trio No. 1 in A minor, Op. 17, Sun., Jan. 13, 4 p.m., $85. Dorothy Chandler Pavilion.

PACIFIC SYMPHONY: Pianist Gabriela Martinez ignites Chopin’s First Piano Concerto, and David Dzuszmyr conducts Mussorgsky’s Night on Bald Mountain and Prokofiev’s Seventh Symphony, Fri., Jan. 11, 8 p.m.; Sat., Jan. 12, 8 p.m. Renée & Henry Segerstrom Concert Hall.

VICKI RAY & CAROLE KIM: Kim projects images as pianist Ray unwraps the world premiere of Ben Phelps’ adaptation of Sometimes I feel like my time ain’t long alongside Daniel Lentz’s recent piece River of 1000 Streams, Wed., Jan. 16, 8:30 p.m., $25. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St. See Music Pick.

—FALLING JAMES

For more listings, please go to laweekly.com.
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WITH SPECIAL GUEST, “FEARLESS GIRL” AND FEARLESS WOMAN ARTIST KRISTEN VISBAL
CAROLINA EYCK:
The musician unfolds new sounds via theremin, voice, loops and effects, Sun., Jan. 13, 7:30 p.m. Museum of Jurassic Technology, 9341 Venice Blvd., Culver City.

THE ECHOI ENSEMBLE:
The group juxta -poses provocative composer Julius Eastman's Gay Guerrilla with Sarah Hennie's Contralto as part of the Monday Evening Concerts series, Mon., Jan. 14, 8 p.m. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

ITZHAK PERLMAN:
The celebrated violinist finds himself In the Fiddler's House, for an evening of klezmer music, Thu., Jan. 17, 8 p.m., $48 & up. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

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LARS HOFS:

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NADIA SIROTA:
The violist and Wild Up present music by two adventurous composers, Caroline Shaw and Andrew Norman, Sat., Jan. 12, 8 p.m. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See GoLA.

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