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After three failed pregnancies, **Ariane Fleiderman-Borges** adopted frozen embryos from an Arizona couple and gave birth to twins — at age 50

## **THE BRAVE NEW WORLD OF EMBRYO ADOPTION**

By Stephanie Haney

LA WEEKLY

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# GRANDIOSE VICE MAYOR

Rick Jacobs names himself the No. 2 power beneath Eric Garcetti — but he isn't

BY GENE MADDAUS

**A** key figure in Mayor Eric Garcetti's administration has quietly adopted a new title, an apparent signal of his growing influence within the office.

Rick Jacobs, named Garcetti's deputy chief of staff in 2013, has recently added the title "executive vice mayor." The title, which was never publicly announced, did not exist previously within City Hall. It confers no new formal responsibilities but it does suggest an informal expansion of Jacobs' role.

"He adopted this title," said Connie Llanos, a mayoral spokeswoman. "The mayor knew this was happening."

According to emails released to *L.A. Weekly* last week under the California Public Records Act, Jacobs' new title seems to have originated in a discussion of diplomatic protocol in August. At the time, Jacobs was involved in preparations for the U.S.-China Climate Leaders Summit, which took place in L.A. in September.

The Beijing government was offering to sign an agreement at the summit with Los Angeles on reducing climate emissions.

A sticking point was that the agreement would be signed by Garcetti and Li Shixiang, the executive vice mayor of Beijing. L.A. officials wrote to Beijing stating they preferred for Garcetti's "direct counterpart" to sign the agreement — either the

mayor or the Communist Party secretary of Beijing.

The Beijing officials wrote back to say that the executive vice mayor is a powerful figure with responsibility for climate change. Officials from the U.S. State Department also got involved, indicating that it would be appropriate for Garcetti and Li to sign the agreement.

The timing is not entirely clear from the emails, but it appears that Jacobs had already taken an interest in the executive vice mayor title. He conferred about it with Stephen Cheung, a former Garcetti official who now serves as the president of World Trade Center Los Angeles. Cheung wrote an email to Jacobs about the title after conferring with friends in China and Korea.

"Vice Mayors are pretty much the #2 across the board for Asia," Cheung wrote in an email dated April 30, which was resent to Jacobs on Aug. 24. "In China, the usage of Executive Vice Mayor is reserved for the major metropolitan areas and is reserved for leaders with more authority than Vice Mayors. ... Although Executive Vice Mayor is not utilized frequently in Korea and Japan, it is accepted both in the government and business sectors as the #2 position after the Mayor."

Cheung also noted that in Los Angeles, the most recent comparable title belonged to Austin Beutner, who served as "first deputy mayor" under Garcetti's predecessor, Antonio Villaraigosa.

Jacobs declined a request for an interview on the subject. In a statement,



Rick Jacobs

PHOTO BY BRIAN CAHN

Llanos said that Jacobs took on the title because he handles international affairs for Garcetti and the new title is easier for foreign officials to understand.

"His current title did not translate in many countries and limited his capacity to conduct some of his job responsibilities," Llanos said.

In October, the Vietnamese ambassador to the United States paid a visit to Los Angeles. His staff sought a meeting with Garcetti but were informed that the mayor was too busy.

"However," wrote Jonathan Yang, a mayoral aide, "our Executive Vice Mayor, Rick Jacobs, will be most honored to host the Ambassador for a meeting."

In November, the governor of Yamaguchi Prefecture in Japan also was turned down for a meeting with Garcetti. His staff asked for a meeting with whoever is "next in line."

"In the mayor's absence," Yang wrote, "our dignitaries are received by our Executive Vice Mayor, Rick Jacobs."

Jacobs' use of the title is not limited to

interactions with Asian dignitaries. He also used it during the mayor's trip to Paris for the U.N. conference on climate change. In an email to an official in Paris, Jacobs wrote, "By way of introduction, I am Executive Vice Mayor and Deputy Chief of Staff for Mayor Garcetti. I currently plan to travel with Mayor Garcetti and hope to have the pleasure of meeting you."

As deputy chief of staff, the unelected Jacobs is not the second most powerful person in the city. That would be Herb Wesson, president of the City Council. Nor is Jacobs the second-ranking person in Garcetti's administration. That's Ana Guerrero, Garcetti's chief of staff. Guerrero and Rich Llewellyn, the mayor's counsel, are the only two officials who report directly to the mayor. Garcetti also has four deputy mayors who, like Jacobs, report to Guerrero.

Los Angeles has not traditionally had a "vice mayor" title. However, in other cities, the title typically refers to an elected City Council member who fills in when the mayor is away.

## GARCETTI HOGS NFL GLORY

Inglewood officials say L.A. mayor's claim of being central to Rams decision is spin

BY DENNIS ROMERO

**W**hen it comes to landing an NFL team, Inglewood, population 111,905, is the little city that could.

Big, bad Los Angeles approved a downtown stadium project in 2011. But last week Inglewood pulled off what L.A. couldn't. The city of Inglewood fast-tracked approval of Rams owner Stan Kroenke's plans for a 70,000-plus-seat venue in less than half the time it took

L.A. to get it together. Then Inglewood put forth a project that NFL owners approved over the city of Carson's proposal.

Yet, in media coverage last week, the man of the hour was one Eric Garcetti, mayor of Los Angeles. He didn't mention Inglewood Mayor James T. Butts, leader of the actual city where the Rams will play in a \$1.8 billion stadium. Garcetti appeared to hog the spotlight, despite having virtually nothing to do with it.

"My first choice was here in downtown initially," Garcetti said at a press conference. "The construction jobs will still go

to the men and women who live here."

He spoke to various outlets and told journalists: "I was frequently in conversation with my fellow mayors in the region, with the [NFL] commissioner, with the owners, over the last couple of years. ... I had lunches with them, tried to facilitate, let them know this was a unified region, for whatever team."

Unnamed Inglewood city officials said Garcetti was not "frequently in conversation" with Butts. *L.A. Weekly* was told Butts did not want to comment.

Some sources felt Garcetti was taking credit on Inglewood's red-letter day. That Inglewood is traditionally African-American, and has suffered its share of biased press coverage, hasn't helped, they said. "Somehow, there is an odd effort by some in the city to the north (Los Angeles) to diminish Inglewood's success by suggesting football has returned to Los

Angeles — a grand city in its own right who also vied to be the destination for the National Football League," said Marc T. Little, president of the Inglewood Airport Area Chamber of Commerce.

Some officials in Inglewood suggest that because the city's residents are largely nonwhite, it gets less media respect. To be clear, L.A. is less than one-third white, and is heavily Latino.

Little declared: "The return of football to Southern California has been attempted over the past 20 years by some of the most influential leaders of our time. However, a small group of unified civic leaders and staff led by Mayor James Butts in the city of Inglewood in partnership with a developer (Wilson Meany Sullivan), who had the foresight and temerity to bet on Inglewood with no promise of reward, accomplished the impossible."



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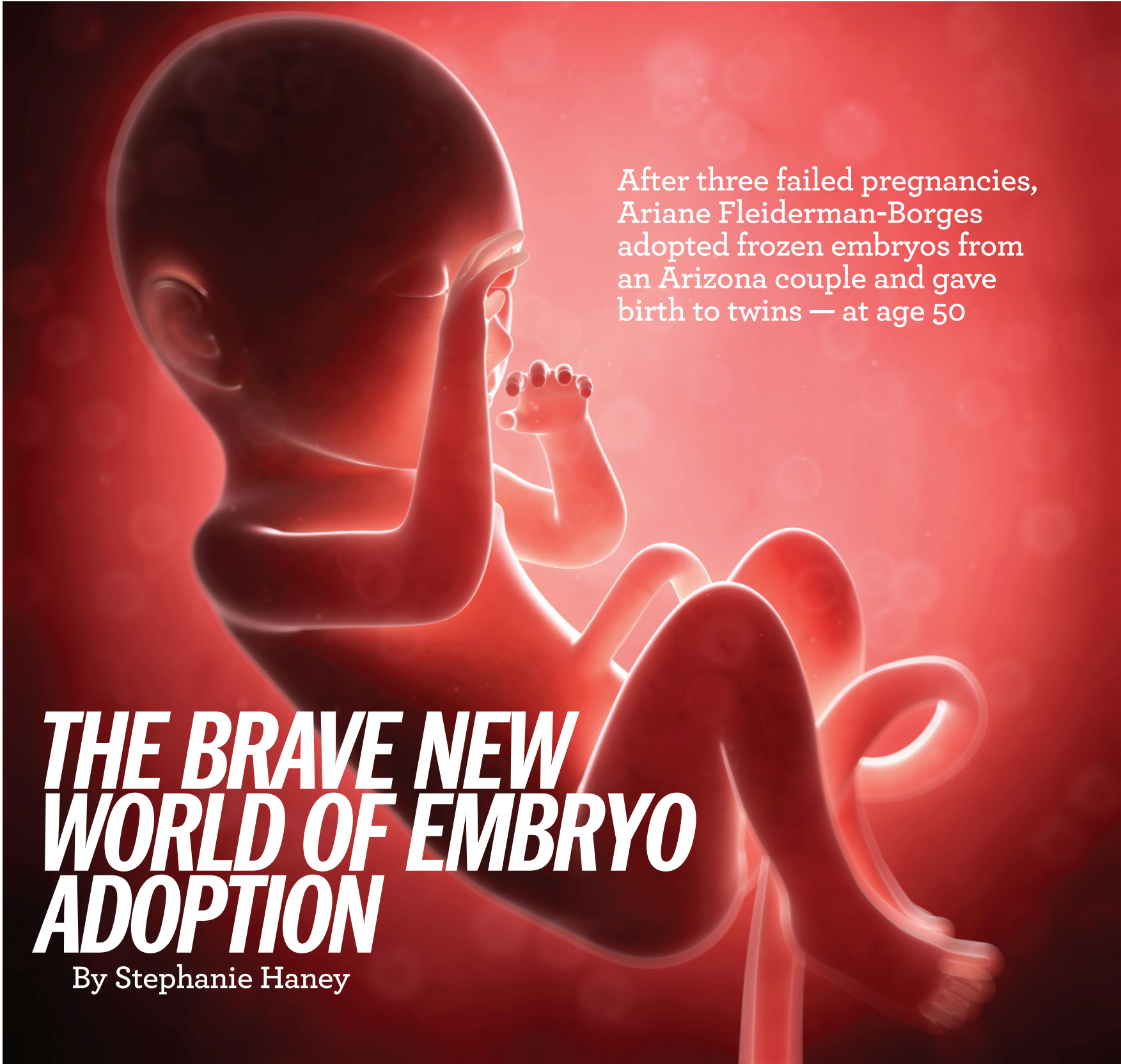
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After three failed pregnancies, Ariane Fleiderman-Borges adopted frozen embryos from an Arizona couple and gave birth to twins — at age 50

# THE BRAVE NEW WORLD OF EMBRYO ADOPTION

By Stephanie Haney

ILLUSTRATION BY SEBASTIAN KAULITZKI

**A**riane Fleiderman-Borges and Mauricio Borges tried for six years, almost from the time they met, to become parents. One of the reasons Fleiderman, an accountant, and Borges, an auto mechanic, were drawn to each other was their willingness to have children together. “I wanted her to be able to experience being a mother,” Borges says, “because I already had children of my own and I wanted her to have that same feeling.”

The couple conceived naturally a few months after they met — just before Fleiderman turned 44 — and miscarried weeks later.

“I made it less than a month,” Fleiderman says. Her doctor at the time had predicted that might happen.

“He said right then and there, ‘Your pregnancy’s not going to last,’ because of my age,” Fleiderman recalls.

The following year, in 2008, Fleiderman and Borges turned to artificial insemination. Again Fleiderman got pregnant, but at around week five her OB-GYN told her she feared Fleiderman had an ectopic pregnancy. A few days later, Fleiderman was given medication to stop the growth of the abnormally progressing pregnancy, and she miscarried again.

“The emotional and financial strain of trying to get pregnant and having failed pregnancies, one after another, it’s horrible,” Fleiderman says.

»11) But she and Borges kept trying. Fleiderman's OB-GYN referred the couple to Dr. Sam Najmabadi, a reproductive endocrinology infertility specialist at the Center for Reproductive Health & Gynecology in Beverly Hills. Dr. Najmabadi oversaw two more rounds of artificial insemination, in November and December 2010, neither of which resulted in pregnancy.

Fleiderman attempted one more round of artificial insemination with Dr. Najmabadi in March 2011. That didn't work, either.

"He told me that was an indication that even if I went for full-on in-vitro [fertilization], my eggs were just not responding that well," she says.

Then, in late spring of 2011, Dr. Najmabadi brought up another way Fleiderman and Borges might conceive — with the help of an Arizona couple they'd never met.

Fleiderman wasn't always sure she wanted to have a child, but she did have some parenting experience. From the time she was 36, she played second-in-command to the parents of her godson, Benjamin, who is now 16.

Benjamin's father has been a close friend of Fleiderman's since her late 20s. She helped raise Benjamin since birth. "He's an only child and I was one of the first to hold him when he was born, and I just fell in love with him," Fleiderman says. "I promised him I would stay by his side."

Fleiderman moved back to Los Angeles eight years ago from San Jose so she could keep that promise. She rented a room from Benjamin's father so she could live with her godson.

"I was the one who taught him how to swim," Fleiderman says. "I cared for him all the time when I lived with him, and after that he stayed with me on weekends. I was his third parent."

Sitting in Dr. Najmabadi's office that day in spring 2011, Fleiderman's complicated journey to motherhood finally came into focus. She recalls thinking: "I already had experience loving a child that wasn't genetically related to me."

She says that as she sat there crying, "I felt a divine assistance of some sort. I'm not a heavily religious person, but all of a sudden I felt compelled to ask, 'Is there anything else? Like embryo ... or something?'" Fleiderman recalls saying to Dr. Najmabadi, not really sure how to finish her own sentence.

"And then he looked up at me, and he said, 'You know, as a matter of fact there is. Every now and again people leave embryos behind with me.'"

In July 1978, the very first "test-tube baby," Louise Joy Brown, was born in England. She arrived 34 years after the first human embryo was created in vitro — and after hundreds of failed attempts to birth an IVF baby.

Infertility treatment and options would rapidly expand in the four decades following Brown's landmark birth. More than 5 million babies have now entered the world as a result of IVF.

Embryo adoption is sort of a by-product of IVF. In IVF, eggs and sperm are collected (either the couple's own, or eggs and/or sperm provided by donors), and the healthiest eggs are fertilized by the sperm outside

of the body, with the hope of creating multiple embryos. One round of IVF can cost up to \$15,000 without egg or sperm donors — and up to \$30,000 if an egg donor is needed.

The embryos are given three to five days to mature, then one or more are transferred into a woman's uterus, hopefully to implant and grow into a pregnancy. Others are frozen for later use.

freeze them and let nature take its course, and sometimes they give them to a doctor or a facility or a specific parent-to-be.

"I almost never saw anybody donating embryos for adoption 20 years ago," Dr. Najmabadi says. "I don't know if it's the times or our education of the patient, but now more and more of that is happening."

In 1997, Nightlight Christian Adoptions

## "I ALREADY HAD EXPERIENCE LOVING A CHILD THAT WASN'T GENETICALLY RELATED TO ME."

—ARIANE FLEIDERMAN, ON HER DECISION TO ADOPT FROZEN EMBRYOS



Ariane Fleiderman with her twins, Kai and Audrey

PHOTO BY DANNY LIAO

A 2011 summary of 295 assisted reproductive technology clinics and four cryo-storage facilities found that they were holding more than 387,000 frozen embryos — and estimated that another 225,000 frozen embryos were stored elsewhere in the United States.

Along the way, a woman occasionally will end up with extra frozen embryos that she and her partner don't intend to use, for whatever reason. Often they don't know what to do with these extra embryos. Sometimes they store them, sometimes they un-

created the first embryo adoption agency, the Snowflakes Embryo Adoption and Donation program, in response to the growing number of unused IVF embryos in frozen storage facilities. Children born from the embryos donated through the agency are often called "snowflake babies." Kimberly Tyson, Snowflakes' marketing and program director, says the name of the program was intentional — that "like natural snowflakes, human embryos are frozen, unique and a gift from heaven."

The term "snowflake babies" caught on,

and many families now use the term for any baby born as a result of an embryo donation.

Tyson says that well over 1,000 babies have been born into families through embryo adoption agencies, which operate similarly to some traditional adoption agencies in that the donating family chooses recipients from prospective parent profiles.

"The essence of our embryo adoption model is to encourage open relationships between the donor and the adopter," Tyson says. At Snowflakes, she adds, finding a donating family that's willing to adopt to a woman older than 45 is rare. She says donors "are trying to select the family that they believe will provide any resulting children with a safe and loving home environment, with parents who are healthy and able to care for them."

Embryo donation also occurs at the fertility clinics where the embryos were created. At the clinics, the biological parents generally don't participate in selecting prospective parents for their donated embryos and are more likely to remain anonymous. Dr. Najmabadi says that at his clinic, some donors do place restrictions on potential recipients but for the most part don't remain involved after they choose to donate their embryos.

Dr. Kristin A. Bendikson, with the division of reproductive endocrinology and infertility at the USC Keck School of Medicine, says her clinic transfers adopted embryos into women up to the age of 53. "There really isn't a difference in a woman's ability to actually carry a pregnancy with an adopted embryo, whether she's 48 or 46 or 45."

According to the American Society for Reproductive Medicine, women should not undergo embryo transfers after the age of 55.

Dr. Bendikson acknowledges that an older couple considering embryo adoption should take into account the potential drawbacks of having children at an advanced age.

"I think that it's important to consider the long-term ability to fulfill the emotional, psychological and physical needs of the child, and also consider what the chances of long-term parental relationships are going to be," she says. "I also think that it is helpful for anyone undergoing embryo adoption to undergo psychological counseling. That is beneficial not only because of the age of the patient but also because of the adoption process in general and having a child that is not genetically yours."

Couples who donate embryos also have pros and cons to take into account.

Kimmi Carlos, a middle-school language arts teacher, and her husband, Ryan, a Los Angeles firefighter, had to weigh the emotional impact of donating embryos to a woman who would give birth to and raise a child that is genetically theirs.

"When you're going through IVF, one thing that you're not really prepared for is the amount of extra embryos that you might have," says Kimmi Carlos, who, like her husband, is 34. "The majority of people don't have a ton. They have what they need. It's more common to have too few than it is to have an abundance." (14 »

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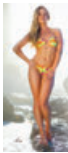
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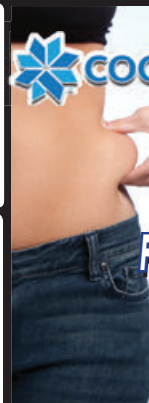
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»12) But Kimmi and Ryan Carlos did have an abundance of embryos. They were left with 12 strong embryos after successfully getting pregnant with their now 5-year-old twins, a boy and a girl.

Kimmi Carlos had a tough time with her initial pregnancy with the twins. She spent nearly 12 weeks on bed rest, and she knew she didn't want to go through that again.

Then, 14 months after the twins were born, Kimmi Carlos got pregnant naturally with their third child, a son who's now 3.

The Carlos family eventually decided to donate their remaining 12 embryos.

"I personally struggled, as I'd be pushing my twins on swings at the park, with why they got to be the lucky two, as much as I love them," Kimmi Carlos says. "I felt in my heart the rest of them deserved the same chance at life."

The matured embryos that would become the Fleiderman-Borges twins came from a group of six that were created and frozen seven years before Fleiderman asked the right question at the right time in Dr. Najmabadi's office.

Back in 2007, an Arizona couple had been having trouble getting pregnant, so they paid a donor to provide them with an egg to be fertilized by the husband's sperm. The couple traveled to L.A. and went through the IVF process with Dr. Najmabadi, and they successfully had a baby.

Five years later, the couple decided that their family was complete and gave Dr. Najmabadi their blessing to donate their remaining half-dozen embryos to other hopeful parents-to-be.

Fleiderman remembers Dr. Najmabadi pulling a sheet of paper out from under his desk calendar. The list contained the names of previous patients who had donated their extra frozen embryos.

And it was a short list. Of the roughly 40 percent of Dr. Najmabadi's patients who end up with extra embryos, he estimates that only 5 percent choose to donate their embryos to others.

Dr. Najmabadi told Fleiderman that he could give her some embryos; she would have to pay only for the implantation. The cost would come to about \$3,000. Fleiderman says that once she took her ego out of it, she loved the idea.

"I thought, 'If I'm a true mother, I want [my] children to have the strongest bodies possible,'" Fleiderman says. "So I should not try and insist they be from my eggs." The egg donor the Arizona couple used was 22 years old at the time the embryos were created.

Borges says he was willing to try everything to have children together, no matter what. "The doctor told us it was impossible for us to have kids with her eggs, even though she was very healthy and could carry the pregnancy, so there wasn't much else we could do," Borges says. "She asked me what I thought, and I said, 'If it's good for you, it's good for me.'"

There also was the cost factor. Securing an egg donor and going through the IVF process would come to about \$30,000—10 times as much as embryo adoption. "It was beyond a generous offer," Fleiderman says.

Once Fleiderman decided to go forward with the gift, she let Dr. Najmabadi choose

the donor from the list. "I didn't want to pick, because it didn't sit right," she says. "It felt like shopping. Letting the doctor choose made it feel more natural."

Dr. Najmabadi says that when it's left up to him, he tries to select embryos that come from biological parents who have similar physical characteristics to those of the parents-to-be.

the closest physical match to Fleiderman and her husband, and made the most sense to Dr. Najmabadi in terms of the other factors, so their embryos were the ones chosen to come to life.

The embryo transplant wasn't an immediate success. In June 2011, Dr. Najmabadi initially tried to transfer only one embryo,

**"I THOUGHT, 'IF I'M A TRUE MOTHER, I WANT [MY] CHILDREN TO HAVE THE STRONGEST BODIES POSSIBLE. SO I SHOULD NOT TRY AND INSIST THEY BE FROM MY EGGS.'"**

—ARIANE FLEIDERMAN



"We try to match the prospective parent with a close match in race, eye color and hair color of the donor," Najmabadi says. "For example, if someone comes in with blond hair and green eyes, we would go through our data bank and say, OK, we have maybe one donor that matches them or three donors that match them, and then we present those options to the patient."

He says he can describe the donors' characteristics to the would-be parents but can't show any pictures due to doctor-patient confidentiality.

Kai and Audrey's genetic parents were

because Fleiderman didn't want to chance a multiple birth.

The process itself takes less than 10 minutes. To prepare, the patient goes through a series of estrogen and progesterone supplements, to mimic what would be happening to the body if it were experiencing a natural pregnancy. The embryos are thawed on either day three or day five of the progesterone supplement, corresponding to whether the embryos were frozen on day three or day five after fertilization.

On the day of transfer, the patient takes a

Valium and goes into a dark room near the back of the clinic to relax. Some patients opt to receive acupuncture. Then Dr. Najmabadi goes to work.

"I go in under ultrasound guidance, put a catheter into the uterus and release the embryos into the uterus," Dr. Najmabadi says. "That's it. That's the embryo transfer process."

The next step is implantation, in which the embryo basically digs itself into the uterine lining. It doesn't always work.

"Once it's figured out, someone will win the Nobel Prize, because there's a lot that we don't know about it," Dr. Najmabadi says of the factors that guide implantation.

The embryo successfully implanted into Fleiderman's uterine lining—but the pregnancy resulted in another miscarriage, on Fleiderman's 48th birthday. "That one was probably the hardest," she says.

Dr. Najmabadi says he suspected the problem might have been with the embryo itself. "Many times abnormal embryos do not continue past a certain stage of pregnancy after they have implanted," he says. "It is sometimes possible to get pregnant with an abnormal embryo that then results in a miscarriage."

Genetic screening and diagnosis of the embryo can be done, reducing the odds of an abnormal embryo being transferred. However, Dr. Najmabadi says this kind of testing is invasive and expensive, so most embryo transfers are done without it.

Fleiderman tried again four months later, this time with two embryos. But neither would implant into her uterine wall. Fleiderman feared the stress of the loss of her mother, who had died from lymphoma, was not helping the situation. So she decided to take a break.

"Then my husband got himself detained," Fleiderman says.

"I made the mistake of getting arrested while driving without a license, and that put me in a very bad situation," Borges says. "They were going to deport me back to Brazil."

Borges was first sent to U.S. Immigration and Customs Enforcement's Contra Costa West County Detention Facility in Richmond before being relocated to the Adelanto Detention Facility in Adelanto.

Merely being married to a U.S. citizen is no longer a path to getting a green card if a person didn't enter the country legally in the first place. Because Borges entered the United States illegally in 2002, his marriage to Fleiderman, a U.S. citizen, is irrelevant to his immigration status.

With her husband stuck in Adelanto, Fleiderman decided to push ahead and try to get pregnant again.

This time, Dr. Najmabadi suggested trying to implant all three of the remaining embryos. But Fleiderman told him she wasn't sure she could handle it if all three happened to take, so she wanted to try with two instead.

Fleiderman says that on that day in February 2013, she showed up for the procedure at her most relaxed yet. "I went in by myself, popped the Valium and fell asleep after the transfer," she says. "It felt a lot like a Pap smear and only took about an eighth of a second. And bam! I was pregnant."

**It took weeks before** Fleiderman's blood test showed that both embryos had successfully implanted. Fleiderman admits that when Dr. Najmabadi confirmed she was pregnant with twins, she was torn.

"At that point I was so tired they could have told me I was going to give birth to Martians and I would have been like, 'OK, that's fine. What time do I need to report for the birth?'"

But at other times, she says, "I definitely freaked out that there were two."

She was still unsure of her husband's residency status. Borges' immigration lawyers were telling Fleiderman there was a 50-50 chance that he'd be deported to Brazil. "I was anticipating that I would basically be a single mother," she says. "A single mother of one was daunting enough."

Fleiderman says she started thinking about articles she'd read that described complications with multiple births, as well as situations when embryos were removed to save other embryos, or because the number of births posed a risk to the mother's health, or even because the parent wasn't able to properly care for more than one infant.

So she asked about embryo reduction.

Embryo reduction is performed by only a few doctors in the Los Angeles area, and Dr. Najmabadi isn't one of them. It's a process where the doctor removes one or more embryos after an IVF cycle to give the other embryos a better chance of survival.

Then Fleiderman's doctor showed her an ultrasound image of the two embryos and let her listen to their heartbeats. Fleiderman says she thought to herself, "Well, I'm kind of old to be having these babies, so I'll keep them both — so when I'm senile, they'll have each other."

But she still wasn't sure she could handle raising the two of them if her husband were to fail to get U.S. citizenship. She asked her cousin if he would be willing to raise one of them as a co-parent. She also scheduled an appointment to meet with an adoption counselor.

After missing her appointment three times, Fleiderman says she was hit with another realization. "One day I just looked down at my belly and I said, 'OK, I get the message. You guys don't want to be separated.'"

**About halfway through** Fleiderman's pregnancy, Borges was released from detention pending a deportation hearing. His immigration lawyers seemed to think the result would be one of two extremes: He would be granted a green card or sent back to Brazil.

"I really worried about her, because she was so big and pregnant," Borges says. "It wasn't easy for her, being 50 and pregnant with twins. And she helped me with lawyers, all the papers, everything to get me out of there."

Borges says when they let him leave Adelanto in May 2013, pending his hearing, that it was like "a gift from God."

And it left Fleiderman free to focus on enjoying her pregnancy as much as possible.

"Pregnancy was not comfortable with twins, at 50, at all," Fleiderman says. "My feet expanded a size and a half!"

When the day finally came for the twins to be born — Sept. 24, 2013 — she was ready.

"I actually drove myself to the maternity ward."

The twins were delivered via Cesarean section. Fleiderman made it through the delivery fine, but she lost a lot of blood due to a blood-clotting condition.

"I remember hearing Kai. I heard him cry, and then I kind of deliriously remember Audrey," she says. "And then I passed out."

"I saw my boy first, and after that Audrey," Borges recalls. "Audrey was more skinny, smaller; Kai was bigger, more fat."

Audrey had to be kept in an incubator for a week because she did not have enough body fat to hold her temperature. "I was a little concerned," Fleiderman says. "But I was happy they made it, that they were safe. It was a healthy pregnancy, by general standards."

On Sept. 22, 2014, two days before the twins' first birthday, Borges had his deportation hearing. He was granted a temporary work visa and was permitted to stay in the United States legally.

"It was my second chance," Borges says.

His second chance has allowed him to see Audrey and Kai start developing their own personalities. "Audrey is so smart, it's scary," Fleiderman says. "She wants to do everything herself. She's my little chili pepper — she's a little spicy."

"Kai is my little piece of chocolate," she says. "He's just sweet."

Fleiderman and Borges say that Audrey looks out for Kai, even though she's younger by one minute.

"They are like a team. Anytime you give anything to Audrey, like a piece of food, the first word out of her mouth is 'Kai,' to make sure you give something to Kai, too," Borges says. "She is very protective of him."

"They've hijacked my life," Fleiderman says. "Which is fine. One nice thing about having them when I was older is that I've been able to travel and work [before I had them], and so I'm at peace with dedicating all my time to raising them."

**From the group of embryos** created by the Arizona couple, the twins have at least one sibling that Fleiderman knows about. "Kai and Audrey were frozen in time," Fleiderman says. "They were conceived at the same time, but if they were ever to meet their sibling, their sibling would be eight years older."

Fleiderman and Borges say they're open to the twins meeting their biological family someday, if the Arizona couple is amenable. Dr. Najmabadi says he would be willing to discuss the issue with his patients.

Fleiderman says she does not feel threatened by the possibility of bringing biological family members into her family dynamic — and she hopes other women having difficulty conceiving might come to the same realization. "I would tell women not to sweat making it their egg, and men not to sweat making it their sperm," she says.

Fleiderman says that even though it's not her and her husband's DNA they're passing on, they have been able to connect with their children in a profound way by experiencing pregnancy and childbirth.

"I always tease people and say, 'I beat the fertility clock,'" she says. "How about that?"

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# HUNGER GAMES

Button Mash brings vintage arcade games and Starry Kitchen food to Echo Park

BY BESHA RODELL

**T**he state of Echo Park's dining scene could be viewed as dispiriting. A few years ago, it seemed as if the rapidly gentrifying neighborhood would attract restaurants with ambition to match the newly soaring rents. Exciting openings such as Allumette and Cortez showed that restaurateurs were willing to bet on quirky, high-reaching concepts that you might not see in more established restaurant districts. Alas, it was not to be — both of those restaurants closed within 18 months. While quality neighborhood eateries continue to open — Ostrich Farm seems to be chugging along nicely, for instance — it looks very much as though the formula for success in Echo Park is still burgers and beer.

Rather than attempt to buck this trend, the most interesting new restaurant in Echo Park ran with it, and pushed it even further. If neighborhood residents want cheap fun and greasy food, might they also be interested in video games, pinball

and craft beers? It turns out that, yes, that's exactly what they want. Button Mash is the new arcade/restaurant from owners Jordan Weiss and Gabe Fowlkes, along with Nguyen and Thi Tran, who have for years been known for their nomadic pop-up project, Starry Kitchen.

Button Mash is such a hit that on Friday nights a line stretches around the building just to get past the ID-checking doorman. The wait for a table can easily last an hour during peak times. Not to worry: There's plenty to do after you've spoken to the shell-shocked-looking hostess while you wait for your table. Like drink beer and play Donkey Kong.

Button Mash is a lot of fun.

I say this as a person who has mixed feelings about arcades and video games, in general, and who, as the mother of a 12-year-old, has spent much of the last decade in a constant battle to keep gaming from swallowing up the entirety of my family life. When I was in my mid-20s and living in New York City, my boyfriend (now husband) proudly brought home the full-sized arcade version of Street Fighter and acted as if the mere opportunity to own such a thing was a rare and wonderful prize. I was horrified at the space it took up in our small apartment and at the energy that pervaded that apartment whenever friends came over to play.

Arcades for me as a child were places to fear: dark, full of teenage boys and what felt to me like malice. I realize these are

the very things that attract other people to arcades, and some of the things that would later attract me to record stores, pool halls and punk clubs. But video games have just never been my jam. I managed to banish Street Fighter within a couple of years, an act my husband has never quite forgiven.

For all the above reasons, I'll stay away from giving a critique of the arcade aspect of Button Mash, except to say that the games are almost all old-school and therefore appeal primarily to folks looking for nostalgic gaming. It's also worth noting that game play is cheap, usually 25 cents a pop or 50 cents for pinball. Just \$5 worth of tokens, bought from the bar or the machine in back, ought to last you the night. They've got Galaga, Tron, Frogger and Rampage, and promise to rotate the games regularly so patrons won't get bored with the selection.

At the back of the restaurant is a store that sells an array of gaming merchandise, the quality of which I've been led to believe — by my preteen son — is nothing short of mind-blowing. This is all fairly meaningless to me.

Still, there's something about Button Mash and its dinging, ringing energy, about the mix of customers — old and young and hip and dorky and unpredictably diverse in the best possible way — that is massively appealing, even if you're not here to play. Button Mash is as much a bar and restaurant as it is an arcade, and as long as the cacophony of games and

pinball machines doesn't bother you, it's a pretty enjoyable place to eat, drink and people-watch.

The involvement of Starry Kitchen is an obvious draw, though this food isn't an exact replica of what was served at any of the pop-up's iterations. In fact, there seems to be an effort to keep the two brands somewhat separate, in part because I get the feeling the Trans have not given up hope for their own place one day, and also because they've recently partnered with UberEats to offer Starry Kitchen food, separately from Button Mash. All that is to say there are no chili crabs served on huge, steaming platters here, which was perhaps Starry Kitchen's most beloved dish. The menu is more like a greatest-hits album of Asian and American drunk food.

There are crispy tofu balls, Starry Kitchen's other signature dish and the subject of much punnery when the Trans launched a Kickstarter campaign to finance their own restaurant and branded it "Save Our Balls." (They hoped for \$500,000 — it didn't happen.) Perhaps I forgot how good those tofu balls were in the past, or perhaps they're better here; crisper, larger, softer on the inside, the corn and green onions popping more, the sriracha aioli more bawdily perfect for the occasion.

The bar-food excellence continues with appropriately lacquered double-fried chicken wings, which you can get in a number of flavors: tamarind, ginger or a "tangy" version made with *gochujang*. There's a cheeseburger that is, like the games, pure old-school nostalgia. Usually this is where I'd say they've "elevated" the burger, but I don't think that's the word for it: This is a devotional product, the celebration of an iconic dish rather than an attempt to better it. A lot of thought has gone into this thing, from the way the ingredients are stacked (mustard, meat, American cheese, Boston lettuce, tomato, onion, pickle) to the intense crisp on the patties. It's really tall and really good in a really base kind of way.

There are several rice and noodle dishes that are mainly good but certainly not great — there are far better *dan dan* noodles around, far better spicy, cold Korean noodles. If the idea of Spam fried rice appeals to you, then you'll probably like the Spam fried rice here — it's just as greasy and bouncy as it sounds.

I wished the shrimp toast was a little crisper and the fried eggplant a little less spongy. I loved the gloppy cheese corn lubed up in Kewpie mayo more than I care to admit.


If it turns out that this is, in fact, the new face of Echo Park's dining scene, maybe that's a good thing. When your burgers and beer come wrapped in such original, joyful revelry — with tofu balls and Galaga thrown in for good measure — it somehow feels fresher than half the serious restaurants in town.

**BUTTON MASH** | 1391 Sunset Blvd., Echo Park | (213) 250-9903 | buttonmashla.com  
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SILICON BEACH LAUNCHES THE FIRST FLASH-AGED WHISKEY

**D**elayed gratification is overrated. Why wait decades for whiskey to barrel-age when you can have it in a week? In that spirit, L.A. entrepreneurs Theron Regnier and Wynn Sanders have launched the world's first flash-produced whiskey, Rattleback Rye.

These are not your typical spirits-industry insiders. Regnier has a background in finance and is a licensed real estate broker. Sanders is an Air Force veteran turned MIT doctorate recipient turned venture capitalist. The two came together over a shared passion for whiskey. Each spent time at distilleries, bars and tastings, and even trekked the Bourbon Trail in Kentucky. It was when Regnier started hosting whiskey tastings around town for fun that he noticed something absent in the market.

"What was missing was a truly mature rye affordable enough for mixology but enjoyable enough to drink neat or on the rocks," Regnier says via email.

The Silicon Beach-based entrepreneurs started hunting for people who were working on the same problem. Eventually they came across Lost Spirits, a boutique Monterey distillery that created a rum in six days using a machine called The THEA | One Reactor. According to the Lost Spirits website, the chemical reactor "enables the creation of distilled spirits with the aroma, taste and texture of fully matured spirits along with a nearly identical chemical signature to products aged for 20 years or more" using "oak, fresh distillate and energy. That's it."

"Without hesitation we contacted them about developing the technology to create a whiskey with a cause: building the community by disrupting a cycle that left

people spending more or settling for less," Regnier says.

Once Regnier and Sanders got a hold of a THEA | One Reactor — complete with an "American South Protocol" to simulate the climate of the South — they partnered with Bend Spirits in Oregon to help with the R&D on their new rye. Today, the reactor is housed at the Bend Spirits distillery churning out 100-proof whiskey set to be released to the public early this year. Rattleback's molecular structure is essentially the same as a traditionally produced rye, but it won't be exactly the same.

"Will [customers] notice a difference between what they've been ordering and Rattleback? Absolutely," Regnier says. "But even among mature ryes, there are significant differences found due to everything from the wood, mash bill, ABV and more."

That said, the founders are confident that drinkers will appreciate Rattleback.

"Rattleback is for those who love whiskey and those who don't love whiskey yet," Regnier says. —Natalie Compton

OPENINGS

### Chicago's Most Famous Szechuan Restaurant Comes to Glendale

What do Chicago, Las Vegas and downtown Glendale have in common?

They're all now home to outlets of Lao Sze Chuan, celebrity chef Tony Hu's popular Sichuan restaurant, which has been the standard-bearer for Chinese cooking in the Midwest for the last decade or so.

Since opening his first restaurant in Chicago's Chinatown, Hu has built an empire around his spicy, lip-tingling cuisine, which includes about 10 restaurants in the Chicago area, one in Las Vegas' Palms casino and a recent expansion to Glendale.

Yet Hu's restaurants have experienced turbulence in the past year or two. There was an FBI raid on one of his restaurants in 2014, a brief closure by the Department of Health and a sale of one of his concepts, Lao Beijing. At Lao Sze Chuan in Glendale, however, none of this drama is readily apparent. The space is modern and comfortable, and servers are tactful enough to please customers trying "real" Chinese for the first time, as well as those who fancy themselves experts in SGV Chinese food.



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A meal here starts with a free appetizer of spicy pickled cabbage. The list of dishes is sizable already, but a note promises that it's only for the soft opening ("Full menu with over 500+ items coming soon!").

Lao Ma wontons, thin-skinned dumplings awash in crushed *ma la* peppercorns and chile oil, arrive glowing with an aura of spice that's more pleasurable than sweat-inducing. The same heat powers the famous Chef's Special dry chili chicken, a plateful of crispy fried chicken bits wok-tossed with dried chilis, garlic and ginger. The chicken is crispy and moist. Diced green beans with preserved black beans and crispy, pan-fried chow mein are enjoyable side dishes, although both have a heavy dose of chili oil mixed in.

Much of the Sichuan cooking here seems solid — not quite of the level of stalwarts such as Chengdu Taste and Szechuan Impression, where the peppercorn heat seems somehow brighter but also more subtle. But this is Glendale, and it might make more sense to compare Lao Sze Chuan with Din Tai Fung, or with Meizhou Dongpo, the Chinese import serving high-end Sichuan food at the Century City mall.

That is to say: Tony Hu and his empire's arrival might not have the same impact it would have had a decade ago, but even in a city that takes its Chinese food seriously, his cooking still ends up registering on the heat map. —Garrett Snyder

Lao Sze Chuan, 152 S. Brand Blvd., Glendale. (818) 552-8888, [tonygourmetgroup.com](http://tonygourmetgroup.com).



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COMING SOON

## Former Animal Chef to Open Japanese-Mexican Restaurant in Koreatown

When chef Jonathan Whitener departed his post as chef de cuisine at Jon Shook and Vinny Dotolo's acclaimed Animal back in December, there was a sense of mourning among a certain circle of diners. This was the guy, after all, who came up with killer Animal dishes such as "honey walnut" fried crab with black Sriracha, crispy rabbit *larb*, and *tonkotsu* ramen topped with ham hocks and Swiss chard.

Luckily, he won't be out of commission for long: Whitener is teaming up with Lien Ta, a former manager at Animal and culinary liaison for Shook and Dotolo's restaurant group, to open a new 50-seat restaurant in Koreatown this spring: Here's Looking at You.

The food will tap into L.A.'s wide range of immigrant cuisines for inspiration. Whitener notes that, as a surfer kid who grew up in Huntington Beach eating burritos and *musubi*, his cooking exhibits a heavy Japanese-Mexican influence.

Whitener has been experimenting with dishes at private catering dinners, and he shared some creations that have made the cut: fried chicken with *ume* (sour plum) ranch, hamachi crudo with tamarind-hibiscus onions and beer ponzu, broiled unagi with *mole negro* and polenta, burrata with rau ram pesto, beet-persimmon poké, and an endive salad with Chinese sausage and five-spice blue cheese dressing ("I'm a pretty good condiment maker," he says).

Whitener has been working in restaurants since he was 13, when he borrowed an older friend's Social Security number to land a dishwashing gig. He attended culinary school in New York before moving back to L.A., where he worked at Craft and Mezze. After three years at Animal, Whitener — winner of the 2014 Los Angeles Rising Star Chef award — left on amicable terms. "I loved cooking at Animal, but sometimes I would come up with dishes that were a little too refined for the menu and I'd write them down for later. The food we did was supposed to be kind of 'dirty,' amped up with lots of fat, salt and acid."

Whitener and Ta, who became friends while working at Animal, didn't anticipate opening a restaurant so soon, but after learning that Beer Belly owner Jimmy Han was looking for a new tenant for his former Whiz location (as well as two adjacent parcels), the wheels were set in motion. The duo is currently designing the restaurant, utilizing warm and clean colors. Interestingly, Whitener previously restored and resold vintage furniture, which probably gives him an advantage over most chefs when picking out bathroom tile.

The restaurant's name comes not from *Casablanca* but from a vintage tiki postcard that Ta stumbled upon. Expect a list of wines from sommelier Danielle Fournier of DFF Wine, as well as craft beers and a few cocktails once the liquor license arrives.

"We couldn't be more excited to open in Koreatown," Ta says. "It's a neighborhood we've loved and admired for a long time." —Garrett Snyder

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P. 24 **MON**  
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FROM FAKE LAWYERING



P. 24 **WED**  
SEXY WOMEN DO WEIRD SHIT –  
AND CALL IT BURLESQUE

**fri** 1/22

## PHOTOGRAPHY

### Picture This

We're no good at math, but if a picture is worth 1,000 words, 25 years' worth of pictures would be worth a cubic ton of words. The international photo-art expo **Photo L.A.** — which bills itself as the city's longest-running art fair — hits that quarter-century milestone this year, displaying everything from contemporary works to photography from the 1800s. In addition to exhibits, the weekend event features forums and workshops including one on the "Instagram effect" and another on Robert Mapplethorpe. A special installation showcases the work of Los Angeles-based, postmodern photographer James Welling, this year's honoree. *The Reef at L.A. Mart, 1933 S. Broadway, downtown; Fri.-Sun., Jan. 22-24; \$20 in advance, \$25 at the door. photola.com.* —Gwynedd Stuart

**sat** 1/23

## FESTIVALS

### Lobos Lounge

Here's a bit of culture for you right in your own backyard — **Fiesta Mexicana** is an all-new, multimedia production that tips its hat to the varied traditions and wide-ranging artistic triumphs of Mexican-Americans through history. This is a bounteous blowout of song, dance, music and film, featuring performances by the Ballet Folklórico Mexicano dancers and true East L.A. representatives Los Lobos, one of the most important rock combos to come out of the City of Angels. *Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos; Sat., Jan. 23, 8 p.m.; \$40-\$70. (562) 916-8501, cerritoscenter.com.* —John Payne

## COMEDY

### Pushing '90s

No disrespect to Beavis or Butt-head, but there was no bigger knucklehead on MTV in the '90s than Tom Green. (Remember when he sucked on a cow's

Red Velvet Burlesque: See Wednesday.



COURTESY OF OLIVIA BELLAFONTAINE

udders and scuba-dived for loose change in a mall water fountain on *The Tom Green Show*?) So it's only fitting that the Canadian comedian hosts **Seriously '90s**, his own, live, '90s-themed game show. Though the organizers are tight-lipped about the details, including the surprise celebrity guests, the show's expert contestants will compete in physical challenges, trivia rounds and other games to answer questions about the decade's most popular movies, music, TV, fashion, toys and other trends. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Sat., Jan. 23, 8-9:30 p.m.; \$11.24. (323) 851-7223, nerdmeltla.com.* —Siran Babayan

## DRINKING

### Pinot Evil

If you're wont to spend an entire Saturday evening drinking wine, allow the **Uncorked Wine Festival** to legitimize the affair. On Saturday, more than 50 wineries descend upon Union Station with their

pinots and cabs, their zins and rosés for your tasting pleasure, whether you prefer to guzzle, or swish and spit. Food trucks — including KashKash, Slammin' Sliders and Roll 'n Lobster — will be on the scene so you have something to soak up all that booze, and there's live music to set the mood. BYO Wet-Nap to wipe off those wine-stained lips. *Union Station, 880 N. Alameda St., downtown; Sat., Jan. 23, 5-9 p.m.; \$55. (323) 395-7263, uncorkedwinefestivals.com/losangeles.* —Gwynedd Stuart

**sun** 1/24

## JAZZ

### Food Music

People who like jazz presume to have discerning tastes, which is why it's frustrating not to have better dining options paired with live music. Enter **Bacchus' Kitchen**, famous caterer Claud Beltran's

newest Pasadena hot spot, where the music and the food are both quality. On Sunday, the featured artists are bassist Katie Thiroux, drummer Matt Witek and blind pianist Justin Kauffin, who was the subject of an acclaimed 2014 documentary, *Keep on Keepin' On*, about the young phenom's unique friendship with trumpeter and jazz legend Clark Terry, who also lost his sight late in life. The full-package deal gets you a three-course meal and two sets of music. Sounds good, in more ways than one. *Bacchus' Kitchen, 1384 E. Washington Blvd., Pasadena; Sun., Jan. 24, 6 p.m.; \$30, \$80 with dinner. (626) 594-6377, bacchuskitchen.com.* —Gary Fukushima

## FOOD

### Fish List

At **Art & Sushi: Minoru Ohira and Mori Onodera**, Michelin-starred chef Mori Onodera (retired owner of Mori Sushi) will serve an *omakase* meal of traditional *edomae*-style sushi on carved

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yellow cedar "I beams" inside artist Minoru Ohira's solo exhibition, "Iki and Yabo." It's a rare collaboration between two accomplished masters blending two very different art forms. Tickets will be sold for four seatings, with two to four people at each seating. *Offramp Gallery, 1702 Lincoln Ave., Pasadena; Sun., Jan. 24, noon-9 p.m.; \$200. (626) 298-6931, offrampgallery.com.* —Garrett Snyder

mon 1/25

## STORYTELLING

## What's the Story?

With David Bowie's passing, the world has one fewer storyteller. Luckily, the *Moth* consistently introduces us to new ones. The latest edition of the **Moth's GrandSLAM**, featuring the winners of the past 10 grueling StorySLAMS and hosted by comedian Brian Babylon, has its proverbial finger on the pulse of what's happening right now — its theme is "Now or Never," and you'll hear all sorts of gripping, revelatory, mind-shattering tales of taking the plunge, leaping without looking and double-fucking-dog-dares that changed multiple lives on different levels in the space of moments. *The Echoplex, 1154 Glendale Blvd., Echo Park; Mon., Jan. 25, 7 p.m.; \$25. (213) 413-8200, theecho.com/event/1053133-moth-grandslam-los-angeles.* —David Cotner

## COMEDY

## Better Call Bob

You know Bob Odenkirk as Saul Goodman, or half of *Mr. Show With Bob and David*. Comedian-writer Chris Witaske knows him as his manager Naomi's husband. The *Better Call Saul* and *Breaking Bad* actor will be the first guest on Witaske's monthly interview show, **So, you do comedy ...?**, where famous funny folk talk about working in the business. Witaske will grill Odenkirk about his start in Chicago, how to maintain career longevity, etc. If you're lucky, you might get to ask Odenkirk a few questions in a Q&A. Originally from Chicago, Witaske — whose credits include *Second City* and *iO* — has performed and toured with Odenkirk, and will appear in the upcoming Judd Apatow-produced Netflix comedy series, *Love, UCB Sunset*, 5419 W. Sunset Blvd., East Hollywood; Mon., Jan. 25, 7 p.m.; \$5. (323) 908-8702, sunset.ucbtheatre.com. —Siran Babayan

## BOOKS

## That's Neat

"Tidying is the act of confronting yourself; cleaning is the act of confronting nature," writes **Marie Kondo** in *Spark Joy: An Illustrated Master Class on the Art of Organizing and Tidying Up*. The Japanese organizing expert discusses her new book as part of Live Talks Los Angeles. Kondo first wrote about her cleanliness-is-next-to-nirvana message

— also known as the KonMari method — in 2014's *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing*. Her follow-up gives more advice on keeping only what gives you joy, and includes her six rules of tidying and a tidying encyclopedia with tips on how to put away everything from clothes to sentimental items. *William Turner Gallery, 2525 Michigan Ave., E-1 (Bergamot Station), Santa Monica; Mon., Jan. 25, 8 p.m.; \$20-\$95. livetalksla.org.* —Siran Babayan

tue 1/26

## POLITICS

## A Country in Crisis

The Syrian civil war and the refugees that have been displaced by it have become the biggest humanitarian crisis in recent times. More than 4 million refugees have fled to safety in neighboring countries and Europe, and there are more than 7 million displaced people within Syria. As part of the Hammer Museum's Hammer Forum, KPFFK host Ian Masters leads **The Migrant Tide From Syria**, a discussion on how European countries — and the United States — are responding to the migrant situation. Panelists include Jana Mason, a senior adviser for the U.N. Refugee Agency; Daryl Grisgraber, a senior advocate for the Middle East and North Africa for Refugees International; and, according to the museum, a recently arrived Syrian refugee who goes by the name "Yazan." *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Jan. 26, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —Siran Babayan

wed 1/27

## BURLESQUE

## Crazy, Sexy, Weird

There's a fine line between the erotic and the disturbing — or at least that's the idea behind the **House of Red Velvet burlesque**, described on producer-performer Olivia Bellafontaine's Tumblr as "[a] euphoric and darkly strange burlesque art show ... or simply sexy women doing weird shit." Bellafontaine is joined by Kristina Nekyia, Miss Miranda, Brynn Route and Erica Snap to put on a show that's equal parts sexy and bizarre, kind of like a David Lynch movie being performed live. *Bar Lubitsch, 7702 Santa Monica Blvd., West Hollywood; Wed., Jan. 27, 8:30 p.m.; \$15, \$20 at the door. thehouseofredvelvet.brownpapertickets.com.* —Gwynedd Stuart

## ART

## The Art of the Matter

For being a visual event, **L.A. Art Show** boasts a lot of big numbers, featuring art from 120 galleries in 22 countries



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and welcoming tens of thousands — 50,000 in 2015 — collectors and gawkers into its expansive maze of exhibit spaces. In addition to its breadth and popularity, L.A. Art Show prides itself on importing significant amounts of work from Chinese, Korean and Japanese galleries, the most outside of Asia, and for supporting established and emerging artists alike. The four-day exposition, which officially opens on Thursday, Jan. 28, and runs through Sunday, Jan. 31, kicks off on Wednesday night with a fancy-ass opening-night premiere party hosted by actress Anne Hathaway and her husband, actor-producer Adam Shulman, to benefit St. Jude. *Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Wed., Jan. 27, 8 p.m.; \$125-\$250. laartshow.com.* —Gwynedd Stuart

**thu** 1/28

DANCE

**Wolfe Pack**

Choreographer Meg Wolfe says **New Faithful Disco** is a “queer love power trio” and promises that the three performers — she, taisha paggett and Marbles (aka Rae Shao-Lan) — will exhibit the awkwardness and contradictions inherent in that description. The title and the choreography borrow freely from the DJ practice of remixing sounds and recordings, but Wolfe expands the concept to human relationships. As a postmodern choreographer, Wolfe is highly regarded in Los Angeles and also has made her mark in New York’s dance scene. Her national stature is underscored by this event being co-commissioned by REDCAT, San Francisco’s Z Space, Portland, Oregon’s Institute of Contemporary Art and Houston’s Diverse Works. *REDCAT, 631 W. Second St., downtown.; Thu.-Sat., Jan. 28-30, 8:30 p.m.; \$25. (213) 237-2800, redcat.org.* —Ann Haskins

COMEDY

**Party Down**

Were you ever to host your dream dinner party, the guest list might look something like the lineup for **The Dinner Party Download**. Brendan Francis Newnam and Rico Gagliano host their biweekly KPCC radio show and podcast on which actors and celebrities discuss their careers; and writers, musicians, chefs and artists discuss everything from history and music to what’s trendy in food and cocktails. Past guests have included Al Pacino, Steve Martin, Mel Brooks, Spike Lee, Willie Nelson, Patti Smith and Gus Van Sant. Tonight’s live taping features actor Jason Schwartzman, singer Father John Misty and comedian Jenny Slate. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Thu., Jan. 28, 8 p.m.; \$32.50. (213) 623-3233, acehotel.com/losangeles/theatre.* —Siran Babayan

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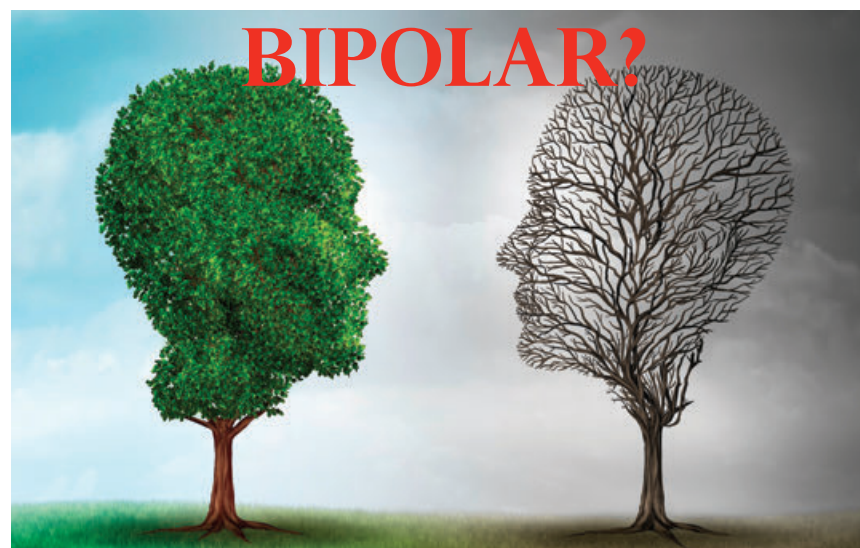
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Teal-haired heroine Alex was inspired by *Freaks and Geeks*' Lindsay Weir.

COURTESY OF NIGHT SCHOOL STUDIO

Culture //

# NO, YOU CAN'T PLAY AS A GUY

The gaming world's newest hero is an average teenage girl — and she's growing on everyone

BY LIZ OHANESIAN

When Sean Krankel and Adam Hines, co-founders of Glendale-based video game studio Night School, began inviting players to test their debut title, *Oxenfree*, there was one question that arose again and again: “Can I play as one of the guys?” Hines recalls several players asking at the start of the game — and each time the answer was no. In *Oxenfree*, you are Alex. She is your Link, your Mario. She is the character who serves as your avatar on a quest to a mysterious island. She is also a teal-haired teenage girl. She and the other characters — her new stepbrother and some school friends — all harbor secrets and tragic memories that come to light as they try to figure out what the heck is going on inside a creepy, desolate place with a military past.

Krankel points out that the gender-swapping questions always came from male players. “Girls sit down and play it,” he says. For female players, a teen-girl protagonist can come as a relief after

years of taking on the dude-hero role by default. Male players had to warm up to the idea, though.

“I don’t think a lot of people, when they started playing it, had a clear understanding of the type of game that it was,” Krankel says. “They were looking at a skin as opposed to a human.”

Fortunately, the players’ hesitations didn’t linger for long. “After 10 minutes, they would get into the rhythm and the flow,” Hines says.

Krankel and Hines are cousins who, despite a six-year age difference, collaborated on creative projects together as children in suburban Chicago. They made a horror movie, a game-review show and a couple of Teenage Mutant Ninja Turtle flicks with a camcorder and a Walkman. While both eventually landed in Los Angeles and went to work in the game industry, sometimes at the same companies at the same time, this is their first professional collaboration.

They didn’t set out to make a game driven by a female character. Their first goal was to make a narrative-style game where players had the freedom to move and interact in a choose-your-own-adventure sort of way. They began by deciding on a location (“vaguely Pacific

Northwest,” as Hines describes it). The story came later and was inspired in part by movies like *Stand by Me* and *The Goonies*. They wanted to make a coming-of-age adventure with a twist: “You can choose how you want to come of age,” Hines specifies.

“Most games that have choice involve big mortal choices of who is going to die right now or who is going to get shot or whatever,” Krankel says. “Why don’t games have choices that feel more familiar, like what was it like the first time somebody tried to kiss you, or the first time somebody offered you a cigarette or a drink, or the first time that you tried to impress a friend?”

With this in mind, they found inspiration in the short-lived and beloved television series *Freaks and Geeks* and its protagonist, Lindsay Weir. “Specifically, that character of Lindsay was somebody that everybody, male or female, could relate to, that moment of becoming someone new,” Krankel explains.

Alex developed from there. “It wasn’t a choice of ‘let’s cram a girl lead into this game,’” Krankel says. Hines adds, “After two weeks, this was the only way the story could be told, with this specific character.”

That’s what makes *Oxenfree* such an engaging game. On my first visit to Night School HQ, I lost track of time while playing it. As Alex, I could make decisions about this fictional life, and those choices made an impact on how other characters would respond to me. I searched the island looking for the strange secrets it held but also anxiously awaited more of Alex’s story to be revealed.

*Oxenfree* plays out more like a book than a video game. Krankel mentions that the team hopes this game will appeal to fans of books such as *The Hunger Games* and Internet-based tales like *Creepypasta*, in addition to the indie video game crowd.

That could happen. Night School recently joined forces with Skybound Entertainment, the firm led by *The Walking Dead* creator Robert Kirkman, to help bring Alex’s story to various media platforms, including film.

*Oxenfree* has been in the works for less than a year and a half, a short time considering the scope of the game and the size of the group behind it: an in-house team of six people, a sound designer in Seattle and a few contractors. They first

“WHY DON’T GAMES HAVE CHOICES THAT FEEL MORE FAMILIAR, LIKE WHAT WAS IT LIKE THE FIRST TIME SOMEBODY TRIED TO KISS YOU, OR THE FIRST TIME SOMEBODY OFFERED YOU A CIGARETTE OR A DRINK?”

—SEAN KRANKEL

showcased a playable version last fall at IndieCade in Culver City. Despite very little time spent promoting the game, it has already earned accolades, including being named a finalist for the Excellence in Visual Art award at this year’s Independent Games Festival in San Francisco.

The game’s lead artist, Heather Gross, is originally from the Seattle area and used some of her own recollections to help visualize the setting. Krankel and Hines also attended a *Goonies* 30th-anniversary event in Astoria, Oregon, for research and the team went on a trip to El Capitan Canyon near Santa Barbara for more visual inspiration. “It’s like glamping,” Krankel says with a laugh. “We weren’t camping, we were just in a cabin in a nice place.”

The game’s protagonist may have developed by happenstance, but the team at Night School is proud of the fact that they have a well-rounded and complex female character at the center of their game. Krankel in particular says he’s “thrilled” to have his wife and daughter play something where the female lead isn’t a “sassy, gun-toting” hot chick. Alex, he says, is “just a cool, interesting person.”

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**Culture //**  
**Art Picks //**

## WELCOME TO SPLITSVILLE

A LOOK BACK AT BYGONE  
DIVORCES, PLUS FIERY ART  
INSPIRED BY THE ENNIS HOUSE

BY CATHERINE WAGLEY

**T**his week, an L.A. artist digs up old newspaper photographs of women who filed for divorce, and a writer celebrates the book he burned after he spent a year writing it.

### Book burning

Writer Chiwan Choi became an artist-in-residence at Katz's Deli in early 2015. "In 2015, he will write a book and lose it," read the press release announcing his project. Choi would write a chapter each month, read it, then publicly destroy it at various sites around the city. Katz's Deli founder Amanda Katz would oversee the collecting and transcribing of witness testimonies after each event. So the process for writing Choi's book *Ghostmakers* would be ephemeral and experiential, in the vein of a number of conceptual artists (who have eaten works, buried them, locked them up or thrown them into tar pits). The plan was always to hold a brunch when he completed *Ghostmakers*. The brunch, and a conversation with Choi, happens this weekend. 3307 W. Washington Blvd., Arlington Heights; Sat., Jan. 23, noon-4 p.m. [katzsdeli.org](http://katzsdeli.org), [info@katzsdeli.org](mailto:info@katzsdeli.org).

### A grid that doesn't fit

Even though each painting and drawing in it is painstakingly rendered, Toba Khedoori's show at Regen Projects exudes a calm, quiet energy, and also rewards close study. Look closely, for instance, at the paintings of tiled floors and you'll see individual reflections in certain tiles. Look closely at her painting of a net against a white background and you'll notice that the net covers all but one of the canvas' side edges. It seems the net, though rendered by Khedoori, was not quite big enough to wrap all the way around. It's gratifying, too, to see such small work hold a space as large as Regen. 6750 Santa Monica Blvd., Hollywood; through Feb. 13. (310) 276-5424, [regenprojects.com](http://regenprojects.com).

### Lava lamp modernism

Frank Lloyd Wright built his Ennis House in Los Feliz in 1924, taking inspiration from Mayan reliefs. It sits like an imposing fortress with Griffith Park behind it. Emanuel Röhs took the Ennis House as his subject, reproducing some of its flourishes and ornaments. The highlight of his Thomas Duncan Gallery show, "Invitation to Love," are resin columns made from molds modeled on Ennis House designs. In the upstairs gallery, the columns are lit so they glow red and orange. They also stand in front of a garish orange-red-and-black



Amy Bessone's *Number 1: Silvana*

painting, which makes being in the room feel like being in a lava lamp. It's more overtly, knowingly theatrical than Wright's version of tastefulness yet all based on iconic modern design. 6109 Melrose Ave., Hollywood; through Feb. 26. (310) 494-1177, [thomasduncangallery.com](http://thomasduncangallery.com).

### Volcano meets honey

Longtime L.A. artist Lita Albuquerque's show at Kohn Gallery is simple and regal. Her "Embodiment" paintings hang inside, each with a shimmering gold, gridded, indented circle at its center. The pulsating purples, blues and reds that surround the gold circles are pigments Albuquerque made herself, using lake root and a mineral from Mt. Vesuvius. The paintings look like courtly astrological tools, objects a medieval astrologer with a flair for good design might use to explain planetary rhythms. Outside she's installed three vitrines. In one, a salt crystal sits on dirt. In another, a chunk of the volcanic glass obsidian protrudes from a thick pool of honey. The scene is pristine inside the glass, but if the glass were to shatter, the black stone and honey would leave a sticky mess. 1227 N. Highland Ave., Hollywood; through Feb. 27. (323) 461-3311, [kohngallery.com](http://kohngallery.com).

### Divorcees that history forgot

For the most part, the women pictured in L.A.-based Amy Bessone's new exhibition at Gavlak Gallery, "The Century of Women," appear well-behaved; they're smartly dressed and carefully posed. Bessone took these images, which she blew up and printed large, from newspaper stories about divorce cases. All of the women pictured separated from their husbands between the 1930s and '70s. One smaller photo tells part of a pretty blond woman's story: She said her husband hit her; he said she complained constantly about the weather. Bessone has paired these archival images with unruly ceramic sculptures of women's torsos, each placed on a wooden pedestal. Some sculpted bodies have black fingerprints on them, beadlike growths along their skin, ropes holding their front and back together, or holes through their abdomens. They appear vulnerable but also tough, as if they've weathered a brutal storm yet managed to stay intact. 1034 N. Highland Ave., Hollywood; through March 5. (323) 467-5700, [gavlakgallery.com](http://gavlakgallery.com).

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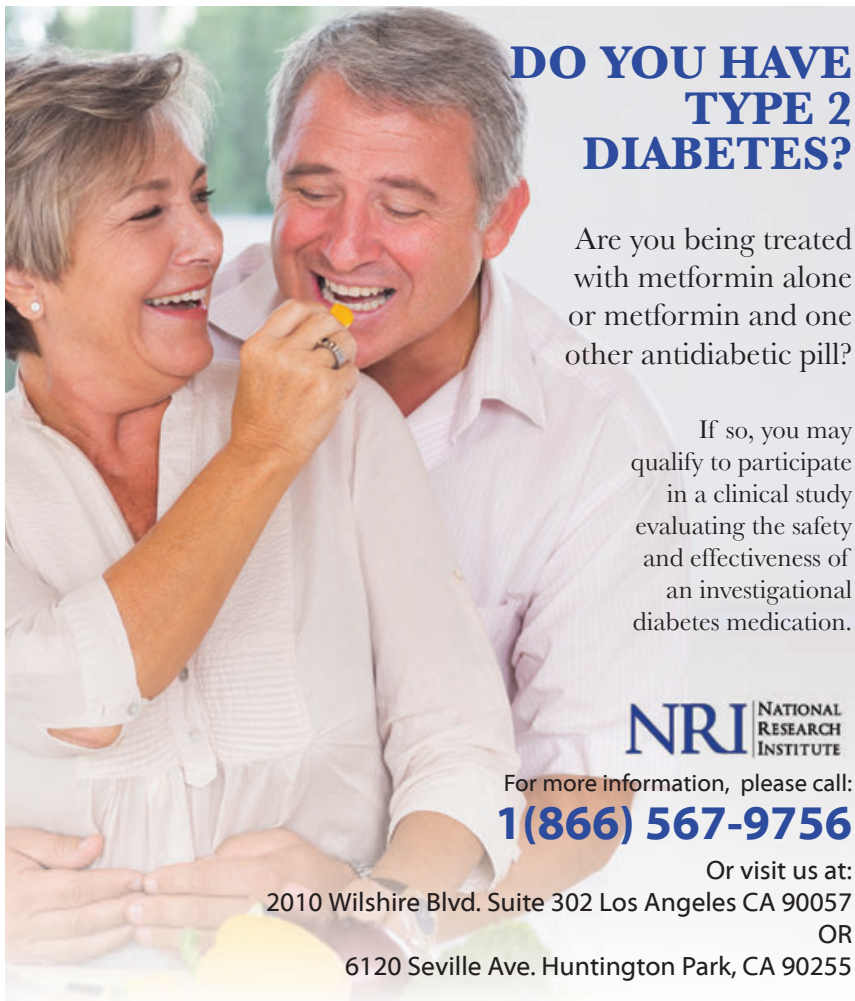
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# BIG BROTHER IS (STILL) WATCHING YOU

The horror of government surveillance is recharged in Headlong's 1984

BY BILL RADEN

Perhaps the most emblematic of the ironies in 1984, the scintillating adaptation of George Orwell's totalitarian surveillance satire currently playing at the Broad Stage, comes early. That's when a member of a book club discussing the novel's influence asks, "How can you say the book changed the world when nothing has changed?" As in response, a chirping ring tone disrupts the debate as the group members fish in their pockets for the offending smartphone.

At a time when the National Security Agency daily harvests metadata on billions of our phone calls and eavesdrops on 200 million of our text messages, finding prophetic relevance in Orwell's 1949 dystopian horror classic is hardly rocket science. The real coup in this stylishly inventive production from Britain's Headlong theater company is its recognition of our own passive complicity in trading technological convenience for what Louis Brandeis famously called "the right to be let alone."

Like New York's Elevator Repair Service, co-creators/directors Robert Icke and Duncan Macmillan embrace



Headlong theater company's 1984

PHOTO BY MANUEL HARLAN

the broader gestalt of the novel — the experience of reading it; its deeply rooted place in the culture — even as their script effectively distills the harrowing paranoia and epistemological underpinnings of Orwell's narrative.

Matthew Spencer is a memorable Winston Smith, the haunted Outer Party member in the Ministry of Truth tasked with rewriting history to conform to the ever-changing party line. Hara Yannis provides fine support as Julia, his promiscuous lover and co-conspirator in opposing Big Brother. But it is Tim Dutton's chilling presence as O'Brien, the sententiously sadistic Inner Party apparatchik who engineers Winston's and Julia's downfall, that ratchets the horror.

The true star of 1984, however, is the production itself. Icke and Macmillan evoke the novel's unrelenting suspense using sleight-of-hand visual misdirection. And designer Chloe Lamford's windowed and wood-paneled reading-room set, topped by a large horizontal projection screen (and featuring Tim Reid's surveillance video) — together with Natasha Chivers' eerie low-key lighting and Tom Gibbons' explosive sound — is the metaphoric lynchpin that captures Winston's fragmenting psyche along with the wrenching upheaval of his reality.

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THEATER LISTINGS

**My Sister**

One of the buzziest shows from last summer's Hollywood Fringe Festival was *My Sister*, a play about identical twins in early 1930s Berlin. It was developed at the University of Iowa in 2013, with Elizabeth and Emily Hinkler playing the roles of Matilde (Elizabeth) and Magda (Emily). The show takes a hard look at ablist, with the intense scrutiny of the Nazi regime looming over the twins — though they're identical in almost every way, including genetically, Matilde has cerebral palsy, and the Nazis targeted the disabled first. Prepare to be moved and haunted. —Katie Bueneke  
Odyssey Theatre Ensemble, 2055 S. Sepulveda Blvd., Sawtelle; through March 6. (310) 477-2055, [odysseytheatre.com](http://odysseytheatre.com).

**Den of Thieves**

This play by Stephen Adly Guirgis (who also wrote *The Motherfucker With the Hat* and last year's Pulitzer winner, *Between Riverside and Crazy*) follows four hapless thieves who find themselves at the mercy of a reluctant gangster. Tied to chairs, each tries to argue that he (or she) deserves to live. Guirgis is a master of black comedy, and this send-up of gangsters, thieves and 12-step programs has been praised for its wit and quick pace. —Katie Bueneke  
2Cents Theatre at the Hudson Guild Theatre, 6539 Santa Monica Blvd., Hollywood; through Feb. 7. (323) 960-5770, [plays411.com/denofthieves](http://plays411.com/denofthieves)



Kerry Kaz and Ashley Alexandra  
Love in *Twelfth Night*

**Twelfth Night**

Either you love Shakespeare — or you pretend to love Shakespeare so people don't think you're a rube. For those in the latter camp, Archway Theatre's decision to set the 15th-century comedy *Twelfth Night* in old Hollywood — some vague synthesis of the 1920s, '30s and '40s — is a welcome spoonful of sugar to go with the medicine. "Shipwrecked" on the backlot of a movie studio, Viola disguises herself as a man, and goes to work for and promptly falls in love with major movie star Orsino, who's in love with leading lady Olivia, who in turn falls in love with "Cesario," the disguised Viola. Shakespeare's text is kept intact, but the characters affect mannerisms from the golden age of cinema; for instance, handmaiden Maria becomes a Girl Friday-type secretary and the fool Feste is flat-out played as Groucho Marx. The gimmick is applied unevenly, but enthusiastic and funny performances make it easy to forgive and forget. —Gwynedd Stuart  
Archway Theatre, 10509 Burbank Blvd., North Hollywood; through Feb. 13. (818) 980-PLAY, [archwayla.com](http://archwayla.com).

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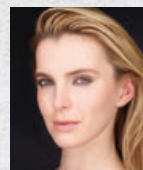
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*13 Hours* is not truly political

BY AMY NICHOLSON

**B**enghazi is a hashtag battle cry, a call to arms that many Americans don't understand. Unlike the simplicity of "Remember the Alamo!" a bleat of "Benghazi!" still has people wondering, "Wait, what happened?"

Michael Bay's *13 Hours: The Secret Soldiers of Benghazi* has an explanation, though it should be taken with a grain of salt — or rather, a kilo of dynamite. Bay takes Mitchell Zuckoff's nonfiction book and amps up the action with explosions, star filters and neon-blue lights that zip across our heroes' heads as they tromp down the alleyways of Libya's second-biggest city on a night that will cost four Americans their lives. When a man plops his boots on a desk, it sounds like a gun going off. When a gun actually fires, it sounds like a thunderbolt. It's the truth cranked up to 11, boosted with new firefights (in real life, *The Guardian* found few bullet holes at the site of either skirmish) and a fictitious bus blast that had my audience applauding with glee. "That was for us!" a character grins. Yes, literally — it was invented for a crowd that prefers fist-pumping to facts.

Bay primes our engines with an octane-fueled car chase where former Navy SEALs Rone (James Badge Dale) and Jack (John Krasinski) escape a suspicious van by smashing into fruit stands. By contrast, Zuckoff, a sentimental but terse Pulitzer finalist for his late-'90s work at the *Boston Globe*, merely notes, "Eventually Rone lost the tail and returned them safely to the annex." You can hear Bay groan, "Boring. Those cars don't even talk!" When Bay finally gets to shoot a based-in-truth chase sequence with the Embassy's bulletproof SUV, he's so excited that the car screams.

*13 Hours* is a story about timing. First, that the U.S. government should have been on higher alert on 9/11/12, the anniversary of the World Trade Center attacks. And second, that for three Januaries in a row, a quasi-historical Navy SEAL action flick has made a box-office mint. Like *Lone Survivor* and *American Sniper*, *13 Hours* is a love letter to our men in uniform. I can't say men and women, because these films are always about the manliest of men, guys who lift weights, drink Budweiser and crack jokes

like, "You lose your tampon?" The men in *13 Hours* aren't in uniform, either. These were freelance contractors, former SEALs, Marines and Army Rangers who signed on to guard the CIA's secret Benghazi compound for \$150,000 a year. As local CIA boss "Bob" (David Costabile) — a cipher who's never been named — sneers, "You're hired help, act the part."

Bay argues that the men at the center of his film were fighting two enemies: the shape-shifting Libyan militias and the CIA snobs who trusted Ivy League desk jockeys over these weight-lifting, beer-drinking jokers who'd actually been in the shit. Chuck Hogan's script blows raspberries at everyone from the blonde agent (Alexia Barlier) who treats Jack, posing as her husband, with such condescension she nearly blows their cover, to the cowardly Libyan guards who care only about their \$28-a-day paychecks. "Middle Eastern Keystone Kops," groans the guard (David Furr) in charge of protecting Ambassador Chris Stevens (Matt Letscher). Good old Bob, however, a doughy middle-manager in need of a dastardly mustache, prefers the rent-a-Libyans to our band of saviors. "You're not the first responders," he grunts. "You're the last resorts."

*13 Hours* captures the contradictions of Benghazi. Everyone agrees it was a tragedy in which four men died: two due to smoke inhalation, two under mortar fire. Yet ever since, some pundits and politicians have mourned with a dash of self-satisfaction — it confirmed both their fears about terrorism and their pride in the brave Americans



Pablo Schreiber in *13 Hours: The Secret Soldiers of Benghazi*

PHOTO BY CHRISTIAN BLACK

who put their asses on the line. By the time Bob vows, "There is no threat here," the movie can't wait to prove him wrong.

Of course, *13 Hours* doesn't extend any of that pride to the Libyans, more than 30,000 of whom died in the first year of the 2011 revolution. Every Libyan in the film is suspicious or pathetic, even the ones who help the Americans fight. When two teens rush to rescue Ambassador Stevens, Rone warns, "Don't shoot us in the back." And when a translator (Peyman Moaadi) takes up a pistol to defend his country, Jack jokes, "That dude's not coming back."

That dude does come back, bloodied and sweaty, not that he gets much credit. Jack shoos him off with the admonition, "Your country's gotta figure this shit out, Amahl." Well, they're trying. Just last week, 65 Libyan police trainees died when a truck bomb crashed into their academy, not that we'll ever see a movie about that. And though both book and film imply a sizable Libyan body count on 9/11/12, no U.S. newspaper has confirmed any non-American dead. Either there weren't any, or no one cares.

Libya's Culture and Information Minister, Omar Gawaari, has dismissed *13 Hours* for turning "America's failure to protect its own citizens in a fragile state into a typical action movie all about American heroism." He has a point. To Bay's credit, the movie doesn't. Though *Lone Survivor* and *American Sniper* teetered into propaganda, *13 Hours* is adamantly apolitical — unless you think all-American men of action knowing more than the bureaucrats is something new in action movies. It just wants to blow

things up. Bay strips out any mention of Hillary Clinton or Barack Obama and then keeps stripping until even the characters themselves can't explain why they fight. Says Jack, imagining his own funeral, "He died in a place he didn't need to be, in a battle he doesn't understand, in a country that doesn't mean nothing to him."

The actual men weren't vague. Zuckoff quotes Tanto (Pablo Schreiber), a self-described "avenging angel" with a tattoo of St. Raphael battling the Devil, as saying, "I don't wish the Crusades would come back. But sometimes I feel that they should come back." On the opposite side of the pew, ex-SEAL Glen Doherty (Toby Stephens) fought against the encroachment of religious fundamentalism in the military. At his funeral, buddies toasted him from a flask inscribed "What Jesus Wouldn't Do."

But here Tanto and Doherty are pored down and purified until these ideologically opposed warriors are interchangeable guys with goatees. They're action heroes in an action movie that too many people will accept as truth. As ever, the real story is both more complicated and more boring.

In Zuckoff's report, there's a moment when former Marine Tig (played here by Dominic Fumusa) brandishes a flame-thrower on an abandoned Benghazi street while the other men take pictures. They wanted to pretend he was a blockbuster star. And now he is.

**13 HOURS: THE SECRET SOLDIERS OF BENGHAZI**  
| Directed by Michael Bay | Paramount Pictures | Citywire

## ANTI-PHARMA DOC PRESCRIPTION THUGS IS NOT QUITE JOURNALISM

**I**n his *Bigger, Stronger, Faster*, director Chris Bell documented the stories of his two brothers who became involved in the subculture of performance-enhancing drugs as they pursued their sporting ambitions. In *Prescription Thugs*, he struggles with the death of his brother Mike, who succumbed to his addiction to multiple prescription medications.

The film explores the deregulation of the pharmaceutical industry in the 1980s, which resulted in a widespread culture of legal-drug dependency. Bell points out that Oxycontin is so chemically similar to heroin that the molecules could be confused for one another in a police lineup.

Among interviews with doctors, former pharmaceutical reps, athletes and addicts, Bell commiserates with his family about their loss and reveals to



overreach that seems inconsequential by comparison. —Chris Packham

**PRESCRIPTION THUGS** | Directed by Chris Bell  
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Synchronicity

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*SYNCHRONICITY*  
HAS SPARK BUT  
STILL SPUTTERS

BY ALAN SCHERSTUHL

An admirably complex tale of time travel, corporate espionage and high emotions you'll just have to take everyone's word on, Jacob Gentry's science-fiction puzzler *Synchronicity* is so ambitious — and so canny, on occasion — that you might be willing to forgive its indie infelicities. The acting is iffy, especially when the time-traveling hero comes to love the femme fatale he's just met and who spontaneously lectures about Edison and Tesla. It's impressive, at first, how much future-lab excitement Gentry and his production team whip up on the cheap, suggesting complex machinery and procedures on sets swathed in fog, bathed in white light. They merely tease the particulars, inviting us to imagine along, but at some point you'll probably ask, "Hey, why are most rooms in this unnamed city in this not-far-off time built around slowly churning industrial fans?" Repetitive set dressing might be thematic. *Synchronicity* returns again and again to its key early scene in which inventor Jim (Chad McKnight) tests some kind of wormhole/particle-transferring contraption, which eventually everyone just shorthands to time machine. At first, if "first" has any meaning with time travel, the results

prove inconclusive — but, wait, why is there suddenly a glassed dahlia in the room? And who is that mysterious beauty, Abby (Brianna Davis), who's hanging out near the lab? An even more pressing question: Why does Jim immediately spirit that out-of-nowhere beauty with him to a tense and highly secret dinner negotiation with his devious financial backer, a heavy played by Michael Ironside?

Initially, the film seems to truck in quizzical behavior and daft coincidences, but you should quickly gather that you'll be seeing all this again later, as time travelers dash about manipulating the past. But *Synchronicity* isn't accomplished enough for those early hints at timeline interference to play as mysterious. They come across, mostly, as examples of the uncertain filmmaking and storytelling that too often keep this dense, challenging picture from success.

Gentry explains, eventually, why the characters turn up in odd places and perform odd acts, but it's never quite certain why they feel what they're feeling, or just how seriously we're meant to take the late-film professions of love.

The cast handles the science babble better than the neo-noir talk, which lapses into *Naked Gun* goofiness: Abby, in a silken robe, says, "This better be good if you wanna see what's underneath." Our inventor replies, "I know what's underneath. Trouble."

Much more successful: the recurring cosmic vision of a pulsing swirl that might be in Jim's head and might be space-time being born or dying. The image is something like what your eyes do if you look too long at the sun: An albumen of living, glowing, lake-like light surrounds a hard disk of black, a pupil or a penumbral eclipse. It's gorgeous and unsettling, a suggestion of what this promising writer-director might one day show us.

**SYNCHRONICITY** | Written and directed by Jacob Gentry | Magnet Releasing | Available on-demand

**OPENING THIS WEEK**

**THE ABANDONED (THE CONFINES)**

Eytan Rockaway's familiar horror film *The Abandoned* stars Louisa Krause as a single mom who, lest she lose custody of her young daughter, takes an assignment patrolling an empty apartment complex. Two guards oversee the palatial residence at all times: one on patrol, the other monitoring security-cam footage. Eye-in-the-sky duties belong to Cooper (Jason Patric), whose creepy behavior would have long ago gotten him fired by any reputable establishment (or at least one with an on-site HR rep). Built during a bygone real estate boom, the unfinished, all-inclusive residence is now empty save for homeless folks seeking shelter and a few restless spirits. Writer-director Rockaway loads early scenes with familiar horror signifiers — there's a storm coming, everyone keeps warning, and the communication equipment linking the guards is famously unreliable. Our heroine spends a lot of time meandering through abandoned quadrants lit only by her dim flashlight, asking if anyone's there; presumably she's addressing the living, but it's a different kind of transient that answers. This setup is not unlike *Fear*, an early-'00s reality show in which 20-somethings were ferried to supposedly haunted locations and forced to walk around in the dark with p.o.v. cameras. *The Abandoned* lacks that show's lo-fi charm, however. Two second-act revelations alter its tired dynamic for the better, but those changes are undone by cheap scares and a climactic revelation that's more ho-hum than horrifying. (Michael Nordine)

**GO AFERIM!** At first blush the least Romanian of the Romanian New Wavers, Radu Jude's new film is in no way a steely-eyed, ultra-realist, uninflected working-class trudge, and the cranial wounds of Eastern European communism are yet a gleam in the characters' eyes. Rather, more acutely than *The Hateful Eight*, *Aferim!* is a comic Western — complete with period-drama frontier-ness, poky horse-ridin', bounty hunters and an Anthony Mann-ish love for scrubby mountain landscapes. The particulars emerge gradually: It's post-medieval (early 1800s, actually) Wallachia, and the two chatty riders we meet are mercenary "constables" traversing a peasant landscape of plague, frontier justice and gypsy slaves. Shot in spectral widescreen black-and-white, Jude's movie (a prizewinner at the Berlin Film Festival and Jude's first film distributed stateside) plays out almost entirely at a lazy distance, without close-ups; you have to lean in to catch the ironies amid the wild openness. The ersatz lawmen on the journey, plump, crotchety father Costandin (Teodor Corban) and dim son Ionita (Mihai Comanoiu), have been commissioned to track down a runaway Romani slave wanted for fucking the boyar's wife. Mostly, they talk. The pair's run-ins — with plague-infected peasants, terrified "crows" (gypsies), an outrageously xenophobic priest, a militia of other boyars, even an officious Ottoman bigwig — float on nonstop banter, most of it spewing from Costandin's mouth in a river of invective and idiotic aphorisms. Jude, a New Wave stalwart since

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his unforgettable short *The Tube With a Hat* (2006), won virtually every festival prize there is, coolly resists any portent about how the journey might resolve — we fear the worst, and get it, in a typically offhand Romanian way. (Michael Atkinson)

#### ALL MISTAKES BURIED (THE AFTERMATH)

Co-writer/director Tim McCann and actor Sam Trammell adroitly juggle the competing realities inside the mind of a slippery crack addict obsessed with returning a pawned necklace to his estranged wife on their anniversary. Trammell's Sonny is an unreliable narrator compulsively dredging up his painful past in *All Mistakes Buried* (a more suitably ambiguous name than working title *The Aftermath*), and McCann follows his tortured thought process without qualifiers or judgment. Trammell, who shares credit for the story with McCann and producer/co-screenwriter Shaun

Sanghani, defines Sonny by his contradictions. In flashbacks where he's a successful businessman and restless husband, Trammell hints at the deluded loner Sonny will become, and during drug binges and impulsive rages, the actor adds moments of courtly charm and righteous clarity. Sonny's relationship with his beloved Jennifer is recalled in bitter arguments (real-life partners Trammell and Missy Yager employ some Burton/Taylor bite as warring spouses), and Sonny barely remembers how the alluring Franki (Vanessa Ferlito) affected his marriage, even as we see her use her knowledge to compel his participation in a crime. Cinematographer Alan McIntyre Smith shoots steamy Alexandria, Louisiana, in vivid colors as saturated as Trammell's sweat-soaked T-shirt, which adds to the intoxicating feeling of being immersed in Sonny's fractured

"Wildly, bitterly funny... Remarkable!" - Film Comment

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#### YOUR WEEKLY MOVIE TO-DO LIST

### Japanese Classics and Radio on Film

Friday, Jan. 22

Hollywood used to turn to radio for source material almost as often as it plundered the literary canon. UCLA's **Out of the Ether: Radio Mysteries and Thrillers on Screen** investigates this phenomenon over the coming weeks, beginning with *The Trial of Vivienne Ware* (1932) and *Night Editor* (1946). These hourlong dramas are dialogue-heavy explorations of the legal system and the darker end of newspaper reportage, respectively. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., Jan. 22, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

At midnight on Friday, the Nuart screens *Akira*, Katsuhiro Otomo's 1988 sci-fi drama. Considered by many to be the high-water mark of the genre, its dystopian vision of 2019 Tokyo long ago garnered a cult following that persists to this day. Loyal devotees may never see the long-rumored live-action adaptation, which has been in development hell for more than a decade now, but at least the original isn't going anywhere. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., Jan. 22, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Saturday, Jan. 23

Anne V. Coates was recently honored with a Career Achievement Award from the L.A. Film Critics Association. Her career spans more than six decades and a number of classics — *The Elephant Man* and *Out of Sight* among them — but her legacy has always been defined chiefly by her revolutionary work on *Lawrence of Arabia*. The Aero screens David Lean's enduring epic as part of the American Cinematheque's **Seeing the Big Picture: 70mm Favorites** program, which includes *Ben-Hur* and *Vertigo*. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sat., Jan. 23, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Sunday, Jan. 24

Not every Akira Kurosawa film is marked by samurai and swordplay. *Red Beard*, which closes the Egyptian's two-weekend retrospective devoted to the Japanese luminary, is about something ostensibly mundane: a doctor. Constant Kurosawa collaborator Toshiro Mifune is the physician in question, and in addition to healing people he's given to speechifying. The result may not be the pair's most traditionally rousing effort, but it does rank among their most humanist. *Egyptian Theatre*, 6712



Akira

Hollywood Blvd., Hollywood.; Sun., Jan. 24, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Tuesday, Jan. 26

If you haven't seen *North by Northwest*, all you really need to know is that Alfred Hitchcock directed it, Bernard Herrmann composed the score and Saul Bass designed the title sequence. As tends to be the case when those three conditions are met, the film is a classic of suspense. Also very much of note: the screenplay by Ernest Lehman, who set out to write "the Hitchcock picture to end all Hitchcock pictures." *North by Northwest* doesn't lack for competition in that regard, but neither does it have much difficulty standing out among so many other masterworks. 5905 Wilshire Blvd., Mid-Wilshire; Tue., Jan. 26, 1 p.m.; \$5. (323) 857-6000, lacma.org.

Thursday, Jan. 28

La Collectionneuse, Cinefamily's monthly soiree geared toward Francophiles, presents **8 Femmes** on 35mm. In the octet are Catherine Deneuve, Danielle Darrieux and Isabelle Huppert. Director François Ozon draws on the ensemble's collective body of work among many other sources of inspiration — conceived as a remake of George Cukor's *The Women*, it's a musical/dark comedy/farce described by Roger Ebert as "the first Agatha Christie musical." All eight femmes received a Silver Bear at the Berlin Film Festival. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Thu., Jan. 28, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Acropolis Cinema's second screening is another L.A. premiere. Eight short works (the longest is 15 minutes) comprise **Pleats of Matter: The Films of Blake Williams**, which is divided into two sections: in 2-D and in 3-D. Williams will be on hand to discuss his sensory approach to experimental filmmaking. *Automata*, 504 Chung King Court, Chinatown; Thu., Jan. 28, 8 p.m.; (213) 819-6855, acropoliscinema.com. —Michael Nordine

psyche. McCann makes some jarring choices, such as using Marian Anderson's soaring spirituals to accompany a character whose concerns are strictly earthly. But even when the puzzling pieces of Sonny's existence don't quite fit, Trammell's beautifully unhinged performance offers a compelling vision of a grieving narcissist burrowing into the rabbit hole of his own mind. (Serena Donadoni)

**JERUSALEM** What's the Hebrew word for "headache maker"? Jerusalem's Old City is an unusual setting for a horror flick, but the style is the familiar wobbly found-footage approach in Doron and Yoav Paz's *Jerusalem*, with a wrinkle: It's purportedly shot using a Google Glass-type device worn by a college-age American, Rachel (Yael Grobglas). The conceit provides exposition, as the software shares details at the corners of the screen about people Rachel meets and sites she visits. It also affords a rare shaky-cam tofer, showing us a picture-in-picture of a grisly found-footage clip ("from the Vatican archives," we're told) in the lower left while Rachel

fumbles around the hotel. As impressive as the Old City locations can be, one narrow alleyway looks much like another when the Paz brothers' camera is bouncing to and fro. Not much substance is buried beneath the irritating style. The premise: Apparently sometimes on Yom Kippur, the dead rise and raise hell; this is just one of those times. The fiends — winged screechers at the edges of the frame — are mostly seen briefly while Rachel is ushered this way and that as she tries to escape or to rescue her friends. The urgent shouting directly into the camera has all the rote shocks of a video thriller at a theme park. (Rob Staeger)

**MARTYRS** French writer-director Pascal Laugier's 2009 film *Martyrs* is a horror film with violence against women so pitiless and unrelenting that one's memory of the film becomes a blur of red — from all the blood. For the American remake, co-directors Kevin and Michael Goetz (*Scenic Route*) and screenwriter Mark L. Smith (*The Revenant*) save the hardcore bloodletting for the home stretch, but *Martyrs* is

still a nasty bit of business. Lucie (Troian Bellisario), who spent most of her childhood in the hands of brutal kidnapers, has just used a shotgun to commit a quick series of murders at a remote, upscale house. Panicked, she persuades her friend Anna (Bailey Noble) to help bury the bodies, insisting that the people she killed were the ones who held her captive as a child. She's not wrong, and eventually a vast, whack-a-doodle conspiracy is revealed, led by a death-obsessed meanie (Kate Burton, in an epic career low). The co-directing brothers Goetz prove adept at building escape-the-bad-guy action sequences, but they continually run up against the story's Marquis de Sade underpinnings. And so it comes to pass, in a secret basement torture chamber, that the filmmakers unveil the deadly, shiny toys that are to be used on their trapped heroine. Are the directors reluctant to deploy them? Possibly. Nevertheless, they proceed, and what follows proves only that what is repellent in French is equally so in English. (Chuck Wilson)

## IP MAN 3 HAS FEELINGS, EXCELLENT FIGHTS AND MIKE TYSON

Stone-faced martial-arts star Donnie Yen does a lot with a little in *wuxia* weepy *Ip Man 3*, the rare kung fu film whose stripped-down action sequences are just as good as its sentimental dialogue scenes. The title character — a soft-spoken Wing Chun martial-arts instructor based on Bruce Lee's teacher — once again brings out the best qualities in Yen's severe but deliberately un-flashy persona.

Ip's latest story is a variation on his last two adventures' formulaic confrontations with wealthy "foreign devils," to quote ineffectual police officer Po (Kent Cheng), such as American gangster Frank (a sadly unimpressive Mike Tyson) and his mustache-twirling, Lord Thistlewick Flanders-sounding British associates.

Little changes to set this apart as a superior sequel. But there's power in scenes where tough-but-tender Ip dotes on ailing wife Wing-Sing (Lynn Hung), avoiding her gaze, listening attentively while doctors and pharmacists diagnose and treat her for cancer.

Better still: Action scenes directed by legendary choreographer Yuen Woo-Ping — his first contributions to the *Ip Man* trilogy — allow Yen to focus on give-and-



Donnie Yen in *Ip Man 3*

take rhythm when he trades blows with imposing antagonists such as Tyson and Jin Zhang, the latter playing an ultra-violent rival Wing-Chun teacher. Yen's best fight scenes are more concerned with back-and-forth movement than crippling body blows, as we see whenever he redirects his opponents' blows to window panes and wooden furniture. When Ip's fists and feet do connect, they make Yen look like a uniquely disciplined icon. —Simon Abrams

**IP MAN 3** | Directed by Wilson Yip  
Well Go USA | Cinemark 18 & XD, AMC Atlantic Times Square, AMC Universal CityWalk

**MOJAVE** But what about the meaninglessness of everything? William Monahan's *Mojave* is one of those '90s-style chatty-killers movies, mixed with one of those '90s-style guns-in-the-desert existential cheapies, the kind of picture where good-looking dudes shooting each other is passed off as elemental and beautiful rather than just what it actually is — the only thing Hollywood can think of for good-looking dudes to do together onscreen. You can tell early on that the worst thing that can happen in a movie will at some point happen: A talkative fellow, prepping to kill, asks, "Do you believe in the duality of man?" It's hard to tell which answer to root for — which would speed along the execution? That query follows these, each posed by a possibly imaginary character played by Oscar Isaac: "So which one of us is a sociopath, brother?" "Do you know yet which one of us is the bad guy?" *Mojave* is like one of those 100-question personality tests big-box stores force upon prospective hires, finding 12 different ways to ask whether it's ever morally justified to steal — one of these times it's bound to get a response. It doesn't, of course. The wisp of a story concerns a pampered Hollywood type (Garrett Hedlund, playing a film director) striking out into the Mojave Desert to find something that's actually in himself, only to be chased from ridge to valley to civilization by a relentless villain (Isaac) whose motivations seem existential or infernal, which is a nice way of saying that it's apparently supposed to be significant that said motivations make no sense. The good news: As shot by Don Davis, the desert sequences have a vast unsettling scope. (Alan Scherstuhl)

**MONSTER HUNT (ZHUO YAO JI)** Raman Hui's *Monster Hunt* is a kid-friendly adventure fantasy that may be too slow-paced for its target demographic. In ancient China, monsters exist but stay in hiding for fear of the Monster Hunt Bureau — and the fact that they're considered a delicacy by the upper class. Bumbling loser Huo

(Baihe Bai) and ace monster hunter Tianyin (Boran Jing) are thrown together when Huo inadvertently becomes pregnant with the monster queen's child (it's funny because Huo is a man); eventually, Tianyin loses her anti-monster bias as she spends time with the baby. The CGI effects are expensive-looking but too cartoony for even an intentionally cartoonish live-action movie. Raman Hui co-directed *Shrek the Third*, so it's no surprise that all the creatures suffer from the current kids' flick trend of being shapeless, personality-free blobs (see last year's otherwise commendable *Home* for another glaring example). There are some scary moments among the slapstick, and the picture surprisingly doesn't pull its punches during its *Harry and the Hendersons*-style denouement, but *Monster Hunt* is hindered by its over-long running time and often mawkish sentimentality. (Sheryl Connelly)

**YOSEMITE** You can knock his prankish diletantism all you want, but James Franco — that actor-director-writer-boho curio — has this going for him: The not-bad short stories of his books *Palo Alto* and *A California Childhood* have now been adapted into two quite good films. Like Gia Coppola's *Palo Alto* (2013), a lyric and biting evocation of contemporary well-to-do teendom, Gabrielle Demeestere's naturalistic slice-of-life *Yosemite* mines Franco's fiction for its most vital quality: his unsentimental depiction of youthful insecurity, this time among fifth graders. *Yosemite*'s three young leads (played by Everett Meckler, Alec Mansky and Calum John), all boys, find it easiest to bruise through life a little cut off from one another, not letting anyone close, keeping their relationships studiously hostile. They shoplift, bully each other, call each other "dickless." Brothers shove brothers without clear in-the-moment cause; friends stalk off together for adventures into the green hills of Palo Alto despite seeming to detest one another. The young performers embody bored misery and put-on aloofness without apparent calculation — rather

than actors working from a script, they just seem like your distant, younger cousins sulking through a family get-together. Franco has stripped nostalgia and innocence from his stories of growing up except for nostalgia for innocence: His characters have begun to suspect that people are terrible to one another, and also begun to experiment with terribleness themselves, but there's always a hint that perhaps they might right themselves — that maybe kindness isn't exclusive to suckers. The drama in *Palo Alto*, on page and screen, and now in *Yosemite* lies in whether the empathy that we feel, as readers and filmgoers, ever has some corresponding analogue in the stories. Can his people come to care as we do? (Alan Scherstuhl)

FROM THE HEAD ANIMATOR OF **SHREK**  
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—BEHIND THE LENS

**"RIVALS THE BEST FANTASY ADVENTURES!"**  
—SCREEN DAILY

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IN 2D & 3D

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**JANUARY 29**

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## Neighborhood Movie Guide

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

### HOLLYWOOD & VICINITY

**ARENA CINEMA** 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676

**The Abandoned Fri.** 7:45, 9:15 p.m.; Sat., 7:35, 9:10 p.m.; Sun., 6:35, 8:10 p.m.; Mon.-Thurs., 7:45, 9:15 p.m.

**Anesthesia Sat.** 6 p.m.; Sun., 5 p.m.

**Anger of the Dead Fri.** 10:45 p.m.

**ARLRIGHT HOLLYWOOD** Sunset Blvd. at Vine (323) 464-4226

**The Lady in the Van Fri.-Sun.** 10:20 a.m., 2:35, 4:50, 7, 9:35 p.m.

**The 5th Wave Fri.-Sun.** 10:30 a.m., 2:40, 5, 7:10, 10:20 p.m.

**The Boy Fri.-Sat.** 11:55 a.m., 2:50, 5:20, 8:45, 11:20 p.m.; 12:15 a.m.; Sun., 11:55 a.m., 2:50, 5:20, 8:45, 11:20 p.m.

**Dirty Grandpa Fri.-Sat.** 12:20, 2:55, 5:25, 8:15, 10:55 p.m., 12 mid.; Sun., 12:20, 2:55, 5:25, 8:15, 10:55 p.m.

**13 Hours: The Secret Soldiers of Benghazi Fri.-Sun.** 10:30 a.m., 1:30, 4:45, 7:45, 10:50 p.m.

**Ride Along 2 Fri.-Sun.** 12:30, 2:25, 5:55, 8:05, 11:05 p.m.

**Anomalisa Fri.** 10:25 a.m., 2:05, 5:05, 7:25, 10:10 p.m.; Sat.-Sun., 10:25 a.m., 2: 5:05, 7:25, 10:10 p.m.

**The Hateful Eight: 70mm Fri.-Sun.** 12 noon, 3:45, 7:30, 11:15 p.m.

**Joy Fri.-Sun.** 10:10 a.m., 3:10 p.m.

**The Revenant Fri.-Sat.** 10:45, 11:45 a.m., 1, 2, 4:15, 5:15, 8:30, 9:30, 10:45, 11:45 p.m.; Sun., 10:45, 11:45 a.m., 1, 2, 4:15, 5:15, 8:30, 9:30, 10:45 p.m.; Fri.-Sun., 3:15, 7 p.m.

**Star Wars: The Force Awakens Fri.-Sat.** 10:15 a.m., 2:30, 5:30, 7:15, 10:15, 11:55 p.m.; Sun., 10:15 a.m., 2:30, 5:30, 7:15, 10:15 p.m.

**Star Wars: The Force Awakens 3D Fri.-Sun.** 12 noon.

**The Big Short Fri.** 11:40 a.m., 2:45, 5:45, 7:35, 10:45 p.m.; Sat.-Sun., 11:40 a.m., 2:45, 5:45, 7:35, 10:35 p.m.

**The Danish Girl Fri.-Sun.** 12:30 p.m.

**Creed Fri.-Sun.** 7:55 p.m.

**Spotlight Fri.-Sun.** 11:55 a.m., 7:30 p.m.

**Trumbo Fri.-Sun.** 11:20 a.m., 3:15 p.m.

**Brooklyn Fri.-Sun.** 12:55, 6:30 p.m.

**Room Fri.-Sun.** 10 a.m., 12:45, 4, 8:25 p.m.

**Steve Jobs Fri.-Sun.** 4:30, 9:15 p.m.

**Mad Max: Fury Road 3D Fri.-Sun.** 10:30 p.m.

**Poetic Justice Tues.** 7:30 p.m.

**LOS FELIZ 3** 1822 N. Vermont Ave. (323) 664-2169

**Dirty Grandpa** 1:30, 4:15, 7, 9:45 p.m.

**The Big Short** 1:15, 4:10, 7, 9:45 p.m.

**Carol** 1:15, 4:10, 7, 9:45 p.m.

**TCL CHINESE 6 THEATRES** 6801 Hollywood Blvd. (323) 461-3331

**The Pastor Event** Mon., 7 p.m.

**Martys Fri.-Sat.** 1, 3:15, 5:30, 8, 10:20 p.m.; Sun., 12:20, 2:45, 5, 7:30, 10 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 8, 10:20 p.m.

**Norm of the North Fri.-Sat.** 12:15, 2:30, 4:45, 7, 9:15 p.m.; Sun., 11:45 a.m., 2, 4:15, 6:45, 9 p.m.; Mon., 12:15, 2:25, 4:35 p.m.; Tues.-Thurs., 12:15, 2:30, 4:45, 7, 9:15 p.m.

**Ride Along 2 Fri.-Sat.** 12:10, 2:35, 5, 7:30, 10:10 p.m.; Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 12:10, 2:35, 5, 7:30, 10:10 p.m.

**The Forest Fri.-Sat.** 12:20, 2:40, 5:10, 7:30, 10 p.m.; Sun., 11:45 a.m., 7:30, 10 p.m.; Mon.-Thurs., 12:20, 2:40, 5:10, 7:30, 10 p.m.

**Sisters Fri.** 1:15, 4:15, 7:15, 10:15 p.m.; Sat., 12:10, 7:15, 10:15 p.m.; Sun.-Tues., 1:15, 4:15, 7:15, 10:15 p.m.; Wed.-Thurs., 1:15, 10:15 p.m.

**Star Wars: The Force Awakens Wed.-Thurs.** 12:30, 3:45, 7:15, 10:15 p.m.

**TCL CHINESE THEATRE IMAX** 6925 Hollywood Blvd. (323) 461-3331

**Star Wars: The Force Awakens An IMAX 3D Experience** Fri.-Tues., 12 noon, 3:30, 7, 10:30 p.m.; Thurs., 12:30, 3:45 p.m.

**TCL Chinese Theatre Tour** Tues., 11:45 a.m., 12:45, 1, 1:30, 2, 2:30, 3, 3:15, 3:45, 4:15 p.m.

**PACIFIC'S EL CAPITAN** Hollywood Blvd., west of Highland (323) 467-7674

**Star Wars: The Force Awakens** 4:05, 7:15, 10:25 p.m.

**Star Wars: The Force Awakens 3D** 12:55 p.m.

**PACIFIC'S THE GROVE STADIUM** 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

**The 5th Wave Fri.** 10:45 a.m., 2:25, 5:10, 7:50, 10:25 p.m.; Sat.-Sun., 11:45 a.m., 2:25, 5:10, 7:50, 10:30 p.m.; Mon., 11, 11:15 a.m., 2:30, 5:10, 7:50, 10:30 p.m.; Tues.-Wed., 11:45 a.m., 2:25, 5:10, 7:50, 10:30 p.m.

**The Boy Fri.** 11:50 a.m., 2:35, 5:20, 8:10, 9:50, 10:50 p.m.; Sat.-Sun., 10:35, 11:55 a.m., 2:35, 5:25, 8:10, 9:15, 10:50 p.m.; Mon., 11:05, 11:55 a.m., 1:50, 5:25, 8:10, 9:15, 10:50 p.m.; Tues.-Wed., 10:35, 11:55 a.m., 2:35, 5:25, 8:10, 9:15, 10:50 p.m.

**Dirty Grandpa Fri.** 10:40 a.m., 1:05, 3:35, 6, 7:10, 8:30, 9:35, 10:55 p.m.; Sat.-Wed., 10:45 a.m., 1:10, 3:35, 6, 7:10, 8:30, 9:35, 10:55 p.m.

**13 Hours: The Secret Soldiers of Benghazi Fri.** 10:35 a.m., 1:50, 4, 7:15, 10:25 p.m.; Sat.-Wed., 11:20 a.m., 12:50, 4:05, 7:15, 10:25 p.m.

**Norm of the North Fri.** 11:35 a.m., 1:40, 4:45 p.m.; Sat.-Wed., 10:40 a.m., 2:40, 5 p.m.

**Ride Along 2 Fri.** 11 a.m., 1:25, 3:50, 6:15, 8:40, 11 p.m.; Sat.-Wed., 11 a.m., 1:25, 3:50, 6:15, 7:20, 8:40, 9:45, 11 p.m.

**The Hateful Eight Fri.** 2, 5:30 p.m.; Sat.-Wed., 2:10, 5:40 p.m.

**Daddy's Home Fri.** 10:50 a.m., 2:20, 4:50, 8:20, 10:45 p.m.; Sat.-Wed., 10:55 a.m., 2:20, 4:55, 8:20, 10:45 p.m.

**Joy Fri.** 1:10 p.m.; Sat.-Wed., 1:15 p.m.

**The Revenant Fri.** 11:05 a.m., 1:20, 4:40, 7, 8, 9:05, 10:20, 11:20 p.m.; Sat., 11:15 a.m., 1:20, 4:40, 7, 8, 9:05, 10:20, 11:20 p.m.; Sun., 11:15 a.m., 1:20, 4:40, 7, 8, 9:05, 10:20 p.m.; Mon., 11:15 a.m., 2:05, 4:40, 8, 9:05, 10:05 p.m.; Tues.-Wed., 11:15 a.m., 1:20, 4:40, 7, 8, 9:05, 10:20 p.m.

**Sisters Fri., 11 a.m., 5 p.m.; Sat.-Sun., 12:35, 5:35 p.m.; Mon., 12:25, 5:35 p.m.; Tues.-Wed., 12:35, 5:35 p.m.**

**Star Wars: The Force Awakens Fri.** 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.-Wed., 10:30 a.m., 1:30, 4:30, 7:30, 10:35 p.m.

**The Big Short Fri.** 11:10 a.m., 2:30, 5:25, 7:45, 10:40 p.m.; Sat.-Wed., 11:05 a.m., 2, 4:45, 7:45, 10:40 p.m.

**The Danish Girl Fri.** 7:05 p.m.; Sat.-Sun., 6:20 p.m.; Mon., 7:05 p.m.; Tues.-Wed., 6:20 p.m.

**Creed Fri.** 11:30 a.m.; Sat.-Sun., 3:20 p.m.; Mon., 3:05 p.m.; Tues.-Wed., 3:20 p.m.

**Spotlight Fri.** 1:45 p.m.; Sat.-Wed., 11:40 a.m.

**Bridge of Spies Fri.** 11:15 a.m., 4:05 p.m.; Sat.-Sun., 11:10 a.m., 2:30, 4 p.m.; Mon., 2:30, 4, 6:05 p.m.; Tues.-Wed., 11:10 a.m., 2:30, 4 p.m.

**VISTA** 4473 Sunset Dr. (323) 660-6639

**The Revenant** 1:30, 5:10, 8:45 p.m.

**DOWNTOWN S. LOS ANGELES**

**DOWNTOWN INDEPENDENT** 251 South Main Street (213)617-1033

Call theater for schedule.

**CGV CINEMAS LA** 621 South Western Avenue (213)388-9000

**Remember You Fri.-Wed.** 10:15 a.m., 12:45, 3:30, 6:30, 9:30 p.m.

**The Himalayas Fri.-Wed., 1, 7:30 p.m.; Fri.-Wed., 10 a.m., 4:15, 10:30 p.m.**

**Star Wars: The Force Awakens 3D** Fri.-Wed., 9:30 a.m., 12:30, 3:45, 7, 10:15 p.m.

**REGAL CINEMAS L.A. LIVE STADIUM** 14 1000 West Olympic Blvd. (844)462-7342 4046

**Best of RiffTrax: The Room** Thurs., 7:30 p.m.

**The Pastor Event** Mon., 7 p.m.

**The 5th Wave Fri.-Wed., 1, 1:40, 4, 4:40, 6:50, 7:40, 10, 10:40 p.m.**

**Dirty Grandpa** Fri.-Tues., 11:35 a.m., 2:10, 4:50, 7:30, 10:30 p.m.; Wed., 11:35 a.m., 2:10, 5, 7:40, 10:30 p.m.

**13 Hours: The Secret Soldiers of Benghazi Fri.-Sat.** 1:30, 4:45, 8, 11:10 p.m.; Sun.-Wed., 12:50, 4:05, 7:20, 10:35 p.m.

**Norm of the North Fri.-Sun.** 11:40 a.m., 2, 4:20, 7 p.m.; Mon., 11:40 a.m., 2 p.m.; Wed., 11:40 a.m., 2, 4:20, 7 p.m.

**Ride Along 2 Fri.** 11:15 a.m., 1:20, 2:20, 4:30, 5:10, 7:20, 8:10, 10:10 p.m.; Sat.-Wed., 11:30 a.m., 1:20, 2:20, 4:30, 5:10, 7:20, 8:10, 10:10, 11 p.m.

**The Forest Fri.** 9:30, 11:50 p.m.; Sat., 9:25, 11:45 p.m.; Sun., 9:25 p.m.; Mon., 10:05 p.m.; Wed., 9:30 p.m.

**Daddy's Home** Fri.-Sat., 12:05, 4:05, 6:40, 9:10, 11:40 p.m.; Sun.-Tues., 12:05, 4:05, 6:40, 9:10 p.m.; Wed., 12:05 p.m.

**The Revenant** Fri.-Sat., 11:50 a.m., 12:30, 2:30, 4:10, 6, 7:50, 9:50, 11:20 p.m.; Sun.-Wed., 11:50 a.m., 12:30, 2:30, 4:10, 6, 7:50, 9:50 p.m.

**Star Wars: The Force Awakens** Fri.-Wed., 12:40, 10:20 p.m.

**Star Wars: The Force Awakens 3D** Fri.-Wed., 12 noon, 3:10, 6:30, 9:40 p.m.; Fri.-Wed., 3:50, 7:10 p.m.

**The Big Short** Fri.-Tue., 12:20, 3:20, 6:20, 9:20 p.m.; Wed., 12:20, 3:20, 6:15, 9:20 p.m.

**The Boy (2015)** Fri.-Wed., 12:10, 3, 5:30, 8:20, 10:50 p.m.

**UNIVERSITY VILLAGE 3** 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

**WEST HOLLYWOOD BEVERLY HILLS**

**LAEMMLE'S AHRYA FINE ARTS**

**THEATRE** 8556 Wilshire Boulevard (310)478-3836

**Jeruzalem Fri.** 1:45, 4:30, 7:30, 10:10 p.m.; Sat., 1:45, 4:30, 7:15, 9:55 p.m.; Sun., 4:30, 7:15, 9:55 p.m.; Mon., 4:30, 9:55 p.m.; Tues., 4:30, 7:15 p.m.; Wed., 1:45, 4:30 p.m.; Thurs., 7:15, 9:55 p.m.

**National Theatre Live: Hamlet** Wed., 7:30 p.m.

**Gabo: The Creation of Gabriel Garcia M-rquez** Mon., 7:30 p.m.; Tues., 1 p.m.

**The Vanished Elephant (El elefante desaparecido)** Sun., 1 p.m.

**SUNDANCE SUNSET CINEMA** 8000 West Sunset Boulevard (323)654-2217

Call theater for schedule.

**LAEMMLE'S MUSIC HALL** 3 9036 Wilshire Blvd. (310) 274-6869

**All Mistakes Buried (The Aftermath)** 9:55 p.m.

**Theeb** Fri., 2:20, 4:50 p.m.; Sat., 7:20 p.m.; Sun.-Thurs., 2:20, 7:20 p.m.

**Yosemite** Fri., 12:10, 7:20 p.m.; Sat.-Thurs., 12:10, 5 p.m.

**Mustang** 2:45, 7:45 p.m.

**Spotlight** 1:20, 7 p.m.

**Trumbo** 12 noon, 5 p.m.

**Brooklyn** 4:20, 9:55 p.m.

**Exposed (2013)** 10 p.m.

### WESTWOOD, WEST L.A.

**AMC CENTURY CITY 15** 10250 Santa Monica Blvd. (888)AMC-4FUN

**Bolshoi Ballet: The Taming of the Shrew** Sun., 9:55 a.m.

**LAEMMLE'S ROYAL THEATER** 11523 Santa Monica Blvd. (310) 477-5581

**45 Years Fri.** 12:30, 2:55, 5:20, 8, 10:15 p.m.; Sat.-Sun., 10 a.m., 12:30, 2:55, 5:20, 8, 10:15 p.m.; Mon.-Thurs., 12:30, 2:55, 5:20, 8, 10:15 p.m.

**Aferim! Fri.** 1:40, 4:20, 7:10, 9:45 p.m.; Sat.-Sun., 11 a.m., 1:40, 4:20, 7:10, 9:45 p.m.; Mon., 1:40, 4:20, 9:45 p.m.; Tues.-Wed., 1:40, 4:20, 7:10, 9:45 p.m.; Thurs., 1:40, 4:20, 9:45 p.m.

**Prescription Thugs Fri., 1, 3:15, 5:30, 7:45, 10:15 p.m.; Sat., 10:45 a.m., 1, 3:15, 5:30, 7:45, 10:15 p.m.; Sun., 10:40 a.m., 1, 3:15, 5:30, 7:45, 10:15 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 7:45, 10:15 p.m.**

**Obsolète Media Weekend** Mon., 7 p.m.

**LANDMARK'S NUART THEATER** 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

**Son of Saul (Saul fia)** Fri.-Mon., 1:20, 4:10, 7, 9:45 p.m.; Tues.-Thurs., 4:10, 7, 9:45 p.m.

**Akira** Fri., 11:59 p.m.

**The Rocky Horror Picture Show** Sat., 11:59 p.m.

**LANDMARK'S REGENT** 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

**The Danish Girl** Fri., 5:15, 8 p.m.; Sat.-Sun., 2:30, 5:15, 8 p.m.; Mon.-Thurs., 5:15, 8 p.m.

**LANDMARK WEST L.A.** 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

**The Lady in the Van** 10 a.m., 12:25, 2:50, 5:15, 7:40, 10:20 p.m.

**Anomalisa** Fri.-Tues., 10:45 a.m., 1, 3:15, 5:30, 7:45, 9:55 p.m.; Wed., 10:45 a.m., 1, 3:15, 10:20 p.m.; Thurs., 10:45 a.m., 1, 3:15, 5:30, 7:45, 9:55 p.m.

**The Hateful Eight: 70mm** Fri.-Sun., 11 a.m., 3, 7, 10:50 p.m.; Mon.-Thurs., 12 noon, 4, 8 p.m.

**Joy** Fri.-Sun., 10:45 a.m., 1:40, 4:30, 7:20, 10:05 p.m.; Mon., 12:30, 3:20, 10:15 p.m.; Tues.-Wed., 10:45 a.m., 1:40, 4:30, 7:20, 10:05 p.m.; Thurs., 10:45 a.m., 1:40, 4:30, 7:20, 10:05 p.m.

**The Revenant** Fri.-Sat., 10 a.m., 1:20, 4:40, 7:10, 8, 10:05, 11:15 p.m.; Sun.-Thurs., 10 a.m., 1:20, 4:40, 7:10, 8, 10:05 p.m.

**Star Wars: The Force Awakens** 10:15 a.m., 1:10, 4:05, 7:15, 10:10 p.m.

**The Big Short** 10:45 a.m., 1:40, 4:35, 7:30, 10:20 p.m.

**Carol** Fri.-Sun., 11:15 a.m., 2, 4:45, 7:35, 10:15 p.m.; Mon., 11 a.m., 1:40, 4:20 p.m.; Tues., 11:15 a.m., 2, 4:45, 7:35, 10:15 p.m.; Wed., 11 a.m., 1:40, 4:20, 10:15 p.m.; Thurs., 11:15 a.m., 2, 4:45, 7:35, 10:15 p.m.

**Spotlight** Fri.-Sat., 10:40 a.m., 1:35, 4:30, 7:25, 10:15 p.m.; Sun., 10:40 a.m., 1:35, 4:50, 7:45, 10:35 p.m.; Mon.-Thurs., 10:40 a.m., 1:35, 4:30, 7:25, 10:15 p.m.

**Brooklyn</**

# THE HIP-HOP ZAPATA

REVOLUTION RUNS IN KING LIL G'S BLOOD — NO WONDER HE'S CHANGING THE FACE OF L.A. RAP

BY JEFF WEISS

**I**f you want to understand King Lil G, start with Emiliano Zapata.

According to family lore, L.A.'s most popular Latino rapper since Cypress Hill descends from the famed Mexican revolutionary.

With mild imagination, it's easy to draw parallels between the iconic advocate for the dispossessed and the socially conscious people's champ raised in Inglewood and South Gate.

"Ever since I was a kid, I've been very outspoken ... voicing my opinion and trying to spread a message of common sense. My grandmother always told me it was because of where I come from," the 29-year-old rising star says at a Mexican restaurant at L.A. Live, close to his DTLA residence.

A clef note tattoo rests under his eye. His neck and arms are covered in symbols of women, music, death and hometown pride, and remind you that Alex Gonzalez's first rap name was Lil Gangster.

"Once we love something too much, we often lose perspective," Lil G continues. "I try and teach my people that it's OK to love being Mexican, but don't take it overboard. Love Kobe Bryant, but don't hate every other basketball player."

In a genre that often slants toward extremes, King Lil G seeks moderation. He's a moralist without being self-righteous, an ex-gangbanger and dope dealer raised by a single mom, attempting to steer people away from the traps that once ensnared him. He gets high but not too high.

The songs feel real in the stories and people that they portray. They're filled with temptation, regret and pain, as well as celebration, brown pride and joy. 2Pac famously said it "wouldn't be L.A. without Mexicans." Lil G is the grown-up kid who heeded his call, determined to be a voice for those whom the system failed.

His biography is embedded in the music. Listen to his most popular song, 2014's "Hopeless Boy" (8 million YouTube views and counting): "Fuck rapping and bragging about the way you balling/Spray cans in my backpack and I was starving/ In middle school with a trey five seven revolver/My family said I wasn't going to make it/Now I'm grinding harder."

He's emblematic of the latest generation of L.A. rappers, who write stark street narratives that neither glamorize nor demonize gang life: Kendrick Lamar, Vince Staples, Boogie.

For Gonzalez, his determination to



PHOTO BY KARIN CATT

escape started when he was a teenager, after his older brother was sentenced to 32 years for attempted murder.

"When he went to jail, I was like, 'OK, what happens now? A medal? Love from the homies?'" Gonzalez asks. "But he got forgotten about. People didn't write, people didn't visit. No support system."

He slowly stopped hanging around the set. When confronted about his absence, Gonzalez responded with fists.

Shortly thereafter, he had a son and became fully committed to making legal money. Starting in 2010, he invested his funds into mixtapes and videos. Through constant personal interaction with fans, he built what was once an entirely local Latino audience of a few hundred into hundreds of thousands, cutting across all ethnicities.

HIS TATTOOS REMIND YOU THAT HIS FIRST RAP NAME WAS LIL GANGSTER.

He did it without label or publicist. Turning down major-label offers, he's a grass-roots phenomenon. He does turkey giveaways in Compton, visits cancer patients in South Gate and sponsors toy drives.

Another mixtape looms in March. Gonzalez recently signed to Del Records, a Latin-music powerhouse that should earn him significant inroads south of the border. There are imminent plans to record in Spanish.

"I want to be what Bob Marley meant to Jamaicans. I don't mean only to Mexicans but people in general," Lil G says. "I'm trying to spread a message of respect for women, children and everyone else. If you're going to be brave, be brave in the way that you think."

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at [passionweiss.com](http://passionweiss.com).

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3/29  
El Rey

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4/21  
El Rey

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ON SALE FRI. 1/22



5/10  
Fonda Theatre

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with Panama Wedding  
ON SALE FRI. 1/22



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1/21 » El Rey

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**THE WHITE BUFFALO**  
1/23 » Fonda Theatre

**MIKE GORDON**  
1/29 » Fonda Theatre

**KITTEN**  
1/30 » Fonda Theatre

**DEAN DELRAY**  
2/2 » El Rey

**BAIO**  
2/4 » El Rey

**SNAILS**  
2/5 » El Rey (18+)

**KEVIN GATES**  
2/6 » El Rey

**PENGUIN PRISON**  
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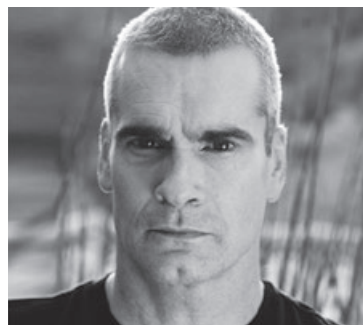
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## Henry Rollins

The Column!



### STATION TO STATION

Sitting on a tour bus in Newcastle, England, I found out that David Bowie had passed away.

Within minutes, still clumsy with shock, road manager Ward had Bowie's new and final album, *Blackstar*, coming through the speakers.

Bowie's detached vocal on the title track almost hypnotized me. Not only did it command my total attention but I also realized that the person singing was dead. I listened to the rest of the record carefully, trying to forget that the man was gone.

The lyrics of *Blackstar's* third song, "Lazarus," are some of his most powerful. "Look up here, man, I'm in danger/I've got nothing left to lose/I'm so high it makes my brain whirl/Dropped my cellphone down below." It's the work of a man who is seeing the end of creation, as he creates what he knew would be his last artistic communication with the world.

I am sitting in a cold backstage area in Newcastle, listening to *Blackstar* for the third time today. I will be onstage in about 90 minutes. I am wondering how I am going to get through it.

I have been hoping to find a lyric on the album that will make me want to put my sadness on pause long enough to be clearheaded for two-plus hours. I think I found it in the song "Dollar Days": "I'm dying to/Push their backs against the grain/And fool them all again and again/I'm trying to." I love that sneering defiance.

*Blackstar* is on the level of *Low*, *Heroes* or any of Bowie's standout works. It is hard to listen to because it was obviously written with his condition in mind. The final lyric of the last track, "I Can't Give Everything Away," repeats the song title over and over, like a mantra, and makes me want to chase after him as the song fades, pleading with him not to go.

The album is agile and nervy, challenging and masterful. The poise and guts Bowie displays in this collection of seven songs are unreal. Hopefully he was able to get some feedback from fans all over the world.

There are some artists who are as big as life itself. They are part of your life and somehow escape the obligation of mortality. We cannot imagine our world without them.

Bowie's staggering output, his at-risk genius and continual changes in look and musical style made him many things to many people. I can't think of any other musician who achieved such a level of intimate distance with their audience. The more you think about him, the more amazing and enigmatic he becomes —

less a man than the aura that surrounded him.

If you watch Bowie in interviews, he is articulate and almost feral in his desire for dislocation from the ritual of Q&A. He really did let the music do the talking. If he couldn't give everything away, as he states on *Blackstar*, we are left to wonder how much he, in fact, did give away and what it was that he kept for himself. That, perhaps, will be the most mysterious mystery of the man.

Spending time with David Bowie, as brief as it was, had a major influence on my life.

It was almost 20 years ago. We were playing the same festival. I saw him walking alone. I just stood there, awed that there was the man himself. I didn't say a word.

He stopped and looked at me. "Rollins!"

"David!" I replied, as I walked over to him and stuck out my hand.

He asked me if I had eaten lunch yet. I said no. He recommended that we do that. As we walked, he told me that he really liked this thing I had said in a recent interview he'd read and proceeded to quote several sentences of it. Then he quoted me from a different interview from a year before. He asked when my next book was coming out. I was speechless but managed to answer. Bowie told me that he had read a few of them. I have no proof of this, but I am happy to take him at his word.

Our conversation during the meal went from Iggy Pop to Hubert Selby Jr. I expressed interest in contacting Lou Reed to see if he wanted to perhaps do some music for a potential project with Selby, knowing that Reed was an

### SPENDING TIME WITH DAVID BOWIE HAD A MAJOR INFLUENCE ON MY LIFE.

admirer of his work. Bowie told me he would call Lou on my behalf. I barely believed it and took it to be that David was just being friendly. Later that evening, I watched David Bowie from stage right as he sang perfectly in front of thousands of people. He was amazing. The way he held the audience was like nothing I have ever seen before or since.

Weeks later, I was back in my micro-apartment in NYC when my phone rang. I answered. I heard a voice that my DNA recognized before I did. "Hello Henry, this is Lou Reed. David said you wanted to talk to me."

Just remembering that is making me feel a little better.

Somehow, the world will go on without David Bowie living in it. But it will be different.

I have yet to play any other Bowie albums. I hope hearing them now doesn't hurt too much. For those who have not listened to David Bowie beyond his singles or the inescapable *Let's Dance* album, I hope you allow yourself to do so. I can't think of any other single artist who not only covered so much ground but also broke it (and himself). The entire time, he kept just out of reach, even at his most radio-friendly pop moments — those perhaps being his biggest put-on of all.

As good as music gets can be found on any number of his albums. What he gave away to us is more than enough.

## THE SABAN THEATRE

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<b>JUST ADDED!</b> <b>THE TEMPTATIONS</b> JUNE 10	<b>LOU GRAMM "THE VOICE OF FOREIGNER"</b> MARCH 19	<b>AIR SUPPLY</b> APRIL 1
<b>JUST ADDED!</b> <b>THE TURTLES, CHUCK NEGRON, MARK LINDSAY, THE COWSILLS, GARY PUCKETT, SPENCER DAVIS GROUP</b> JULY 23	<b>LOREENA MCKENNETT</b> MARCH 12	<b>THE TEMPTATIONS</b> JULY 23
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fri

1/22

### The Muffs, Prima Donna

@ THE ECHOPLEX

For much of last year, Kim Shattuck toured Europe and North America with a reunited version of her old band, The Pandoras. If there's anyone who can duplicate late Pandoras singer Paula Pierce's feral-wildcat howling, it's Shattuck, who manages to evoke Pierce's scabrous vocals while still retaining her own distinctively insolent, pop-minded style. She gets back to work tonight with her main group, The Muffs, who amp up the Pandoras' garage-rock primitivism with a Sex Pistols crunch, powered by Redd Kross drum wrecker Roy McDonald. Add in Shattuck's sarcastically catty lyrics and Kinks-influenced melodies, and you end up with a madly catchy collision of rude punk and yearning pop. Kevin Preston is part of the Green Day spinoff Foxboro Hot Tubs, but he rocks harder with Prima Donna, who find the lost nexus between punk and Mott the Hoople. —Falling James

### Madeon

@ CLUB NOKIA

"Wunderkind," "prodigy" and "phenom" are the obligatory words thrown about when speaking of French electronic music superstar Madeon. All those descriptors are apt, but the fact is, the precocious 21-year-old has been making music for half his life. Madeon made his mark far in advance of the release of his debut full-length, last year's *Adventure*. With that album, the tuned-in producer cleverly incorporates high-profile collaborators such as Foster the People's Mark Foster, Passion Pit's Michael Angelakos and Bastille's Dan Smith into electronic-pop concoctions that thankfully skirt obnoxious EDM pitfalls yet still appeal to the crowd. Sugary on "Pay No Mind," epic on "Pixel Empire," driving on "Imperium" and playful on "Beings," *Adventure* skillfully traverses a range of emotions.

—Lily Moayeri

### All Them Witches, L.A. Witch

@ THE ROXY

All Them Witches are the very definition of baleful. The Nashville quartet constructs a heavy, doom-laden hard-rock sound that's full of dark portents and foreboding. They're too restless to be called metal, and their sudden mood swings turn acoustic interludes into full-blown psychedelic noise. ATW's new full-length, *Dying Surfer Meets His Maker*, ranges from trudging blues wallows ("Call Me Star") and grungy hypnosis ("El Centro") to surging rock anthems ("Dirt Preachers"). A recent digital EP, *A Sweet Release*, is even heavier, with two tracks that clock in at more than 11 minutes apiece and another epic that's nearly 25 minutes in length. The bewitching bill includes L.A. Witch, who

Nicole Moudaber: See Monday.



PHOTO BY DARREN BLACK

also conjure a darkly unsettling vibe but with a markedly different approach. The all-female trio stirs up a shadowy garage-rock sound that's distinguished by icily sullen vocals bursting through a fog of sludgy reverb guitar. —Falling James

sat

1/23

### Dawes

@ THE THEATRE AT ACE HOTEL

"May all your favorite bands stay together," Taylor Goldsmith harmonizes with guest singer David Rawlings on the knowingly sentimental title track of Dawes' fourth album, *All Your Favorite Bands*. The piano ballad is a simultaneously goofy and disarmingly sincere shout-out to old friends and fellow musicians, brimming with cheerful good wishes ("I hope your brother's El Camino runs forever"), until Goldsmith undercuts everything when he admits, "Now I'm just waking up, and I'm not thinking clearly so don't quote me." Whether he's lamenting about a love he lost "Somewhere Along the Way" or making lists to sift through the details of his life on "Things Happen," Goldsmith is always unhurried on the new album. His drummer-brother Griffin Goldsmith, bassist Wylie Gelber and guitarist Duane Betts maintain a loping pace throughout. —Falling James

### The White Buffalo

@ THE FONDA THEATRE

Jake Smith, better known as The White Buffalo, is a throwback to the old-school troubadour who goes from town to town armed with only a guitar and gravely voice. Fiercely independent, the singer-songwriter has been pounding the pave-

ment for more than a decade, preaching tales of love, loss and the lives of whiskey-drenched, flawed characters. Unsurprisingly, Smith's songs have been featured on TV shows such as *Sons of Anarchy* and *Californication*, both of which had main characters who reflect the outlaw nature of his music. Playing his biggest local headlining show to date, Smith, who already has five albums and a number of EPs to his name, will remind those in attendance that there's nothing more poignant and raw than just a man and his instrument of choice. —Daniel Kohn

sun

1/24

### Malcolm Mooney

@ THE ECHO

Space is still the place for Malcolm Mooney. The American singer and prolific visual artist was the founding vocalist of German avant-garde experimentalists Can, and he continues to explore the outer reaches of his mind and/or the galaxy more recently with drummer-composer Sean Noonan on the freakily rambling 2014 opus *Pavees Dance*. In contrast to Can's free-flowing and linear trances, Mooney's collaboration with Noonan is more jaggedly eclectic, shifting suddenly from hard rock and psychedelic noise to funk and jazz. Mooney's clipped, poetic chanting has been an underrated influence on many arty post-punk provocateurs, including Mark E. Smith, Black Randy and Pere Ubu's David Thomas. But he remains light-years ahead of his acolytes because he doesn't appear to be imitating anybody, instead seemingly drawing his inspiration directly from the pulse of distant constellations. —Falling James



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**Nicole Moudaber**

@ SOUND NIGHTCLUB

Nicole Moudaber had a hell of a 2015. The London-based DJ/producer hit the U.S. circuit for a jam-packed tour that included an open-to-close set at downtown's Exchange L.A. She hosted her own festival-style event in New York and, as she bounced back and forth across the Atlantic, released one of the finest dance releases of the year, *Breed*, with Skunk Anansie vocalist Skin. This year is shaping up to be just as interesting. Moudaber's recent cut, "Own," is techno fit for a haunted house. If you like your music dark and mildly creepy, you need this. In April, you can catch her with Skin at Coachella. For now, check her out behind the decks at Sound. —Liz Ohanesian

**FORQ**

@ NEW ROADS SCHOOL MOSS THEATER

Grammy Award-winning jazz collective Snarky Puppy have been at the top of the jazz food chain for several years, dazzling audiences with their signature brand of high-energy music, a kind of cross between The Pat Metheny Group and Dave Matthews Band. With a loosely knit band family that extends to almost 40 musicians, it's no surprise to see satellite factions starting to drift away from the mothership. Perhaps the most notable of the small pups is the quartet FORQ, anchored by Snarky Puppy bassist/founder Michael League, along with standouts Henry Hey on keyboards, guitarist Chris McQueen and drummer Jason "JT" Thomas. League is wise to parlay his extraordinary success from his previous band into promoting this new group. They are, essentially, "The FORQ Awakens," merely the first of many spin-offs to come out of the rapidly expanding Snarky franchise. —Gary Fukushima

**tue** 1/26

**Bobby Rush**

@ THE MINT

Louisiana-born blues singer Bobby Rush's timeless, dirty zealotry ranks him as one of the genre's most genuine, wild-ass, deep-plowing practitioners. Oozing a gusher of his signature sound — where deep Southern funk and backcountry blues churn together for a singularly potent draught — Rush roars into Hollywood with his flabbergastingly wonderful new four-disc retrospective, *Chicken Heads: A 50-Year History of Bobby Rush*. At 82, the indefatigable Rush still displays all the formidable vocal power and showstopping prowess that long since earned him the title King of the Chitlin Circuit, and when he and his troupe of rump-shaking entertainers hit the bandstand, it's always a gale-force ball. Plus, as a bonus, he performs a rare solo set at Amoeba Music on Monday, Jan. 25, at 6 p.m. —Jonny Whiteside

**White Out**

@ THE SMELL

Featuring a choice group of experienced masters of improv, sound art and genre invention, here's a musical POV that never says its name, just gets on with the making of music. The veteran NYC duo features Lin Culbertson on analog synths, autoharp, flute, mystery electronics and vocals. She and partner drummer/devices dude Tom Surgal make a beautifully mystifying chamber-music hash of free jazz, prog and experimental/electronic stuff, such as they recently did with guitar god Nels Cline on their incredible album *Accidental Sky* (on Northern Spy). Tonight the duo goes head-on with lap-guitar/digitalia ace Bill Nace. Local new-thing titans G.E. Stinson (guitar/electronics), Devin Sarno (bass frequencies) and percussion king Danny Frankel dart into the fray as openers, as do Telecaves. —John Payne

**thu** 1/28

**Holly Herndon**

@ TERAGRAM BALLROOM

Holly Herndon may be getting a doctorate in composition from Stanford, but her dense, visceral take on experimental electronic music is about as far from a stuffy academic exercise as it's possible to get. Using software, samples and her own digitally distorted voice, Herndon creates sound collages that dart about like bacteria under a microscope, shifting and reconstituting in unexpected ways. Her second album, 2015's *Platform*, was highlighted by the coruscating "Chorus," which could pass for an Aphex Twin remix of Julianna Barwick, the almost medieval-sounding polyphonies of "Unequal," and the digitized dream-pop of "Morning Sun," the best proof yet that Herndon's experiments, as bizarre as they can be, are rooted in real songcraft and a humanity that runs deeper than the technology. —Andy Hermann

**Feels**

@ RESIDENT

L.A.'s Feels evolved from Raw Geronimo, named for singer-guitarist Laena Geronimo, who's made a multi-instrumental mark of her own across L.A. music through work with everyone from Ty Segall's Sabbathoid Fuzz to that last, '60s-style incarnation of The Like. Feels can do just about anything and do it well, and they prove it on a self-titled debut due next month on the storied Castle Face Records label. Produced by Segall in his bunker-style studio, it's lightning strike after lightning strike of dirty-but-detailed art-punk grunge-pop — a lot of adjectives, yes, but there's no other way to explain songs connected as much to Suburban Lawns and Dangerhouse Records punk as Sonic Youth or The Breeders. And of course there's that unexpected, head-swirling, Turkish-psychedelic breakdown on "Bird's Eye." What else can be said? Feels love those surprise reveals. —Chris Ziegler

**CLUBS**

**ROCK & POP**

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Jonny Fritz, Snakearm, Ben Townsend, Fri., Jan. 22, 9 p.m., \$12. Feo Casanova, Smiling Face Down, Bordertown Saints, Sat., Jan. 23, 8 p.m., \$5. Feral Kizzy, Bastidas, Rats in the Louvre, Space Waves, Sun., Jan. 24, 8 p.m., free. Rubedo, Holophrase, I/O, Bobby Blunders, Thu., Jan. 28, 9 p.m., \$5.

**ALPINE RESTAURANT:** 833 W. Torrance Blvd., Torrance. With the Beatles, Fri., Jan. 22, 9 p.m., \$10.

**AMOEBAS MUSIC:** 6400 Sunset Blvd., Los Angeles. DJ Richie Hawtin, Fri., Jan. 22, 7 p.m., free. Bobby Rush, Mon., Jan. 25, 6 p.m., free (see Music Pick). Saul Williams, Wed., Jan. 27, 6 p.m., free. King, Thu., Jan. 28, 6 p.m., free.

**AMPLIFY:** 5617 Melrose Ave., Los Angeles. Ryan Cassata, Samuel Singz, Fri., Jan. 22, 7:30 p.m., \$12. Savannah Burrows, Awake Me Daylight, Sat., Jan. 23, 7:30 p.m., \$12. Romance & Rebellion, Jenni Marie, Wed., Jan. 27, 8 p.m., \$10.

**BACKSTAGE BAR & GRILL:** 10400 Culver Blvd., Culver City. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.

**BAR 20:** 8462 W. Sunset Blvd., West Hollywood. Love Darling, Steph Sloan, Bryan Lazar, Justin Nash, Sat., Jan. 23, 9 p.m., free.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles. ESP Evolution, Fri., Jan. 22, 7 p.m., \$20. Nombe, Nick D & the Believers, High Highs, Mon., Jan. 25, 8 p.m., free.

**BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Beck Black, Halo Circus, Sat., Jan. 23, 9:30 p.m., TBA.

**CAFE NELA:** 1906 Cypress Ave., Los Angeles. Backbiter, Biblical Proof of UFOs, The Duvalby Brothers, Fri., Jan. 22, 9 p.m., \$5. BlitzKatz, Sin Alley, Them Howling Bones, Sat., Jan. 23, 9 p.m., \$5. Oyster Club, Design Flaw, Zyklon B, Sun., Jan. 24, 5 p.m., free. Majic Bullet Theory, Dice Raw, Lonnie Marshall, Trulio Disgracias, Thu., Jan. 28, 8:30 p.m., \$5.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. Dick Dale, Fri., Jan. 22, 9 p.m., \$28-\$35. Snoop Dogg, Sat., Jan. 23, 10 p.m., \$65-\$75.

**CAVERN CLUB THEATER:** 1920 Hyperion Ave., Los Angeles. Booty Underground, a cabaret with burlesque from Princess Farhana, Haute Coque, Kristina Nekyia, Tito Bonito and others, Tue., Jan. 26, 7:30 p.m., \$20.

**CHA CHA LOUNGE:** 2375 Glendale Blvd., Los Angeles. Sex Stains, DJ Jesspeleta, Mon., Jan. 25, 10 p.m., TBA.

**THE COACH HOUSE:** 33157 Camino Capistrano, San Juan Capistrano. Vanessa Carlton, Sat., Jan. 23, 8 p.m., TBA. Burton Cummings, Sun., Jan. 24, 7 p.m., TBA.

**COMPLEX:** 806 E. Colorado St., Glendale. Bl\_k Noise, DJM/Rex, Richard Devine, Mark Verbois, Hypoxia, Fri., Jan. 22, 9 p.m., \$10. Pepe Mog, Dataline, LoGreyBeam, Double Diamond Sun Body, Sat., Jan. 23, 9 p.m., \$10. Embryonic Devourment, The Noctambulant, Crypt Infection, Angel Flesh, Sun., Jan. 24, 8 p.m., \$10.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Chrome Sparks, Meishi Smile, Fri., Jan. 22, 8:30 p.m., \$12. Malcolm Mooney, Sun., Jan. 24, 9 p.m., \$13 (see Music Pick). Swimm, Good Graeff, The New Electric Sound, T.O.L.D., Mon., Jan. 25, 8:30 p.m., free. Saintsenecca, Des Ark, Tue., Jan. 26, 8:30 p.m., \$12. Futurebirds, Susto, Geronimo Getty, Wed., Jan. 27, 8:30 p.m., \$15. Winter, Dante Elephante, Summer Twins, The Dream Ride, Thu., Jan. 28, 8 p.m., \$8.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. The Muffs, Prima Donna, Soraia, plus MC Manfred Jones (ages 18 & over), Fri., Jan. 22, 8:30 p.m., \$15.50 (see Music Pick). Shigeto, Groundislava, Sun., Jan. 24, 8:30 p.m., \$15. Mondo Drag, Sugar Candy Mountain, Triptides, Levitation Room, Tue., Jan. 26, 8 p.m., \$11.50.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Mik Current, Meesha Black, Bobby & the Nice Guys, Fri., Jan. 22, 9:30 p.m., \$10. Rosemary's Billygoat, Black Sabbitch, Sapphic Now, Sat., Jan. 23, 9:30 p.m., \$8. Apocalypse Now Wow Wow, Sun., Jan. 24, 8 p.m., free. Open Mic, Mondays, 8 p.m., \$5. Katie Burden, Diamonds, Wed., Jan. 27, 8 p.m., \$7. Olin & the Moon, Jaime Wyatt, Amelia White, Sergio Webb, Thu., Jan. 28, 8 p.m., \$7.

**THE ESCONDITE:** 410 Boyd St., Los Angeles. Edith Crash, The Great Sadness, Tuesdays, 10 p.m. Thru Jan. 26, free.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. Stumpwaller, Patrolled by Radar, Sat.,

Jan. 23, 7:30 p.m., TBA. Great States, Falling Doves, Sun., Jan. 24, 8 p.m., \$10.

**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Cory Henry & the Funk Apostles, Mon., Jan. 25, 8:30 p.m., TBA. Zion I, 2Mex, Crimewave 5150, Thu., Jan. 28, 8:30 p.m., TBA.

**FINN MCCOOL'S:** 2702 Main St., Santa Monica. Taylor Alexander, Mondays, 9:30 p.m., free.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. The Alley Cats, The Last, Crisis Actors, Sat., Jan. 23, 7 p.m., free.

**GARAGE GALLERY L.A.:** 715 Garland Ave., Los Angeles. Wynter Taylor & the Husbands, Magic Bronson, Huey x Honora, Crystal Twin, Animato, Sumkind, Cellars, Florals, Sat., Jan. 23, 7:30 p.m., \$10.

**GASLAMP RESTAURANT & BAR:** 6251 E. Pacific Coast Highway, Long Beach. When in Rome II, Thu., Jan. 28, 8 p.m., TBA.

**GENGHIS COHEN:** 740 N. Fairfax Ave., Los Angeles. Kenny Taylor, Charlie Hickey, The Clowns Will Eat Me, Fri., Jan. 22, 7:30 p.m., TBA. The Four Postmen, Abby Ward, Lord & Lady, Sat., Jan. 23, 7:30 p.m., TBA. Luba Dvorak, Todd Beeson, Sun., Jan. 24, 7:30 p.m., TBA. Spotlight Floodlight, Peter Adams, Noah Hoffeld, Tue., Jan. 26, 8 p.m., TBA. Paris, Carly Van Skaik, Thu., Jan. 28, 8 p.m., TBA.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Chicano Batman, Tijuana Panthers, Sad Girl, Fri., Jan. 22, 8 p.m., \$20.

**GOLDEN ROAD BREWING:** 5410 W. San Fernando Road, Los Angeles. The Cairo Gang, Big Search, Thu., Jan. 28, 8 p.m., free.

**HARVARD & STONE:** 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m. Thru Jan. 31, free. Jo Passed, Wed., Jan. 27, 8 p.m., free.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Jimmy Gnecco, Mount Holly, Jason Powers, Andy McKee, Fri., Jan. 22, 7 p.m., \$20. Los Rumberos de Massachusetts, Mike Seminari, Natalie & the Sunset Run, Timothy Davis, Megan Brickwood, Sat., Jan. 23, 7 p.m., \$15. Dawn & Hawkes, Fireships, El May, Sophie Auster, Chris Stills, Kat Perkins, Thu., Jan. 28, 7 p.m., TBA.

**HOUSE OF BLUES ANAHEIM:** 1530 S. Disneyland Drive, Anaheim. The Adicts, Fri., Jan. 22, 7 p.m., \$25-\$50. Big Head Todd & the Monsters, Sat., Jan. 23, 7 p.m., \$30-\$50. Detour, Tue., Jan. 26, 6:30 p.m., \$12.50.

**HYPERION TAVERN:** 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

**KULAK'S WOODSHED:** 5230 1/2 Laurel Canyon Blvd., Studio City. Tracy Newman & the Reinforcements, Sat., Jan. 23, 8 p.m., \$15. Singer-Songwriter Open Mic, Mondays, 8 p.m.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Susanna Hoffs, Belinda Carlisle, Jan. 25-26, 8:30 p.m., \$40.

**LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. Dave Gleason, Sun., Jan. 24, 10 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Injury Reserve, Max Wonders, Black Mike, Y2K & Lil Aaron, Fri., Jan. 22, 8 p.m., \$10. Lil Texas & Ana Sia, Swisha, Alfred English, Wallace, Statues, Leemz, Sat., Jan. 23, 10 p.m., \$10. Comisario Pantera, Ni Modo, Illusion, Lint Vaccine, Tue., Jan. 26, 8 p.m., \$12. Jerkagram, Andraus, Hepa/Titus, PlanesWalker, Tue., Jan. 26, 8 p.m., \$5. Gustavo Galindo, Mitre, Sin Color, Thu., Jan. 28, 7:30 p.m., \$7.

**THE LOST ROOM:** 1534 Sunset Blvd., Los Angeles. Josh Simpson & the Blood 'n Guts, Don't Stop or We'll Die, The Sloppy Boys Jangly Band, Joe Fartzler, Fri., Jan. 22, 8 p.m., free. Betty Petty, Gal Pals, Pleasure Fix, Illuminati Sex Party, Sat., Jan. 23, 8 p.m., \$5. The Pyramids, Mon., Jan. 25, 8:30 p.m., free. Herbert Bail, Tue., Jan. 26, 8 p.m., \$5.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Jim Kveskin, Meredith Axelrod, Suzy Thompson, Fri., Jan. 22, 8 p.m., \$22.50. Dave Alvin & Phil Alvin, Jan. 23-24, 8 p.m., \$30.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. Volto, Mal, The AM, SpaceCream, Fri., Jan. 22, 8 p.m., \$20. Cas Haley, The Ethan Tucker Band, Brightside, Grit Harbour, Sat., Jan. 23, 8:30 p.m., \$15. Sugar Fly, PJ, Sun., Jan. 24, 8 p.m., \$18. Hunnypot Radio, Every other Monday, 7 p.m., free. Bobby Rush, Tul Blues, Ray Goren & the Generation Blues Experience, Tue., Jan. 26, 7:30 p.m., \$18 (see Music Pick). Arthur Hanlon, Wed., Jan. 27, 8 p.m., \$35. Von Grey, Butterscotch, 1 Rebel Nation, Thu., Jan. 28, 8 p.m., \$10-\$15.

**MOLLY MALONE'S:** 575 S. Fairfax Ave., Los Angeles. Future Lovers, Jon Licht, Gem & Leo, Brad Norman,

Great Music, Fine Cuisine @ **CATALINA Jazz Club** 6725 Sunset Blvd Hollywood CA 90028 323.466.2210 | catalinajazzclub.com

**Lee RITENOUR**  
Jan. 21 - 23



**Dave WECKL Acoustic Band**  
feat. Makoto Ozone, Tom Kennedy and Gary Meek.  
Jan. 28 - 30



**Arturo SANDOVAL**  
Feb. 5 - 6  
& the LA All Stars!



**Steve TYRELL**  
Valentine's Day Celebration (Feb. 14!)  
Feb. 11 - 14 & 18 - 21



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**LIVE AT AMOEBAS!**  
**WED. JAN. 27 @ 6PM**

**SAUL WILLIAMS**  
*MartyrLoserKing* **11<sup>98</sup> CD**

Musician, actor, poet, and activist Saul Williams celebrates the release of his new album, *MartyrLoserKing* (out 1/29), with a live set and signing at Amoeba! Saul's new CD will be available for purchase early at the instore!



FADER LABEL

**JESU/SUN KIL MOON**  
*Jesu/Sun Kil Moon* **14<sup>98</sup> CD**

Longtime friends and associates, Mark Kozelek [Sun Kil Moon] and Justin K Broadrick [Jesu], release this collaborative album featuring appearances by Will Oldham, Low and Rachel Goswell.

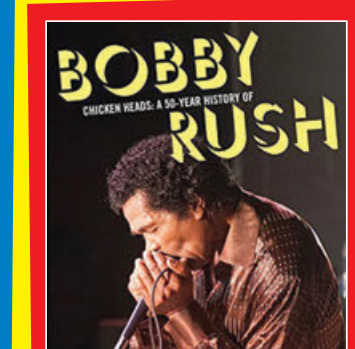


CALDO VERDE

**LIVE AT AMOEBAS!**  
**MON. JAN. 25 @ 6PM**

**BOBBY RUSH**  
*Chicken Heads: A 50-Year History Of Bobby Rush* **45<sup>98</sup> CD 4-CD SET**

Prepare to get funky with *Chicken Heads: A 50-Year History Of Bobby Rush!* An unprecedented collection of nearly 100 tracks from Bobby's storied career. Bobby will sign his new CD for fans after his live set!



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## UPCOMING EVENTS at AMOEBAMUSIC

All shows are FREE and ALL AGES  
For a full calendar of events, visit AMOEBAMUSIC.COM

### Friday • January 22 • 7pm RICHIE HAWTIN DJ SET + SIGNING

Richie Hawtin visits Amoeba for a guest DJ set and to sign copies of his new release, *From My Mind To Yours*. Catch him later Friday night at The Exchange LA for BBC Radio 1 Essential Mix Live featuring Richie Hawtin & Pete Tong.

### Monday • January 25 • 6pm BOBBY RUSH

Bobby plays live and signs his new album for fans! His incredible half century of recorded music is ready to be devoured by those who've never tasted and those who want another helping on *Chicken Heads: A 50-Year History of Bobby Rush* (Omnivore Recordings).

Catch his show at The Mint on Tuesday, January 26th!

### Wednesday • January 27 • 6pm SAUL WILLIAMS

Celebrating the release of his new album, *Martyr Loser King* (out 1/29 on the Fader Label), Amoeba welcomes Saul Williams for a live set and signing! His latest is a multimedia project that engages the digital dialog between the 1st and 3rd Worlds.

### Thursday • January 28 • 6pm KING

Twins, Paris and Amber Strother, and musical sister Anita Bias are KING. The L.A.-based R&B group visits Amoeba for a live set & signing. Their debut album, *We Are KING*, is out on Feb. 5, but will be available at the instore.

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## the echoplex

- 1.21 **THE BRIGHT LIGHT SOCIAL HOUR** WITH JAMES SUPERCAVE @ THE ECHO
- 1.22 **CHROME SPARKS** WITH MEISHI SMILE @ THE ECHO - SOLD OUT
- THE MUFFS** WITH PRIMA DONNA + SORAIA + THE PROFESSOR + MANFRED JONES OF THE WOGGLES (MASTER OF CEREMONIES) @ ECHOPLEX
- 1.23 **BOOTIE LA: BOY BANDS VS. GIRL GROUPS!** @ ECHOPLEX
- FUNKY SOLE** @ THE ECHO
- 1.24 **SHIGETO** WITH GROUNDISLAVA @ ECHOPLEX
- KRAUTROCK NITE** WITH MALCOLM MOONEY [ORIGINAL SINGER OF CAN] PERFORMING CAN TRAX @ THE ECHO
- 1.25 **THE MOTH GRANDSLAM** @ ECHOPLEX
- SWIMM** WITH GOOD GRAEFF + THE NEW ELECTRIC SOUND + T.O.L.D. @ THE ECHO - FREE
- 1.26 **MONDO DRAG + SUGAR CANDY MOUNTAIN + TRIPTIDES + LEVITATION ROOM** @ ECHOPLEX
- SAINTSENECA** WITH DES ARK @ THE ECHO
- 1.27 **DUB CLUB** WITH DJ TOM CHASTEEN + BOSS HARMONY @ ECHOPLEX
- FUTUREBIRDS** WITH SUSTO + GERONIMO GETTY @ THE ECHO
- 1.28 **WINTER** WITH DANTE ELEPHANTE + SUMMER TWINS + THE DREAM RIDE @ THE ECHO
- 1.29 **THE HADEN TRIPLETS TO BENEFIT THE TEMPLE OF ISRAEL HOLLYWOOD** WITH ALEJANDRO PELAYO @ THE ECHO
- 1.30 **MOVEMENTS + IDLE HANDS** WITH CORY WELLS + BASIC SPACE @ THE ECHO

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## THE REGENT

448 S. Main St., DTLA

- 1.22 **STICK FIGURE** WITH FORTUNATE YOUTH + KATASTRO
- 1.23 **DOWNTOWN SOUL** WITH TIFFANY GOUCHE + LAKIM + RHETT MATTIC + ERIC COLEMAN + JOYCE WRICE + ORIJANUS + ANDRÉS
- 1.28 **THE SOFT MOON** WITH GATEWAY DRUGS + SEXTILE + REV. JOHN (DAS BUNKER)
- 1.29 **CLUB 90S SELENA NIGHT**
- 1.30 **KCRW PRESENTS: UNOFFICIAL LIVE AT RIOT LA - SOLD OUT**
- 2.07 **THE ROCK 'N' ROLL FLEA MARKET**
- 2.09 **JUKEBOX THE GHOST** WITH THE FAMILY CREST
- 2.11 **NAUGHTY BY NATURE** WITH A-F-R-O (ALL FLOWS REACH OUT)
- 2.13 **DWEEZIL ZAPPA (VIA ZAMMATA' TOUR)**
- CRYSTAL WATERS THE GRIND PRESENTS: 100% PURE LOVE - A VALENTINES 90S DANCE PARTY** WITH WILLYOUARENOT + OMAR DI JOU + AUTOMATON + BATHHOUSE
- 2.20 **DILLA DAY LA. 2**
- 3.06 **THE ROCK 'N' ROLL FLEA MARKET**
- 3.12 **BOOTIE LA**
- 3.13 **SOUTHSIDE SUICIDE TOUR** WITH POUVA + THE BUFFET BOYS + SUICIDE BOYS + DON KREZ + GERM + MIKEY THE MAGICIAN

WWW.THEREGENTTHEATER.COM  
FOR TICKETS & INFO

## SPACELAND PRESENTS

- 1.22 **JOSH SIMPSON + THE BLOOD 'N GUTS** WITH DON'T STOP OR WE'LL DIE + THE SLOPPY BOYS JANGLY BAND + JOE FARTZLER @ THE LOST ROOM
- 1.23 **BETTY PETTY EP RELEASE PARTY** WITH GAL PALS + PLEASURE FIX + ILLUMINATI SEX PARTY @ THE LOST ROOM
- 1.29 **THE BOYS** WITH ESPRESSO + DUMB FUCKS @ THE LOST ROOM

WWW.SPACELAND.TV  
FOR TICKETS & INFO

Fri., Jan. 22, 8 p.m., \$10. Animal Super Species, Sleepjst, Black Noise, Martin Rafferty, Wed., Jan. 27, 7:30 p.m., TBA. Nova Darlings, Jeff Young, Thu., Jan. 28, 8 p.m., TBA.

**MRS. FISH:** 448 S. Hill St., Los Angeles. The Big Bang, MRKTS, The Ben Rose Band, Fri., Jan. 22, 8 p.m., free. Nikki Lorenzo, Downbeat LA, Sat., Jan. 23, 8 p.m., free. The Ben Rose Band, Wed., Jan. 27, 8 p.m., free. Nick D & the Believers, Fiona Grey, Thu., Jan. 28, 8 p.m., free.

**94TH AERO SQUADRON:** 16320 Raymer Ave., Van Nuys. Boozie Bombs, Thu., Jan. 28, 8 p.m., free.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Road, Pioneertown. Grant Langston, The Easy Leaves, David Serby, Fri., Jan. 22, 8 p.m., free. Black Crystal Wolf Kids, The Shadow Mountain Band, Sat., Jan. 23, 8 p.m., free. The Hot Fudge Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Mick Rhodes & the Hard Eight, Thu., Jan. 28, 7:30 p.m., free.

**PEHRSPACE:** 325 Glendale Blvd., Los Angeles. Rachel Mason & Naia Izumi, Creekbird, Madame Headdress, Fri., Jan. 22, 9 p.m., \$5. Big Harp, Dylan Ryan/Sand, In the Womb, Sat., Jan. 23, 9 p.m., \$5. Terra Firma Dinosaur, Patrice Leslie, Max Markowitz, Mon., Jan. 25, 9 p.m., \$5.

**PICKWICK BOWL:** 1001 W. Riverside Drive, Burbank. Robbie Rist's K-Tel Sundays, Sundays, 3-6 p.m., free; Glenn Allan Britain, Sundays, 7 p.m., free.

**THE PROSPECTOR:** 2400 E. Seventh St., Long Beach. Bella Novela, Farbart, Sat., Jan. 23, 8 p.m., \$5.

**RAINBOW BAR & GRILL:** 9015 W. Sunset Blvd., West Hollywood. Skipp Whitman, Trackless, Mr. Cambp3ll & the Soupz, Wed., Jan. 27, 10 p.m., \$5.

**THE REDWOOD BAR & GRILL:** 316 W. Second St., Los Angeles. Mike Watt & the Missingmen, Midcoitus, Gun/Her, Rubber, Fri., Jan. 22, 9 p.m., \$5-\$10. A Pretty Mess, The Rikk Agnew Band, Bitchfists, Skullrot, Sat., Jan. 23, 8 p.m., \$5-\$10. Guitars a Go-Go with bands TBA, Sun., Jan. 24, 3 p.m., \$5-\$10. Casual Hex, Mon., Jan. 25, 9 p.m., \$5-\$10. The Body Rampart, Articles, Thu., Jan. 28, 9 p.m., free.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. MEREKI, Fri., Jan. 22, 8 p.m., \$10. Easy, Tambourines, Mini Bear, Sun., Jan. 24, 8 p.m., \$5. Ian Moore & the Lossy Coils, Doris & the Daggers, Tue., Jan. 26, 8 p.m., \$12. Jake McMullen, Wed., Jan. 27, 8 p.m., \$5. Feels, Mind Meld, Prettiest Eyes, Thu., Jan. 28, 8 p.m., \$3 (see Music Pick).

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. All Them Witches, L.A. Witch, Slow Season, Fri., Jan. 22, 9 p.m., \$15 (see Music Pick). D.R.A.M., Abra, Sat., Jan. 23, 9 p.m., \$22. From Autumn to Ashes, I the Mighty, Frameworks, Runaway Kids, Mon., Jan. 25, 7 p.m., \$20. Haelos, Smoke Season, Tue., Jan. 26, 8:30 p.m., \$15. 1349, Tombs, Full of Hell, Wed., Jan. 27, 8 p.m., \$20.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Young Dubliners, Brick Top Beggars, The McNaughtstys, Fri., Jan. 22, 8 p.m., \$15. Coco Montoya, Hunter & the Dirty Jacks, Sun., Jan. 24, 7 p.m., \$15.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Travelers, Ora, Deep Fields, Fri., Jan. 22, 9 p.m., \$12. Magic Bronson, Kingdoms, Trickster Guru, Slugs, Mon., Jan. 25, 9 p.m., free.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. The Knitts, Triptides, Eyes on the Shore, Annuals, Fri., Jan. 22, 8 p.m., \$8. Keelan Donovan, Megan Davies, Sat., Jan. 23, 5 p.m., \$8. Silver Snakes, Rope, Wovoka, Iris, Mon., Jan. 25, 8 p.m., free. Foxtrot Frenzy, Terra Firma, Gale Forces, Tue., Jan. 26, 7 p.m., \$8. Tolliver, The Sometimes Island, Judy Gloom, Snowbank, Wed., Jan. 27, 8 p.m., \$8. Vox Vocis, And Then Suddenly, Inthebackground, The Masonry, Culprit, Third Vision, Thu., Jan. 28, 8 p.m., \$8.

**SKINNY'S LOUNGE:** 4923 Lankershim Blvd., North Hollywood. Arwen Lewis & Peter Lewis, Sun., Jan. 24, 7 p.m., \$10.

**THE SMELL:** 247 S. Main St., Los Angeles. Jurassic Shark, Wild Wing, Loko Ono, Pure Muscle, Fri., Jan. 22, 9 p.m., \$5. Bath Salts XX, with Ubiquitous Love Tribe, Fun Game, Osbe WK Chill, Wrong Boy, Sat., Jan. 23, 8 p.m., \$5. Terminal A, Intimatche, Symphonie, Sun., Jan. 24, 9 p.m., \$5. Lee Bannon, Show Me the Body, Girl Pusher, plus Health (DJ set), Mon., Jan. 25, 9 p.m., \$10. White Out, Bill Nace, The G.E. Stinson/Devin Sarno/Danny Frankel Trio, Telecaves, Wed., Jan. 27, 9 p.m., \$5 (see Music Pick). Childbirth, Lisa Prank, Upset, Thu., Jan. 28, 9 p.m., \$5.

**SOL VENUE:** 313 E. Carson St., Carson. Jr. Castro, Fri., Jan. 22, 8 p.m., \$10.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., Los Angeles. Joe Gore, Double Naught Spy Car, Fri., Jan. 22, 10:30 p.m., free.

**TRIBAL CAFE:** 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

**TRIP:** 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

**VILLAIN'S TAVERN:** 1356 Palmetto St., Los Angeles. Ship of the Rising Sun, Sat., Jan. 23, 8 p.m., free. The Fuzzy Crystals, Send Medicine, Tue., Jan. 26, 8 p.m., free.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Anima Inside, The J.C. All-Stars, Blake Digangi, The Family, Fri., Jan. 22, 10 p.m., TBA. Jocelyn & Chris Arndt, Sat., Jan. 23, 7:30 p.m., TBA. The Street Invasion Showcase, Sun., Jan. 24, 8 p.m., TBA. Matt Carrie, Pillar Saints, Lion's Mouth, Detroit Dissel Power, Taylor, Wed., Jan. 27, 7:30 p.m., TBA.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Blasted to Static, Jeff Martin, Fri., Jan. 22, 6 p.m., TBA. Vision of Disorder, Pissing Razors, Critic, Sun., Jan. 24, 7 p.m., TBA. Reclaim the Sky, Project 46, Arioch, Aerius, Wed., Jan. 27, 7 p.m., \$10. Saving Abel, Thu., Jan. 28, 7 p.m., \$20.

-Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Don Alder, Fri., Jan. 22, 8 p.m., \$20. Ohm, Sat., Jan. 23, 8 p.m., \$30. The San Gabriel 7, Ingrid James, Nick Mancini, Sun., Jan. 24, 4 p.m., \$20; Donovan Raitt, Adrian Bellue, Antoine Dufour, and others, Sun., Jan. 24, 8 p.m., \$25.

**ARCADIA BLUES CLUB:** 16 E. Huntington Drive, Arcadia. Preston Smith, Bobby Bluehouse, Sat., Jan. 23, 7 p.m., \$20.

**AU LAC:** 710 W. First St., Los Angeles. Cheryl Barnes, Sat., Jan. 23, 7:30 p.m., \$20-\$100.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Scott Henderson, Fri., Jan. 22, 9:30 p.m., \$30. Cab, Sat., Jan. 23, 9:30 p.m., \$30. The Michael Landau Group, Sun., Jan. 24, 9:30 & 11:30 p.m., \$30. Monday Night Jammmz, Mondays, 9:30 p.m., \$10. Brian Charette & Doug Webb, Tue., Jan. 26, 9 p.m., \$10; Brian Charette, Tue., Jan. 26, 9:30 p.m., \$20. The Artyom Manukyan Project, Wed., Jan. 27, 9:30 p.m., \$20. Bombastic Meatbats, Thu., Jan. 28, 9:30 & 11:30 p.m., \$35.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. Jamison Ross, Fri., Jan. 22, 9 p.m., \$15; Jamison Ross, Fri., Jan. 22, 9 p.m., \$15. Zach Danziger & Louis Cole, Sat., Jan. 23, 9 p.m., \$15. Fully Altered Forum, Sun., Jan. 24, 9 p.m., TBA. Cathlene Pineda, Tue., Jan. 26, 9 p.m., TBA. Michael Mayo, Jacob Mann, Nick Campbell & Christian Euman, Wed., Jan. 27, 9 p.m., \$10. Hadrien Feraud, Thu., Jan. 28, 9 p.m., TBA.

**BURBANK MOOSE LODGE:** 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. The Lee Ritenour Band, Through Jan. 23, 8:30 & 10:30 p.m., TBA. Vel Lewis, Sun., Jan. 24, 7:30 p.m., \$20. Candi Sosa, Tue., Jan. 26, 8:30 p.m., TBA. The David Garfield Band, Wed., Jan. 27, 8:30 p.m., TBA.

**COLOMBO'S:** 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

**DEL MONTE SPEAKEASY:** 52 Windward Ave., Venice. Brad Kay's Regressive Jazz Quartet, fourth and second Saturday of every month, 8 p.m., free.

**DESERT ROSE:** 1700 Hillhurst Ave., Los Angeles. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

**THE DRESDEN RESTAURANT:** 1760 N. Vermont Ave., Los Angeles. Marty & Elaine, Tuesdays-Saturdays, 9 p.m., free. The Readyys, Sundays, 9 p.m.-midnight, free. L.A. Underground Superstars, Mondays, 8:30 p.m., free.

**GARDENIA RESTAURANT & LOUNGE:** 7066 Santa Monica Blvd., Los Angeles. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

**GRIFFINS OF KINSALE:** 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m., free.

**HARVELLE'S SANTA MONICA:** 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. Foxtrax, Mondays, 9 p.m. Thru Jan. 25, TBA; Stage 11, Mondays, 9:30 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

## Lina In L.A. by Lina Lecaro

### ONE EIGHT HUNDRED

College-age fans of dance music and club culture will dig this "over 19" showcase and shindig dedicated to innovative artists and classic club idols. Dallas-to-L.A. transplant Lil Texas (a member of the M|O|D crew and Donky Pitch

Records family) has made a name for himself with raucous trap, bass, rap and R&B mixes and remixes, and his live sets leave few wanting to chill. Co-headliner Ana Sia brings her potent dubstep deckwork to the party, too, and it all gets warmed up with the anthemic sounds of DJ Swisha and Alfred English, plus openers Wallace, Statues and Leemz.

A millennial mashup of epic proportions, this one's an opportunity to see what the kids are gettin' lit to these days.

**LOS GLOBOS** | 3040 Sunset Blvd., Silver Lake | Sat., Jan. 23, 9 p.m.-2 p.m. \$10 | 19+ | clubloglobos.com

**HARVELLE'S LONG BEACH:** 201 E. Broadway, Long Beach. The Toledo Show, Thursdays, 9 p.m., \$10.

**JAX BAR & GRILL:** 339 N. Brand Blvd., Glendale. Mike Gurley & the Nightcaps, Fri., Jan. 22, 8 p.m., free. The Windy City Blues Band, Sat., Jan. 23, 8 p.m., free. Lenny Stack, Sundays, 6-10 p.m., free. Leslie Nesbitt, Mon., Jan. 25, 6 p.m., free. J.C. Spire, Tuesdays, 7-11 p.m., free. Cougar Estrada, Wed., Jan. 27, 7 p.m., free. The Fabrice Vignati Trio, Thu., Jan. 28, 7:30 p.m., free.

**LAS HADAS:** 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7:30-9:30 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Slide FX Trombone Band, Sat., Jan. 23, 11 a.m.-2:30 p.m., free. The Doug Webb Quintet, Sun., Jan. 24, 11 a.m.-3 p.m., free. The John Stephens Quartet, Wed., Jan. 27, 6-9 p.m., free.

**LOS ANGELES ATHLETIC CLUB:** 431 W. Seventh St., Los Angeles. Cathy Segal-Garcia & Dave Ross, Last Thursday of every month, 6:30 p.m., \$10.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

**MAURO'S CAFE:** 8112 Melrose Ave., Los Angeles. Zaia Lebtahi, Thursdays, 6-10 p.m. Thru March 3, free.

**94TH AERO SQUADRON:** 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m. Thru March 25, free.

**NOLA'S TASTE OF NEW ORLEANS:** 734 E. Third St., Los Angeles. Resident Fridays, second and fourth Friday of every month, 10 p.m.-2 a.m., free. Nola's Down Home Blues Session, Tuesdays, 8-11 p.m., free.

**PERCH:** 448 S. Hill St., Los Angeles. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Brian Swartz Quintet, Tuesdays, 7-10 p.m., free.

**PIPS PIZZA PASTA SALADS:** 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 7 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

**SASSAFRAS SALOON:** 1233 Vine St., Los Angeles. The Rumproller Organ Trio, Mondays, 9 p.m., free.

**SEABIRD JAZZ LOUNGE:** 730 E. Broadway, Long Beach. Long Beach Jazz Jam, Wednesdays, 9 p.m., free.

**SEVEN GRAND:** 515 W. Seventh St., Los Angeles. The Makers, Tuesdays, 10 p.m., free.

**SOFITEL LOS ANGELES:** 8555 Beverly Blvd., Los Angeles. The DH Jazz Trio, at burlesque brunch, Sun., Jan. 24, 12:45 p.m., \$15.

**SPAGHETTINI BEVERLY HILLS:** 184 N. Canon Drive, Beverly Hills. Faultlines, Fri., Jan. 22, 9:30 p.m., free. Flowert & Kelley James, Tuesdays, 10 p.m., free. Billy Mondragon, Wed., Jan. 27, 8:30 p.m., free. Dave Damiani & the No Vacancy Band, Thu., Jan. 28, 8:30 p.m., free.

**SPAGHETTINI SEAL BEACH:** 3005 Old Ranch Parkway, Seal Beach. Rick Marcel, Wed., Jan. 27, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

**STARBOARD ATTITUDE:** 202 The Pier, Redondo Beach. Open mic, Wednesdays, 7 p.m., free.

**STEEL PIT SPORTS GRILL:** 7279 Foothill Blvd., Tujunga. Blues Jam, Wednesdays, 7 p.m.

**TUNING FORK:** 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 9 p.m., free.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. The Brian Charette Quartet, Doug Webb, Fri., Jan. 22, 9 p.m., free. Gregg Arthur, Sat., Jan. 23, 9

p.m., free. Seth MacFarlane, Sun., Jan. 24, 8 p.m., \$50. Susan Anton, Tue., Jan. 26, 8 p.m., \$25. Billy Valentine, Wed., Jan. 27, 6:30 p.m., free. Judy Wexler, Thu., Jan. 28, 6:30 p.m., free.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Chris Pinnella, Fri., Jan. 22, 8 p.m., \$20. J. Boykin, Sun., Jan. 24, 8 p.m., TBA. Ron Jones & the Influence Jazz Orchestra, Mon., Jan. 25, 7 & 9 p.m., \$20 & \$45.

**WORLD STAGE PERFORMANCE GALLERY:** 4344 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 9 p.m., \$5. Shine, Thursdays, 7-9 p.m., free; Jazz Jam Session, preceded (at 7 p.m.) by Shine Muwasi Women's Drum Circle, Thursdays, 9 p.m., \$5.

-Falling James

For more listings, please go to laweekly.com.

### LATIN & WORLD

**COCOPALM RESTAURANT:** 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

**EL FLORIDITA RESTAURANT:** 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

**THE GRANADA LA:** 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Sundays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.

**TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE:** 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

-Falling James

### COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Ed Gerhard, Sat., Jan. 23, 8 p.m., \$20.

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Del Guido, Fri., Jan. 22, 9 p.m., free. Mick Rhodes, Sat., Jan. 23, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Al Scorch, Slow Motion Cowboys, Patrolled by Radar, Jason Paul, Wed., Jan. 27, 9 p.m., free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Richie Owens & the Farm Bureau, Rod Melancon, Fri., Jan. 22, 8 p.m., \$15. Minimall, Sat., Jan. 23, 3 p.m., \$10; Janet Klein & Her Parlor Boys, Sat., Jan. 23, 7 p.m., \$20. Dave Stamey, Sun., Jan. 24, noon, \$20. The John McEuen Trio, Mon., Jan. 25, 8 p.m., \$25. Abby Posner, Kirsten Proffit, Jeff Vezain, Suzanne Whang, Tue., Jan. 26, 7 p.m., \$10. Alan Reid, Rob van Sante, Wed., Jan. 27, 8 p.m., \$18.

**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free.

**THE FRET HOUSE:** 309 N. Citrus Ave., Covina. Jim Kweskin, Meredith Axelrod, Suzy Thompson, Sun., Jan. 24, 6 p.m., \$20.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. The Mary White Band, Fri., Jan. 22, 9 p.m., free. Voodoo Shuffle, Sat., Jan. 23, 9 p.m., free. Little Faith, Sun., Jan. 24, 8 p.m., free. The Chino Swingslide Quartet, Carl Sonny Leyland, Mon., Jan. 25, 9 p.m., free. Chino, Tue., Jan. 26, 9 p.m.,

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SUNDAY - JAN. 24  
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MONDAY - JAN. 25  
OPEN MIC, ROUND 2: COMEDY

TUESDAY - JAN. 26  
HONEY LAROCHELLE, EDDIE COLE

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## Los globos

### JUST ANNOUNCED

FRI. 1/22 CLUB 90S: TLC NIGHT + JUICY UPSTAIRS  
THU. 2/13 JERU THE DAMAJA  
SAT. 2/13 THREE STATIC AGE PRESENTS: INFEST  
THU. 3/24 VIOLENT J (OF INSANE CLOWN POSSE)

### UPCOMING

THURSDAY JANUARY 21

### TRAP KARAOKE

FT. LOW KEY | JUSTIN MILLZ  
FRIDAY JANUARY 22



### CLUB 90S

TLC NIGHT + JUICY UPSTAIRS  
FRIDAY JANUARY 22

### INJURY RESERVE

MAX WONDERS | BLACK MIKE | Y2K & LIL AARON | DJ OSH KOSH  
SATURDAY JANUARY 23

### KEEPING THE RAVE ALIVE

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# LA WEEKLY

PRESENTS

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free. Conjunto Afro-Son, Wed., Jan. 27, 9 p.m., free. Steve Waddington & the Retro Rockin' All-Stars, Thu., Jan. 28, 9 p.m., free.

**MUSE ON 8TH:** 759 S. La Brea Ave., Los Angeles. Annette Conlon, Grit, Wild Mountain Mystics, Fri., Jan. 22, 8 p.m., TBA.

—Falling James

### DANCE CLUBS

**THE AIRLINER:** 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Peeking Duk, Coyote Kisses, Embody, Armour, Fri., Jan. 22, 9:30 p.m., \$20; Control, with DJs spinning dub-step and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Destructo, Justin Martin, Rezz, Sat., Jan. 23, 10 p.m., \$40. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles. DJ Kreyashawn, Sat., Jan. 23, 9 p.m.-2 a.m., \$5-\$15.

**BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, 18 & over, Wednesdays, 8 p.m., \$10.

**CANA RUM BAR:** 714 W. Olympic Blvd., Los Angeles. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Ookay, Fri., Jan. 22, 10 p.m., \$17.99-\$57.99. Simon Patterson, Sat., Jan. 23, 10 p.m., \$17-\$58; Arcade Saturdays,

Saturdays, 10 p.m.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21 & over, Wednesdays, 9 p.m., \$7.

**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles. Richie Hawtin, Pete Tong, Lee K, Fri., Jan. 22, 10 p.m., \$45; Awakening, Fridays, 10 p.m. Alan Fitzpatrick, Harvey McKay, Raiz, Sat., Jan. 23, 10 p.m., \$20; Inception, Saturdays, 10 p.m.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. DJ Mike B, Fri., Jan. 22, 10 p.m., TBA. DJ Greg G, Sat., Jan. 23, 10 p.m., TBA.

**FUBAR:** 7994 Santa Monica Blvd., Los Angeles. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

**GENERAL LEE'S BAR:** 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.

**HONEYCUT:** 819 S. Flower St., Los Angeles. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

**LA CITA:** 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free; Soul Patch Sundays, Sundays, 9 p.m., free. Moist Mondays, Mondays, 9 p.m. Devotion, with DJ Insomniac, Wednesdays, 9 p.m., free.

**THE LASH:** 117 Winston St., Los Angeles. Creepside, Rambow, Neybuu, Juke Bounce Work, Sha Sha Kimbo, Swelta, Sat., Jan. 23, 9:45 p.m.-2 a.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Keeping the Rave Alive: The Ravers' Revolution, Sat., Jan. 23, 9 p.m., \$40.93.

**THE MAYAN:** 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

**MOB THE LOT:** 2119 W. Gaylord St., Long Beach. Zikomo, Adidas Original, DJ Alf Alpha, Uhlife, Gypsy Mamba, Sat., Jan. 23, 9 p.m., \$10.

**QUE SERA:** 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, 21 & over, fourth Friday of every month, 9 p.m., \$5.

**THE REGENT THEATER:** 448 S. Main St., Los Angeles. Bootie L.A., 21 & over, Every other Saturday, 9 p.m., \$15.

**RIVIERA 31:** Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., free.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. DJ Shortcut, Beat Junkies, Invisibl Skratch Piklz, Triple Threat, Fri., Jan. 22, 9 p.m., \$5. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Eats Everything, Patrick Topping, Pirate Copy, Fri., Jan. 22, 10 p.m., \$20-\$40. Solomun, Isaiah Martin, Sat., Jan. 23, 10 p.m., \$20-\$45. Nicole Moudaber, Lee K, Mon., Jan. 25, 10 p.m., \$30 (see Music Pick). Night Bass' Two-Year Anniversary, with Ardanan, AC Slater, Hotfire, Thu., Jan. 28, 10 p.m., \$10.

**THAT 80'S BAR:** 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.

**THE THEATRE AT ACE HOTEL:** 929 S. Broadway, Los Angeles. Dublab Vibing Time, with Dublab DJs, Sundays, 1 p.m., free; A Sunday Kind of Love, with Cooper Saver, Daniel T., Studio Paradiso, Sun., Jan. 24, 7 p.m.-midnight, free.

**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

—Falling James

For more listings, please go to laweekly.com.

### CONCERTS

#### FRIDAY, JAN. 22

**BOOMBOX:** 8 p.m., \$17. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**EUROPE:** 9 p.m., \$38-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**JUSTIN KAUFFLIN:** 8 p.m., \$29-\$59. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**GO MADEON:** With Skylar Spence, 9 p.m., \$35. Club Nokia, 800 W. Olympic Blvd., Los Angeles. See Music Pick.

**STICK FIGURE:** With Fortunate Youth, Katastro, Alific, 8 p.m., \$18. The Regent Theater, 448 S. Main St., Los Angeles.

**TOMMY EMMANUEL:** 8 p.m., \$25 & \$35. UC Santa Barbara, 552 University Road, Santa Barbara.

**GO T.S.O.L.:** With 45 Grave, Left Alone, Liberty Kids, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**UNDER THE STREETLAMP:** 8 p.m., \$50-\$80. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos.

#### SATURDAY, JAN. 23

**ANI LORAK:** 7 p.m., \$50-\$175. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**CHAIRLIFT:** With Muna, 9 p.m., \$15. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**GO DAWES:** With Vetiver, 8 p.m., \$33-\$50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See Music Pick.

**DAWN NORFLEET:** 4 p.m., free. Plummer Park, 7377 Santa Monica Blvd., West Hollywood.

**DOWNTOWN SOUL:** With Tiffany Gouche, Lakim, Rhetmatic, Eric Coleman, Joyce Wrice, Orijanus, Andrés, 8 p.m., \$10.50-\$20.50. The Regent Theater, 448 S. Main St., Los Angeles.

**GO LOS LOBOS:** With Ballet Folklórico Mexicano, 8 p.m., \$40-\$70. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. See GoLA.

**GO MADEON:** With Skylar Spence, 9 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

**METROPOLITAN KLEZMER:** 8 p.m., \$25-\$35. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

**NAMM JAMM 2016:** A tribute to Ronnie Montrose with Brad Whitford (Aerosmith), Steve Stevens, Brad Gillis, Doug Aldrich, Tracii Guns, Jeff Scott Soto and others, 7 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO QUETZAL, CAMBALACHE:** 7:30 p.m., \$25. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.

**RATKING:** With Gabriel Garzón-Montano, 8:30 p.m., \$20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

**GO REFLECTION ETHERAL:** 11 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO THE WHITE BUFFALO:** With Rose's Pawn Shop, 8:30 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

#### SUNDAY, JAN. 24

**CHRISTINE EBERSOLE:** 7 p.m., \$75-\$135. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**GO DWIGHT YOAKAM:** 8 p.m., \$40-\$75. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

**THE YIDDISH ART TRIO:** 7 p.m., \$10-\$25. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles.

#### MONDAY, JAN. 25

**CHRISTINE EBERSOLE:** 7 p.m., \$75-\$135. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**GO FORQ:** 8 p.m., \$25. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica. See Music Pick.

**MATT CORBY:** 8 p.m., \$26. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

#### TUESDAY, JAN. 26

**CHRISTINE EBERSOLE:** 7 p.m., \$75-\$135. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**VOICE**  
WEEKLY MUSIC LISTENING GUIDE

11:30-12:00 AM  
 12:00-12:30 AM  
 12:30-1:00 AM  
 1:00-1:30 AM  
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 10:30-11:00 AM  
 11:00-11:30 AM  
 11:30-12:00 AM



**MATT CORBY:** 9 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

**WEDNESDAY, JAN. 27**

**CHIEF KEEF:** 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**CHRISTINE EBERSOLE:** 7 p.m., \$75-\$135. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**THURSDAY, JAN. 28**

**BONE THUGS-N-HARMONY:** 8 p.m., \$27.50. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

**BRYSON TILLER:** 7 p.m., \$25-\$60. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

**CHRISTINE EBERSOLE:** 7 p.m., \$75-\$135. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**GIBSON DUNN RUSH HOUR CONCERT:** With students from the Conservatory of Music, Music Academy and the Community School of Performing Arts, 6 p.m., free. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., Los Angeles.

**GO HOLLY HERNDON:** 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

**GO JENNY LEWIS & THE WATSON TWINS:** With M. Ward, 7 p.m., \$39.50. Immanuel Presbyterian Church, 3300 Wilshire Blvd., Los Angeles.

**THE SOFT MOON:** With Gateway Drugs, Sextile, Rev. John, 8 p.m., \$12.50. The Regent Theater, 448 S. Main St., Los Angeles.

**STEPHANIE BETTMAN & LUKE HALPIN:** 8 p.m., \$20-\$40. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.

—Falling James

**UPCOMING**

**JANUARY**

**BEAUTY IN THE BREAKDOWN:** Fri., Jan. 29, 8 p.m., \$12. The Teragram Ballroom.

**BOBBY MCFERRIN:** With Taylor McFerrin, Fri., Jan. 29, 8 p.m., \$30-\$105. Valley Performing Arts Center.

**CELTIC NIGHTS:** Fri., Jan. 29, 8 p.m., \$40-\$60. Cerritos Center for the Performing Arts.

**CHINESE NEW YEAR:** Sun., Jan. 31, 8 p.m., TBA. Saban Theatre.

**DAVID LISKER:** The violinist stitches together Mozart's Sonata in B-flat major, K. 454; and Schubert's Fantasie for Violin and Piano, D. 934, Sun., Jan. 31, 6 p.m., free. LACMA.

**THE DEVIL MAKES THREE:** Fri., Jan. 29, 7 p.m., \$25. The Wiltern.

**DSB:** Sat., Jan. 30, 8 p.m., \$20-\$22.50. City National Grove of Anaheim.

**ELIADES OCHOA:** With Barbarito Torres, Fri., Jan. 29, 8 p.m., TBA. Alex Theatre.

**THE EULER STRING QUARTET:** The group debuts new work by local composers, Sun., Jan. 31, 8 p.m., \$5-\$10. Art Share L.A..

**EXCISION:** With DJ Figure, Bear Grillz, Sat., Jan. 30, 9 p.m., \$25-\$50. Hollywood Palladium.

**EXPECTANCY:** Jacaranda presents performances of selections by Thomas Adès, Gerald Barry and Peter Maxwell Davies, Sat., Jan. 30, 8 p.m., \$45. First Presbyterian Church.

**GRITS & BISCUITS:** Fri., Jan. 29, 9 p.m., \$20. Hollywood Palladium.

**GO JULIA HOLTER:** Sat., Jan. 30, 8 p.m., \$18. The Teragram Ballroom.

**KID KOALA:** Fri., Jan. 29, 8 p.m., \$19-\$49. Royce Hall.

**KITTEN:** With Hunny, Oliver the Kid, Sat., Jan. 30, 9 p.m., \$19.50. The Fonda Theatre.

**MAJICAL CLOUDZ:** Fri., Jan. 29, 8 p.m., \$20. Hollywood Forever Cemetery.

**MIKE GORDON:** Fri., Jan. 29, 8 p.m., \$30. Fonda Theatre.

**PASADENA COMMUNITY ORCHESTRA:** Pianists Jungwon Jin and Peter Green duel over Poulenc's Concerto for Two Pianos, and Bethany Pflueger conducts Rossini's *Overture to an Italian Girl in Algiers* and Beethoven's Seventh Symphony, Fri., Jan. 29, 8 p.m., free. First Church of the Nazarene.

**SESHOLLOWATERBOYZ:** Sat., Jan. 30, 9 p.m., \$20. Club Nokia.

**SHATNER'S WORLD:** Fri., Jan. 29, 8 p.m., \$37.50-\$69.50. Club Nokia.

**THE USC THORNTON SYMPHONY:** Conductor Carl St.

Clair lays down Mahler's Ninth Symphony, Fri., Jan. 29, 7:30 p.m., free. USC, Bovard Auditorium.

**YAMATO:** Sat., Jan. 30, 8 p.m., \$35 & \$45. Beckman Auditorium, Caltech.

**CLASSICAL & NEW MUSIC**

**GO BILL NACE, JAKE MEGINSKY:** Body/Head's Nace performs a solo set on guitar, whereas installation artist Meginsky experiments with electronic and acoustic sounds. With Kathleen Kim and Andrew Choate, Sat., Jan. 23, 9 p.m., free. L.A. Contemporary Archive (LACA), 2245 E. Washington Blvd.

**GO CANDIDE:** David Schweizer conducts Long Beach Opera's presentation of Leonard Bernstein's opera, Sat., Jan. 23, 8 p.m.; Sat., Jan. 30, 2:30 & 8 p.m., \$29-\$137. Center Theater, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach.

**CINDY WU:** The violinist leads a quartet through string quartets by Brahms and Mendelssohn, Sat., Jan. 23, 8 p.m. Doheny Mansion, 10 Chester Place.

**CIRCULAR 14: THE APOTHEOSIS OF ARISTIDES:** The Donald Brinegar Singers perform the world premiere of Neely Bruce's oratorio, which is based on the life of Aristides de Sousa Mendes, a Portuguese diplomat who saved refugees from the Holocaust, Sun., Jan. 24, 3 p.m., \$40. American Jewish University, 15600 Mulholland Drive, Bel-Air.

**THE CROSSROADS ORCHESTRA:** Alexander Treger conducts a program TBA, Sun., Jan. 24, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**DENIS MATSUEV:** The Russian pianist rummages through pieces by Tchaikovsky, Schumann and Stravinsky at a recital, Fri., Jan. 22, 8 p.m., \$55-\$95. UCLA, Royce Hall, 340 Royce Drive, Westwood.

**KALEIDOSCOPE CHAMBER ORCHESTRA:** The group gives the West Coast premiere of Alyssa Weinberg's *In somnis* alongside Mozart's *Eine Kleine Nachtmusik* and Schoenberg's *Verklärte Nacht*, Sat., Jan. 23, 10 p.m., \$30. L.A. Theatre Center, 514 S. Spring St., Los Angeles. Sun., Jan. 24, 6 p.m., \$30. First Presbyterian Church, 1220 Second St., Santa Monica.

**GO L.A. PHILHARMONIC:** Lee Mills conducts Debussy's *La Mer* in a concert for children, Sat., Jan. 23, 11 a.m.; Sat., Jan. 30, 11 a.m., \$21-\$25. Pianist Garrick Ohlsson unpacks Johannes Brahms' Piano Concerto No. 1 in D minor, Op. 15, and Jesús López-Cobos conducts the West Coast premiere of Cristóbal Halffter's 1986 composition *Tiento del primer tono y batalla imperial* and Antonin Dvorák's Eighth Symphony, Fri., Jan. 22, 8 p.m.; Jan. 23-24, 2 p.m., \$20-\$183. Pianists Joanne Pearce Martin and Hsin-I Huang, violinist Vijay Gupta, cellists Gloria Lum and Barry Gold, and violists Ingrid Hutman and Dana Lawson are among members of the orchestra featured in a chamber-music performance of works by Johannes Brahms, Tue., Jan. 26, 8 p.m., \$20-\$57. Walt Disney Concert Hall, 111 S. Grand Ave.

**GO L.A. CHAMBER ORCHESTRA:** Conductor Jeffrey Kahane leads a virtual tour through J.S. Bach's Cantata No. 140, which features soprano Teresa Wakim, tenor Colin Ainsworth, bass Andrew Craig Crown, The USC-Thornton Chamber Singers and The L.A. Children's Chorus, Sat., Jan. 23, 8 p.m., \$30 & up. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.

**NEW WEST SYMPHONY:** Sat., Jan. 23, 8 p.m., \$25-\$98. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

**ORCHESTRA SANTA MONICA:** Allen Robert Gross conducts Mozart's symphonies numbers 21 and 39 and the Clarinet Concerto, Sun., Jan. 24, 2:30 p.m., \$30. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

**GO PAUL JACOBS & CHRISTINE BREWER:** Soprano Brewer belts out songs by Max Reger and Charles Gounod, and organist Jacobs steps up with selections by Bach, Handel, Boulanger and Puccini, Sun., Jan. 24, 7:30 p.m., \$20-\$57. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**THE SHANGHAI QUARTET:** The Chinese ensemble ties together string quartets by Beethoven, Sat., Jan. 23, 8 p.m., \$39. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**THE UCLA WIND ENSEMBLE:** The group trots out selections by Paul Dukas, Edward Gregson, Edward Elgar, Darius Milhaud and others, Wed., Jan. 27, 8 p.m., \$14. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

—Falling James

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Buy 1 drink get one free  
Enjoy lapdance together

**FRIDAY - FREE BUFFET**  
12PM - 2PM

**FREE  
ADMISSION**  
FROM OPEN TILL 9PM  
(WITH THIS AD)



**10624 HAWTHORNE BLVD. LENOX, CA**  
310.671.3073 • [JETSTRIP.COM](http://JETSTRIP.COM)  
MON-WED T11AM TIL 2AM THURS T11AM TIL 3AM FRI-SAT T11AM TIL 4AM SUN 6PM TIL 2AM  
FREE PARKING • EXP 1/31/2016




**THE ONLY FULL NUDE/  
FULL BAR CLUB IN LA**



**XPOSED**

**PAID  
SHIFTS**

**HAPPY  
HOUR**  
11AM TO 6PM  
\$2 DRAFT BEER  
AND FREE POOL  
WEDNESDAY'S 11-6PM

**18 AND OVER**

**ALL PRIVATE  
FULL NUDE  
LAP & COUCH  
BOOTHs**

**1/2 OFF ADMISSION  
BEFORE 7**  
**\$5 OFF ADMISSION  
AFTER 7**  
**1ST SODA FREE**  
ALCOHOL EXTRA • NO COUPONS ON TUESDAY  
WITH AD • LAW EXP. 1/31/2016

**8229 Canoga Ave., Canoga Park**  
**818.992.7616**  
[www.xposedclub.com](http://www.xposedclub.com)  
M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM  
SUN 6PM-2AM LUNCH AND DINNER MENU AVAILABLE

**CANOGA @ ROSCOE**

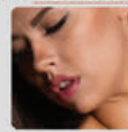


WHERE THE PARTY NEVER ENDS

TOTALLY NUDE

PLAN YOUR BIRTHDAY BACHELOR PARTY WITH US

LOS ANGELES



DEJA VU AFTER HOURS  
710 E. COMMERCIAL ST - LOS ANGELES, CA 90012 (213) 213-1112  
MON-SAT 6PM - 6AM / SUN 6PM - 3AM / TOTALLY NUDE 18+  
LA AFTER HOURS HEADQUARTERS - SEXY FUN SHOWGIRLS  
AFTER HOURS OPEN TILL 6AM

CITY OF INDUSTRY



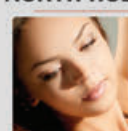
DEJA VU SHOWGIRLS COI  
18025 GALE AVE - CITY OF INDUSTRY, CA 91745 (626) 336-2378  
MON-SAT NOON-2AM / SUN 6PM - 2AM / TOTALLY NUDE 18+  
TUESDAY \$10 TOPLESS DANCES  
SUNDAY 30% LONGER DANCES

HOLLYWOOD



DEJA VU SHOWGIRLS HOLLYWOOD  
6315 HOLLYWOOD BLVD - HOLLYWOOD, CA 90028 (323) 462-4200  
MON-SAT NOON - 6AM / SUN 6PM - 4AM / TOTALLY NUDE 18+  
HOLLYWOOD BLVD & VINE  
NOW OPEN 4PM - 6AM MON-SAT

NORTH HOLLYWOOD



DEJA VU SHOWGIRLS NORTH HOLLYWOOD  
7350 COLDWATER CYN - N.HO. CA 91605 (818) 982-1199  
SUN-WED NOON - 3AM / THUR-SAT NOON - 6AM TOTALLY NUDE 18+  
\$100 HALF HOUR VIPS EVERY THURSDAY - OPEN NOON DAILY!  
OPEN DAILY AT NOON



FOLLOW US ON TWITTER @DEJAVU\_C2C

# Dejà Vu<sup>®</sup> SHOWGIRLS

1000s OF BEAUTIFUL GIRLS AND 3 UGLY ONES<sup>®</sup>

ATM ON SITE CREDIT CARDS ACCEPTED VU CASH AVAILABLE BIRTHDAY PARTY HEADQUARTERS



## FREE ADMISSION

MUST BE 18+ TOTALLY NUDE ENTERTAINMENT



01

MUST BE 18+ W/ VALID ID - SUBJECT TO MINIMUMS  
NOT VALID FOR SPECIAL EVENTS  
\$10 ENTERTAINMENT FEE APPLIES \* EXPIRES 2.15.16 LA WEEKLY  
SPECIAL EVENTS NO PASSES WILL BE ACCEPTED



FOLLOW US - LIKE US - SHARE US



**THE BIG GAME**  
ON SUPER SUNDAY  
**FEBRUARY 7TH**  
PARTY KICKS OFF @ 1PM

**ULTIMATE VIP SPORTS BAR EXPERIENCE**

**NOW ACCEPTING TABLE & SEATING BOOKINGS ONLINE!**  
RESERVE YOURS TODAY

**WIN A SIGNED OFFICIAL NFL JERSEY**

**3-4-1 DANCE SPECIALS**

**\$300 TOUCH DOWN SHOTS**

**BIG GAME GIVE-A-WAYS & MORE!**

**WE REACH CAPACITY QUICKLY. ALL SEATING IS ON A RESERVED AND 1ST COME 1ST SERVE BASIS. CALL CLUB FOR DETAILS.**

**SPEARMINT RHINO'S Dames n' Games**  
FULL BAR • FINE FOOD  
TOPLESS "SPORTS" BAR & GRILL

2319 EAST WASHINGTON BOULEVARD  
LOS ANGELES, CA 90021 (323) 589-2220  
OPEN DAILY 11AM-2AM DAMESNGAMES.NET

**1/2 OFF ENTRY WITH THIS PASS**  
VALID ONLY AT DAMES N GAMES LOS ANGELES. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.  
LA WEEKLY HALF EXPIRES 04-01-16



**\$25 Admission gets you drink & free lap dance til midnight**

**Lonely Hearts Pre-Valentine's Party**  
Feb 13th | 8pm-4am

**2-4-1 Topless & Nude Dances til midnight**

**\$200 30min Dances**

**3 for \$75 VIP Dances**

**1/2 OFF ENTRY**  
This coupon is good for 1/2 off entry into Blue Zebra Adult Cabaret.  
1 drink min. purchase required. One person per coupon only. Cannot be combined with any other offer.  
LA WKLY BLUE ZEBRA ADULT CABARET Expires 3-31-16

**SPEARMINT RHINO'S BLUE ZEBRA ADULT CABARET**  
6872 Farmdale Ave. North Hollywood  
818-765-7739 18+ w/ID



**SPEARMINT RHINO VAN NUYS WEEKEND Events**

**FRIDAY & SATURDAY \$30 Nudes 5pm - 9pm**

**1/2 OFF ENTRY**  
This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys.  
1 drink min. purchase required. One person per coupon only. Cannot be combined with any other offer.  
LA WKLY SPEARMINT RHINO Expires 3-31-16

**SPEARMINT RHINO** 15004 Oxnard Street, Van Nuys  
818-994-6453 18+ w/ID



**SPEARMINT RHINO GENTLEMEN'S CLUBS**  
2020 E. OLYMPIC BLVD. LOS ANGELES 90021 (213) 629-9213  
M-W: NOON-2AM TH: NOON-3AM F: NOON-4AM SAT: 1PM-4AM SUN: 6:30PM-2AM

**FREE ENTRY OPEN - 6PM DAILY**

**FREE CAB RIDES TO SPEARMINT RHINO DOWNTOWN LA FROM ANYWHERE IN THE DOWNTOWN LOS ANGELES AREA!**  
FOR PICKUP CALL:  
323-503-6565 323-284-6464 323-982-8585

*Hang with us at home!* **THE RHINO POLE**  
VISIT SPEARMINTRHINO.COM/POLE

**1/2 OFF ENTRY WITH THIS PASS**  
ONE DRINK MIN. PURCHASE REQUIRED. CANNOT BE COMBINED WITH ANY OTHER OFFER. SPEARMINT RHINO LA ONLY.  
LA WEEKLY HALF EXPIRES 04-01-16

**SPEARMINTRHINO.COM** 18+

**LIVE ON STAGE**

**1.28 THRU 1.30**

**SHOWTIMES**  
Thursday 10:30pm  
Friday & Saturday 11pm & 1am

**Jayden Jaymes**  
XXX  
FILM SUPERSTAR

**RHINO POLE NOW AVAILABLE!**  
spearmintrhino.com/pole

**Spearmint Rhino**  **City of Industry**

Friday & Saturday 11pm & 1am

*Adult Film Star*

**Alexis Texas**  
*Live on Stage!*

**Feb 5th-6th**

@Alexis\_Texas


**1/2 OFF ENTRY**  
This coupon is good for 1/2 off entry into Spearmint Rhino - City of Industry. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.  
LA WKLY SPEARMINT RHINO GENTLEMEN'S CLUBS Expires 3-31-16

15411 East Valley Blvd., City of Industry, CA 91746 | Ph. 626-336-6892 | spearmintrhino.com | 18+ |  

SPEARMINT RHINOS

**Dames n' Games**  
TOPLESS "SPORTS" BAR & GRILL

14626 RAYMER STREET  
VAN NUYS, CA 91405  
(818) 786-1822  
OPEN DAILY 11AM-2AM  
21+ w/ID

**1/2 OFF ENTRY**  
REDEEM THIS PASS FOR 1/2 OFF ENTRY ANYTIME\*  
ONE PERSON PER PASS. CANNOT BE COMBINED WITH ANY OTHER OFFER. \*NOT VALID FOR SPECIAL EVENTS OR WEDNESDAY NIGHTS BEFORE MIDNIGHT.  
LAWEEKLYHALF  EXPIRES 04-01-16

DAMES N' GAMES PRESENTS

**DAMES BIG GAME BASH**

**HAPPY HOUR PRICES**  
**FREE ENTRY**  
TONS OF PRIZES, GAMES & TRIVIA

**POST GAME WING EATING CONTEST**

3 STREET TACOS FOR \$2.50  
\$5 FIREBALL SHOTS  
\$4.25 TRADITION WINGS  
\$3.75 JALAPEÑO POPPERS  
\$5 FIREBALL SHOTS

**ON SUPER SUNDAY**  
**FEBRUARY 7TH**  
PARTY KICKS OFF @ 1PM

**HALF TIME BEST OILED BOOBS CONTEST**

**JOIN US FOR**

**WEDNESDAYS**  
**\$2 HUMP DAY**

- \$2 Steaks
- \$2 Wells
- \$2 Domestic Drafts till midnight

**5 Different Girls Eveyday**  
**LINE UP**  
**\$40 x 40 mins**  
**ALL DAY**



**ECO**  
**310-328-8303**  
**323-424-2759**  
 21730 S. Vermont Ave, Suite 125  
 Torrance, CA 90502

**Asian Massage**  
 3989 S. Centinella Ave, #102 & #201, LA 90066  
**310-465-8787**  
 9:30am - 10pm



**Open Late**  
**323-650-3089**  
**8155 Santa Monica Blvd**  
**West Hollywood 90046**



**LANKERSHIM**  
**KOREAN**  
**HOT OIL MASSAGE**  
**818-980-6868**  
**4713 Lankershim**



**Dream Carson**  
 1337 E. Carson St.  
 Carson 90745  
**310-830-1137**



**W. HOLLYWOOD THERAPY**  
**323-822-3318**  
 7607 Santa Monica Bl., #24  
 W. Hollywood, CA 90069  
 (Between La Brea & Fairfax) above 7-11  
 7 Days 10am-10pm • Free Parking



**EXCELLENT BODY MASSAGE**  
**SPECIAL: \$40/hr, \$30/1/2 hr \*before noon**  
**818-881-8768**  
 7 days • 7am-10pm  
 18750 Oxnard St, Suite 403,  
 Tarzana CA 91356



925  
 Adult Employment

**Always Hiring**  
 We're hiring model like girls, 21 to 35 yrs, from all ethnic backgrounds to work for our busy massage spa. You must be very open minded and reliable. Great \$, Call  
**310-328-8303**  
**323-424-2759**

**Dancers/Topless Barmaids**  
**Security Guards**  
 Attractive. Will train, no exp nec. Excellent tips. 2 SFV locations.  
**(818) 340-1188**  
**(818) 999-3187**

985  
 Adult Clubs- Date Line

**NUDE SPA RESORT**  
 NUDE Lifestyles Resort  
 Hotel Couples Only Luxury  
 NUDE spa Sensual  
 Hedonism IN LA Day Club and Hotel  
**www.nudespa.com**  
 24 hour mineral water pools  
 24 hour dance club  
 760-251-4744

965  
 Male Masseur

**AWESOME!**  
 Handsome muscular pro-trained Irish athlete gives strong, sensual fullbody massage for men. Clean, private.  
**Tom 323-658-8860**  
 No texts. Late calls ok

**M4M**  
**Nude Sensual Rub**  
**Handsome/Upscale**  
 Discreet & Friendly  
 gay/Straight/Bi-curious  
 Incall or Outcall  
**Massage by AI**  
**(310) 384-1809**

**GRAND OPENING**  
**WY Massage**  
 Beautiful Asian Girls  
**818-886-1688** 10am-10pm  
 8415-3 RESEDA BLVD, NORTHRIDGE 91324



**ASIAN MASSAGE**  
**\$10 OFF 1 HR.**  
 10am-10pm **(818) 888-6298**  
 22055 SHERMAN WAY,  
 CANOGA PARK, CA 91303



0997  
 Bondage / S&M

**Sanctuary Studios**  
 (Formerly Passive Arts)  
 7000+ sq ft fully equipped  
 BDSM facility. Open 7 days.  
**310-910-0525**  
 SanctuaryStudiosLAX.com

**The Dominion**  
 LA's most respected  
 BDSM club since 1980!  
 Safe • Sane • Consensual  
 Female owned & operated  
**310-559-7111**  
 www.Dominionsm.com

ADULT MASSAGE

915  
 Adult Massage

**Nuru Body Slide**  
 Healing Hot Oil  
 \* Massage \*  
 My Healing Hands prohibits and restricts all unwanted anxiety/tension/depression toxins & stress. **Fullbody.**  
**(646) 246-3399**

**★Grand Opening!★**  
**♥Eco Spa♥**  
**Special \$40x40 mins**  
 Young, Friendly & Beautiful Staff. Pick your favorite! **Latina, Japanese, Korean, Italian & Caucasian Girls**  
 No Rush, Shower Avail. Security, Easy Parking, Near All Main Freeways.  
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**323-424-2759**  
 ★ 9am to 9pm ★  
 21730 S. Vermont, #125  
 Torrance, CA 90502

**Divine Time**  
 Classy lady, 5'4, 128, blonde hair. Ready to pamper you!  
**(562) 500-0673**

**Tantra Goddess HEALING SESSIONS**  
 INCALL/OUTCALL til 2am  
 screening is required.  
**310-902-0029**

ADULT MASSAGE

915  
 Adult Massage

**Kellie**  
 Independent sexy white masseuse, 38, gives fantastic rubs!  
 Encino  
**(818) 384-0203**

**SEXY**  
**Exotic Hottie**  
**All Natural Model**  
 Sexy, fit, curvy, Busty Goddess caters to Tantric full body pleasure. CMT, deep tissue, & Swedish, prostate mass & toys avail. A model w/long brunette hair & beautiful looks. Fetish/Fantasies, BDSM, worship, spank, role play, x-dress, medical, foot/leg, stockings, nurse, sounds. Mild sensual to heavy play. Incall 2 me or outcall to you. \$200 special.  
**818-821-9090**

**FULL BODY MASSAGE**  
**\$35**  
 40 min w/ad  
 Beautiful Asian Girls  
 Body Scrub  
 \$50/1hr w/ad  
 4972 W. Pico Blvd.  
 #108 LA, 90019  
**323-938-9446**


**Hollywood Hills Thai Massage**  
**Young & Nice**  
 1607 N. La Brea Ave  
 323.369.1929  
**Silverlake Spa**  
 240 N Virgil Ave #11  
 213.263.2662  
**\$39.99/hr**  
 before 2pm

**Incall Stress Relief Seniors & All Ages!**  
 Fullbody rubdown by attractive mature female Very satisfying massage  
 \$85 hr, \$60 1/2 hr.  
 West Hills  
**Stacy**  
**818.912.6518**

915  
 Adult Massage

**Rachel**  
 Natural busty blonde gives sensual body rubdown. Private, safe, playful!  
**(310) 274-4518**

**Tantra Goddess**  
 Sensual fullbody tantra, CMT, deep tissue massage. Tantric prostate intense release. Beautiful statuesque, slender & toned w/long dark raven hair & hypnotic green eyes. Goddess worship, CFE, fetishes & Fantasies. Private, Nice incall. Special rate \$200  
**818-821-9090**



**Asian Massage**  
**310-465-8787**  
 3989 S. Centinella Ave, LA #102 & #201. 9:30a-10p

**Beautiful Lovely**  
 ♥ Gina ♥  
 Ultimate pleasure!  
 Private westside area  
**310-905-7065**

**BLACK MALE & FEMALE**  
 5'4", 130 lbs of lean muscle, handsome face, smooth and athletic, Ocean view massage. Private Personal Training also avail. Michael (562)714-4270  
 Or 2 Male Masseurs also avail. MC/Visa Accepted.

**Exotic Brown Sugar**  
 Come & enjoy a delicious full body massage by soft, sweet & petite Monique. 310-396-2480

**ECO SPA**  
**\$40X40 SPECIAL!**  
**35 Gorgeous Girls**  
 9am to 9pm  
**(310) 328-8303**  
 OR **(323) 424-2759**  
 21730 S VERMONT AVE,  
 STE. 125. TORRANCE, CA



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 LA's most respected  
 BDSM club since 1980!

Switch Lulu

Featuring our staff of beautiful and experienced Dominas, Switches and submissives.

8 elegantly appointed theme rooms

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50 Shades of Grey curious?

Ask about our special couples rate.

Female Owned & Operated

**(310) 559-7111**

Ladies, we are hiring!

**www.Dominionsm.com**

Safe Sane Consensual



**\$39<sup>99</sup>/hr**  
 Before 2PM

**THAI**  
 Massage

**323.369.1929** **213-263-2662**



**1607 N La Brea Ave**  
 LA, CA 90028



**240 N Virgil #11**  
 LA, CA 90004





# ADULT MASSAGE

915 Adult Massage

**★ Beverly Hills ★**  
**Sensual Massage**  
 w/beautiful Russian woman  
**Massage**  
 1hr \$79 1/2hr \$49  
 11am - 8pm  
 Call Sarah  
 323-356-2817  
 323-654-4808

915 Adult Massage

**★ Professional ★**  
**Massage**  
**Cute & Sweet**  
 2356 S. Robertson Bl  
**310-838-2188**

**Ladies**  
**Make over**  
**\$100,000**  
**a year**  
 bombshells ENT is looking for new talent any race welcome. Text or email us 3 pics at: [bombshells143@gmail.com](mailto:bombshells143@gmail.com) or call **424-269-8142**

**★ ASIAN ★**  
**ESCORT**  
**OUTCALL 24HRS**  
**424-332-2326**

**All Natural Beauty Avail. Til 4am**  
**Cozy VIP Private**  
 Sensual body. Up late? So am I. Beautiful exotic model available 10am till late hours.. 4am. Toned & slender beauty relaxing, sensuous, CMT deep tissue, Swedish full body massage. Tantra G spot intense release, prostate stimulation. Tantric sensual & soothing experience w/stunning girl. Nice, private. Special rate \$200. 818-821-9090

945 Phone Services

**HOT HORNY HUNG BI STUDS**  
 Waiting to tickle your Fancy!!  
 Try for Free 18+ Call 323-214-1111

**RIPPED MUSCLE JOCKS AND BEEFY HAIRY BEARS!!**  
 HOT, HARD and on the line NOW!!  
 Call now, FREE to try! 18+ Call 323-214-1111

945 Phone Services

**"MEET PEOPLE FROM YOUR OWN LOCAL AREA!"**  
 Want to add a little spice to your life, discover and meet new people from your own local area? Give us a try!! It's always FREE to browse hundreds of personal ads and always FREE to record your own personal greeting for others to hear! Call now!  
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 (310) 873-0533  
 (323) 648-1149  
 (714) 426-0803  
 (949) 655-0035  
 (805) 601-1127

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 WHITTIER 562.325.6262  
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[www.nightlinechat.com](http://www.nightlinechat.com)

**NASTY GIRLS!**  
**HARDCORE LIVE 1-ON-1**  
**1-800 350-HEAD**  
 4 3 2 3

**HARDLINE**  
 ALL MALE LIVE CHAT  
**ALL ACCESS FREE TRIAL!**  
**323.214.1111**  
 LOS ANGELES 213.325.2929  
 LONG BEACH 562.733.7977  
 BURBANK 818.688.2677  
 OTHER CITIES 1.877.510.3344  
[HARDLINECHAT.COM](http://HARDLINECHAT.COM)  
 APPS f t

**FREE TO LISTEN AND REPLY TO ADS**  
 Free Code: LA Weekly  
**1-888-MegaMates™**  
**FIND REAL GAY MEN NEAR YOU**  
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 The Valley: (818) 996-7000  
[www.megamates.com](http://www.megamates.com) 18+

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**CHATDOLLS**  
**1 - (800) - 999 - 5050**  
**Must Be 18 & Over**  
 PRICE IS \$2.50 PER TALK MINUTE  
[www.Chatdolls.net](http://www.Chatdolls.net)

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 New guest blogs, exclusive slideshows & hot videos, along with carnal news, sex advice & tricks, erotic reviews and listings that lift the sheets to expose Los Angeles' not so private parts.  
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**WHO ARE YOU AFTER DARK?**  
**213-316-0880**  
 TRY FOR FREE

# LA WEEKLY CLASSIFIEDS

Visit us at 3861 Sepulveda Blvd, Culver City | 310-574-7329 | LAWEEKLY.COM/ADINDEX

LA WEEKLY  
EMPLOYMENT & EDUCATION  
TO ADVERTISE CALL: 310-574-7329 | LAWEEKLY.COM/ADINDEX



## Actor's Alley

640  
Casting

**CASTING 2 PARTS**  
1. Female 19-35 yrs, beautiful & oozing sensuality.  
2. Male 25-35 yrs, actual working comedian, gay  
**OPEN CASTING** January, 20th, 8am-12pm at **Harvey's on Beverly**, 8155 Beverly Blvd, Between La Cienega/Fairfax



## Automotive

421  
Used Auto

**AUTOS WANTED**  
CASH FOR CARS: Any Car/Truck. Running or Not! Top Dollar Paid. We Come To You! Call For Instant Offer: 1-888-420-3808 www.cash4car.com



## Health

810  
Health

### Concerned about Schizophrenia?

If so, Apostle Clinical Trials is currently enrolling volunteers for a clinical research study using an investigational product that may help reduce the symptoms. Qualified participants may receive: Study-related medical exams and study medication at no cost and compensation for time and travel. (562)437-4780 [Apostleclinicaltrials.com](http://Apostleclinicaltrials.com)

**ELIMINATE CELLULITE** and inches in weeks! All natural. Odor free. Works for men or women. Free month supply on select packages. Order now! 844-244-7149 (M-F 9am-8pm central)

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Less Stress? Relieve tension? Sleep better naturally? Simple! Buy and try Instant Cal-Mag Available in Plain or Raspberry-lemon! Call 888-324-9904 or visit us at 4879 Fountain Ave LA, CA 90029 Order online at [www.vites.com](http://www.vites.com)

810  
Health

### Have you been diagnosed with Irritable Bowel Syndrome (IBS-C)?

Valley Clinical Trials is conducting a clinical research trial of an investigational medication to treat IBS-C. You may qualify to participate if:  
\*You have been diagnosed with Irritable Bowel Syndrome with Constipation (IBS-C)  
\*You are between 18-75 years of age  
\*You experience stomach pain or discomfort for at least 3 days per month over the last 3 months. Study-related exams, procedures and medications are provided at no cost.  
**Qualified participants may receive compensation for time and travel.**

If you are interested, or would like more information, please contact us at:

**Valley Clinical Trials**  
(818) 280-4220

Viagra!! 52 Pills for Only \$99.00. Your #1 trusted provider for 10 years. Insured and Guaranteed Delivery. Call today 1-888-403-9028

816  
Health/Healing

**ANXIOUS? DEPRESSED? RELATIONSHIP ISSUES?**  
Fuller Psychological & Family Services can help. Call Today 626.584.5555



## Home Services

554  
Misc. Home Services

DISH TV Starting at \$19.99/month (for 12 mos.) SAVE! Regular Price \$34.99 Ask About FREE SAME DAY Installation! CALL Now! 888-992-1957



## New Age

836  
Psychic/Astrological

EMPLOYMENT \*ASTROLOGERS, PSYCHICS, TAROT READERS NEEDED! P/T F/T \$12-\$36 per hour. tambien en Espanol. 954-524-9029



## Music

605  
Musicians Available/Wanted

### 17th ST. Recording Studio

17th Street Recording is a professional state of the art recording studio which provides songwriting, production, and recording services. Recording session includes platinum Engineer. Credits include: **Sting, Mary J Blige, Sublime, Dirty Heads, Long Beach Dub Allstars, Sugar Ray** & more  
Fast Pro Tools skills. Studio A has a Master DAW Pro Tools HD4, one ISO vocal booth & Studio Mix Room B has Pro Tools HD.  
ALL GENRES - ALL STYLES - Vintage keyboards Galore!!!  
Location: Costa Mesa, CA  
★ (949) 680-6568 ★  
17thStRecords.com



## Notices

650  
Adoption Notices

**ADOPTION SERVICES**  
PREGNANT? THINKING OF ADOPTION? Talk with caring agency specializing in matching Birthmothers with Families Nationwide. LIVING EXPENSES PAID. Call 24/7 Abby's One True Gift Adoptions. 866-413-6293. Void in Illinois/New Mexico/Indiana

656  
Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT  
**2015318605**  
The following person is doing business as:  
**Fein Image, Fine Image**  
9716 El Arco Drive Whittier, CA 90603  
These businesses are conducted by a sole proprietor. The registrar commenced to transact business under the fictitious business under the names listed above in 2015. Signed: **Brian Feinzimer**  
NOTICE - THIS FICTITIOUS

LA WEEKLY

656  
Legal Notices

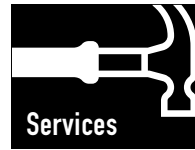
NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: 12/18/2015 Publish: 1/07/16, 1/14/16, 1/21/16, 1/28/16. LA Weekly

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. B5158738

Superior Court of California County of Los Angeles located at: Central District Central Courthouse 111 North Hill Street, Department 47, Room 507, Los Angeles, CA 90012. Filed On November 5, 2015 In the matter of petitioner **SERGIY BABENKO**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 09/08/2016, at 10:00 am, Located at Central Courthouse 111 North Hill Street, Department 47, Room 507, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: **SERGIY BABENKO to ADAM VAYS**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish **12/31/15, 1/07/16, 1/14/16, 1/21/16**. Dated: December 28th, 2015.

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