A TO FRIEZE
A 10-FAIR WINTER ART SEASON SWEEPS L.A. AND ENVIRONS
BY SHANA NYS DAMBROT
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### NEW YEAR SPECIALS

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ART/MUSIC

Neapolitan Shake
Back in August, the Mayfair Hotel reopened with much fanfare, aiming to become one of downtown L.A.’s go-to locations for art, entertainment and music by blending them all together as part of different event series. The historic hotel, whose interior was designed by Guðlaug Jónsdóttir, has been a sweet party backdrop ever since, boasting work from revered local artists and live music performances. For the new year, the Mayfair is out to bring even more to the mix with the aptly named Milkshake. Presented by Walk Talkin, Marcus the Artist and She’s Kevin every third Friday, the special industry showcase is serving up a multitude of ingredients: live acts, photo exhibits and even fashion designers, hosted by KG Superstar and She’s Kevin. For the launch, there’s a DJ set by Marcus the Artist, soulful live sounds from Introverted Funk and Dom Elias, a fashion pop-up from Mata Gal and Simone Morais, and photography by RedHeartMedia and Jessica Magana Photography. Mayfair Hotel Library Bar, 1256 W. Seventh St., downtown; Fri., Jan. 18, 9 p.m.-2 a.m.; free (21+); RSVP required. Milkshake.splashthat.com. —LINA LECARO

SAT 1/19

The Price of Fashion
Is beauty pain? Find out when costume historian Maxwell Barr reveals unto you just how involved it was for the haute and the haughty to dress up in 18th-century France. Artist-at-Work: French Fashion is Barr’s salon, in which he’ll dress a live model and unveil the daily undertaking required to assemble ensembles the coordination of which rivals any NASA rocket launch. After that, take a deep breath, go see the exhibition “18th-Century Pastel Portraits,” and thank your lucky stars that your concept of couture isn’t something bordering on the suicidal. Getty Center, 1200 Getty Center Drive, Brentwood; Sat., Jan. 19, 1-3 p.m.; free (parking $15. (310) 440-7300, getty.edu/visit/cal/events/ev_2456.html. —DAVID COTNER

ACTIVISM

On the March
Two years into Trump’s presidency, the third annual L.A. Women’s March: Truth to Power might be its most hopeful gathering yet. Providing a model for mobilization, advocacy and resistance in the wake of the 45th POTUS’ win, the march started a movement that has resulted in more gender and racial diversity in the House of Representatives and a focus on accountability, unity and solidarity for protecting the rights of women and other marginalized groups in the United States. The two prior Women’s Marches saw stunning numbers of participants — about 700,000 each year — taking to the streets with colorful, clever and comical signs calling out everything from the president’s discriminatory policies to his questionable Russian relations to his dishonesty and shady business practices. A stage erected in front of City Hall will feature celebrity speakers and live musical performances. Vendors and informational booths provide merchandise (T-shirts, the famous knit “pussy” hats, etc.) and literature about important causes and voter registration, which, of course, is the most powerful way to make opposition heard and ultimately create change in the White House. The march starts at Pershing Square and ends at City Hall. Pershing Square, 532 S. Olive St., downtown; Sat., Jan. 19, 10 a.m.-2 p.m.; free. womensmarchla.org. —SHANA NYS DAMBROT

SUN 1/20

FELINE REVENGE

Musica Angelica Baroque Orchestra’s surreal operatic adaptation, which meshes together the traditional melodies of J.S. Bach and the darkly foreshadowing modern music of former Japan frontman David Sylvian. Feline dancers Sylvia Camarda and Jean-Guillaume Weis torment and tease tenor Nicholas
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Descent Into the Underworld
Postponed by November's ravaging wildfires, which precipitated a two-week closure of the Getty Villa, Four Larks’ katabasis finally arrives to take over the museum halls and grounds with a distinctive blend of immersive theater, dance, music, song and ritual. An exploration of the afterlife, katabasis translates from the Greek as "descent into the underworld" and is presented in conjunction with "Underworld: Imagining the Afterlife," an exhibition of Greek and Italian funerary depictions. Led by Four Larks co-founders Mat Sweeney (creator/composer) and Sebastian Peters-Lazaro (designer/choreographer), Katabasis promises a participatory ritual procession with the dancers, singers and musicians expanding ancient musical elements and mythic themes into their world folk and art pop music. With no seating, comfortable shoes are advised. Getty Villa, 17985 Pacific Coast Highway, Pacific Palisades; Thu.-Sat., Jan. 24-26, 7:30 p.m.; $30. getty.edu/museum/programs/performances/villa_premiere Presentation.html.—ANN HASKINS

Girls Who Create
Think of arts collective Femmebit as the indie-culture version of Girls Who Code—a nonprofit organization promoting female empowerment and control of the structures of social identity across the arts and tech continuum. Femmebit is currently raising both awareness and funds for its upcoming media festival, an "experimental screen-based event" with panels, creativity sessions, VR streams and more. Tonight's IRL benefit party features highlights of previous video programs, limited-edition merch and a pop-up art show. NAVEL, 1611 S. Hope St., downtown; Thu., Jan. 24, 7-10 p.m.; $10. facebook.com/events/2109248875790452.—SHANA NYS DAMBRO
UNIFORMED PROTECTIONS FOR LGBTQ COMMUNITIES

When marriage equality passed in 2015, many both inside and outside the LGBTQ community pursued our mission. We will make America fairer by passing the Equality Act to end discrimination against LGBTQ Americans.

Pelosi delivered her gavel acceptance speech on Jan. 3 to the 116th Congress, which she called “the most diverse in history.” In her speech, she said, “This House will be for the people. Empowered by our mandate, we will pursue our mission ... We will make America fairer by passing the Equality Act to end discrimination against LGBTQ Americans.”

What exactly is the Equality Act? It was first introduced in the House of Representatives in 2015 by Rep. David Cicilline (D-Rhode Island) and in the Senate by Jeff Merkley (D-Oregon), Tammy Baldwin (D-Wisconsin) and Cory Booker (D-New Jersey).

According to the Human Rights Campaign’s website, the Equality Act “would provide consistent and explicit non-discrimination protections for LGBTQ people across key areas of life, including employment, housing, credit, education, public spaces and services, federally funded programs and jury service.”

The bill also amends the Civil Rights Act of 1964 to, according to the HRC, “prohibit discrimination in public spaces and services and federally funded programs on the basis of sex and ... update the public spaces and services covered in current law to include retail stores, services such as banks and legal services and transportation services.”

This is important because 30 states still don’t have fully inclusive non-discrimination protections for LGBTQ people. That means in 60 percent of the country, LGBTQ people can be legally fired or denied housing or services just because they’re gay. One example includes a teacher who was fired in Kentucky after she told her principal that she was going to have a child with her partner (he said he was concerned about “parent backlash”).

While California is one of the states with full LGBTQ non-discrimination policies, what happens if a gay couple or family living in California moves to another state for a job opportunity, a sick relative or a lower cost of living? If it’s one of the 30 states lacking California’s protections, suddenly they can be legally discriminated against.

California gay residents also may be discriminated against while visiting one of these states. For example, a lesbian couple taking maternity photos in a Kentucky park was asked by an employee to leave the grounds after they kissed for a photo. The state has a hate-crime law covering gay people but LGBTQ people are not protected under the state’s non-discrimination law. So a gay couple just visiting a state that doesn’t offer full LGBTQ protections could find themselves discriminated against for kissing for a photo.

And just hours after being sworn in last week, Florida Gov. Ron DeSantis signed an anti-discrimination order for state employees that specifically excluded protections for LGBTQ people. The Orwellian-sounding “Reaffirming Commitment to Diversity in Government” order pledges that his administration will prohibit discrimination against government employees and contractors based on “age, sex, race, color, religion, national origin, marital status or disability.” However, “sexual orientation” and “gender identity” are not among the listed protections.

How is such inconsistency fair just because you cross state lines? This is why a federal law forcing all states into equality is right and necessary.

HRC president Chad Griffin said, “Now is the time to move equality forward by advancing the Equality Act to ensure LGBTQ Americans are able to go to work, raise their families and live their lives free from discrimination. Far too many LGBTQ people face unfair and unjust discrimination each and every day with only a patchwork of protections across the country. We are thankful for Speaker Pelosi reaffirming her commitment to advance this critically important legislation and seize this historic moment to make full federal LGBTQ equality a reality.”

Although the House may pass the bill, the Republican-controlled Senate may not, and even if it does, President Trump may not sign it into law. Nevertheless, even though ending the partial government shutdown is at the forefront of everyone’s mind right now, it’s good to hear that Pelosi’s plan beyond that includes some much-needed and overdue protection for the LGBTQ community.
A 10-fair winter art season sweeps L.A. and environs

BY SHANA NYS DAMBROT

From Jan. 23 to Feb. 17, and from downtown to Santa Monica, Hollywood, Venice, Palm Springs and points beyond, no fewer than 10 contemporary art fairs make for a complete takeover of the visual culture calendar. From the classic and massive to the eccentric and intimate, from the international and rarefied to the affordable and society-centric, from the artist-run to the photo-based, L.A. Weekly checked in with the shows’ organizers to get a sense of what makes each of them unique — and most important, what they all love most about producing an art fair in Los Angeles.

L.A. Art Show
Thursday, Jan. 24-Sunday, Jan. 27

In the quarter century of its existence, the L.A. Art Show has never stopped expanding — not only its footprint but its vision as well. Founder and director Kim Martindale sees the most important part of his role as keeping pace with the international influences and local interests of the artists and collectors who make the city special. With Asian and Pacific Rim and Latin American cultures meeting home-grown street and urban styles, Hollywood and tech innovations, and lowbrow and Chicano foundations, this fair is all about proving that there really is no place like home.

The gallery and institutional presences are many and varied, with hundreds of venues-hailing from around the globe and closer to home. The curated sections and public projects are crowd-pleasers, such as LACMA’s presentation of “Virtual Futures: XR Showcase” featuring VR by Jorge R. Gutierrez, Wesley Allsbrook, Nancy Baker Cahill and Drue Kataoka; Argentine artist Marta Minujín’s widely meandering hopscotch installation; Art Share L.A.’s presentation of Skid Row-based guerrilla artist SC Mero’s site-specific, politically topical scavenger hunt; and legendary graffiti artist RISK making his L.A. Art Show debut with two sculptures from his ongoing “Shark” series — reclaimed automotive assemblage works that explore predatory behavior on land and sea.

Cardboard maestros Dosshaus will set the tone, sculpturally speaking, for Littletopia, an inventive fair within a fair dedicated to the legacy of lowbrow and pop surrealism, where this year’s recipient of the genre’s lifetime achievement award will be the inimitable Camille Rose Garcia. With artists like Dorian Wood, Elizabeth Tobias and Sarah Trouche, performance art is well-represented; the opening party is easily the season’s liveliest; and both on- and off-site tours by Dot Red and Cartwheel complete the fullness of the potential experiences.

Opening party: Wednesday, Jan. 23, 7-11 p.m.; $125-$250.

L.A. Convention Center, West Hall, 1201 S. Figueroa St., downtown; Thu., Jan. 24-Sat., Jan. 26, 11 a.m.-7 p.m.; Sun., Jan. 27, 11 a.m.-5 p.m.; $30.laartshow.com.
Photo L.A.
Friday, Feb. 1-Sunday, Feb. 3
Photo L.A. has crisscrossed the city more than once in its 27 years of operation, from the Santa Monica Convention Center to the Reef in downtown. This year, its new owner and director, Claudia James Bartlett (who has been integral to its direction for years, and has now purchased the show from founder Stephen Cohen) brings the fair back west. Its coterie of nearly 70 galleries sets up shop this year at Barker Hangar, along with artists, collectives, nonprofits, schools and booksellers — bringing examples of works from the 19th century to the cutting edge of the 21st.

“One of the driving forces behind Photo L.A. is to help create a collaborative platform,” Bartlett tells the Weekly, “one that connects dealers, collectors, artists and people in a larger sense. Photography is an important art medium that crosses over into science and popular culture, which makes it so very relevant to our everyday lives. And,” she adds, “the energy is undeniable.”

Opening party: Thursday, Jan. 31, 6-9 p.m., $100.

Desert X
Feb. 9-April 21
Desert X is less of an art fair and more of a biennial land-art festival. However, much like its condensed, indoor cousins, artists and audiences come from all over the world to attend. With something like 20 sites across Coachella, Desert Hot Springs, Indian Wells, Indio, Palm Desert, Palm Springs, Rancho Mirage and the Salton Sea, you can think of the 10 Freeway as the main aisle, and the string of sites as booths along its sides, though separated by miles. Like satellite fairs, a number of regional art galleries and institutions plan corollary exhibitions to match. The start of Desert X coincides with both Modernism Week and Art Palm Springs (see below).

“The inaugural edition in 2017 saw sculptural works, architectural interventions, performances and happenings in mostly outdoor locations in the towns and so-called empty spaces in between, from nature reserves to abandoned homes, vacant storefronts, billboards and hotel rooms. And the curatorial team of artistic director Neville Wakefield (who helmed the inaugural edition) and co-curators Amanda Hunt and Matthew Schum have been signaling an expanded field for 2019, as the (as yet unannounced) artists enact a range of creative responses to the climate and geography, as well as to the indigenous history and spiritual significance, along with pop cultural mythologies of the desert, as both a place and an idea.”

Coachella Valley locations, Feb. 9-April 21; free.desertx.org, Desert X “hubs” with maps, merch, the newly released “Desert X 2017” catalog and, hopefully, bottles of cold water and sunscreen, will be open in the towns of Indio, Palm Desert and Palm Springs.


ALAC | Art Los Angeles Contemporary
Thursday, Feb. 14-Sunday, Feb. 17
Art Los Angeles Contemporary (ALAC to its friends) first came into being a decade ago, in response to the need for a fair spotlighting the significant contributions of L.A. to the international art world, fostering a unique mix of emerging and established voices. As fair director Tim Fleming tells the Weekly, “As we head into our 10th year, I recognize the impact we have made locally and internationally as we’ve grown with and informed our city as a center for art and culture. To walk into a collector’s home and see a work from a past edition of our fair is such a pleasure, because it solidifies how we’ve achieved our mission of supporting galleries and informing new and existing collections. Our 10th anniversary is a chance for us to further our commitment to be content-rich, trusted, inventive, (10 »
Modernism Week
Thursday, Feb. 14-Sunday, Feb. 24

Modernism Week (which is really more like two weeks) is the jewel in the crown of Palm Springs midcentury culture. Its legendary Show & Sale, and the jam-packed schedule of more than 350 tours, parties, concerts, feasts, art exhibitions and dress-up activities, shine a bright light on the architecture, design and fashion zeitgeist of the chic high modernism with which the town has become all but synonymous. The opening-night, Austin Powers-themed party at Indian Canyon Country Club is already sold out.

Palm Springs Convention Center (Show & Sale), 277 N. Avenida Caballeros, Palm Springs; other events at various times and locations; daily, Feb. 14-24; modernismweek.com.

Art Palm Springs
Friday, Feb. 15-Sunday, Feb. 17

The Art Palm Springs art fair, while deliberately scheduled to coincide with Modernism Week — sharing not only the Convention Center but reciprocal show tickets — is not necessarily about the glossy desert aesthetic. If anything, its roster of about 80 galleries is motivated to bring the world with them to the desert. Known for an upbeat energy and a curious-minded crowd, the fair’s unique combination of regional legends and international newcomers shakes things up in a memorably engaging, stylish way.

Opening party: Thursday, Feb. 14, 5-9 p.m.; $100 (includes weekend festival pass).

Palm Springs Convention Center, 277 N. Avenida Caballeros, Palm Springs; Fri., Feb. 15, 11 a.m.-7 p.m.; Sat.-Sun., Feb. 16-17, 11 a.m.-6 p.m.; Mon., Feb. 18, noon-5 p.m.; $25. art-palmsprings.com.

Frieze Los Angeles
Friday, Feb. 15-Sunday, Feb. 17

It’s almost impossible to overstate the grip that the inaugural edition of Frieze Los Angeles has on the imagination of the city’s art world. The buzz is on par with a planetary alignment or, like, the Olympics or something. It’s crazy. But it’s also going to be amazing.

An international partnership captained by Bettina Koreck, executive director of Frieze Los Angeles, and Victoria Siddall, director of Frieze Fairs globally, has been working toward replicating the standard-bearing accomplishments of the Frieze Fairs in London and New York, while at the same time taking great care to ensure that the Los Angeles edition is something all its own.

Taking full literal and symbolic advantage of its location at the Paramount Studios on Melrose, the fair will host 70 galleries and a panoply of public projects in the soundstage and outdoor spaces designed by Kulapat Yantrasast. It also has commissioned star curators Hamza Walker and Ali Subotnick to curate a breathtaking set of site-specific installations, talks, film and music programs and interdisciplinary performances throughout the famous backlot streets. And quite apart from this considerable main attraction, some half a dozen other fairs have coordinated their schedules at hotels and other unconventional locations for the same weekend — turning Frieze Los Angeles into our own proper Frieze Week right from the start.

Opening party: Thursday, Feb. 14, invitation only.

Paramount Pictures, 5555 Melrose Ave., Hollywood; Fri., Feb. 15, preview, 2-8 p.m.; $150-$250; Sat., Feb. 16, noon-7 p.m.; Sun., Feb. 17, noon-6 p.m.; $50. frieze.com/fairs/frieze-los-angeles.

Felix L.A.
Friday, Feb. 15-Sunday, Feb. 17

Felix L.A. is a new contemporary art fair debuting this year, founded by collector Dean Valentine and gallery owners Al and Mills Morán. L.A. Weekly asked them to tell us about themselves and what they feel Felix can contribute to the art fair genre. “Felix is trying to create something that goes beyond the buying and selling of art,” they told us. “We are focused more on the communal experience of an art fair. We hope we will be able to create something more intimate and human-scaled, where participants can more easily connect: dealers with collectors, collectors with other collectors, the art world with other parts of the Los Angeles cultural scene. L.A. came of age as an art capital many years ago, but it’s taken the global art system a long time to catch up. We see this weekend as, finally, an acknowledgement of that. We’re very pleased to be a part of it.”

Opening party: Thursday, Feb. 14, 5-10 p.m.; free.


Superfine! Art Fair
Friday, Feb. 15-Sunday, Feb. 17

Founded in 2015 as a satellite to Art Basel Miami Beach, Superfine! has editions in New York, Washington, D.C., and now Los Angeles. Promising works by 250 artists across solo and gallery presentations, its buzzword is inclusivity — and that extends to collectors, with 90 percent of the works priced from $100 to $5,000. Alex Mitow, director and co-founder, tells the Weekly, “The difference with Superfine! is that we focus on making the whole art fair experience accessible and transparent. This includes spotlighting more work from underrepresented artists — LGBTQ, artists of color and female artists.” Mitow says they also have taken care to include L.A.-based artists and galleries. “We feel strongly about building a Superfine! community in L.A.,” he says. “I think that this attention around international art fairs coming to L.A. will galvanize the L.A. art scene, and will also enable local artists and galleries to thrive throughout the year.”

Opening party: Thursday, Feb. 14, 7-11 p.m.; $75.

Magic Box L.A., 1933 S. Broadway, downtown; Fri., Feb. 15-Sun., Feb. 17, noon-10 p.m.; $10. superfine.world.

stARTup L.A.
Friday, Feb. 15-Sunday, Feb. 17

The stARTup fair has its own thing going on, with a by-artists, for-everyone structure that bypasses the gallery system altogether. As founder Ray Beldner tells the Weekly, “From the start, we wanted to break away from the generic booth experience by holding our fairs in fun, colorful, boutique hotels where each artist creates a solo exhibition in their room.” Beldner notes that this unique format makes for a more intimate art viewing experience. “This year,” he says, “our theme is Art & Technology, so besides the 60 artist rooms, the public areas have videos, augmented and virtual reality projects, and artificial intelligence projects to view and interact with, including a performance by Tiffany Trenda. It’s going to be amazing!”

Opening party: Friday, Feb. 15, 7-10 p.m.; $100.

The Kinney Hotel, 737 W. Washington Blvd., Venice; Fri., Feb. 15, 2-10 p.m.; Sat., Feb. 16, noon-9 p.m.; Sun., Feb. 17, noon-7 p.m.; $15. startupartfair.com/los-angeles/overview.
Los Angeles is a breeding ground for creativity, a place where an excess of events offers opportunities to dress up and soak up the culture seven nights a week if one desires. You can make the weekend last all seven days if you really want to, and make going out an extension of your livelihood. Summer seems to last all year round, and a jacket is merely an accessory. In L.A., less is more and more is always more interesting.

Creative types flock here from around the country to find inspiration and bring their visions to life, whether it be music, fashion, visual art or, in many cases, all of the above. Los Angeles is a very special ecosystem where expectations are high and boundaries are being pushed further all the time. Those who seek to add to this environment need something bold and meaningful to contribute to the ever-changing landscape.

We live in a post–David Bowie universe, a generation of post-everything. Los Angeles is a breeding ground for everything. We are the ever-changing landscape. We are the outsiders, the fetishists, the gender benders, those who compromise simple comfort to achieve their inner perfection on the outside. To me those are real people who represent L.A. The people who really advance our society and really make change in our culture are the artists, not the politicians and the conglomerates.

You couldn’t pay me to read a Trump tweet but I hang on to see what a Bettie Bathhouse, Ernie Omega or Job Leatherette is up to this weekend.

Artists have always and will always be the ones who shape the way we look at ourselves as a species. If we didn’t have art and the creative types in the world, what would it be like? Would it even be worth it?

Here we highlight a trio of Los Angeles’ hidden gems and exotic creatures who only come out to play at night. Without them, L.A. would be pretty fucking boring.

Ernie Omega, fashion designer and nightlife personality
instagram.com/ernie_omega/

Who are you?
I am a one-of-a-kind visual artist who inspires and is always ahead. I carry on a persona of women dominating men like you see in vintage erotica. The dominance shows through in my performances, where I work with unusual props and perform to house-industrial-alternative music.

What do you do?
Actress, high fashion model, burlesque and BDSM performer, visual artist, conceptual artist.

What are you inspired by?
Latex wig and body suit by Venus Prototype and ’30s vintage costume piece by Von Follies DTLA.

What are your inspirations?

Job Leatherette, DJ, fashion designer and nightlife personality
instagram.com/jobleatherette/

Who are you?
My name is Job Leatherette. I am somewhat of a night creature, L.A. minimal-synth staple and underground “fashion guru.”

What do you do?
I’m a DJ, club promoter and upcoming fashion designer.

What are you inspired by?
Black Vivienne Westwood butt-own-down shirt, ballerina tulle skirt, black vegan-leather cocktail gloves and “electric-blue” draped plastic top by me … oh and Anglomania “animal toe” heels!

What are your inspirations?
Nature, architecture, art movements, cultures, ethnic, historical costumes and music subcultures. I am very attuned to the ’80s New Romantics’ aesthetics and ideals.

Bettie Bathhouse, muse, model and nightlife personality
instagram.com/bettiebathhouse/

Who are you?
I'm a vixen bad girl who carries intense visuals and fierce entertainment throughout Los Angeles. I express sexuality and female dominance through conceptual art, high fashion and performance.

I'm a one-of-a-kind visual artist who inspires and is always ahead. I carry on a persona of women dominating men like you see in vintage erotica.

The dominance shows through in my performances, where I work with unusual props and perform to house-industrial-alternative music.
The winter edition of DineL.A. runs through Friday, Jan. 25, meaning you still have time for delicious deals, steals and exclusive offers from more than 400 participating restaurants across Greater Los Angeles.

Value-driven lunch menus are $15, $20, $25 or $35, with dinner menus priced at $29, $39, $49 and $59. Prices begin at $99 for the DineL.A. Exclusive Series, featuring special menus at old-school favorites like Providence, Mélisse, Scratch|Bar & Kitchen, Spago Beverly Hills and the Royce Wood-Fired Steakhouse as well as newcomers including APL Restaurant and T esse.

Chef-restaurateur Casey Lane’s Viale dei Romani in West Hollywood is among the new additions to the DineL.A. winter 2019 program. With its coastal Italian and North African–influenced spice cabinet, Viale’s culinary offerings for lunch ($35) and dinner ($59) will include grilled calamaris with salsa picante and ceci; a house-made rigatoni allamaticriciana; and grilled branzino with pea tendrils and a three-lemon sauce.

For the first time, all-day neighborhood cafe Jane Q will be participating by offering a three-course dinner menu ($29). Known for its fresh take on California cuisine, the menu features a selection of market-fresh salads or house-made pork meatballs to start, with entree choices of daily pizza, eggplant parmigiana, herb-roasted chicken with glazed root vegetables or PEI mussels with white wine, shallots and sweet garlic. To finish off the meal, guests can order the salted caramel brownie with ice cream and fruit compote or the exclusive DineL.A. dessert special.

Newcomer T esse, West Hollywood’s newly opened eatery with nods to French and European culinary traditions, offers an Exclusive Series tasting menu at $99 per person featuring dishes from the culinary duo of Michelin-starred executive chef/partner Raphael Francois and award-winning pastry chef/partner Sally Camacho Mueller. The exclusive DineL.A. menu will feature caviar toast, with caviar de Sologne, purple potatoes and crème fraiche; scallops and truffle, with butternut squash and wild rice; and Jidori half chicken, with wild mushrooms and truffle-stuffed ratatouille potatoes and arbois sauce.

Newthree-floor dining complex The Fields L.A., next to the L.A. Football Club’s Banc of California Stadium in Exposition Park, has offers from Barbara Jean Soul Food, Field Green, Pizza dei Campi, Coni’s Seafood and others.

Castaway in Burbank is offering a three-course dinner menu for $59. Guests may start the evening with Hokkaido scallop, hand-cut steak tartare or grilled octopus. Entree options are steak frites with 28-day dry-aged rib-eye, garlic fries and salsa verde; Riviera Farms 8-ounce filet; Ora King salmon; or wild mushroom papardelle with truffle-whipped ricotta, roasted wild mushrooms, basil and sweet garlic chip. Dessert choices include tiramisu with marsala-spiked chocolate cream, espresso, dark chocolate and mascarpone; or Banana “Brulée” with gianduja, spiked banana bread and hazelnut croustillant.

Water Grill locations in Santa Monica and downtown have seafood-centric lunch and dinner specials. Lunch ($35) includes a two-course menu with starters ranging from clam chowder to roasted beets and mixed organic greens, while the entrees include wild Pacific swordfish, wild Eastern sea scallops or wild mahi mahi caponata. For dinner ($45), guests are offered a three-course menu with starters such as farmed New Zealand king salmon crudo, roasted pumpkin soup or clam chowder. The dinner entree selections include wild Pacific swordfish, farmed New Zealand king salmon and charcoal-grilled organic chicken with herbed couscous and a selection of house-made desserts.

Modern-inspired steakhouse Bourbon Steak Los Angeles, at the Americana at Brand, is offering guests an exclusive three-course $59 prix fixe dinner menu. To start, there’s a complimentary trio of duck fat fries with pastrami, Parmesan and dill pickle flavorings that will be served for the table. Appetizers include choice of Little Gem lettuces with onion dip, truffle-sherry vinaigrette and 2019 hazelnut dressing, orange gel; roasted baby abalone; and celery root chowder with clams, bay scallops and lump crab.

The entree course features choice of an 8-ounce filet mignon; 14-ounce Delmonico rib-eye; 9-ounce flatiron; or 6-ounce Ora King salmon. Complementing the food, guests may choose one side from a full flight of options, such as black truffle mac and cheese; crispy Brussels sprouts with raisins; and fingerling potatoes with shallots and parsley. The DineL.A. menu is available through Jan. 25 during regular dinner hours, and reservations are highly recommended.

Los Angeles’ newest robatayaki concept, Inko Nito, offers a four-course $49 prix fixe dinner menu at both locations, in the Arts District and on West Third. The first course features a choice of Dungeness crab tartare with wasabi mayo, chicken skin and roasted nori; corn on the cob with smoked chili butter and shichimi; and chirashi with salmon, yellowtail and wasabi shiso. Second course includes a choice of pork belly skewers with chili and Japanese whisky glaze; yellowtail sashimi with mizuna, yuzu truffle dressing and crispy garlic; and cauliflower with garlic soy aioli and Parmesan panko. Third course features the choice of beef cheek with butter lettuce, Korean miso and pickled daikon; yellowtail collar with brown butter ponzu and lemon; or salmon fillet with grapefruit miso and sansho salt.

Charred coconut soft serve with sweet soy, Pockey and Japanese granola (and it’s worth a visit just for this dessert alone) and the choice of chocolate, green tea and mango mochi round out the sweet offerings. Reservations are highly recommended.

Eagle Rock’s ultra-chic neighborhood restaurant Red Herring is offering a three-course dinner menu for $29, featuring chef Dave Woodall’s sophisticated American comfort cuisine. For the first course, guests can choose from a winter beet salad with walnuts, cranberries and watercress tossed in a sherry ginger vinaigrette or ricotta toast on ciabatta bread. Main course offerings include a seasonal mushroom risotto or smoke-braised pork shoulder with creamy polenta and thyme-glazed carrots. For dessert, there’s a choice of flourless chocolate torte or red wine poached pear.

You’ll find one of the best deals in town at 6th & La Brea. Lunch is $15 per person (excluding tax and gratuity) and features highlights such as the miso kale salad and marinated tofu rice bowl, along with desserts like the mascarpone yuzu and raspberries. Dinner is $29 per person (excluding tax and gratuity) and includes choices like the fava dip, Little Gem salad, Korean fried chicken and desserts like the chocolate mousse.

Part of the DineL.A. Exclusive Series sponsored by American Express, Spago Beverly Hills offers these choices on its $99 tasting menu: “The Egg”: Chawanmushi custard with black truffle; olive oil poached Ora king salmon, beet ponzu, micro amaranth leaves; spicy tuna tartare on a sesame miso tuille, savory Parmesan marshmallow; lemon herb blini, house-smoked salmon, heirloom carrot-kaffir lime “chocolate,” chili oil maple macaron, bacon, egg yolk jam; Spago’s glazed beet and goat cheese salad with 2019 hazelnut dressing, orange gel; roasted baby abalone with parsley-garlic, lemon butter and oyster mushrooms; handmade agnolotti, Italian chestnut, Parmigiano reggiano; braised veal cheek in stone pot with Vietnamese herbs and puffed rice; Snake River Farm’s Waygu rib-eye steak, baked bone marrow and a red wine reduction.

Go to discoverlosangeles.com/dinela-los-angeles-restaurant-week/ for the complete list of participating restaurants.
**A raw and unsettling look at extremist Islam in practice** - The Hollywood Reporter

"Grueling viewing – but it can help us understand terror" - The Guardian

**Thursday, January 31st at 7:30pm**
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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. 18**

**Glass** | M. Night Shyamalan’s belated sequel to 2000’s *Unbreakable* and 2017’s *Split*, will surely be the first mega-hit of the year. To say a lot has happened in the intervening years is an understatement. Shyamalan’s career sustained a dramatic dip and then a sudden rise, comic book adaptations became Hollywood’s biggest cash cow since the Bible, and Samuel L. Jackson and Bruce Willis stayed exactly the same. If Shyamalan’s film has any claim to being dramatically different from other superhero movies of recent vintage, it’s that the mythology sprang whole from the writer-director’s mind.

**Limited and art-house**

**Friday, Jan. 18**

**La Religieuse** began as an 18th-century novel by Denis Diderot. Then it was adapted to the stage by French New Wave luminary Jacques Rivette, who later turned it into his second feature. Completed in 1966, the film was petitioned against by an outraged public, banned in France and condemned by the Catholic Church. Eventually released in its native country, it was given U.S. distribution with about 15 minutes cut, and only restored to its full length years later. In 2018, L’immagine Ritrovata in Bologna, Italy, performed a 4K restoration from the original camera negative and re-released it into NYC theaters via Rialto Pictures. It plays in town for a week at the Laemmle Royal. The story of a devout young woman (Anna Karina) trained as a nun who wishes to be absolved of her vows but is forced against her will to continue her religious vocation, Rivette’s film is a cinematic polemic against institutionalized power. *Laemmle Royal*, 11523 Santa Monica Blvd., West L.A.; Fri., Jan. 18, various showtimes; $9-$12. (310) 478-3836, laemmle.com.

Speaking of provocative European cinema, Jean-Luc Godard, doyen of the French New Wave, has a new feature, *The Image Book*, coming to town later this month. To prepare for its arrival, the American Cinematheque is rolling out the proverbial red carpet with a mini-retrospective showcasing the intellectually insatiable director-critic’s remarkable 60-year career. Friday night’s double feature consists of *Contempt*, Godard’s gloriously bitter satire of marriage and moviemaking, and *Le petit soldat*, his somber second feature, denouncing torture during the Algerian War. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Fri., Jan. 18, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

**Sunday, Jan. 20**

The third night of the Cinematheque’s Jean-Luc Godard festival offers the director’s rarely screened *One Plus One*. Better known under the title *Sympathy for the Devil*, this discursive documentary *On the Rolling Stones* was tampered with, much to Godard’s consternation, even provoking him to fistfights with producer Iain Quarrier when the doc premiered at the National Film Theatre in London. The recent 4K restoration funded by ABKCO Films allows us to see it the way Godard originally intended. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sat., Jan. 20, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

L.A. Weekly also recommends (still in theaters): *If Beale Street Could Talk; Spider-Man: Into the Spider-Verse; Bohemian Rhapsody; Free Pass and Grounds; Mary Poppins Returns; Green Book; A Star Is Born.*
IN THE GROOVE

Chromeo celebrate Grammy nom at Exchange L.A.

BY BRETT CALLWOOD

It’s been a big year for Canadian electro-funk duo Chromeo. Formed in 2002, they already had four studio albums out prior to the release of *Head Over Heels* in June, but it’s this recent effort that has earned them their first Grammy nomination.

The critics are, as ever, divided, with Pitchfork describing the new album as “distasteful,” but these things are always subjective. One aficionados’s trash is another’s treasure, and David Macklovitch, aka Dave 1, is delighted with the response that *Head Over Heels* has received.

“We performed the album all of last year, so what we noticed mostly was how quickly the songs connected with our fan base,” he says. “It was awesome to see everybody sing the choruses to ‘Juice,’ ‘Must’ve Been,’ ‘One Track Mind’ and ‘Don’t Sleep.’ In terms of the critics with Chromeo, some people like us and some people don’t like us. That’s been the case since the beginning. So we take everything with a grain of salt. For the first time, we got nominated for a Grammy.”

Yes, they did. And while musicians (and most artists, to be fair) seem to downplay the meaning of awards and nominations, Dave is delighted with this honor.

“For us, especially to have it on our fifth album, it feels good to finally have that recognition,” he says. “I’m not gonna lie. We’re thrilled and honored, and we can now say that Chromeo is a Grammy-nominated group. *Head Over Heels* is a Grammy-nominated album. We’re happy with that accolade.”

*Head Over Heels* came four years after 2014’s *White Women* and marks a steady progression. For Dave 1, it was about making the biggest, most polished version of a Chromeo record.

“That’s what we set out to do, and that’s why we worked on it for so long,” he says. “We had our own studio, so there was no real time limit. That was the intention. We spent a ton of time on the production. I’m sure you can tell that it’s very detailed.”

Fans will quickly notice that the duo have used more live instrumentation on this album, and less electronic than on previous efforts. This, Dave 1 says, was a big decision.

“The first thing is that electronic music itself is more live and more of an open category than it was before,” he says. “Even in terms of tempo. When you’ve got groups like Flume, Odesza and Rüfüs Du Sol, they mix live instrumentation with electronic music all the time. LCD Soundsystem is a great example of somebody who’s made a career out of mixing electronic music with instruments. So we wanted to try our hand at that. When we listen back to some of our older stuff, we felt that some of our grooves were a little bit stiff. So we wanted to have a more human feel.”

“It’s worked, too; *Head Over Heels* is a delightfully human album that captures the joy and frustrations of relationships. The Grammy committee were clearly sold, as were a number of publications.

“Pitchfork did not like this album,” Dave 1 says. “I’m not really mad because we had other people who love the album. I understand their point of view. It’s the most over-the-top Chromeo record. Lyrically, the humor is in your face and every song has got a chorus that almost reads like a slogan. More to the point, [it’s] more concept-heavy, and definitely heavy on the humor but also on the neurosis. We’re always trying to talk about the ups and downs in relationships in a quirky, relatable way. I don’t think that’s gonna be the idea with the next record, because I already have other themes I want to talk about or think about.”

The cover features Dave 1 and Patrick “P-Thugg” Gemayel wearing short skirts and heels, showing off their legs, after a few albums that prominently featured female legs. Dave 1 says this was P-Thugg’s idea.

“P’s been wanting to do that for a long time,” he says. “For us, the legs things was a way to go full circle from the early days of us using that imagery, and contextualizing it in a way where we take responsibility for it. It’s about us, and it’s the most balls-out Chromeo statement. But it also allows us moving forward, now that we’ve gone full circle. It’s funny but serious in the context of what we live in now. Tasteful but also a bit distasteful. That’s the fine line we ride. Those are the challenges we give ourself, and we’re aware that it’s a thin line.”

The Montreal band are based in New York and have been since the start of the previous decade. That’s where they cut their teeth and built their fan base before exploding nationally. That said, they have a love for the West Coast because of the deep funk culture.

“A lot of the funk groups we love come from the West Coast, groups like Lakeside,” Dave 1 says. “A lot of the hip-hop music we listened to as teenagers came from the West Coast, and that’s how we discovered funk, through Snoop, Tupac and Warren G. A lot of our fans on the West Coast, their parents or uncles listen to funk, so there’s a deep connection there. There’s also a really cool electronic music history in L.A., so playing L.A. is always special.”

On Jan. 18, Chromeo will play a DJ set at the Exchange L.A., and Dave 1 believes that the pair have found a way to illustrate the Chromeo sound while spinning.

“I don’t know why it took so long, but now it feels like I can play an hour and a half of funky house music and house-y disco music and funk edits, all things funky,” he says. “Of course, a ton of Chromeo remixes, too. We’ve found a good pocket to play in an electronic club but with a sound that really reflects Chromeo. That can make people dance but has elements of disco, funk and the electronic music we like.”

2018 was indeed a big year for Chromeo, but the story is far from over. Maybe they’ll win that Grammy in the Best Engineered Album, Non-Classical category. They’ll certainly be releasing new music this year.

“We’re also producing stuff for up-and-coming artists that we like,” Dave 1 says. “We want to start mentoring new talent. After you’ve put out five albums, it’s not just about you anymore. We have an amazing studio in L.A., and we’ve been enjoying having people come over and producing tracks with and for them. So between that and new Chromeo music, and a bunch of new projects that I can’t talk about just yet, we have a busy year ahead.”

Chromeo perform a DJ set at 10 p.m. on Friday, Jan. 18, at the Exchange L.A.
The Flesh Eaters, Mudhoney
@ PAPPY & HARRIET’S PIONEERTOWN PALACE
In recent years, late-1970s L.A. punks The Flesh Eaters reunited out of the blue for a few shows that emphasized what a powerfully dark and compulsive live force they can be. With the release of a sarcastically titled new album, *I Used to Be Pretty*, lead howler/mastermind Chris D. has pulled off an even more impressive turn of trick — avoiding the nostalgic pitfalls of other reunions by putting out a fulsomely satisfying mix of unusual covers and strong original material. Mr. D. applies his morbidly mournful vocals to remakes of classics by The Sonics, The Gun Club and Peter Green-era Fleetwood Mac, and such sprawling, psychedelized tracks as jazzy-blues freakout “The Youngest Profession” and the 13-minute incantation “Ghastly Cave Lament” evoke the febrile intensity of the early Flesh Eaters. Seattle grunge stalwarts Mudhoney give the bill a double shot of raw power. Also at the Echoplex, Saturday, Jan. 19. —FALLING JAMES

Glitter Trash
@ THE REDWOOD BAR
Led by statuesque punk hellraiser Jenna Talia (one of the great punk monikers, by the way), Glitter Trash came to L.A. by way of Detroit — Talia relocating here and putting together a new lineup of the group that she gigged with back east for years. She joined forces with fellow Michigan native and gunslinger Loren Molinare, who also plays with proto-punks The Dogs, Michael Des Barre’s Mistakes and hard rockers Little Caesar, and now Glitter Trash is killing it on this side of the country. As the name suggests, Glitter Trash plays sleazy, filthy punk & roll, with healthy dollops of New York Dolls, Jayne County, the Dead Boys and the Plasmatics. The Cocks and Bitch Please complete what looks like a riotous lineup. —BRETT CALLWOOD

Mustard Plug
@ THE VIPER ROOM
Born in the conservative outpost of Grand Rapids, Michigan, in 1991, ska-punk band Mustard Plug have split and re-formed before but they’ve now been a going concern for a solid 12 years and they’re on the top of their game. That said, it has now been five years (almost exactly) since *Can’t Contain It*, their seventh studio album. That needs to change, guys. For now, we’ll have to content ourselves with the fact that they’ve very likely the best ska-punk outfit on the circuit outside of SoCal. The Viper Room is a great room in which to see a band like this — it’ll very likely devolve into a sweaty mess and there’s no point fighting it. Just dance. The Phenomenauts, Matamoska and Stupid Flanders also play. —BRETT CALLWOOD

The Iron Maidens
@ WHISKY A GO GO
To some, the idea of a female Iron Maiden tribute band seems like a total gimmick, à la AC/DC, the Misfits and Cheap Chick. In fact, though, these women are all accomplished musicians in their own right, and this band has been around since 2001. That’s 18 years of fine-tuning a show that, at this point, is actually spectacular. Drummer Linda McDonald was a founding member of ’80s hair rockers Phantom Blue, a band that scored a couple of MTV hits (“Why Call It Love” is a killer power ballad) and were signed to Geffen. Aided by vocalist Kirsten Rosenberg, bassist Wanda Ortiz and guitarists Courtney Cox and Nikka Stringfield, the Maidens have created something special. Madman’s Lullaby, The Hots, Fierce Justice, Tara Black and Seeing Red also play. —BRETT CALLWOOD

RNB Rewind Fest
@ MICROSOFT THEATER
The fourth installment of the annual RNB Rewind Fest sees TLC and Bell Biv DeVoe top a bill of nostalgic soul. With 65 million records sold, TLC are the best-selling American girl group of all time (second only to *The Spice Girls* worldwide). So we can expect beloved hits such as “Creep,” “Waterfalls” and “No Scrubs” at the Microsoft. Of course, the absence of Left Eye still hits hard, but it’s good to see the other members getting out there. Bell Biv DeVoe, of course, was formed by the members of New Edition who weren’t Bobby Brown (or, in fact, Ralph Tresvant). Let’s face it, “Poison” is a banger. Mya, Ginuwine, 112, Dru Hill, Next and Choc also perform, and comedian Katt Williams hosts. —BRETT CALLWOOD

Emily King
@ MICROSOFT THEATER
Celebrating her new album, *Scenery* (out Feb. 1 via ATO Records), with a live performance and signing at Amoeba Hollywood. Pre-order your copy at Amoeba Hollywood starting 1/13 to attend the signing after the show and meet the band. Show is free/all ages. Signing space is limited. New album purchase required to attend signing & meet the band. —BRETT CALLWOOD

Emily King
@ MICROSOFT THEATER
Emily King celebrates her new album, *Scenery* (out Feb. 1 via ATO Records), with a live performance and signing at Amoeba Hollywood. Pre-order your copy of *Scenery* on CD or LP to attend the signing and get the advance cover artwork signed by Emily after her performance. Show is free/all ages. Signing space limited to pre-orders only. —BRETT CALLWOOD

FIDLAR
@ MICROSOFT THEATER
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). —BRETT CALLWOOD
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**JUDAS PRIESTESS w/ 2HOT2HANDLE**

**Thur. January 17**

**GROUNDED**

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**Sun. January 20**

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and remakes of vintage rockabilly, R&B and garage-rock songs are nonetheless insanely catchy. In adapting American roots music with a Japanese twist, The 5.6.7.8's kick up a sound that is wildly groovy and always fun. Also on the bill: The Rhythm Shakers and Los Hurricanes. —FALLING JAMES

MON 1/21
Cassandra Violet
@ ECHOPLEX
“You’re an invisible man, I catch you when I can,” Cassandra Violet coos on her 2017 single, “Invisible Man.” But even as she muses about a disappearing lover, the local singer keeps the mood ebullient with sugary melodies. Violet is similarly effusive on “Drinking Song” as she finds herself “crying on the floor” alone after a legendary night of partying. On the title track of her 2016 EP Body & Mind, she shows a more contemplative side, singing restlessly while wrapped in a cloak of solemn piano and bewitching harmonies. The folk-country idyll “Lady” is similarly engrossing as Violet reveals a more rocking persona in contrast to the bubbly pop of her more recent singles. She’s part of a loaded bill with January resident Jen Awad, Disco Shrine, Sarah Ault & the Super Natural and Polartropical. —FALLING JAMES

TUE 1/22
Michael Nesmith
@ THE TROUBADOUR
At age 76, Michael Nesmith has been on a roll recently. Not only has the singer-guitarist finally embraced his past as a member of The Monkees in tours with Micky Dolenz in the past few years but he also has drawn from his underrated solo career, in which he paved the way for numerous musicians by mixing rock and country long before it was considered hip. Tonight, Pana Nes revisits his 1972 solo album, And the Hits Just Keep on Comin’, accompanied by guitarist Pete Finney, who will evoke the parts originally played by the late pedal-steel maestro Red Rhodes. And Hits is an unusual record, with such thoughtful ballads as “The Upside of Goodbye” and a homespun, intimate version of the early Linda Ronstadt hit “Differnet Drum” delivered with little more than stripped-down guitars. —FALLING JAMES

Fiona Grey
@ MADAME SIAM
Whether she’s backed by just an acoustic guitarist or pulling out all the showy stops in a full-band performance augmented by her crew of sexy dancers, Fiona Grey radiates star power and endless charisma. Decked out onstage in a long, sheer wedding veil, white boots and matching thigh-high stockings, the local singer revels in and embraces the idea of fame with such wearily cynical muses about a disappearing lover, the local singer keeps the mood ebullient with sugary melodies. Violet is similarly effusive on “Drinking Song” as she finds herself “crying on the floor” alone after a legendary night of partying. On the title track of her 2016 EP Body & Mind, she shows a more contemplative side, singing restlessly while wrapped in a cloak of solemn piano and bewitching harmonies. The folk-country idyll “Lady” is similarly engrossing as Violet reveals a more rocking persona in contrast to the bubbly pop of her more recent singles. She’s part of a loaded bill with January resident Jen Awad, Disco Shrine, Sarah Ault & the Super Natural and Polartropical. —FALLING JAMES

THU 1/24
Wilkinson, Calyx & TeeBee, Loadstar
@ EXCHANGE L.A.
Two of North America’s most dedicated entities in drum & bass — Bassrush and RESPECT — band together to present a night of blistering sounds. It’s becoming a tradition of sorts to have some of the genre’s heavy hitters come through Los Angeles soon after New Year’s parties are wrapped up. Perfect timing for this triple threat featuring crossover favorite Wilkinson and his crowd-friendly jams; Calyx & TeeBee with their curated selections that go from melodic vocals to bassbin-splitting bombs; and Loadstar, who brings the best of the dark sounds. Experiencing this monster event at the Exchange brings both the glitz and the grime — the venue’s state-of-the-art sound system and professional setup for the former and its spacious, cavernous, festival-like interior for the latter. Pro tip: Please wear some type of ear protection; your future self will thank you.

—LILY MOAYER
LA WEEKLY

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1/22
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01/20
WHITE WITCH

01/21
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MAMMOTH WITH RAYELYN NELSON

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THE UNDEAD FEAT BOBBY STEELE

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THE SOUNDROCKS

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THE FOUR SEASONS

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THE WINERY DOGS

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TOMMY DURAN

02/14
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02/15
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THE PATTY SPENDEHOLDS

02/19
THE HENDRICKSONS

02/20
THE LEATHER MAN

02/21
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THE BIFF FOURS

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02/24
THE BIG WEEKLY

02/25
THE BLACK THINGS

02/26
THE WILLIAMSONS

02/27
FRED NEALE

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THE SECOND LEG

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FRI., JAN. 18, 2019 8:30PM

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FRIDAY, JAN. 18

GO REVEREND HORTON HEAT: With Voodoo Glow Skulls, Mustard Plug, 8 p.m., $20. The Observatory. See Music Pick.

MUSIC PICK

SATURDAY, JAN. 19

CALIBASH: With Ozuna, Nicky Jam, Wisin y Yandel, 8 p.m., $60 & $205. The Whisky. See Music Pick.
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**Director of Energy Efficiency Program**
Los Angeles, CA $75K - $85K

A well-established energy consulting firm in California is seeking an experienced Director of Energy Efficiency Programs to oversee the implementation of the company’s energy efficiency programs in the state of California. The ideal candidate will have a minimum of 5 years of experience in the energy efficiency industry, with a focus on developing and implementing energy efficiency programs for commercial and industrial clients. Strong technical and project management skills are required, as well as excellent communication and interpersonal skills. Bachelor’s degree in engineering or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Senior Android Engineer**
Los Angeles, CA $150K - $180K

A leading mobile app development company is seeking a Senior Android Engineer to join their team. The ideal candidate will have a minimum of 3 years of experience in Android development, with a strong understanding of Android architecture and best practices. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Computer Science or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**BAE Systems**

BAE Systems is currently seeking qualified candidates for a variety of positions in Los Angeles, CA. Please visit our website at [www.baesystems.com](http://www.baesystems.com) for more information and to apply online.

**Social Worker**
Los Angeles, CA $40K - $50K

A social services agency is seeking a highly motivated and experienced Social Worker to join their team. The ideal candidate will have a minimum of 2 years of experience in social work or a related field, with a strong understanding of the social services system. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Social Work or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Marketing Coordinator**
Los Angeles, CA $50K - $70K

A leading marketing firm is seeking a Marketing Coordinator to join their team. The ideal candidate will have a minimum of 2 years of experience in marketing, with a strong understanding of digital marketing and social media platforms. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Marketing or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Business Dev Manager**
Los Angeles, CA $75K - $100K

A leading business development firm is seeking a Business Dev Manager to join their team. The ideal candidate will have a minimum of 5 years of experience in business development or a related field, with a strong understanding of the business development process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Business Administration or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Technical Program Manager**
Santa Monica, CA $100K - $120K

A leading technology company is seeking a Technical Program Manager to join their team. The ideal candidate will have a minimum of 5 years of experience in project management, with a strong understanding of technical projects. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Project Management or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Account Executive**
Los Angeles, CA $50K - $70K

A leading advertising agency is seeking an Account Executive to join their team. The ideal candidate will have a minimum of 2 years of experience in account management, with a strong understanding of the advertising process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Business Administration or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Senior Software Engineer**
Los Angeles, CA $100K - $125K

A leading software development firm is seeking a Senior Software Engineer to join their team. The ideal candidate will have a minimum of 5 years of experience in software development, with a strong understanding of the software development process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Computer Science or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Senior Manager, Digital Marketing**
Los Angeles, CA $90K - $110K

A leading digital marketing firm is seeking a Senior Manager, Digital Marketing to join their team. The ideal candidate will have a minimum of 5 years of experience in digital marketing, with a strong understanding of the digital marketing process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Business Administration or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Network Engineer**
Los Angeles, CA $70K - $90K

A leading technology company is seeking a Network Engineer to join their team. The ideal candidate will have a minimum of 5 years of experience in network engineering, with a strong understanding of network architecture and best practices. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Computer Science or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Business Analyst**
Los Angeles, CA $60K - $80K

A leading business analysis firm is seeking a Business Analyst to join their team. The ideal candidate will have a minimum of 5 years of experience in business analysis, with a strong understanding of the business analysis process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Business Administration or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Program Manager**
Los Angeles, CA $90K - $110K

A leading project management firm is seeking a Program Manager to join their team. The ideal candidate will have a minimum of 5 years of experience in project management, with a strong understanding of project management processes. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Project Management or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Software Engineer**
Los Angeles, CA $70K - $90K

A leading software development firm is seeking a Software Engineer to join their team. The ideal candidate will have a minimum of 5 years of experience in software development, with a strong understanding of the software development process. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Computer Science or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Senior Systems Engineer**
Los Angeles, CA $100K - $125K

A leading systems engineering firm is seeking a Senior Systems Engineer to join their team. The ideal candidate will have a minimum of 5 years of experience in systems engineering, with a strong understanding of systems engineering processes. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Systems Engineering or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

**Sr ETL/BI Administrator**
Los Angeles, CA $90K - $110K

A leading data analytics firm is seeking a Sr ETL/BI Administrator to join their team. The ideal candidate will have a minimum of 5 years of experience in ETL/BI administration, with a strong understanding of ETL/BI processes. Excellent communication and interpersonal skills are required, as well as the ability to work independently and as part of a team. Bachelor’s degree in Business Administration or a related field is preferred. This is a full-time position with excellent benefits. Please submit your resume to the email listed in the job description.

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