

LAWEEKLY

JANUARY 26 -
FEBRUARY 1, 2018
VOL. 40 / NO. 10
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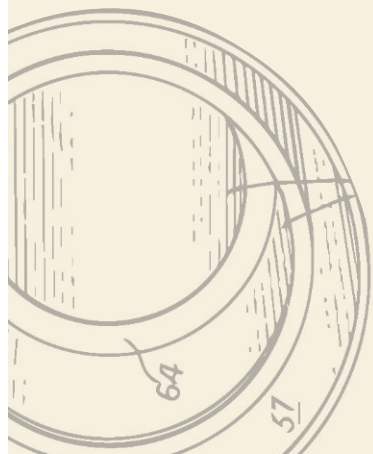
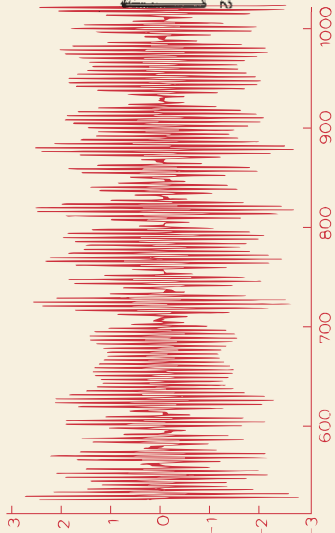
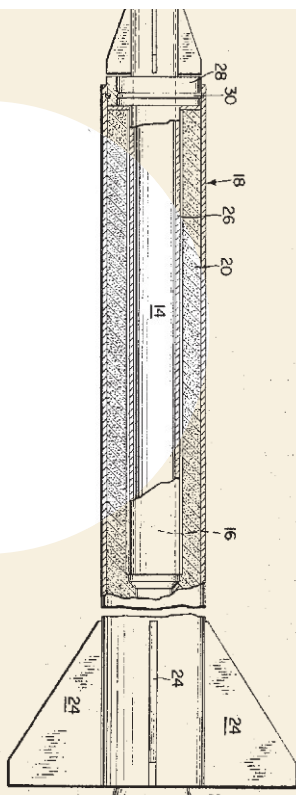
LAWEEKLY THE ESSENTIALS

SUNDAY, MARCH 25, 2018 • 2:00PM TO 5:00PM • CALIFORNIA MARKET CENTER • LAWEEKLY.COM/ESSENTIALS



FIRST | FRIDAYS

FEB
2



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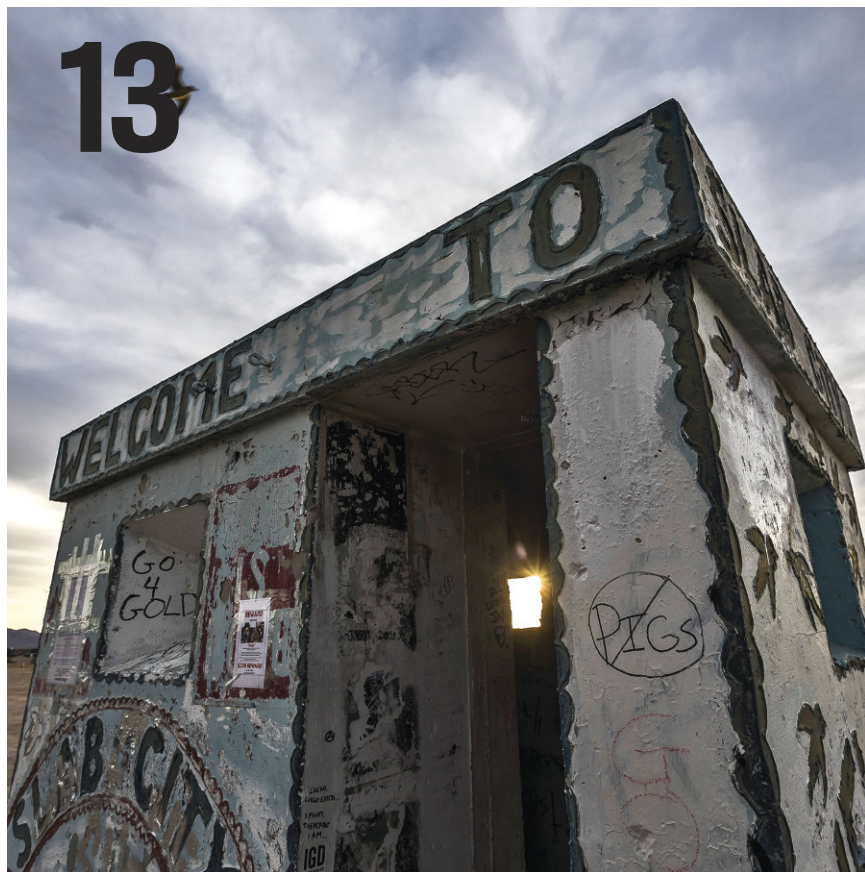
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PHOTO: RUSSELL JAMES
OPENING NIGHT!



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March 17 | 2:00pm



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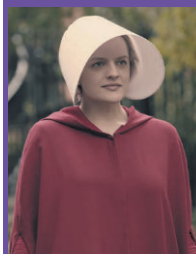
THE HANDMAID'S TALE
March 18 | 2:00pm



SILICON VALLEY
March 18 | 7:00pm



SUPERNATURAL
March 20 | 6:45pm



**THE BIG BANG THEORY
& YOUNG SHELDON**
March 21 | 7:30pm



THE GOOD DOCTOR
March 22 | 7:30pm



MOM
March 24 | 2:00pm



QUEEN SUGAR
March 24 | 7:00pm



RIVERDALE
March 25 | 2:00pm



STRANGER THINGS
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GO » LA

Week of
JAN. 26-
FEB. 1

P. 7 FRI

2 DIFFERENT TYPES OF ART FAIRS
CATER TO ALL TYPES OF ARTISTS

P. 7 SAT

ENJOY THE SOUNDS OF EAST L.A.
AT LACMA

P. 8 SUN

ART DECO SOCIETY TAKES YOU
INTO BULLOCKS WILSHIRE'S PAST



P. 9 WED

NICK NOLTE SHOWS OFF HIS
SENSITIVE, PASSIONATE SIDE

fri

1/26

ART

A Global Perspective

The ninth edition of **Art Los Angeles Contemporary (ALAC)** offers an eclectic, wide-ranging perspective on the galleries and artists that help define L.A. as a capital of the contemporary art world. More than 65 galleries are participating this year, including exhibitors from Latin America, Asia and Europe. And 33 of them hail from the City of Angels. *Barker Hangar, 3021 Airport Ave., Santa Monica; Thu., Jan. 25, 7-9 p.m.; Fri.-Sat., Jan. 26-27, 11 a.m.-7 p.m.; Sun., Jan. 28, 11 a.m.-6 p.m.; \$25. (323) 851-7530, artlosangelesfair.com.* —Richard Chang

ART

Start It Up

Who needs a gallery? **stARTup Art Fair** jettisons the middleman by inviting contemporary artists to display and sell their own work during a three-day festival that transforms Venice's Kinney hotel into a warren of artist-run exhibition spaces. Adapting to the mobile age — in which many artists are engaging and selling directly to their social media followers — organizers offer sanctioned space for 50-plus artists to continue that practice *en vivo*, all overseen by a prestigious council of artists and, well, esteemed middlemen. The event includes conversations on public art, side hustles and the current "future is female" moment; food and wine; installations; and performances. Bonus: The Saturday party for L.A. photographer Parker Day features a meta-exhibition of her work under a suite remodeled in the image of her "ICONS" series. *The Kinney, 737 W. Washington Blvd., Venice; Fri., Jan. 26, 2-10 p.m.; Sat., Jan. 27, noon-9 p.m.; Sun., Jan. 28, noon-7 p.m.; \$15 advance, \$20 door; students/seniors \$10/\$15; three-day pass: \$30/\$40; VIP \$100. startupartfair.com/la/visitors/.* —Beige Luciano-Adams

BOOKS/ART

My Country 'Tis of Thee

It Occurs to Me That I Am America: New Stories and Art is a collection of short



L.A. Opera's *Candide*. See Saturday.

fiction by 30 famous authors — each of whom donated his or her proceeds to the ACLU — including Mary Higgins Clark, Michael Cunningham, Neil Gaiman, Walter Mosley, Joyce Carol Oates, Paul Theroux and Alice Walker. Their works address immigration, racism, women's rights and civil liberties, which are all being questioned under Trump's presidency. The pieces are accompanied by original art, from paintings and charcoal drawings to photographs and cartoon strips, including Eric Orner's hilarious "The Ugliest American Alphabet." Tonight's discussion features editor Jonathan Santlofer, contributing artist Mimi Pond and Viet Thanh Nguyen, who wrote the book's foreword and was winner of 2016's Pulitzer Prize for Fiction for his debut novel, *The Sympathizer*. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Fri., Jan. 26, 7:30 p.m.; free. (323) 660-1175, skylightbooks.com.* —Siran Babayan

DANCE

Move With a Purpose

In the wake of the outcry over the latest racist rants from the White House, 10

top companies arrive here for the 30th annual meeting of the **International Association of Blacks in Dance**. Unlike most conferences, when the daytime sessions end, these participants take the stage to perform. The scheduled performers read like a who's who of African-American dance companies, including Dance Theatre of Harlem, Alvin Ailey American Dance Theatre, Kyle Abraham and Philadanco, plus L.A. host company Lula Washington Dance Theater. A series of late-night showings during the conference at the Sheraton Gateway LAX, which hosts the conference, culminates in three concerts with 10 IABD founding companies on Saturday, Jan. 27, and other member companies on Friday, Jan. 26. This is L.A.'s fourth time hosting the annual conference, and each time it has proven an unparalleled opportunity for dance fans to enjoy well-known troupes and discover high-powered dance companies that seldom tour here. For details, check out lulawashington.org. *Marsee Auditorium, El Camino College, 16007 Crenshaw Blvd., Torrance; Thu.-Sat., Jan. 25-27, 7:30 p.m.; \$15-\$35. elcaminotickets.universitickets.com/*

user_pages/event.asp?id=556&cid=45.
—Ann Haskins

sat

1/27

MUSIC

Born in East L.A.

Proper appreciation of art sometimes takes decades to attain. That's why LACMA's **The Music of East L.A.** — an art and music happening with Hawthorne's very own other favorite son (besides Brian Wilson), Chicano singer Chris "Let's Dance" Montez, alongside documentarian and DJ Melissa "Lil Smiley" Dueñas — is so crucial in the here and now. Dueñas will play records from *East Side Story*, her Kickstarted 12-volume compilation of obscure East L.A. pop songs that hearken back to both lifestyles and lifetimes that seem worlds away by now. She'll also screen a preview of her documentary, *East Side Story Project*. A discussion of '70s and '80s music follows with Dueñas, Montez and musician Rubén Funkahuatl Guevara, moderated by artist Vincent Ramos. And Montez will perform with his band. *Bing Theater, L.A. County Museum of Art, 5905 Wilshire Blvd., Mid-Wilshire; Sat., Jan. 27, 7:30 p.m.; \$15 general, \$12 seniors, \$10 students. (323) 857-6010, lacma.org/event/music-east-la.* —David Cotner

MUSIC/MULTIMEDIA

Number 9, Number 9, Number 9 ...

"Revolution 9" from The Beatles' *White Album* often gets cited as The Fab Four's most disliked song. It's doubtful their experiment in *musique concrete* gets covered in Beatlemania touring companies, but the contemporary classical ensemble Alarm Will Sound perform it live in their historical hypothetical **1969**, based on a planned meeting between John Lennon and avant-garde composer Karlheinz Stockhausen that never took place. The band also performs Stockhausen's anti-anthem *Hymnen* and other music onstage, all conducted by Alan Pierson. Actors play the protagonists and blend with video and photographs and create a fascinating collage of the



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era that proves you didn't have to live through the '60s to remember it. *Royce Hall, 340 Royce Drive, Westwood; Sat., Jan. 27, 8 p.m.; \$29-\$59. (310) 825-2101, cap.ucla.edu.* —Michael Simmons

MUSIC

Lenny's Merry Opus

This year marks the centennial of Leonard Bernstein's birth, and L.A. Opera is among the numerous companies worldwide celebrating the work of the prolific composer. At tonight's opening of *Candide*, actor Kelsey Grammer (in two roles, as both Voltaire and Pangloss) and singer-actor Christine Ebersole (as Old Lady) provide the theatrical glitz in director Francesca Zambello's staging of Bernstein's merry opus, which splits the difference between operatic tradition and Broadway showiness. Based on Voltaire's satirical novel, Bernstein's adaptation of *Candide* is infused with memorable tunes ("Glitter and Be Gay," "I Am Easily Assimilated") and a plethora of sly lyrical bon mots supplied by a tag-team army of stellar librettists, including Lillian Hellman, Richard Wilbur, Dorothy Parker, Stephen Sondheim and Bernstein. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sat., Jan. 27 & Feb. 3, 7:30 p.m.; Thu., Feb. 8 & 15, 7:30 p.m.; Sun., Feb. 11 & 18, 2 p.m.; \$29-\$299. (213) 972-0777, laopera.com.* —Falling James

LGBT/MUSIC

Queer and Proud

A surprisingly fabulous spawn of L.A. Councilmember José Huizar's 10-year plan to restore glory to downtown's crumbling historic Theater District, Night on Broadway is now a legit arts and music festival that bills headliners such as the B-52s and La Santa Cecilia — as well as a mosaic of smaller performances staged throughout the ghostly temples of the city's golden age. Suggestion: Head straight for the glitter at **DTLA Proud's Block Party**, where drag queens, dance music, art installations, "fierce swag" from queer-friendly vendors, a beer garden and photo booth all await. Local/global parties (Puteria, Daddy Issues) and Rasputin's Mari-onettes also are on the bill. Proud DTLA produces its own "all-inclusive" festival in August, celebrating Downtown's diverse LGBTQ+ community. This should hold you over until then. *In front of Precinct, 357 S. Broadway, downtown; Sat., Jan. 27, 3 p.m.-mid.; free. instagram.com/dtlaproud or nightonbroadway.la.* —Beige Luciano-Adams

sun 1/28

HOLIDAYS

Year of the Dog

The Original Farmers Market and the Grove welcome the lunar new year with a **Year of the Dog** event, featuring performances, craft activities, cooking

demonstrations, red envelope giveaways, social media contests, decor installations and activities just for dogs. The Farmers Market's own Dog Bakery will unveil a custom-made, life-size Year of the Dog cake, and all pooches are welcome to enjoy a slice. Those looking to add a new pet to the family can stop by the Michelson Found Animals and Wags & Walks dog adoptions near the Clock Tower. Lion and dragon dances, traditional Beijing opera, martial arts and K-pop dance performances also are scheduled, emceed by Aaron Yang. The actual lunar, or Chinese, new year is Feb. 16. *Original Farmers Market, 6333 W. Third St., and the Grove, 189 The Grove Drive, Fairfax; Sun., Jan. 28, noon-5 p.m.; free. farmersmarketla.com or thegrove.la.com.* —Richard Chang

ART/COMMUNITY

A Homegrown Affair

Nearly 10 years in, the **Leimert Park Art Walk** is a rare community-driven engine both expanding contemporary artistry and preserving a historic African-American cultural center in the age of gentrification. "We felt if we have a live and thriving community, it could make it into the next step of paying for itself," says organizer, Renaissance man and KAOS Network head Ben Caldwell, who advocates creating micro-businesses around crowds drawn to Leimert Park's dense arts community. This Sunday is a tribute to a "father of sustainability, green and growth," George Washington Carver. Expect art for sale, food, youth activities, DJs, an all-day open mic where seasoned performers sharpen their skills — and a comedy/variety show after sundown. Pro female percussionists initiate at noon, but thereafter the drum circle welcomes all who feel its polyrhythmic pull. Graffiti artist EnkOne features works for sale. *Leimert Park Plaza, 3333 43rd Place, Leimert Park; Sun. Jan. 28, 1-8 p.m.; free. facebook.com/events/1636518719747624/.* —Beige Luciano-Adams

HISTORY

An Old L.A. Landmark

When it opened in 1929, Bullocks Wilshire was one of the first examples of an art deco building in America. Built by John and Donald Parkinson, who also designed City Hall, Union Station and the Los Angeles Memorial Coliseum, the luxury department store was famous for its 241-foot, patinated green tower, tea room and celebrity customers. It closed in 1993 and was later purchased by the Southwestern Law School, which preserved the architectural integrity of the property, even opening its doors to the public for tours one weekend every summer. Co-hosted by the Art Deco Society of Los Angeles and the American Cinematheque, today's **Bullocks Wilshire History Presentation** looks at the origins of the structure with a talk featuring Margaret Leslie Davis, author of the 1999 book *Bullocks Wilshire*, and fine art and fashion illustrator Gregory

Weir-Quiton. That will be followed by a screening of George Cukor's 1939, all-female dramedy *The Women*, the original chick flick, starring Joan Crawford, Norma Shearer, Rosalind Russell, Joan Fontaine and Paulette Goddard. *Egyptian Theater, 6712 Hollywood Blvd., Hollywood; Sun., Jan. 28, 2 p.m.; \$12. (323) 466-3456, americancinematheque.com/calendar.com.* —Siran Babayan

mon 1/29

DANCE

Get Down With the Real Crews

If you're going to brave Hollywood and an actual nightclub on a Monday, do it for the **Carnival Choreographers Ball**. This selective monthly showcase attracts the best hip-hop and industry dance crews and choreographers for one mind-blowing night at the Avalon. You'll see the dancers who make Beyoncé, Nicki Minaj and J.Lo look good, plus low-key genius freestylers breaking it down. Expect the latest music, from Cardi B to Afrobeats. This Monday Carnival celebrates its 19th anniversary with choreographer Tricia Miranda atop the bill. If you have a soul, Miranda's musicality will make you weak in the knees. L.A. favorites Wildabeast Adams, Janelle Ginestra and Matt Stefanina also will showcase their work. The show starts at 10:30 p.m. and usually winds down around 2 a.m. So pace yourself, and keep an eye out for your IG dance crush. *Avalon, 1735 N. Vine St., Hollywood; Mon., Jan. 29, doors open at 9 p.m.; \$25; 18-plus. (323) 462-8900, choreographerscarnival.com.*

—Beige Luciano-Adams

tue 1/30

COMEDY

His People Suffered

It's a tormented path in more ways than one, growing up Mormon and gay, getting cancer and then converting to Judaism. But tonight's **Latter Day Jew Live** encapsulates these struggles — and all the triumphs that implies — with comedian H. Alan Scott. As if he didn't have enough trouble in his life, he had to prepare himself to be bar mitzvahed at the ripe old age of 35. Hear Scott's stories and reflect upon your own battles with existential uncertainty as you experience one of the finer moments of perspective at any comedy club this year. *NerdMelt, 7522 Sunset Blvd., Hollywood; Tue., Jan. 30, 7:45 p.m.; free. (323) 851-7223, holdmyticket.com/event/304171.* —David Cotner

MUSIC

LACO Does Mozart

L.A. Chamber Orchestra marks its 50th season this year since forming in 1968. The ensemble is in a state of flux

following the retirement last year of longtime music director Jeffrey Kahane; his replacement hasn't yet been named, but visiting Danish conductor Thomas Dausgaard will lead LACO through the stirring passages of W.A. Mozart's Symphony No. 41 (the so-called "Jupiter" symphony) and his own orchestrations of pieces by Johannes Brahms. Even better, 93-year-old Israeli-American pianist Menaham Pressler — a native of Germany who escaped the Holocaust with part of his immediate family and went on to flourish as a performer in postwar Palestine and the United States — dials up the candied melodies of Mozart's Piano Concerto No. 23 with diplomatic restraint. *Alex Theatre, 216 N. Brand Blvd., Glendale; Tue., Jan. 30, 8 p.m.; \$27 & up. (818) 243-2539. Also at Royce Hall, 340 Royce Drive, Westwood; Wed., Jan. 31, 8 p.m. (310) 825-4401, laco.org.* —Falling James

wed 1/31

BOOKS

Rebel With a Curse

One thing rarely pointed out about the whole "sensitive man" phenomenon in Hollywood during the '70s and '80s is that the actors who were those sensitive men usually had a metric shitload of trauma left over from various terrible upbringings. To wit: **Nick Nolte** discusses *Rebel: My Life Outside the Lines* (\$29, William Morrow). Oscar nominations, romances and divorces, scandal and addiction — they're all here, and Nolte talks about them in a tone that is measured yet passionate, reflective yet passionate, philosophical yet passionate (he's a passionate guy) in this, one of the last great actor memoirs. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Wed., Jan. 31, 8 p.m.; \$29 & \$38 (includes book). (310) 659-3110, booksoup.com/event/booksoup-skirball-presents-actor-nick-nolte-discussing-and-signing-his-memoir-rebel-my-life.* —David Cotner

thu 2/1

BOOKS

Through a Latinx Lens

Pulitzer Prize-winning author **Junot Díaz** will give a lecture that ties into "Adelante! Latinx Activism in California," a spring 2018 campuswide series of events exploring key moments in regional history and important issues affecting the Latino community. A MacArthur fellow, Díaz won the Pulitzer Prize for fiction for his first novel, *The Brief Wondrous Life of Oscar Wao*. Díaz will stick around to sign books after his talk. *University Theatre, Cal State Dominguez Hills, 1000 E. Victoria St., Carson; Thu., Feb. 1, 5:30-8 p.m.; free, tickets required. (310) 243-3322, csudh.edu.* —Richard Chang

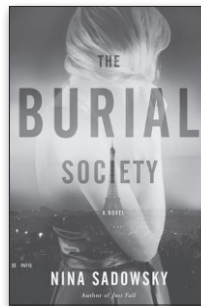
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Osiris Santos of Americann Made says, "Since we're in a cash-only business, it's tempting not to pay your taxes."

PHOTO BY RYAN ORANGE

News //

OVERTAXED

High taxes could be driving legal pot consumers back to black market

BY DAVID FUTCH

Legalizing marijuana for recreational use was supposed to deal a death blow to smugglers, cartels and the black market while simultaneously pumping new money into state government coffers.

But now, less than a month into the recreational reefer rollout, California consumers could decide to bypass legal dispensaries and head back to the black market in a bid to avoid taxes that could double the price of pot.

The state announced Jan. 10 that pot taxes will put \$643 million in the state's piggy bank for 2018. That's because, for every ounce sold, \$9.25 goes to a flower or "bud" tax, \$2.75 for a tax on leaves that few people want and 15 percent of the purchase price to a sin tax known as an excise tax. And don't forget the sales tax — as much as 10 percent in some parts of Los Angeles County.

And those taxes come out of pockets that aren't used to the cost of doing legal transactions. Most buyers are looking for the best deal they can get, and that doesn't include an extra \$15 or \$20 for the same pot they can get on the street for that much less.

Osiris Santos of Americann Made dispensaries said his company pays all its hefty taxes but understands there's a temptation for legal dispensary owners to hide money under a large mattress. "Black-market people don't pay taxes," he said. "Since we're in a cash-only business, it's tempting not to pay your taxes."

If taxation continues on these levels,

legal weed will have a tough time competing with the black market, say growers, pot industry experts, a tax group that monitors excessive government tax-and-spend programs, and people from other states.

For example, the current dispensary price for one-eighth ounce of high-grade marijuana is around \$65. But if you stick to buying from your local pot dealer, you could save as much as \$30. Low-grade weed with low THC concentration can be had for \$20 an eighth on the street. It'll cost you \$40 at a licensed dispensary.

And that phenomenon likely will continue for at least another year, maybe two, said Beau Kilmer, co-director of the Rand Corp. Drug Policy Research Center in Oakland, as prices even out.

Hezekiah Allen, executive director of the marijuana-centric California Growers Association, said two years is optimistic. With taxes on pot set so high as a result of language in Proposition 64, the black market isn't going anywhere, he said.

Hidden deep in Proposition 64's official wording was information on the taxes that would be levied. But the taxes received little media coverage, and voters either ignored them or weren't paying attention when they approved legal recreational sales, Allen said.

Now, Allen wants legislators to put a pot reform measure on the November ballot to give voters a chance to reduce the taxes. Allen will have a few months to put together a ballot proposal.

He would like to see the state reduce the 15 percent tax on retail sales to 5 percent and get rid of the \$2.75 tax per dry ounce of leaves. The 15 percent state excise tax is in addition to any local sales taxes, he said.

On top of that, there's the annual \$1,000 state license fee and a requirement by cultivators to pay the \$9.25 per dry weight ounce of flowers, both of which Allen wants to see lowered. The leaves are rarely sold for smoking but instead are sent to processors who make things like pot butter and edibles out of them, he said.

The craziness surrounding pot taxation can be seen in the difference between two Northern California cities. In the agricultural hub of Salinas, southeast of San Francisco, voters approved a tax that eventually will rise to \$25 a square foot for

"A TAX STRUCTURE SHOULD BE ... NOT SO PUNITIVE AS TO DRIVE MARIJUANA BUSINESSES UNDERGROUND AND CREATE A BIGGER PROBLEM THAN YOU HAD BEFORE."

—DAVID WOLFE

space used to cultivate pot, according to a Nov. 11 Associated Press story. That adds up to a tax of a little more than \$1 million per acre per year. On the other hand, in Humboldt County, a tax on growing is a bargain at \$1 to \$3 per square foot, or \$43,560 to \$130,680.

A thriving black market under the current tax structure is quite the opposite of

what the state wanted, said David Wolfe, legislative director for the Howard Jarvis Taxpayers Association. The nonprofit got its start back in the 1970s fighting for the passage of Proposition 13, which limited property taxes and prompted politicians to look at cigarettes, alcohol and now pot as potential tax revenue sources.

Now, Wolfe says, the anti-tax group has other taxes in its crosshairs — including the pot tax. "A tax structure should be put in place but not so punitive as to drive marijuana businesses underground and create a bigger problem than you had before," he said. "The point is, how close are those price points? That will determine the strength of the black market. Come back in six months or a year and I'll let you know."

Kilmer of the Rand Corp. said taxes are necessary to pay for pot industry regulation. That includes testing and proper labeling and packaging. Whether or not voters approved a reasonable taxing system for pot is debatable, he said.

"No one knows the best way to tax cannabis," Kilmer said. "In most places, taxes are a function of price. If that's the case, when prices go down, tax revenue goes down."

In Alaska, where recreational pot is legal, the state taxes pot according to weight. So does California. However, basing taxes on weight gives cultivators an incentive to grow less pot and concentrate on pot that's higher in the active ingredient THC. The more THC, the more cannabis costs, because that's what smokers demand.

Cultivators can game the weight-based tax system by growing more potent pot; they get more money per pound and thus pay less in taxes because under California's system, it's about weight, not THC levels.

"Taxing as a function of THC is easy just like taxing weight is easy," Kilmer said. "There are a lot of different options."

Allen of the Growers Association said attaching the tax to THC levels would give policymakers a tool to influence behavior while creating a more fair tax rate.

"You can't do it by taxing weight," Allen said. "The more potent the marijuana, the more potential for abuse. But you can impact behavior (with higher taxes on higher THC). Government does this all the time with alcohol and whiskey, which they tax at a higher rate than wine and beer."

The city of L.A. wants to make sure pot businesses don't get away with anything.

L.A. charges pot dispensaries \$100 per \$1,000 in gross receipts on recreational marijuana and \$50 per \$1,000 on medicinal. If you transport pot, it's \$10 per \$1,000, \$20 per \$1,000 for cultivators and \$20 per \$1,000 for anything not covered above.

Unlicensed commercial cannabis businesses in L.A. can be fined up to \$20,000 a day. Property owners who lease to an illegal operation face the same fine, too.

Marketing director Kelsey Barney of the Rose Collective in Venice takes a laid-back approach to taxation.

"So far our patients have been half and half," Barney said. "Some say, 'Great. It's legal.' And some tell me they're going back to their guy. I try to stay positive because we offer a rewards program — 7 percent back with every purchase."

That's probably not the case on the street corner.

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LIVING OFF THE GRID IN SLAB CITY

Think Tank,
a Slab City
landmark, and the
local environs



Many former Angelenos reside in a rent-free, ramshackle “town” in the middle of the Sonoran Desert

The last hour of the 190-mile drive inland from L.A. to Slab City is a sensory-deprivation dash through frowning, scrubby nothingness where humans go only to escape or to hide, or because they’ve simply been priced out elsewhere. Beyond manicured Palm Springs and the featureless fields of the Coachella Valley, the increasingly toxic Salton Sea forms a dying mirror of the vast Colorado Desert sky, State Route 111 a thin thread of civilization between its apocalyptic abandoned resorts and the distant Chocolate Mountains. “Make a left on Main Street in Niland and you can’t miss it,” I’d been told by Slab Gram, a six-year Slab City dweller whom I’d first met outside Sunset Strip’s Whisky A Go Go.

BY PAUL ROGERS
MAIN PHOTOGRAPHY BY TED SOQUI

Good thing, because no county signage conveys that you’re approaching what has effectively been a small town for half a century, three miles down an increasingly rutted road from the former “Tomato Capital of the World.”

Cresting a bridge over an irrigation canal, I spot a multi-colored blob on the beige blandness some half a mile ahead, as if all the pigment sucked out of its surroundings had been poured over this solitary, beckoning mound. It had to be Salvation Mountain — the cartoonishly vivid, 50-foot-high art installation that serves as a gateway to Slab City. As I ap-

proach, they appear, spread between scrawny trees across an ill-defined square mile framed with craggy peaks: improvised campsites of tarps and found objects; immobilized vehicles reimagined as dwellings; elaborate, cobbled-together compounds demarcated by tires; tents of all types; and myriad motor homes, some the size of studio apartments.

“I escaped right before it got bad, right before my lease was up,” says previously lifelong L.A. resident Tallulah Kidd. “I had to make the decision: Am I going to stay doing this, or am I going to just go toward the route of freedom?”

In an era of uproar over the cost of living in Los Angeles — “You Officially Have to Be Rich to Rent in L.A.” boomed a July headline in this very publication — a trickle **(14)**

>> 13) of locals are, like Kidd, exploring a radical, rent-free alternative in Slab City. For most Angelenos, this storied squatter community is an option extreme to the point of being hypothetical, yet “the Slabs” offer lessons for more affordable (and contented) living, even from afar.

SmartAsset recently calculated that an annual income of nearly \$110,000 is required just to comfortably afford an average two-bedroom rented apartment in Los Angeles,

and sound: kids chattering, music playing, first-time visitors exclaiming. Stalls selling everything from tie-dyed Slab City shirts to model UFOs spring up along the dusty main drag, where the late-model cars of snappy tourists stand out in what is largely a vehicular graveyard.

The Slabs has hosted white-haired military veterans and stereotypical hippies, former professionals and craftsmen, burnouts and meth heads, and many — like Kidd, who ar-

town technically doesn't exist, there are no property taxes. Many of mainstream society's regulations and restrictions, on everything from noise and nudity to building codes and speed limits, are only loosely recognized.

“My \$50 phone is the only bill I have,” deadpans Gram, who lives alone in a crippled 30-foot pull-behind equipped with limited solar power and a propane stove. “And that’s just a luxury.”

Back in her native Long Beach, where she

Dunlap, of which only the eponymous concrete-slab foundations remain, it hugs the still-very-active Chocolate Mountain Aerial Gunnery Range, from where jarring explosions provide what some locals dub “Slab City fireworks.” Other neighbors include a landfill and the Brawley Seismic Zone, where the San Andreas and Imperial faults collide to produce terrifying earthquake “swarms” (hundreds of small quakes in rapid succession), the most recent of which was just last



where even a typical one-bedroom pad runs \$1,949 per month (almost twice the national average). Meanwhile, the median sale price for homes in L.A. County hit an all-time high of \$575,000 last summer, according to CoreLogic.

“It was costing me more than I could make [in Los Angeles],” says Paul Holman III, 55, an Angeleno since his teens who slipped into homelessness in 2015 before cycling out to Slab City a year later. Holman says he can survive on “five or six bucks” a month (augmented by food stamps and donated groceries) in the Slabs, and everyone I spoke to there claims to spend less than \$200 monthly.

Upon my first visit last August, Slab City left a troubling impression of inhuman conditions and admirable, if almost incomprehensible, survivalism. During summer's lingering triple-digit days, the maybe 100 to 150 year-round “Slabbers” move minimally, and then only in furtive zigzags dictated by precarious patches of shade. Like a perpetual hair dryer to the face, temperatures that can top 120 degrees are hard not to take personally, and most in Slab City have only fans to stir the soupy air of their ovenlike accommodations. Those seeking an alternative lifestyle endure this willingly, while others are reluctantly fleeing from something, be it sheer poverty, even more primitive living on city streets or their own inner demons.

“I would say half of Slab City, this in the only place they can live,” said the dreadlocked Gram, at 37 one of the community's youngest year-rounders and (though briefly homeless on Venice Beach prior to arriving) very much a Slabber by choice.

Returning this month on a balmy, 69-degree day, I discovered an entirely different Slab City. In winter, thousands of RV-ing “snowbirds” flock in from colder regions for the Slabs' milder weather and fee-free parking. There's much more movement, color

“THERE'S AN HONESTY THAT RUNS THROUGH HERE THAT DOESN'T IN THE CITY. THERE'S A TRUENESS TO WHAT PEOPLE ARE SAYING OR WHAT THEY'RE DOING.” —PAUL HOLMAN III, SLAB CITY RESIDENT



rived with a male travel partner in October, and Gram — who previously worked unremarkable 9-to-5s and rented urban apartments. It's at once a rendezvous point for open-minded backpackers, a safety valve for Imperial Valley's transient population and a haven for all manner of artists and musicians.

What binds these eclectic, unlikely neighbors is the desire for somewhere free to be — literally and/or figuratively. Slab City's theoretical landlord, the state of California, doesn't bother collecting rent and, as the

worked for a résumé-writing service, Kidd paid \$750 a month to share an apartment with a roommate, while having her wages garnished to repay student loans for what she says was an unfinished education.

“Almost everybody I know that works ... still struggle(s) to pay rent and keep jobs,” she laments, flowing clothes and hair lending a vagabond air to her distant stare.

But Slab City is rent-free for good reason: No one else wants it. Originally a World War II Marine Corps barracks called Camp

year. Skulking 150 feet below sea level, it's not so much a place as a space between places.

Camp Dunlap was dismantled in 1956, and within a decade squatters appeared. Stories of Slab City's genesis are many, but an enduring version is that workers sent by an Oakland company to harvest creosote leaves nearby in the mid-'60s set up temporary homes in trailers parked on the base's remaining slabs. Soon, homeless people evicted from camps elsewhere in the region began establishing a more permanent community.

Other than spotty cell service, Slab City is entirely off-grid, without official water and electricity supplies or sanitation. For personal hygiene, there are nearby natural hot springs, a communal cold shower and (technically off-limits) irrigation canals. Potable water has to be brought in from Niland. Most year-round residents rely on solar panels for a few hours of TV, fans or even air conditioning each day. Some run generators, while propane facilitates cooking and refrigeration. Sprinkles of battery-powered LED Christmas lights twinkle across the Slabs by night.

“I learned about powering my own solar and composting and jarring,” says Kidd, 32, who moved on from a friend's Slab City Winnebago for a more nomadic lifestyle earlier this month. “That part of it was really satisfying.”

It's hard to ascertain how many Angelenos (or how many people) occupy Slab City at any one time. Some Slabbers won't speak to journalists (a printed sign in one trailer's window announces “Absolutely No Media”), and my credentials and intentions were repeatedly questioned. As it's not an organized commune, there's no one to check in with. Anybody can simply show up and pitch camp. But given L.A.'s relative proximity to Slab City, it's reasonable to assume (17 >>

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>> 14) that thousands of Angelenos have at least passed through.

First impressions of the Slabs tend to be atypical, because the majority of visitors enter and park, usually just to take photos, at Salvation Mountain. Started by late, legendary Slabber Leonard Knight in the mid-1980s, the childlike murals and inspirational Christian slogans of this paint-splattered adobe-and-straw edifice offer small comfort in such forbidding surroundings. Since the demise of the Salton Sea, “the Mountain” has become Imperial County’s top tourist attraction. It has appeared in music videos from the likes of Coldplay and Kesha, any number of photo shoots and documentaries and, most famously, in the 2007 Sean Penn-directed film *Into the Wild* (after which Slab City’s winter population spiked dramatically, according to old-timers).

The relatively few visitors who venture deeper into Slab City discover a gently undulating labyrinth of dirt roads and crumbling asphalt streets, into which some scores of eccentric, sometimes inexplicable structures have apparently been haphazardly tossed. There are hovels cobbled together from scavenged pallets, wood and windows; immobilized buses, augmented with awnings, sinking into the dirt; tents of various vintages; and ambitious homes created from found objects with incredible ingenuity. A two-story masterpiece, complete with balcony, is covered entirely in palm fronds, while a giant A-frame appears fashioned from discarded plywood. Short-term Slabbers may live in their cars or vans, with new arrivals sometimes just sleeping rough on the bare ground.

But motor homes and travel trailers are Slab City’s signature accommodations. It’s a living museum of these ungainly behemoths, which include state-of-the-art wonders at the heart of well-established compounds (some occupied by retirees who sold brick-and-mortar homes elsewhere to establish these low-overhead retreats); endless 1980s and ’90s models in various stages of decay; and borderline shells enjoying unlikely last gasps of life (I was invited into one sweltering, almost gutted trailer that previously sat abandoned in a nearby field).

Regardless of their nature, Slab City’s dwellings enjoy the kind of space and privacy associated with seven-figure homes back in L.A. It’s a place where it’s easy to be yourself or just to be left alone — aspirations common among long-term Slabbers.

“I feel more free here,” says South Pasadena-raised Holman, a tanned and tattooed former punk rocker who previously worked in set carpentry and for the Renaissance Pleasure Faire. “I figured I could fit in here, and I had the skills.”

The Slabs is a topsy-turvy world confusing to mainstream sensibilities, where machines made to be mobile will never move again, and items made for indoor use — such as sofas and even cinema seating — sit out in the elements. Wild-looking people, extravagantly decorated vehicles and gaggles of “slabrador” dogs roam among outlandish art installations. It’s at once an optimistic antithesis of hectic, materialistic L.A. and a depressingly dystopian disgrace in wealthy, 21st-century California. (In last year’s hit indie thriller *The Bad Batch*, Slab City portrayed a barely habitable, cannibal-infested future wasteland,

with Slabbers employed as extras.)

In the 40-acre East Jesus art collective, Slab City’s best-known feature after Salvation Mountain, all manner of discarded items — bottles, vehicles, televisions, kitchen appliances, mannequins and more — re-emerge as thought-provoking sculptures and installations. Born out of a single shipping container in 2007, East Jesus boasts solar power stored in expired telecom batteries and a music room complete with grand piano. Residential staff host free tours, \$15-per-night overnight

residents with street-legal vehicles may offer informal taxi or water-collection services. A few sneak into the gunnery range to scavenge spent shell casings to sell as scrap. Barter — a bicycle for a sleeping bag, food for a ride into town — also is commonplace.

Slab City’s early inhabitants, before solar panels and smartphones, must have been hardy indeed, but today’s equivalents enjoy many of the conveniences of contemporary “Babylon” (Slabbers’ term for the outside world). Anyone who can acquire a phone



Gram at his Slab City campsite



Tallulah Kidd, left, with travel partner Trystin Nomade

IN LAST YEAR’S HIT INDIE THRILLER *THE BAD BATCH*, SLAB CITY PORTRAYED A BARELY HABITABLE, CANNIBAL-INFESTED FUTURE WASTELAND, WITH SLABBERS EMPLOYED AS EXTRAS.

guests and visiting artists, but with strict conditions (“If we find one single [cigarette] butt on the ground we will fucking kill you,” states East Jesus’ online “Survival Guide”).

For Slabbers on fixed incomes, life can be comfortable, without rent, mortgage payments or utility bills eating into pensions or government checks. Others rely on doing cash-in-hand odd jobs for neighbors. And there’s considerable entrepreneurship: “Solar Mike” has been selling solar panels from his Slab City home since 1985, while

(many in Slab City qualify for a free “Obama phone”) can, even without paying for service, tap into free Wi-Fi at the community’s decidedly rustic internet cafe.

While Slabbers exist largely out of society’s sight, they are, thanks to the internet, far from out of touch. The disarmingly laid-back Gram imparts an encyclopedic familiarity with the latest films and metal bands. He says he catches about half a dozen concerts and the same number of movies in L.A. during monthly summer visits to the city — probably

more than many late-30s Angelenos manage.

Downloaded movies and TV shows fill many long hours in the Slabs, where groups even gather for *Game of Thrones* nights. Slabbers are as up on the news as they choose to be, but it’s also much easier to shut out worldly woes and political intrigues in a micro-society largely unaffected by them (“We don’t really have anything to do with what goes on out there,” Gram says).

On paper, Slab City has many of the facilities that define a regular town. There’s a church, a library, a coffee shop, a nightclub, two Airbnbs, a skate park and a radio station. And while there’s no school, there is school bus service. The reality of these, however, might surprise outsiders.

The Range nightclub (which also appeared in *Into the Wild*) comprises an outdoor stage between two old buses, while the skate park is Camp Dunlap’s long-drained swimming pool. The radio station is a short-wave pirate affair that mostly plays music, and Slab City’s Airbnbs, while ultra-affordable, are rudimentary. The internet cafe consists of a wireless router in a tattered shack, and an attempt at an outdoor gym soon foundered.

“It got very monotonous, draining,” says Kidd, a musician and writer. “There’s a few little events and stuff, but it does get boring.”

Some Slabbers have redefined or even embraced boredom, especially in relation to their pre-Slab City experiences.

“There’s nothing wrong with being bored,” insists Gram, who grew up with hard-partying biker parents in Baltimore. “Boredom is way better than crazy drama.”

Finding pleasure in small things appears key to, and a product of, survival in Slab City’s harsh environs.

“You find ice cream or pizza in the desert, and happy days!” laughs the lanky Holman, who sometimes sports a voluminous gray beard. “Dance around; make a song!”

For those with the funds, such foods can be purchased in Niland or, more affordably, in the larger but more distant towns of Brawley and Calipatria. Population 1,000 (and shrinking), Niland also offers a health clinic and, during extreme high temperatures, an air-conditioned, open-to-all cooling center.

While Slab City can appear unfamiliar and even intimidating to newcomers, many residents report crime levels and a sense of safety little different from those they experienced living in L.A. or other cities.

“I would definitely feel a lot more safe in Slab City walking around at night than I would in MacArthur Park,” says Brandon Hunsinger, a 28-year-old multimedia artist who punctuated four years of living in L.A. with frequent Slab City stays.

A dispatch supervisor at Imperial County sheriff’s office says the calls they receive from Slab City are very similar to those from other communities they serve: mostly medical emergencies, disturbances or theft. But crime may go under-reported in a community where some, having had negative experiences with law enforcement while homeless or backpacking, are reluctant to contact the police.

“I wouldn’t say I felt safe in Slab City. I really didn’t walk around a lot without accompaniment,” Kidd says. “In Long Beach, I felt like I could maybe do that.”

While there are certainly hard drugs being used and sold in the Slabs (19 >

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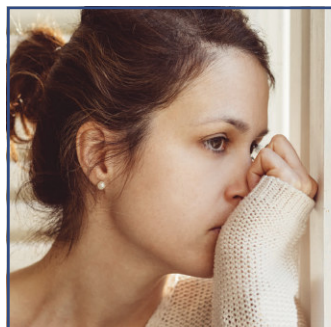
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>> 17) ("a lot less" than in cities he's lived in, Gram says), those involved tend to keep to themselves in well-defined "tweaker camps." Their disputes seldom spill into the wider community, residents say.

But while Slab City is free, it's certainly not a free-for-all. Reports of lawlessness (Vice titled its 2012 Slab City documentary *Living Without Laws*) appear to be exaggerated. The dirt roads are graded by the county and regularly patrolled by both sheriff's deputies and Border Patrol agents (Mexico is just 50 miles south). "Nothing illegal in Imperial County, the state of California or the United States of America becomes magically legal here in Slab City," reminds East Jesus' website. While there's no formal "government" or hierarchy, common sense and decent manners are generally expected and adhered to, such as checking with nearby residents before pitching camp.

While some longtime Slabbers complain of youngsters lately showing up with nothing to offer the community but an outstretched hand, many newbies bring resources (such as tools or a serviceable vehicle) or useful skills (like construction or auto repair) from their former lives. But for those who are truly down and out, help is at hand. When recent arrival Ben Owens, who once lived on L.A.'s Skid Row, posted "I need food" on the internet cafe's Facebook page last month, two of his

Having endured shortages of so many modern staples in Slab City, everyone I interviewed says they've learned to exist more simply, frugally and eco-responsibly during their time there — traits they'd bring back with them to urban life, should they return.

"I would be worlds different," says Gram, an old-school rapper who performs in both Slab City and nearby towns. "My electric bill would be one-tenth of what it would be before, and my water bill. And just things I really don't need, [like] cable."

Some Slabbers tell of selling or giving away most of their possessions prior to abandoning the mainstream, and how this positively affected their mindset ("The less you have, the more clarity you will have," Kidd says).

"I used to be stressed and I would think about negative stuff *all the time*," Gram says. "Once I got rid of everything and everything I owned was in a backpack, I lost all of that."

Despite a 2015 state proposal to partition and sell the land Slab City occupies, there's little sign that it will disappear or radically change anytime soon. The nonprofit, resident-run Salvation Mountain Inc. hopes to purchase the 160 acres around its charge, and a group of Slabbers called the Slab City Community Group is interested in much of the remainder. However, according to the California State Lands Commission, both these prospective sales are stalled.



The sun sets on the entrance to Slab City.

neighbors immediately offered sustenance. Some Slabbers rave about a community where, often in contrast to their experiences of city life, they know their neighbors and always have somewhere to go and someone to turn to for help ("It's definitely the American dream," Gram enthuses). Others find the social fabric underwhelming.

"The community gets together a bit, but it's really more like solo artists," Holman says. "They'll let you founder."

All agree that Slab City isn't for everyone. "You have to recognize the humility of the place and go with the flow of it," says Hunsinger, who first discovered Slab City while in high school, in a book called *Weird California*. "You don't want to be an obnoxious observer — that won't be taken kindly."

"A lot of people show up here and they're instantly lonely for their old life," Holman explains, a trio of kids playing at his feet in the internet cafe. "It takes a certain mettle to stay here.... You've got to have something inside of you that can sit through a windstorm for three days."

For some of its residents, an end to Slab City would leave them with few options. Others say they could easily transition elsewhere — even back into "Babylon."

"I'd just end up getting a shitty job in L.A. and living in a shitty apartment again," says Gram, who left his longtime position at a major retail chain in 2010 to travel the country.

Many intend to stay at the Slabs indefinitely, enamored equally with its low overhead and less tangible, subjective charms.

"There's an honesty that runs through here that doesn't in the city," says Holman, who sleeps in a tiny, ramshackle hut built around his bicycle trailer. "There's a trueness to what people are saying or what they're doing."

As my SUV bounces out of the Slabs and back toward suburbia, my thoughts turn to looming deadlines, my stepdaughters' college fees and repairs required to their cars. With the wilting winter sun turning the dark folds of the Chocolate Mountains into reaching fingers in my rearview, graffiti daubed across an old concrete guard post bids me "Good Luck Out There!"



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Pan-fried dumplings at Little Highness Bao



PHOTO BY KAYVAN GABBAY

Eats //
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Located inconspicuously in plain sight (blink and you might miss it) in the Golden Triangle — Beverly Hills' extensive shopping district on Wilshire Boulevard — Little Highness Bao has been quietly doling out its delicious *bao* for the better part of a year. It's a simple storefront location with a dozen tables scattered throughout its airy, light-filled, loftlike space. On the second floor, an array of potted plants adds a vibrant touch of greenery to lighten the proceedings. It's a modest, homespun affair where even the napkins carry over from the previous tenant, Mr. B's Bakery.

Bao are oversize Taiwanese bread buns stuffed with fillings that range from minced beef to vegetables to a chicken-and-pork mixture. They're similar to the dumplings you're used to

from dim sum service, except these have more of an emphasis on the bread and come one to an order. They may even remind you of the buns that accompany Peking duck.

At Little Highness, each order arrives carefully pleated in a bamboo steamer. Open the lid and a plume of steam will awaken your senses. The ground beef *bao* is assertively spiced and goes well with a few drops of rice wine vinegar. Two to three of these savory *bao* make for a wonderful light lunch and sure beat the nearby lunch options (especially since Barney Greengrass — the sturgeon king — closed a few years ago).

The restaurant's original location is in the San Gabriel Valley city of Rowland Heights. The Beverly Hills location is its first on the Westside, and it's a wonderfully authentic addition to the neighborhood.

With the recent openings of Popcorn Chicken and Tasty Noodle House on Sawtelle Boulevard, the Westside is having something of a Chinese cuisine resurgence this past year, which is exceptional news.

Little Highness Bao's concise menu includes superlative *xiao long bao*, juicy soup dumplings filled with pork and shrimp, which squirt juice as you bite into the tiny dumplings (10 come in each order). They are highly prized by dumpling connoisseurs.

Little Highness also offers grilled versions of the signature *bao*, which adds a unique char to the oversized buns.

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Come to think of it, you will most likely be eating much better than a wide cross-section of Beverly Hills at that very moment and at more than reasonable prices (most plates are under \$10; each *bao* is only \$2).

Cold plates such as pickled seaweed and cucumber offer a refreshing palate



Vegetable *bao*

PHOTO BY KAVVAN GABBAY

cleanser between bites of meaty dumplings, much as pickled ginger would do between sushi courses at a high-end sushi bar. Dim sum standards including pork wontons, pork and onion dumplings, an ultra-crisp fried spring roll and egg fried rice round out the short menu.

But you're obviously here for the superb *bao*, which are more than worthy of a little highness. —Kayvan Gabbay

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WHISKEY

Stranger Grains

Have you ever tasted whiskey made from millet? What about quinoa? Educated drinkers are usually familiar with the dominant grains used to make whiskey. The Scotch and the Irish use barley to make their single malt and pot still whiskey. Likewise, Japanese and Indian distillers (and really, most of the rest of the world) distill whiskey from a mash that is almost exclusively barley. Yet from the very beginning, American distillers set out in a different direction.

The grain used most in the United States to make whiskey is corn, followed by rye. By law in the United States, the makeup of grain in bourbon is at least 51 percent corn, and in rye whiskey at least 51 percent rye. A small amount of malted barley usually helps start the fermentation process, and wheat is sometimes used for flavor. However, the craft whiskey movement in the United States seeks to upend tradition in the search for something new.

If you're feeling adventurous in the new year, consider trying one of these whiskeys from a craft distillery that takes advantage of surprising, stranger grains.

Koval Millet Whiskey

Millet is an ancient grain and a significant food source in parts of Asia and Africa, but in the United States it's most likely known for its use in bird feed. The first distillery in Chicago since Prohibition, Koval means "blacksmith" in several Eastern European languages, but also "black sheep" in Yiddish. A whiskey made from 100 percent millet is certainly out of the ordinary. Also unique, the entire line of whiskey from Koval is single-barrel, certified organic and kosher.

Corsair Quinoa Whiskey

The motto at this innovative distillery in Nashville is "Booze for Badasses" and the name is literally a synonym for pirate, so look for daring, unexpected whiskeys from distiller Derek Bell. Quinoa may have originated in South America, but it's now a trendy, gluten-free health food here in the United States. The grain (actually a seed) lends this whiskey an earthy, nutty flavor. Even the bottle from Corsair is distinctive, with a label reminiscent of the film *Reservoir Dogs*.

Vinn Rice Whiskey

The use of rice to make alcohol in Asia predates recorded history, and Americans probably are most familiar with low-alcohol rice wines such as Japanese sake. Located in Oregon, Vinn makes a traditional Chinese rice spirit called baijiu at a much higher proof than sake. The Ly family, whose heritage includes both Chinese and Vietnamese traditions, also distills the first rice whiskey released in the United State, aged in charred American oak barrels just like bourbon.

Dry Fly Wheat Whiskey

Wheat is a much more familiar grain to the American palate, used in smaller percentages for whiskeys ranging from Maker's Mark to Pappy Van Winkle. A whiskey made entirely from wheat, however, is exceedingly rare. A craft distillery in Washington started by friends who enjoy fly-fishing, Dry Fly is proudly grain-to-glass and uses 100 percent local soft white wheat. The wheat lends a softness to the whiskey as well, and I prefer the higher proof Cask Strength.

Balcones Baby Blue

Start with the single malt from this Texas distillery, but don't overlook Baby Blue, made from 100 percent Hopi Blue Corn. Balcones elevates the traditionally down-market style of corn whiskey. While bourbon must be 51 percent corn, corn whiskey raises the percentage to at least 80 percent, and is often released as an un-aged, clear spirit. Baby Blue smells like Betty Crocker white frosting straight from the package, and if you like a blended Irish whiskey, you'll like Baby Blue. —Matt Carlson

Carlson is the whiskey sommelier and manager of Vestry, a speakeasy and whiskey lounge on the second floor of Tom Bergin's. Vestry will host Trent Tilton, distiller of San Diego Distillery, on Sunday, Jan. 28, at 7 p.m. (despite the recently announced impending closure of Bergin's). The tasting event is \$20; reserve your spot by emailing info@vestryla.com.

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Astrid Hadad performs her *I Am Made in Mexico* at the Mayan.

PHOTO BY VANESSA CROCINI

Culture //

NOT YOUR MADRE'S PERFORMANCE ART

PST: Live Art LA/LA gives contemporary Latinx artists their due

BY BEIGE LUCIANO-ADAMS

There is a metaphor — one of many — that Mexican performance artist Astrid Hadad uses to stinging effect in her carnivalesque cabaret. She is quoting Montezuma, reeling at Cortes' betrayal and the terror he unleashes, when she says, "My heart is submerged in chili." From that image, she fashions a love song. "If you don't know the real love, you submerge your intimate parts in chili and you'll see what I mean," she quipped at a sold-out show at the Mayan kicking off the Pacific Standard Time Festival: Live Art LA/LA (Jan. 10-21).

In bold iconography — cleverly re-deploying familiar symbols in original and rewritten popular songs, brilliant costume design, tongue-in-cheek showgirl coquetry and sly comedic timing — Hadad showed how "Mexican power can transform terror into something sweet."

Love, anger, terror and transformation also were themes belonging to the festival's broader body of work, displayed over 11 days by more than 200 Latin American and Latinx performance artists in theaters, museums, parks and public spaces — much of it illuminating paths from complex histories to urgent sociopolitical realities.

Organized by REDCAT, CalArt's Downtown Center for Contemporary Arts, PST

Festival: Live Art LA/LA was a key performance component of PST: LA/LA, the \$16 million Getty Foundation-led initiative involving more than 70 SoCal arts and cultural institutions that started in September and ends on Sunday, Jan. 28.

Taken together, the PST: LA/LA performances were acute and expansive, anguished and alight; a collective, beating heart submerged in chili.

Timing "may have flavored the proposals," explained REDCAT executive director Mark Murphy, noting the call for submissions went out a week after the Nov. 8, 2016, election. (The Getty, which provided \$600,000 in funding for the live festival, required the majority of programming come from a competitive open call.) "But what's interesting is that we saw many projects evolve from a statement of anger and resistance to one that was more nuanced and very thoughtful and a positive expression of values held dear."

Mapping these performances across the city was itself a political act, bringing transgressive bodies into view and complicating identities and narratives around the relationship between the United States and Latin America, L.A. and Latinx immigrants, and within individuals navigating the resulting matrix.

Anger remains in explorations of feminism, immigrant rights, environmental and economic justice, Murphy said, but he credits performances such as Raul Balta-

zar's *Mi Sereno* and Carmina Escobar's *Fiesta Perpetua* with the transformative effect of activating, connecting and celebrating communities.

"At Echo Park Lake, to see these 40 youth (from Guadalajara brass band Maqueos Music) celebrating a sense of place and water and land, and given immigration issues and some of the nasty things said by current leadership," Murphy said of *Fiesta Perpetua*, "it was just very heartwarming to see (them) claiming their right to call this home and celebrate their community."

Organizers sought to highlight historic connections between development of performance art in California and Latin America, where there is "a long, intertwined history" between political activism and protest that informs performance, Murphy said.

For some who have been thriving in the city's live art scene for years (or decades), the overture arrived late.

"As an L.A. native, I'm always really annoyed any time fucking white people put on a festival for the city of Los Angeles, it's mariachi and folkloric bullshit," said Marcus Kuiland-Nazario, whose neo-vaudevillean *Variedades* brought together prominent names in local contemporary performance art — including Nao Bustamante, Dorian Wood and Rafa Esparza.

While praising REDCAT, Kuiland-Nazario called out the Music Center, and the Getty especially, "for not including

contemporary live art and performance practice as one of the touchstones when they developed this festival in the first place."

"Contemporary art gets made in L.A. ... This is a Mexican show. It's my love letter to Los Angeles; it's my love letter to L.A. culture," he said.

Some *Variedades* performers took a direct approach to activism; others opted for poetic detours.

Inspired by women behind the Chicano Moratorium of 1970, Los Angeles punk icon Alice Bag sang "White Justice": "Black clubs/blue collars/blood red/silver dollars/you say justice is colorblind/I know you're lying."

Comedian Selene Luna, introduced as a voice "from that Pixar production that revealed that Mexicans do have feelings," did a bit about ghost TV shows, asking, "Why is every haunting some Victorian bitch? Why aren't there ghosts of color? ... We're fucked if the afterlife is racist, too."

Esparza offered an arresting spectacle in *Corpo Ranfla* — his "living cartography" of "the landscape of lowrider and gay cruising places in Los Angeles." Dressed in fuchsia satin loincloth, elaborate body art and white sneakers, he was a diorama of lovingly detailed *ranfla* textures. He beckoned with one bejeweled nail and a miniskirted waif (Sebastian Hernandez) appeared in the middle of the room, tottering in arabesque on platforms before

"WHY IS EVERY HAUNTING SOME VICTORIAN BITCH? WHY AREN'T THERE GHOSTS OF COLOR? ... WE'RE FUCKED IF THE AFTERLIFE IS RACIST, TOO." —SELENE LUNA

slinking through the audience to the stage, where the two posed to Lighter Shade of Brown's "Latin Active."

While queer/trans artistic communities were well represented in the audience that night, Esparza noted via Instagram "the lack of exhibition space made available to young, Brown, Queer artists in the official PST: LA/LA exhibitions in a moment where Brown Queer youth is hyper-active in cultural production."

Artists participated in each other's events, including Bustamante and Kuiland-Nazario, who played roles in Guatemalan artist Naufus Ramírez-Figueroa's *El Corazón del espantapájaros* (*Heart of the Scarecrow*) at LACMA, based on a Hugo Carrillo play exploring relationships among the military, government, citizens, oligarchy and religion in Guatemalan society.

Teatro Linea de Sombras' production of *Durango 66* offered a delightfully creative approach to space and spectatorship. On lower Grand, in the concrete cavern beneath a power center of contemporary art, a stark industrial exhibition became a fair of intimate installations inviting audience members to explore.

Named for the Mexican town where 1,500 students seized control of the Cerro de Mercado iron mine in the mid-1960s — scattering its red earth through the streets of the city for 66 days and igniting political consciousness — *Durango* opened with truckloads of red-hued dirt. It was presented by Teatro Línea de Sombra in collaboration with local artists.

The performance also integrated the 2014 disappearance of 43 students in Ayotzinapa, linking the events in light of contemporary political crises. Jorge Vargas, artistic director of Teatro Línea de Sombra, sought to position storytellers as a link between the audience and the “distant and strange” realities represented in theatrical tableaux and textual objects tracing the histories of Durango and Ayotzinapa.

“I ask myself a lot what can be the meaning of this piece in Los Angeles, because at the moment the geopolitical situation between Mexico and the U.S., it’s very complex,” Vargas said.

“Violence is not a problem specific to Mexico (and vice versa). We are tied for cultural, economic exchange. So maybe putting this piece in there is not to answer anything, only to add some complexity to how we can see this relationship.”

Vargas said his work is part of a canon of contemporary performance art — which can “balance the idea that Mexican art is only folklore and Frida Kahlo.”

In Hadad’s universe, such icons are liberated from hypocrisy: La Adelita carries the entire revolution, every literal item, on her back. “I don’t just carry the cross but Jesus,

CELEBRATED L.A. ARTIST ED MOSES HAS DIED



Ed Moses — a lion of West Coast American art who helped establish Los Angeles as a capital of abstract painting beginning in the 1950s and ’60s — died Wednesday, Jan. 17, at his home in Venice. His death was confirmed by his son Andy Moses to the *Los Angeles Times* on Jan. 18. Moses was 91.

Moses made his earliest mark at the influential Ferus Gallery, which stood on North La Cienega Boulevard in what is now West Hollywood. Ferus cultivated groundbreaking Southern California artwork with potent solo shows from Moses and contemporaries Wallace Berman, Billy Al Bengston, Robert Irwin, John Mason, Kenneth Price, Lynn Foulkes, Larry Bell and Ed Ruscha from 1957 to 1963. (Moses’ solo show was in 1958; Ferus shuttered in 1967.)

Among later milestones for Moses were a 1976 LACMA show, noted for its series of monochromatic red paintings in both abstract and cubist styles; inclusion in the 1991 Whitney Biennial; and a 2006 exhibit of Los Angeles artists at the Centre Georges Pompidou in Paris, of which Moses was a major focus.

Recent exhibitions of his art included a 2015 LACMA exhibit of his

drawings from the ’60s and ’70s, as well as a survey celebrating his 90th birthday at William Turner Gallery in Santa Monica and a solo show at Albertz Benda Gallery in New York, both in 2016. He was one of the key artists in the group exhibition “Two Schools of Cool” at the Orange County Museum of Art in 2011-12.

“Ed was a force of nature — passionate, intense, restlessly curious, always in motion,” gallery owner William Turner said. “He loved painting — it was his way of leaving his mark on the world — and he was hard at it every day, right up to the last weeks of his life. Ed painted in the moment, without preconception, alert to the doors of possibility that opened by embracing chance and circumstance in the process of working.”

Moses, who was born on a boat as his mother voyaged from Hawaii to California, grew up in Compton, Torrance and Long Beach. He earned his MFA from UCLA in 1958, after beginning his studies at Long Beach City College and spending many years as an off-and-on student. He taught studio art at UC Irvine in the ’60s and UCLA in the ’70s. Moses had resided in Venice since the ’80s.

Moses’ work ranged from graphite drawings of floral patterns and geometric compositions to vibrant, slanted grids and vigorous, gestural brushwork on canvas. Admired for his prolific and continually evolving output, Moses’ steadfast view of art as exploration rather than expression — not to create something, but to find it — and his refusal to adapt a consistent, signature style perhaps obviated him from wider recognition.

“I’d like to make it very clear that I’m not creative,” Moses told *L.A. Weekly*’s Tibby Rothman in 2011, “and I’m not trying to express myself. I’m an explorer, I’m trying to discover things, discover the phenomenal world by examining it, by looking at it, playing with the materiality, pushing it around, shoving it, throwing it in the air.”

Moses is survived by his wife, Avilda Peters, two children and two grandchildren. —Matt Miner

God — Amen! I carry everything/even your mother so you can’t complain.” The Statue of Liberty is a prostitute who sells to men coming in from the sea. “I’m a lighthouse in the night of love.” “Lamp without light”

are men “who have the power but do nothing,” while a song dedicated to the exploited people of the world evokes brilliant silver altars hiding bloody truths. Death wears a thousand colors. Independence is

a circus.

And to La Llorona, Hadad says, “Don’t cry more; it’s not time to cry, it’s time to fight. ... There are not only 43 — there are much, much more.”



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Martyn Stanbridge, left, and Martin Rayner

PHOTO BY ED KRIEGER

Stage //

DEEP THOUGHTS

Freud's Last Session dramatizes the debate over God's existence

BY DEBORAH KLUGMAN

Philosophers, theologians, believers and nonbelievers from a broad spectrum of cultures and faiths have been arguing about God's existence for centuries. In *Freud's Last Session*, playwright Mark St. Germain crystallizes the essence of the debate, creating a fictional encounter between Sigmund Freud, the founder of psychoanalysis and a famous skeptic, and Irish-born C.S. Lewis, a scholar, novelist and devout Christian (whose messages of faith, broadcast via radio to his fellow Britons throughout World War II, served as comfort for many during those bleak times).

The play, directed by Robert Mandel and inspired by a book by Dr. Armand Nicholi, *The Question of God*, is set on Sept. 3, 1939 — the day that Hitler invaded Poland, and two weeks prior to the death of Freud, who, suffering inoperable cancer, ended his own life assisted by his doctor and his daughter Anna.

The faceoff between the 83-year-old Freud and Lewis takes place after the doctor (Martin Rayner, who originated the role in 2010) invites Lewis (Martyn Stanbridge) to visit him at his home in London. A vigorous, outgoing man in his middle years, Lewis arrives under the impression that Freud has read one of his books and taken umbrage at his description of a character very like himself — “a vain, ignorant old man.” But it turns out that the ailing intellectual icon couldn't care less what Lewis thinks of him; he's only interested in uncovering what prompted his guest, once a professed nonbeliever, to do a 180-degree turnaround to become a man of faith. He pointedly inquires “why a man of your intellect ... abandoned truth and embraced an insidious lie.”

A dialectic ensues, which examines wheth-

er morality and a conscience are inbred or taught — or whether they exist at all; also, how the notion of God is often twisted for evil ends (Hitler's claim that crushing the Jews is “the will of God”); and — this is a thorny one — why an almighty deity allows horrific events to occur. Freud's concept of God as the projection of infantile need and his theory that the Jews cannibalized Moses and have been expiating that crime ever since come up against Lewis' ingenuous assumption that his Creator is the source of all good, and “you don't have to be an imbecile

FREUD POLITELY INQUIRES “WHY A MAN OF YOUR INTELLECT ... ABANDONED TRUTH AND EMBRACED AN INSIDIOUS LIE.”

to believe in him.”

Eventually, the intellectual nature of their exchange segues to the personal, as the extent of Freud's illness and pain are revealed, along with his plans (shocking to Lewis) for a speedy, self-engendered demise. The discussion becomes moot, however, when an air raid siren sounds, and both men rapidly rummage for their gas masks and together race for shelter.

From the beginning the theatrical dynamic derives less from the ideas that are bandied about than from the characters and their contrasts. And the actors serve it well — Rayner, intimidatingly authentic as a smug, brittle, brilliant Freud, who minces no words in his takedown of others, less from cruelty than his own implacable vision of reality; and Stanbridge as the more open-minded and charitable Lewis, who overlooks Freud's affronts and springs to action at the moment of crisis.

Of course no one wins this debate. But Pete Hickok's period-piece replica of Freud's study, with its imposing books and collection of artifacts, frames it handsomely, while Derrick McDaniel's artful lighting adds a final poignant touch.

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Maze Runner: The Death Cure

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| Film //

LONG MAZE YOU RUN

Too bad *The Death Cure* fixes what was right with an imperfect franchise

BY ALAN SCHERSTUHL

Maze Runner movies are like that bus from *Speed*: Everything's fine when it's hurtling along, but once it slows down, things get deadly. Often made with more vigor and vision than you might expect but never quite edging too close to "compelling" or "good," Wes Ball's glum-and-run film trilogy adapts novelist James Dashner's YA dystopia into something resembling terse, tough, direct-to-streaming action thrillers — just barely edited down to a PG-13.

Out goes most of the characterization, the relationships, the coming of age, the crises of the soul. In come hurtling scenes of dazzlingly hunky young people dashing down corridors and through warehouses and the streets of ruined cities, pursued by maze monsters (in the first film) or cheapjack zombies (in the sequels). In their coordinated cotton separates, the cast members *run*, with Cruise-ian power and intensity, and the camera keeps pace with them, capturing bodies in motion with a smooth clarity that shouldn't be so notable.

During the protracted sequences of flight and fight, speed and brutal impact, the *Maze Runner* movies run circles around most studio action films. Witness the brawl in a skyscraper that has fallen

over but remained somewhat structurally intact in *The Scorch Trials*, the second movie. Heroes Thomas (Dylan O'Brien) and Brenda (Rosa Salazar) battle leaping zombie dudes in a stairwell tilted at 90 degrees, until Brenda gets knocked into an office on the building's underside, sliding down the steep inclined floor to crash into the windows that now serve as floor. A desert of ruins and zombies stretches beneath her — and the glass begins to crack.

Yes, the glass gag is cribbed from Steven Spielberg's *The Lost World: Jurassic Park*. Everything in *Maze Runner* films is borrowed. But Ball makes each punch and crash legible and exciting, makes the absurd physics of movie fights persuasive. The latest film, the long-delayed *The Death Cure*, opens with a train heist that suggests, at once, the *Mad Max* films, the *Fast & Furious* franchise, and *The Wild Bunch* by way of *Young Guns* by way of a Gap ad. The sequence is as propulsive as it is absurd — the heroes' plan involves twice knowing *precisely* where two speeding vehicles will each stop in a desert wasteland — but Ball sells it through brio and attention to detail. As the bullets fly, he wrings tension from practicalities, such as the time it takes to hack open a lock or to separate train cars or to rig up a grappling hook.

The Death Cure, I fear, has fewer of these sensational stretches than *The Scorch Trials* did. For much of its running time, that middle film was essentially

plotless, its characters literally running from Point A to Point B, discovering how wrecked their world is, and then running once the explosions start. This final entry is obliged to reveal mysteries, wrap up the story and dispense with the most half-assed love triangle since I had two go-nowhere crushes at the same time in high school. So the fight/flight gives way to portentous chatter between characters who, over three movies, have yet to develop singular traits.

Here's a spoiler: In this installment, one pal of the hero gets more lines *after his death* than he seems to have had in the previous seven hours of *Maze Runners* combined.

If you get it only from the movies, the *Maze Runner* mythology remains confounding, a mashup of *Lord of the Flies*, TV's *Survivor*, *The Hunger Games*, first-person-shooter video games and every grubby movie genre from apocalypse to zombie. Solar flares have devastated Earth and somehow released a virus that turns the remaining population into thoughtless and bloodthirsty "cranks." Meanwhile, in a walled safe zone, a company called, uh, WICKED has been running teenagers who may have been hatched in a laboratory through a colossal concrete death-trap labyrinth — in search of a cure to the virus. (WICKED stands for "World in Catastrophe: Killzone Experiment Department," which is even funnier when you realize that these movies do not have jokes in them.)

Now, in *The Death Cure*, young survivors elect to put off their boat trip to an island haven in order to break into WICKED's headquarters to save one of their own — handsome Minho (Ki Hong Lee), who apparently never fails to find himself hair product, even in the wasteland, even when locked up for weeks as mad scientists' guinea pig. (Lee finds more opportunity than the other cast members to express human feeling — pain, fear, a soulful rage — between the action.)

The series' borrowings often have about them a whiff of playful improvisation, the logic of kids with action figures

EVERYTHING IN *MAZE RUNNER* FILMS IS BORROWED. BUT BALL MAKES EACH PUNCH AND CRASH LEGIBLE AND EXCITING, MAKES THE ABSURD PHYSICS OF MOVIE FIGHTS PERSUASIVE.

saying, "And what if then they had to drive into that tunnel from *The Stand* and it was full of zombies?" As *The Death Cure* grinds on, though, they become less inspired. Tasked with finding a route into the walled city of WICKED, the heroes — who are being hunted by the company — turn up at the front gates, amid a mob of refugees. Just as in *The Hunger Games*, carnage ensues. The block-by-block urban warfare that drags down the final hour also suggests similar scenes from *Mockingjay*.

Meanwhile, the kids, after beating the villains for two movies, suddenly have lost all sense of tactics: I lost track of the number of times the heroes get flanked or captured by the enemy only to be saved by some out-of-nowhere contrivance. (In this regard, *The Death Cure* even beats *Rogue One*, which found its rebel heroes getting surrounded by enemies in the streets of Jeddah four times in *four minutes*.)

Gleaming yet lifeless, WICKED's city is the series' most entrancing setting, beating out the less convincing maze of the first film and the too-obviously computer-generated ruins of *The Scorch Trials*. But what happens in and beneath its towers is *Maze Runner's* least fleet action yet. Expect long confrontations freighted by backstory and villain-versus-hero show-downs with every beat that you can call too many seconds beforehand.

There are surprises, but of the dopey kind. Question for the filmmakers: I appreciate the hero's good fortune that, after the apocalypse, WICKED still bothered to maintain outside its skyscraper office the world's deepest reflecting pool, but how did the heroes find access to the world's largest and most agile crane?

MAZE RUNNER: THE DEATH CURE | Directed by Wes Ball | 20th Century Fox | Citywide

Addison Timlin in *Like Me*

COURTESY KINO LORBER

OPENING THIS WEEK

PLEASE STAND BY In Ben Lewin's twee coming-of-age comic drama *Please Stand By*, a young woman on the spectrum becomes obsessed with entering her *Star Trek* script into a contest. Dakota Fanning, who plays young Wendy, seems to have done her research, portraying a believable character and drawing sympathy from the audience without making Wendy pitiable. But the film itself is often flat, akin to a very well-directed after-school special crafted exclusively to dramatize what it might be like to either live on the high-functioning end of the spectrum or care for someone who's there. It's possible that audiences might appreciate illumination about the intricacies of neurodiversity, and that "explainer" movies like these are beneficial — hell, even necessary — to catch people up, but the film never transcends its PSA nature. Wendy identifies with *Star Trek's* Spock, a character who does not express emotion the way the humans around him do. We hear Wendy's script in voice-over as she writes it — this is the film's most thoughtful, reflective element. Wendy embarks on a journey from San Francisco to Paramount Studios in Los Angeles. Everywhere she goes, strangers stop to help her, the naif on the side of the road. Even when she's inevitably mugged, the mugger is quite sorry about it. And when a ticket taker at the bus station reacts the way someone in real life might when met with a passenger who doesn't make eye contact and holds up a line, it's almost shocking; until that moment, Lewin had us living in a fantasy world. (April Wolfe)

GO VAZANTE Daniela Thomas' exquisitely painful *Vazante*, her feature debut as a director after several collaborations with Walter Salles, opens in muddy gloom, as the bare feet of chained black slaves shuffle through a jungle downpour. It's the 1820s. The slaves' master, gruff beardo Antonio (Adriano Carvalho), rides a horse, his eyes as wild in their conviction as John Brown's in a John Steuart Curry painting. Thomas' film studies, among other horrors of plantation life, this master's destructive zeal for purity, his conviction that this life he's built on mud and blood, on slave labor in Brazil's prohibitive Diamantina Mountains, can, with judicious cleaning of its surfaces, prove godly. Upon discovering his wife's death, he promptly marries Beatriz, the deceased woman's 12-year-old sister (Luana Nastas). Beatriz is given to lassitude, to youthful longing. The only thing that shakes her from the brooding idyll of her days is the charge in the air between her and Virgilio (Vinicius Dos Anjos), the young son of one of the plantation's slaves. When they grin at each other, the film's oppressiveness lifts, for a breath. Eventually, Beatriz becomes pregnant. The final reels build with agonizing suspense to the revelation of Beatriz's baby's race. Thomas takes her time teasing out this drama. The film is shot in a silvery black-and-white (by cinematographer Inti Briones): Here are great ridges and towering reeds, trains of livestock humping across the horizon. But the photography is not just beautiful. With *Vazante*, Thomas imagines, convincingly, with Faulknerian

reach and density, the details of those lives, what being them might have felt like. (Alan Scherstuhl)

ONGOING

12 STRONG *12 Strong* is in many ways a throwback. Here's a somewhat boisterous adventure, a movie set in our desert wars where you cheer not just for the boys to make it home but for them to complete the mission itself. It tells a heightened and streamlined version of the true story of Operational Detachment Alpha 595, a squad of 12 sent in to northern Afghanistan just weeks after Sept. 11, 2001, and charged with arranging the taking of the city of Mazar-i-Sharif, the Taliban stronghold. Aiding the squad: local warlords represented in the film by Gen. Abdul Rashid Dostum (Navid Negahban). With Dostum's men, the ODA 595 must ride on horseback across 40 miles of Taliban-controlled mountains, liberating small villages on the way — and calling in airstrikes whenever they spot enemy fighters. So, of course, *12 Strong* is a more rousing entertainment than most dramas of Iraq and Afghanistan. The goal is clear, the enemies are unambiguous and the connection to the attack on our homeland is direct. The movie has what George W. Bush used to call moral clarity. The soldiers — led by Capt. Mitch Nelson (Chris Hemsworth), Chief Warrant Officer Cal Spencer (Michael Shannon) and Sgt. First Class Sam Diller (Michael Pena) — bear the weight of history. They're eager to kill some Taliban, but their gung-ho spirit is tempered by professional caution and respect for Afghanistan itself. Too bad only the final firefight is memorable. The movie also is longer than the story demands and occasionally redundant: After seeing the World Trade Center come down, do we really need to watch a Taliban leader shoot a schoolteacher in the head? Don't we all hate these guys already? (Alan Scherstuhl)

GO DUNKIRK The nerve-racking war thriller *Dunkirk* is the movie Christopher Nolan's entire career has been building up to, in ways that even he may not have realized. He's taken the British Expeditionary Force's 1940 evacuation from France, early in World War II — a moment of heroism-in-defeat that has become an integral part of Britain's vision of itself — and turned it into a nesting doll of increasingly breathless ticking-clock narratives. Some filmgoers might be expecting a sprawling, grandiose war epic. Instead, Nolan gives us one of the leanest, most ingenious studio films in quite a while: an intercutting montage of competing timelines that expand and contract and collide. And somehow, it's also uncharacteristically intimate. It tells the story of the evacuation by cutting among three perspectives, each with its own specific time frame: one week following a British soldier (Fionn Whitehead) on the beach at Dunkirk, as he tries to find a way off this huge, doomed stretch of land; 24 hours on the small wooden yacht *Moonstone*, manned by Mr. Dawson (Mark Rylance) and two teenagers as they head across the roaring English Channel to aid in the rescue effort on the other side; one hour in the cockpit with RAF Spitfire pilot

Film //

PUSH NOTIFICATION

CLICK "LIKE" ALL OVER THE GONZO SOCIAL-MEDIA VIDEO-ART FEATURE *LIKE ME*

BY APRIL WOLFE

Once read a treatment for a music video proposed by some experimental filmmakers. Their work seemed to defy words, so in the description, they simply wrote: "Never boring! Always interesting!" This is how I might partially sum up Robert Mockler's directorial debut, *Like Me*, a vomit of color, sound, strobes and milk — milk? Yes, milk — centered on a young woman, Kiya (Addison Timlin), who becomes addicted to the thrill of recording people humiliating themselves and then uploading the videos to her website.

Mockler seems to be striving for profound revelations about human connection (or lack thereof) in the digital age, but in fiction that kind of meaning best comes from character rather than circumstance. (See: *Ingrid Goes West*). Still, Timlin so fully embodies the role of the sociopathic Kiya that this often-gruesome buffet of wild imagery bathed in hot pink impresses even with a thin, nearly nonexistent story. And Mockler's and Jessalyn Abbott's artfully chaotic editing style, full of ultra-slow dissolves, double exposures and scrubbed footage playing forward and backward in time as if the image is possessed, elevates *Like Me* to video art.

Timlin showed up on-screen like a fresh breath of air in Zach Clark's *Little Sister*, one of the

highlights of 2016. There she played a meek nun; here, she vibrates with anxiety. In the opening scene, Kiya dons a mask and holds up a drive-through convenience store — not to steal money or goods but to bring the cashier to his emotional breaking point on camera. Imagine a Winona Ryder—circa-1994 type huffing with excitement as she peels out in the parking lot, the look of shock crossing her face blossoming into a tenuous smile.

Of course, within hours that video draws more than 2 million views and a horde of response videos — that's how the internet works in movies. Mockler cuts these unnervingly realistic videos into the narrative in quick succession, so it feels like random people are commenting on and critiquing the metanarrative of the film as it unfolds. Most say inane things like, "This dude pissed himself!" and "Kudos to that girl" or "She should be ashamed of herself" with detached amusement. But one king of YouTube, aka Burt Walden (Ian Nelson), pops up with multiple videos instructing Kiya, the "attention-starved whorebag," to slit her wrists, using the exact hyper-vocabulary that real-life MRA trolls adopt to feign intellectual superiority.

Cruelty begets worse cruelty. Kiya kidnaps an equally despicable motel owner, Marshall (Larry Fessenden), and records an assault of her forcing cereal and milk — there it is! — down his throat. Burt goads her into tor-

menting the man to even more violent extremes to prove herself worthy of her newfound internet stardom.

If this film succeeds in revealing anything about modern life, it's that the ubiquitous dudes of the internet who message women death threats more often than they brush their teeth are cowards who will forever demand more and worse — and then move the goalposts again and again to keep women barred from their fabricated worlds.

Kiya is a formidable opponent

KIYA BECOMES ADDICTED TO THE THRILL OF RECORDING PEOPLE HUMILIATING THEMSELVES.

for Burt, leaning into a maniacal nihilism that Timlin sells with terrifying zeal. It's a wonder she hasn't been snatched up for a big-budget drama somewhere, because it's a rare talent who can play a whimsical nun and a terrifying, *Lair of the White Worm*-weird villain with equal believability.

LIKE ME | Directed and written by Robert Mockler | Kino Lorber Arena Cinelounge

Farrier (Tom Hardy, his face once again totally covered) as he battles the Germans bombing the stranded army below. The film's setup may sound confusing, but onscreen titles inform us of the film's variable timeframes early on. In the end, *Dunkirk* suggests that how you handle the most deflating existential defeat may well be the very thing that saves you. We all kind of need to be reminded of that these days. (Bilge Ebiri)

GO FACES PLACES Something of a prank, a farewell, an art project, a buddy comedy, a vox populi tour of the French countryside, and an inquiry into memory and images and what it means to reveal our eyes to the world, *Faces Places* is a joyous lulu. It finds the great documentarian and photographer Agnes Varda, 88 at the time of filming, teaming up with the 33-year-old photographer JR to wander France, their itinerary set by their own whims, doing what they each have made a life doing. For JR, that's pasting photographed portraits of people on building walls and water towers and any surface that will take them; for Varda, it's meeting those people, talking to them and documenting the process, the results and their impact. "Jeannie, it's not sad!" Varda says, with exquisite tenderness, to a woman who is brought to tears by the sight of her own visage in black-and-white across the brick face of her home in a mostly abandoned mining town. Varda and JR also playfully document some of their own process and friendship. "Chance has always been my best assistant," Varda declares, as she embarks on her first collaborative film — she and JR share a director's credit. They drive along in JR's custom truck, painted like a camera and housing a photo booth in the back. They visit his grandmother, put close-ups of Varda's eyes and toes on train cars, paper over a ghost town with the faces of people who live nearby. The film is light, funny, alert, alive, the work of a great and her inspired collaborator who are forever happy to be looking. (Alan Scherstuhl)

THE FINAL YEAR Greg Barker's engaging and resolutely un-dishy travelogue, *The Final Year*, finds a film crew trailing President Barack Obama and several cabinet members and staffers — Samantha Power, U.N. ambassador; Secretary of State John Kerry; Ben Rhodes, deputy national security adviser and speechwriter — over the course of 2016. Team Obama circumnavigates the globe, practicing what he preaches: thoughtful diplomacy, engaged listening, dogged efforts at securing compromises and ceasefires. Everyone looks somber, run ragged, but still somewhat awed. They look *adult* as they chase peace in Syria, a climate accord in Paris, a nuclear deal in Iran. Rhodes lists the State Department's 2016 priorities in the earlier scenes, and the moment plays as grim comedy: The current administration's list is the same, just backward, right down to Rhodes' own passion project, normalization of relations with Cuba. The undertaking is ambitious, even singular. Have documentarians ever been allowed into the room at so many high-level government meetings and summits? But it becomes clear quickly

YOUR WEEKLY MOVIE TO-DO LIST

Women in Film: 9 to 5 and Dorothy Arzner

Friday, Jan. 26

Don Coscarelli wrote, produced, directed, photographed and edited *Phantasm* at 24 — roughly the same age as Orson Welles when he made *Citizen Kane*. The similarities may end there, but *Phantasm* has retained a sturdy cult following for its willingness to throw in everything but the kitchen garbage disposal for the sake of a good time. Its most iconic elements are the "tall man" (played by the lanky Angus Scrimm) and the flying metallic sphere that punctures human skulls, but there's much more to this endearing, sometimes incoherent indie flick, which the Nuart is hauling out for its long-running **Cine Insomnia** series. Actor Reggie Bannister will appear following the midnight screening. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Jan. 26, 11:59 p.m.; \$12. (310) 473-8530, landmarktheatres.com.*

Sunday, Jan. 28

A popular hit the moment it landed, *9 to 5* delivers some sharp-edged comedy around the idea of three female coworkers (Lily Tomlin, Jane Fonda and Dolly Parton, in nicely individuated characterizations) who turn the tables on their horrible boss (Dabney Coleman). The most inspired bit has Tomlin fantasizing about poisoning him in the style of a well-known Disney cartoon, but each of the women gets her moment to shine. The American Cinematheque will screen this 1980 favorite in partnership with the Writers Guild of America, West, as part of a screening series honoring groundbreaking screenwriters — in this case, Colin Higgins and Patricia Resnick. It will be followed by *Thelma & Louise*, the feminist neoclassic that earned Callie Khouri an Oscar for her original screenplay. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Jan. 28, 7:30 p.m.; \$12.*

that Barker has few unguarded moments to show us. Don't expect raw statecraft. The filmmakers offer us glimpses of the diplomatic life but too little telling detail. Again and again, we see planes land, delegations enter conference rooms, Rhodes crafting speeches, people beaming toward the secretary or the president. We see Kerry sign the final text of the Iran deal, but — much like in the actual 2016 that we all lived through, the 2016 that we're still in some ways living through — we hear no urgent and coherent defense of that deal's specifics. In this, the film re-creates the bubble existence of a squad of high-minded professionals so certain of their causes that they don't bother to sell them. (Alan Scherstuhl)

GET OUT Jordan Peele's *Get Out* is the most trenchant studio release in years, a slow-building, often hilarious horror thriller built upon a dead-serious idea: that a black man walking alone through white suburbs is in as much danger as any slasher-flick teenager. Peele's playing with fire here, and I mean *playing* in the best sense of the word. He's half of the comedy duo Key & Peele, who have always in their sketches glanced lightly against hard truths. Horror and comedy both turn on gags, and Peele demonstrates a fluid facility with both kinds, which often in *Get Out* aren't distinct from each other at all. The story finds Chris (Daniel Kaluuya), a young black photographer, venturing into that same suburb from the opening, this time to meet the parents of his white girlfriend, Rose (Allison Williams). What he encounters,

at first, could be a straight-faced sketch about well-heeled-but-sheltered white liberals. In a comedy, these incidents might each prick a laugh and then pass, helped along by jaunty music and the genre's dependence on redemptive narrative arcs — we'll be cued that these people still mean well. Here, each slight stings and lingers, Peele's comic mind weaponized. Each gag joke is simultaneously a send-up of white cluelessness, an evocation of the pain and humiliation of being viewed only as a body and a clue in the twisty, satisfying mystery of what's really going on in Rose's suburb. And something is going on, of course. The buildup to the big revelations can be uneven, but at the screening I attended the mixed-race crowd cheered the bloody third act, the violence — like its victims — all strikingly well executed. (Alan Scherstuhl)

THE INSULT (L'INSULTE) Is the most wearying on-the-nose movie about clashes involving religion and race and politics ever as on-the-nose as such clashes in our real world? I admit to rolling my eyes a time or two as Ziad Doueiri's Lebanese legal thriller *The Insult* puffed up a minor personal dispute between Beirut Christian Tony (Adel Karam) and Palestinian refugee Yasser (Kamel El Basha) into a court case that grips the nation. It also sends rioters into the street, finds the aggrieved parties dressed down in person by Lebanon's president and seems to have riding on its outcome nothing less than the very possibility of peaceful coexistence. Yes, the seams sometimes show, as the film gets occasionally schematic, as Doueiri strains



(323) 466-3456, americancinemathequecalendar.com.

Ryan's Daughter was originally planned as an intimate drama about marriage and infidelity, but under David Lean's gaze it became something more grand: an exalted drama with the look of an epic and the soul of a D.H. Lawrence novel. Sturdy performances from a stalwart cast stand against the breathtaking Irish countryside. Nevertheless, the reviews were so unkind that Lean did not direct another feature for 14 years. It screens at the Aero in a crisp DCP in celebration of the English director's career. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Jan. 28, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Tuesday, Jan. 30

LACMA's **Tuesday Matinees** series concludes its tribute to Dorothy Arzner with *Dance Girl Dance*. A 1940 drama about a romantic competition that develops between two members of a nightclub dance troupe (Maureen O'Hara and Lucille Ball), the film is shot through with knowledge of the hard facts of life among professional women, something Arzner — the only female director in 1930s Hollywood — knew something about. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Jan. 30, 1 p.m.; \$4. (323) 857-6000, lacma.org.* —Nathaniel Bell

at times to make one on-the-street incident emblematic of every fault line in Beirut life. Yes, the characters — especially Tony and Yasser — too often seem ruled by the dictates of the storyteller's point-making rather than their own personal motivations. But damned if everyone on the news in real life isn't like that also. And damned if the film isn't a gripping entertainment, passionate and humane, fascinating in the particulars of its court proceedings and political maneuvering. Doueiri, with his roving camera and incisive eye, excels at capturing neighborhood life, at tracking the shifting moods of a packed courtroom, at communicating several ideas in a single shot with multiple focal points — while still building to dramatic stings that would fit on a TV drama. *The Insult* is sometimes tough to swallow, but no more than actual geopolitics. And its plea, in its final reels, for greater understanding from all of us about each other's suffering — well, that's worth being on the nose about. (Alan Scherstuhl)

GO LADY BIRD "I wish I could live through something," the title character laments to her mother in the opening scene of writer/director Greta Gerwig's *Lady Bird*. Played with comical intensity by Saoirse Ronan, 17-year-old *Lady Bird* — nee Christine — is too young to realize that she is inescapably living through something, both in her own world and the wider one beyond Sacramento, the hometown from which she's eagerly planning her getaway. A heartfelt coming-of-age story that perfectly captures the bittersweet transition from adolescence to dawning adulthood,

Gerwig's directorial debut is a joy from start to finish, a warm, generous snapshot of teenage vulnerability and exuberance. Gerwig has called *Lady Bird* a love letter to Sacramento, where she grew up, and she bathes the city in a golden, pre-dusk light — a testament to the mixed feelings many of us have for the places that made us. Although Gerwig herself doesn't appear, her giddy energy infuses both the film and character. Gerwig's first act is a collection of funny, touching scenes of Catholic school life. She and her best friend, Julie (an excellent Beanie Feldstein) snack on communion wafers while giggling about masturbation. The movie is also keenly attuned to the subtleties of American class; when Christine's mother, Marion, played by the wonderful Laurie Metcalf, takes her shopping, they go to the thrift store. *Lady Bird* is in many ways Marion's story, too, offering an insightful portrait of an intimate yet contentious mother-daughter relationship. Gerwig nails the way weeks worth of argument and hostility can drift off like mist when, on a shopping excursion, mother and daughter both spot the right dress at the same time. (April Wolfe)

LOVING VINCENT There's a glorious tension in Vincent Van Gogh's paintings, the thick paint holding each of the artist's gestures like an insect in amber, and the long-hardened material still appearing to shiver and pulse. Animators Dorota Kobiela and Hugh Welchman free that contained movement to make Van Gogh's brushstrokes breathe in *Loving Vincent*, an engrossing exploration of the artist's final days rendered in his signature painting style. Like the work of Van Gogh, whose audacious imagery has been reproduced into ubiquity, their first feature is at once audacious and safe. After a live-action shoot with actors cloaked in the garb of Van Gogh's subjects, Kobiela and Welchman led an animation team in hand-painting the images, so Postman Roulin looks like his 19th-century French counterpart but is also recognizably Chris O'Dowd. It's Roulin's son Armand (Douglas Booth) who undertakes a *Citizen Kane* quest, interviewing those touched by Van Gogh to create his own portrait of the troubled outsider. Kobiela, Welchman and Jacek Dehnel have written a thorny narrative, with two observant daughters, the gregarious Adeline Ravoux (Eleanor Tomlinson) and aloof Marguerite Gachet (Saoirse Ronan), enriching this compelling vision of the dogged man who engendered derision as much as adoration. These reminiscences are depicted in flashbacks that employ the gelid black-and-white of film noir instead of Van Gogh's blazing, assaultive colors. It's the most daring decision in *Loving Vincent*, a visual reminder that the artist beloved into cliché could feel an encroaching darkness that his voluminous letter writing and extensive artistic output could barely keep at bay. (Serena Donadoni)

GO THE SQUARE Ruben Ostlund's *The Square*, which won the Palme d'Or at Cannes this past May, probably says more about the times we're living in than any other film you're likely to see this year. And yet the beauty of the movie is that everybody will have their own ideas about

Neighborhood Movie Guide

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

HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard (323)924-1644

Kickboxer: Retaliation Fri., 10 p.m.; Sat., 11 p.m.; Sun., 9:30 p.m.
Like Me Fri., 2:45, 6 p.m.; Sat., 7:45 p.m.; Sun., 12:45, 6:15 p.m.; Mon.-Tues., 7:45 p.m.; Wed., 9:15 p.m.; Thurs., 8 p.m.
The Misguided Fri., 4:15 p.m.; Sat., 1:15 p.m.; Sun., 2:15 p.m.; Mon., 9:30 p.m.; Tues., 3:30 p.m.; Wed., 6 p.m.; Thurs., 6:15 p.m.
BPM (Beats Per Minute) (120 battements par minute)
The Campus Fri., 7:30 p.m.; Sat., 9:25 p.m.; Sun., 7:45 p.m.; Mon., 6 p.m.; Tues., 9:30 p.m.; Wed., 7:30 p.m.; Thurs., 9:30 p.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
 Call theater for schedule.

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

Call Me by Your Name Fri., 11 a.m., 2:20, 5:40, 8:05, 10:55 p.m.; Sat., 11:35 a.m., 2:20, 5:50, 8:05, 10:55 p.m.; Sun., 11:35 a.m., 2:20, 5:45, 8:05, 10:55 p.m.; Mon., 12 noon, 2:45, 5:45, 8:30, 11:05 p.m.; Tues., 11 a.m., 2:20, 5:45, 8:05, 10:55 p.m.; Wed., 11:20 a.m., 2:20, 5:50, 8:10, 10:55 p.m.

Maze Runner: The Death Cure Fri., 11:05 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.-Sun., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Mon., 11:05 a.m., 2, 5, 8, 11 p.m.; Tues., 11:05 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Wed., 11:05 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

12 Strong Fri., 11:05 a.m., 1:50, 4:40, 7:20, 10:50 p.m.; Sat., 10:35 a.m., 1:40, 4:15, 7:05, 10:50 p.m.; Sun., 10:40 a.m., 1:40, 4:15, 7:05, 10:50 p.m.; Mon., 11:10 a.m., 1:50, 4:40, 7:20, 10:50 p.m.; Tues., 11:05 a.m., 1:50, 4:40, 7:20, 10:50 p.m.; Wed., 11:10 a.m., 1, 4:40, 7:20, 10:55 p.m.

Den of Thieves Fri., 11:40 a.m., 2:35, 5:15, 8:20, 11:10 p.m.; Sat., 11:40 a.m., 2:35, 5:10, 8:20, 11:05 p.m.; Sun., 11:40 a.m., 2:35, 5:10, 8:25, 11 p.m.; Mon., 11:50 a.m., 2:40, 5:35, 8:20, 11:25 p.m.; Tues., 11:40 a.m., 2:35, 5:15, 8:25, 11 p.m.; Wed., 11:40 a.m., 2:35, 5:20, 8:20, 11:10 p.m.

Hostiles Fri., 11:25 a.m., 1:45, 4:30, 7:45, 10:55 p.m.; Sat., 10:35 a.m., 1:20, 4:10, 7:45, 11:10 p.m.; Sun., 10:35 a.m., 1:20, 4:10, 7:45, 10:35 p.m.; Mon., 11:45 a.m., 1:50, 4:40, 7:45, 10:30 p.m.; Tues., 11:25 a.m., 1:45, 4:30, 7:45, 10:35 p.m.; Wed., 11:35 a.m., 1:45, 4:30, 7:45, 10:50 p.m.

The Post Fri., 11 a.m., 1:20, 4:35, 7:20, 9:45 p.m.; Sat., 11:15 a.m., 1:15, 4:25, 7:10, 9:35, 11:45 p.m.; Sun., 11 a.m., 1:15, 4:25, 7:20, 9:45 p.m.; Mon., 11 a.m., 1:20, 4:35, 7:40, 10:05 p.m.; Tues., 11 a.m., 1:20, 4:35, 7:20, 9:45 p.m.; Wed., 11:10 a.m., 1:30, 4:40, 7:20, 9:45 p.m.

All the Money in the World Fri., 1:45, 4:35, 7:35 p.m.; Sat., 1:25, 4:20, 7:35 p.m.; Sun., 1:25, 4:25, 7:35 p.m.; Mon., 11:40 a.m., 5:25 p.m.; Tues., 1:45, 4:35, 7:35 p.m.; Wed., 1:55, 4:45, 7:35 p.m.

Molly's Game Fri., 2:15, 5:25 p.m.; Sat.-Sun., 2:10, 5:25 p.m.; Mon., 4:45, 9:50 p.m.; Tues., 2:15, 5:25 p.m.; Wed., 2:25, 5:25 p.m.

Phantom Thread 70mm Fri.-Sun., 11:30 a.m., 2:30, 5:30, 7:30, 10:30 p.m.; Mon., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.; Tues., 11:30 a.m., 2:30, 5:30, 7:30, 8:30, 10, 11:30 p.m.; Wed., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.

I, Tonya Fri., 11:40 a.m., 2:40, 5:45, 8:25, 10:45 p.m., 12 mid.; Sat., 11:40 a.m., 2:40, 5:45, 8:35, 10:45 p.m.; Sun., 11:40 a.m., 2:40, 5:45, 8:30, 10:45 p.m.; Mon., 11:25 a.m., 2, 5:40, 8:15, 11:10 p.m.; Tues., 11:40 a.m., 2:40, 5:45, 8:30, 10:45 p.m.; Wed., 11:40 a.m., 2:40, 5:55, 8:40, 10:30 p.m.

The Shape of Water Fri., 11 a.m., 2, 4:45, 8, 9:30, 11:15 p.m.; Sat., 10:45 a.m., 1:25, 4:45, 8, 9:15, 11:15 p.m.; Sun., 10:45 a.m., 1:25, 4:45, 8, 9:30, 11:15 p.m.; Mon., 11:15 a.m., 2:15, 3:05, 5:50, 8:25, 11:15 p.m.; Tues., 11 a.m., 2, 4:45, 8, 9:30, 11:15 p.m.; Wed., 11:20 a.m., 2:05, 4:45, 8, 9:45, 11:15 p.m.

Darkest Hour Fri.-Sun., 11:25 a.m., 2:05, 5:10, 8:20 p.m.; Mon., 11:15 a.m., 2:30, 5:10, 7:25, 10:25 p.m.; Tues., 11:25 a.m., 2:05, 5:10, 8:20 p.m.; Wed., 11:15 a.m., 2:05, 5:10, 8:20 p.m.

Roman J. Israel, Esq. Fri., 12 noon; Sat.-Sun., 12:10 p.m.; Mon., 2:30 p.m.; Tues., 12 noon; Wed., 12:10 p.m.

Three Billboards Outside Ebbing, Missouri Fri., 11:15 a.m., 2, 3:20, 5:10, 8:15, 10:15 p.m., 12:05 a.m.; Sat., 11 a.m., 2, 3:25, 5:05, 8:15, 10:15, 11:50 p.m.; Sun., 11 a.m., 2, 3:25, 5:05, 8:15, 10:15, 11:45 p.m.; Mon., 12:05, 2:20, 5:15, 7, 10:45 p.m.; Tues., 11:15 a.m., 2, 3:25, 5:10, 8:15, 10:15 p.m.; Wed., 11 a.m., 2, 3:30, 5:10, 8:25, 10:15 p.m.

Lady Bird Fri., 11:10 a.m., 3:45, 6:20, 10 p.m.; Sat.-Sun., 11:15 a.m., 3:40, 6:20, 9:45 p.m.; Mon., 11 a.m., 1, 5:30, 9:25 p.m.; Tues., 11:10 a.m., 3:45, 6:20, 10 p.m.; Wed., 11 a.m., 3:55, 6:20, 10 p.m.

The Florida Project Fri., 11:15 a.m., 1:40, 10:20 p.m.; Sat., 10:30 a.m., 1, 10:30 p.m.; Sun., 10:30 a.m., 1 p.m.; Mon., 3 p.m.; Tues., 11:15 a.m., 1:40, 11:15 p.m.; Wed., 11:15 a.m., 1:40, 11:20 p.m.

Dunkirk Fri., 11:10 a.m., 4:05, 7 p.m., 12:10 a.m.; Sat., 11:20 a.m., 4:05, 7:15, 11:55 p.m.; Sun., 11:20 a.m., 4:05, 7:15, 11:15 p.m.; Mon., 12:45, 3:05, 7:30, 10:10 p.m.; Tues., 11:10 a.m., 4:05, 7 p.m.; Wed., 4:05, 7:05 p.m.

Get Out Fri., 1:10, 4:45, 7:15, 9:15, 11:30 p.m.; Sat., 1:45, 4:45, 7, 9:30 p.m., 12 mid.; Sun., 1:45, 4:45, 7, 9:15, 11:30 p.m.; Mon., 12:45, 3:40, 7:45, 10 p.m.; Tues., 1:15, 4:45, 7:15, 9:15, 11:30 p.m.; Wed., 11:05 a.m., 1:15, 3:40, 7:30, 9:25, 11:35 p.m.

Big Trouble in Little China Mon., 8:15 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169
The Clapper 1:30, 7 p.m.
The Post Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat., 1:30, 4:15, 7 p.m.; Sun.-Thurs., 1:30, 4:15, 7, 9:45 p.m.
I, Tonya 1:30, 4:15, 7, 9:45 p.m.
The Shape of Water 4:15, 9:45 p.m.

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

Paddington 2 Sat., 12 noon, 2:30 p.m.; Sun., 12 noon, 3, 6, 9 p.m.; Mon.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m.
The Greatest Showman Fri., 1:40, 4:45, 7:45, 10:25 p.m.; Sat., 1:20, 4:20, 7:20, 10:20 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon.-Thurs., 1:40, 4:45, 7:45, 10:25 p.m.

DIGIMON ADVENTURE tri.: Loss Thurs., 7:30 p.m.
Step Up: High Water Premiere Tues., 7 p.m.
The Commuter Fri., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sat., 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun., 12:45, 3:45, 6:45, 9:45 p.m.; Mon.-Thurs., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.

Insidious: The Last Key Fri., 12:10, 5:10, 10:10 p.m.; Sat., 12:10, 10:10 p.m.; Sun., 3:50, 9:50 p.m.; Mon., 12:10, 5:10 p.m.; Tues., 12:10 p.m.; Wed., 12:10, 5:10, 10:10 p.m.; Thurs., 2:30 p.m.

Jumanji: Welcome to the Jungle Mon., 7:35, 10:30 p.m.; Fri., 1:35, 4:30, 7:35, 10:30 p.m.; Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun., 12:15, 3:15, 6:15, 9:15 p.m.; Mon., 1:35, 4:30 p.m.; Tues.-Thurs., 1:35, 4:30, 7:35, 10:30 p.m.

Star Wars: The Last Jedi Fri.-Sat., 12:20, 3:40, 7, 10:20 p.m.; Sun., 11:40 a.m., 3, 6:20, 9:40 p.m.; Mon.-Thurs., 12:20, 3:40, 7, 10:20 p.m.

The Disaster Artist Fri., 2:40, 7:40 p.m.; Sat., 7:40 p.m.; Sun., 12:50, 6:50 p.m.; Mon.-Tues., 2:40 p.m.; Wed., 2:40, 7:40 p.m.; Thurs., 12 noon, 5, 10:10 p.m.

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

Maze Runner: The Death Cure The IMAX 2D Experience Fri.-Sat., 12 noon, 3:30, 7, 10:30 p.m.; Sun., 11:30 a.m., 3, 6:30, 10 p.m.; Mon.-Wed., 12 noon, 3:30, 7, 10:30 p.m.; Thurs., 12 noon, 3:30 p.m.

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

Star Wars: The Last Jedi Fri.-Sun., 1:05, 4:40, 8:15 p.m.
Coco Fri.-Sun., 10 a.m.

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

Paddington 2 Fri.-Wed., 11:30 a.m., 2:40, 5:15, 7:25, 9:45 p.m.
The Greatest Showman Fri.-Wed., 11:10 a.m., 1:45, 4:45, 7, 10:15 p.m.

Maze Runner: The Death Cure Fri., 10:30, 11:30 a.m., 1:30, 2:30, 5:30, 7:30, 8:30 p.m.; Sat.-Sun., 10:30, 11:30 a.m., 1:30, 2:30, 5:30, 7:30, 8:30, 10, 11:30 p.m.; Mon., 11, 11:30 a.m., 1:30, 2:30, 5:30, 7:30, 8:30, 10, 11:30 p.m.; Tues.-Wed., 10:30, 11:30 a.m., 1:30, 2:30, 5:30, 7:30, 8:30, 10, 11:30 p.m.

12 Strong Fri.-Wed., 11:50 a.m., 1:35, 4:55, 7:55, 10:45 p.m.
Den of Thieves Fri., 11 a.m., 2, 5, 8, 10 p.m.; Sat.-Sun., 11 a.m., 2, 5, 8, 10:30 p.m.; Mon., 11:40 a.m., 2, 5, 8, 10:30 p.m.; Tues.-Wed., 11 a.m., 2, 5, 8, 10:30 p.m.

The Commuter Fri.-Wed., 11:45 a.m., 2:25, 5:30, 8:25, 11 p.m.
The Post Fri.-Wed., 11 a.m., 2:45, 4:50, 7:55, 10:55 p.m.

Molly's Game Fri., 2:35, 5:05, 8:05, 11 p.m.; Sat.-Wed., 2:35, 5:05, 8:10, 11:05 p.m.
Phantom Thread Fri.-Wed., 11:40 a.m., 2:20, 5:25, 8:15, 10:50 p.m.

Jumanji: Welcome to the Jungle Fri.-Sun., 11:10 a.m., 1:55, 4:40, 7:15, 9:30 p.m.; Mon., 11:10 a.m., 1:55, 4:55, 7:15, 9:30 p.m.; Tues.-Wed., 11:10 a.m., 1:55, 4:40, 7:15, 9:30 p.m.

I, Tonya Fri.-Wed., 11:25 a.m., 2:10, 4:20, 7:45, 10:25 p.m.
The Shape of Water Fri., 11:05 a.m., 1:50, 4:35, 7:35, 10:35 p.m.; Sat.-Wed., 11:05 a.m., 1:50, 4:35, 7:35, 10:40 p.m.

Coco Fri.-Wed., 11:35 a.m., 2:15, 4:40, 7:05 p.m.
Three Billboards Outside Ebbing, Missouri Fri.-Wed., 11:55 a.m., 5:45, 9:35 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Phantom Thread 2, 5:20, 8:45 p.m.
Indiana Jones and the Last Crusade Fri., 12 mid.
Mi Vida Loca Sat., 12 mid.

DOWNTOWN, S. LOS ANGELES

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

Nekromantik Fri., 10 p.m.
The Death King (Der Todesking) Thurs., 10 p.m.

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

1987: When the Day Comes Fri.-Wed., 10:30 a.m., 1:15, 4, 6:45, 9:35 p.m.
Along With the Gods: The Two Worlds Fri.-Wed., 10:50 a.m., 1:40, 4:30, 7:20, 10:10 p.m.
Keys to the Heart (geu-geot-man-i nae sang) Fri.-Wed., 10:15 a.m., 12:55, 3:35, 6:15, 9 p.m.

The Commuter Fri.-Sat., 1:15, 4:15, 7:45, 10:30 p.m.; Sun.-Tues., 12:45, 3:30, 6:30, 9:30 p.m.
The Post Fri.-Sat., 12:30, 3:30, 6:45, 9:45 p.m.; Sun.-Tues., 12:15, 3:15, 6:45, 9:45 p.m.

Proud Mary Fri.-Sat., 8:15, 8:15 p.m.; Sun., 3:45, 9:30 p.m.; Mon.-Wed., 3:45 p.m.
Insidious: The Last Key Fri., 1:30, 4:15, 7:30, 10:15 p.m.; Sat., 4:30, 7:30, 10:15 p.m.; Sun.-Mon., 1:30, 4:15, 7:30, 10:15 p.m.; Wed., 7:30, 10:15 p.m.; Tues., 1, 3:45 p.m.

Phantom Thread Fri., 1:15, 4:30, 7:45, 11 p.m.; Sat., 1:15, 4:15, 7:45, 11 p.m.; Sun.-Tues., 1:15, 4:30, 7:45, 11 p.m.
Jumanji: Welcome to the Jungle Fri.-Tues., 1, 4, 7 p.m.

Jumanji: Welcome to the Jungle 3D 10:15 p.m.
Star Wars: The Last Jedi Fri.-Sat., 12 noon, 3:45, 7:15, 11:15 p.m.; Sun.-Tues., 1:45, 5:30, 9:15 p.m.

I, Tonya Fri.-Sat., 12:15, 3:15, 6:15, 9:15 p.m.; Sun.-Tues., 12 noon, 3, 6:15, 9:15 p.m.
The Shape of Water Fri.-Sat., 1:30, 4:45, 8, 11:15 p.m.; Sun.-Tues., 12:45, 4:15, 7:15, 10:45 p.m.

Lady Bird Fri.-Sat., 12:45, 5:45, 10:45 p.m.; Sun., 6:45 p.m.; Mon.-Wed., 1:15 p.m.; Tues., 12:45 p.m.
UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
 Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West Sunset Boulevard (323)654-2217

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836
The Metropolitan Opera: Tosca Sat., 9:55 a.m.
Please Stand By Fri., 5, 7:30 p.m.; Sat.-Sun., 2:30, 5, 7:30 p.m.; Mon., 7:30 p.m.; Tues., 4:30 p.m.; Wed., 7:30 p.m.; Thurs., 4:30 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
American Folk Fri., 7 p.m.; Sat., 5, 7:30 p.m.; Sun.-Thurs., 5, 7, 7:30 p.m.

The Competition Fri.-Sat., 12 noon, 9:55 p.m.; Sun.-Thurs., 12 noon.
Love for a Day (L'Amant d'un jour) 1, 3:10, 5:20, 7:40, 9:50 p.m.

In the Fade (Aus dem Nichts) 2:20, 7:20 p.m.
Desolation 2:30 p.m.
Loving Vincent 12 noon, 4:50, 10 p.m.

WESTWOOD, WEST L.A.

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

Paddington 2 Fri.-Sun., 10 a.m., 12:35, 3:30, 6:30, 9 p.m.; Mon.-Wed., 11 a.m., 3:10, 4:10, 6:45, 9:20 p.m.

The Greatest Showman Fri.-Wed., 11:40 a.m., 2:30, 5:20, 7:50, 10:45 p.m.
DIGIMON ADVENTURE tri.: Loss Thurs., 7:30 p.m.
The Metropolitan Opera: Tosca ENCORE Wed., 1, 6:30 p.m.

Step Up: High Water Premiere Tues., 7 p.m.
'85: The Greatest Team in Football History Mon., 7:30 p.m.

The Metropolitan Opera: Tosca Sat., 9:55 a.m.
Maze Runner: The Death Cure Fri.-Wed., 12:45, 4, 7:15, 10:30 p.m.

Maze Runner: The Death Cure The IMAX 2D Experience Mon.-Wed., 11:45 a.m., 3, 6:15, 9:30 p.m.; Fri.-Sun., 10:45 a.m., 1:50, 4:55, 8, 11:15 p.m.

12 Strong Fri.-Sun., 10:15 a.m., 1:10, 4:15, 7:30, 10:40 p.m.; Mon., 12:55, 4:15, 7:30, 10:40 p.m.; Tues., 12:55, 4, 7:30, 10:30 p.m.; Wed., 12:55, 4:15, 7:30, 10:40 p.m.

Den of Thieves Fri.-Sun., 10:10 a.m., 1:15, 4:20, 7:25, 10:35 p.m.; Mon.-Wed., 12:50, 4:20, 7:25, 10:35 p.m.

Hostiles Fri.-Sat., 1:05, 4:05, 7:20, 10:25 p.m.; Sun., 4:05, 7:20, 10:25 p.m.; Mon.-Wed., 12:40, 4:05, 7:20, 10:25 p.m.

The Commuter Fri.-Wed., 11:30 a.m., 2:15, 5, 7:40, 10:20 p.m.; Tues., 11:30 a.m., 2:15, 4:45, 10:30 p.m.

The Post Tues., 7 p.m.; Fri.-Sat., 10:05 a.m., 12:30, 3:15, 6:15, 9:15 p.m.; Sun.-Fri., 10:05 a.m., 12:30, 3:15, 6:30, 9:15 p.m.; Tues., 12:30, 3:15, 9:15 p.m.; Wed., 12:30, 3:15, 6:30, 9:15 p.m.

All the Money in the World Fri.-Sun., 12:20, 6:45, 9:50 p.m.; Mon., 12:20, 6:45, 10:35 p.m.; Wed., 12:20, 6:45, 9:50 p.m.; Sat., 6:45, 9:50 p.m.; Tues., 12:20 p.m.

Molly's Game Fri.-Sun., 10:20 a.m., 1:30, 4:35, 7:45, 10:50 p.m.; Mon., 12:20, 3:45, 6:50, 10:10 p.m.; Tues., 12:10, 3:20, 10:10 p.m.; Wed., 12:20, 3:45, 6:50, 10:10 p.m.; Thurs., 7:20 p.m.

Jumanji: Welcome to the Jungle Fri.-Sun., 11 a.m., 2, 5:10, 8:10, 11 p.m.; Tues., 11:05 a.m., 1:50, 4:35, 7:20, 10:05 p.m.; Wed., 11:05 a.m., 1:50 p.m.; Sat., 4:35, 7:20, 10:35 p.m.; Sun., 11:50 a.m., 2, 5:10, 8:10, 11 p.m.; Mon., 11:05 a.m., 1:50, 4:35, 7, 10:30 p.m.

The Ancestral Sin Tues., 7 p.m.
Exhibition On Screen: David Hockney at the Royal Academy of Arts Mon., 7:30 p.m.; Tues., 12:15, 3:15, 6:45, 9:45 p.m., 1 p.m.

UNION

FRI. JANUARY 26

SUBLEVEL WITH
**DOC MARTIN,
KENNY GLASGOW &
ANTON TUMAS**



THU. JANUARY 25



YUNG GRAVY

FRI. JANUARY 26



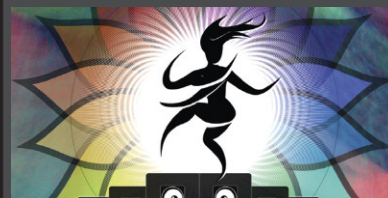
MAIN COURSE & LATE NIGHT LAGGERS PRESENTS:
MARINATE

FRI. JANUARY 26



**LADY DAMAGE "COREDOOM"
RELEASE PARTY**

SAT. JANUARY 27



ECSTATIC BASS YOGA

SAT. JANUARY 27



VELVET ACID CHRIST

SUN. JANUARY 28



MADFAMILY ADVENTURE

COMING SOON:

1/29 NEON DREAMS
2/1 NUIT BLANCHE & FONDLE
MAGAZINE: HVOB (LIVE)
2/2 KRAAK & SMAAK (DJ SET)
2/2 SAVED BY THE 90S
2/2 GARI SAFARI
2/3 DEEP PRESENTS: REMEMBER?
XL SERIES W/ LOUIE VEGA &
MARQUES WYATT (ALL VINYL,
ALL NIGHT)
2/3 SHAUN REEVES AND HALO
2/3 ECSTATIC BASS YOGA
2/3 PRE-CARNAVAL TOUR
2/8 MOULLINEX (DJ SET),
DA CHICK, WILD & FREE WITH
SPECIAL GUEST OVERJOY

2/10 ECSTATIC BASS YOGA
2/10 KANYE LOVES KANYE:
808'S & HEARTBREAK
2/15 TRINA
2/15 LOVE ME LOVE ME
2/16 LOVE & LUST 2018
2/16 BOTTLES & MODELS
2/17 WAZE & ODYSSEY, DENNEY AND
SECOND CITY
2/17 ECSTATIC BASS YOGA
2/18 JOLLOF N CHILL
2/19 THE SHOWCASE TOUR
2/22 MOVING CHANNELS FT.
SHIFTY RHYTHMS & FRIENDS
2/24 ECSTATIC BASS YOGA
3/2 CALEBORATE
3/3 UNIIQ3 & DAI BURGER:
NAILZ N PONYTAILZ TOUR LA

4067 W. PICO BLVD, LOS ANGELES, CA 90019 (323) 737-1159

TICKETS & INFO AT UNIONCLUBLA.COM @UNIONCLUBLA

LOS globos

WED. JANUARY 24 · 9PM



FUNKY CUMBIA

THU. JANUARY 25 · 9:30PM



KARAOKE IS FOR LOVERS

10PM

A CLUB CALLED RHONDA
PASSION | PLEASURE | POSSIBILITY

SATURDAY, JANUARY 27TH

FRI. JANUARY 26 · 10PM



**CLUB 90'S
ROMI & MICHELLE'S 80'S NIGHT**

SUN. JANUARY 28 · 7PM



NAMM FINALE PARTY

SUN. JANUARY 28 · 9PM



**MICKI MILLER &
VENZELLA JOY LIVE**

SUN. JANUARY 28 · 9PM



**SONIDO LATINO
SWEET SUNDAYS**

COMING SOON:

1/25 VIVA LATINOAMERICA
1/26 THE HIDEOUT
1/31 LOUD & CLEAR: A GATHERING
FOR CREATIVE SOULS
2/1 RIH RIH - DI BAD GYAL
DANCEHALL PARTY
2/2 CLUB 90'S
2/3 HIP HOP SHOWCASE
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Dance floor at the Chapel at the Abbey

PHOTO COURTESY OF THE CHAPEL AT THE ABBEY

| Music //

PARTY ON IN WEHO

A guide to a fun night out in the LGBT hub

BY MICHAEL COOPER

Los Angeles may be one of the most diverse cities in the world, but its LGBT scene is a bit behind cities such as New York and San Francisco. The local center of LGBT nightlife is no doubt West Hollywood, in terms of the sheer volume of options one has in that city. WeHo can be a little intimidating, so here's a road map for a fun weekend night there.

We begin with dinner at Saint Felix, a cozy restaurant in the heart of WeHo that opened in 2008. It wouldn't be out of the ordinary to have some LGBT stars dining next to you — when we went, we saw *RuPaul's Drag Race* season three winner Raja Gemini. But the restaurant is anything but elitist. "I don't care what you do, who you are, how much money you make ... as long as everyone's having a good time," owner John Arakiki says.

Saint Felix's signature craft cocktails were the perfect kickoff for the night — the Cucumber Dilettante and the Desperado were definite standouts. Arakiki describes the food as "California cuisine with an international edge" and "creative but familiar," like the Kobe beef slider and nachos, both of which were highlights.

After dinner, we head a few doors down to the Bayou, one of WeHo's smaller, more divey bars. Co-owner Graham Northwood describes the Bayou as a "New Orleans-themed dive bar that is much more of a house-party atmosphere" and he couldn't be more right. Opening on Halloween 2012 (an "interesting" night to open on that strip, Northwood said), the Bayou is the perfect place to grab some cheap drinks before

heading to other clubs. It has two happy hours every night, seven days a week — from 4 to 8 p.m. and from 10:30 p.m. to 12:30 a.m. — and they include \$3 beers, \$4 well drinks and \$5 wines.

"You have enough stress at work. If you're going out for a drink ... you don't want to deal with door guys, bartenders or customers that are really annoying or rude," Northwood says. He aims to keep the party going with his eclectic music playlists and even goes around the bar taking requests.

We're ready to warm up our dancing shoes, so we head to Flaming Saddles a few blocks east. Opened in early 2015, the WeHo bar was the second in a chain started by Chris Barnes and choreographer Jacqui Squatriglia, originally of Coyote Ugly in New York City. "Jackie said she wanted to open up a gay country-Western bar where [she could] see the bartenders doing [her] dances," Barnes says.

The couple purchased what was formerly Eleven Nightclub in WeHo when they decided to expand Flaming Saddles to the West Coast, but they soon discovered they had to make a few changes. "In New York City the bar is only 1,700 square feet ... but in West Hollywood we have 6,000 square feet so ... we had to double XL [the wow factor]," Barnes says. Barnes explained that he and Squatriglia consult an agent to seek out dancers, among them male and female competitive pole dancers, whom Squatriglia auditions. And you can tell — the talent on display amazed us. "We made the second floor more of a dance club experience and the downstairs more of the Cirque du Soleil show experience," Barnes says.

Barnes also realized that they'd have to shift the genre of music they played. "We knew we had to go outside the country-

Western genre to more of a pop sound, so we did that but we also didn't go as far as EDM," he says. "We have a rule that we better hear somebody singing if you're DJ'ing at our place."

After watching some of the dancers perform and dancing ourselves a bit, we were ready to head to the grand finale of our evening out in WeHo.

For the final bar of the evening, we recommend one of two, depending on what kind of music you want to hear: the Chapel at the Abbey for EDM/techno music or Bar10 for pop, Top 40 and hip-hop.

The Chapel at the Abbey opened in 2016



"SINCE I WAS 15, WEST HOLLYWOOD HAS KIND OF BEEN MY SANCTUARY. ... WE UNDERSTAND THAT THE COMMUNITY IS EVOLVING TO BE MORE INCLUSIVE."

—JARED STANFIELD, BAR10

where Here Lounge used to be, adjacent but not connected to the Abbey. Todd Barnes, general manager of the Abbey and the Chapel, says, "The Chapel was really inspired by the growing EDM scene. We built the Chapel to be like the best gay EDM party every night," he says. Music isn't the only difference between the Chapel and the Abbey. While Barnes describes the Abbey as a "gay Disneyland," he says the Chapel is "a little more secluded, a little more sexy and

a high-energy dance party."

It's no surprise that the Abbey and Chapel are the No. 1 Uber and Lyft dropoff and pickup locations for a nightclub or bar in the country — the Chapel is definitely the place to be on a weekend night. While it can get a bit packed, everything about it is sleek and modern — and the lights make it feel more like you're at an event or a concert than just at a club. "The lights, the music, the dancers and the music all make sure we turn your night up to 11," Barnes says.

Bar10 doesn't have the flashiness of the Chapel, but its best asset is its music if your tastes run to pop, Top 40 and hip-hop. "We always try to make the environment feel nostalgic. We want people to come in here and not just feel like they're in a nightclub," creative director Josh Westover says. "With the music that we play and with the friendliness of our staff, we want everybody to feel like they're welcome. We don't charge covers ever at this club. We're not an exclusive bar; we're a bar for everybody."

Opening in 2014, Bar10 was originally a fine-dining restaurant called the Horn. When the restaurant didn't take off, the owners reconceptualized and opened Bar10 three months later. In less than four years, it has built up its name as a premier destination in WeHo, even acquiring its own group of regulars. General manager Jared Stanfield says, "We really try to focus on the people that support us and I think that's important to have them feel like this is their second home."

Westover and Stanfield say the biggest goal of Bar10 is to be a place that is welcoming to all. "[Bar10 is] an open, friendly neighborhood bar," Westover says. "We do drag events, we do lesbian events, we do trans events. We want everybody to feel included." It's the perfect place to end your night out in West Hollywood.

As 2 a.m. drew closer and our level of sobriety dropped further, it was time to Lyft home and call it a night. West Hollywood can be intimidating, over-the-top and sometimes clichéd, but since L.A. doesn't have a gay bar in every neighborhood, WeHo stands out as the central hub for LGBT nightlife and a place to build a strong LGBT community.

"I've been coming out to West Hollywood for the past 17 years of my life. Since I was 15, West Hollywood has kind of been my sanctuary," Bar10's Stanfield says. "I've got a strong connection to my community. We understand that the community is evolving to be more inclusive." Indeed, an inclusive and welcoming destination for everyone in the LGBT community is what makes West Hollywood so special.

Saint Felix, 8945 Santa Monica Blvd., West Hollywood; (310) 275-4428, westhollywood.saintfelix.net.

The Bayou, 8939 Santa Monica Blvd., West Hollywood; (310) 273-3303, thebayouweho.com.

Flaming Saddles, 8811 Santa Monica Blvd., West Hollywood; (310) 855-7501, flamingsaddles.com/weho.

The Chapel at the Abbey, 696 N. Robertson Blvd., West Hollywood; (310) 289-8410, theabbeyweho.com/thechapel.

Bar10, 8933 Santa Monica Blvd., West Hollywood; (323) 332-6445, bar10weho.com.

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Music //
Picks //

fri

1/26

Melvins

@ ALEX'S BAR

Thirty-five years later and the Melvins remain staunchly, resolutely, inescapably the Melvins. Rare is the band that actively sticks to its guns — in their case, guns that are slow-firing, life-changing and extortionately loud. For this two-night, 18th-anniversary action at Alex's (alongside Fartbar and Spindrift), Msrs. Crover and Osborne have been scraping the lid for new material; chances are you'll hear some of that work in progress alongside all the big hits, withered misses and songs from their latest double album, *A Walk With Love & Death*. In an era when everyone is trying so hard to run away from their own innate weirdness — that glowing, glistening strangeness that sets them apart from everyone else — the Melvins keep the black flag of slow-burning, discomfiting individuality flying proudly high. —David Cotner

Freestyle Fellowship

@ ZEBULON

"We'll stir your emotion and take rap music to its threshold of enlightenment," Freestyle Fellowship promised on their 1991 debut album, *To Whom It May Concern...*. The announcement was no idle boast as the L.A. collective perfected a jazzy, philosophically expansive form of rap that transcended the pettier obsessions of gangsta rappers. A major early force in the influential Project Blowed scene, Freestyle Fellowship are distinguished by the artful contributions of Aceyalone, Myka 9, P.E.A.C.E. and Self Jupiter — each of whom is a legitimate force individually, but they take on greater impact when their literary superpowers are combined. "We are by no means ashamed of our cultural background," Myka 9 declared on "Inner City Boundaries," from the Fellowship's crucial second release, *Innecity Griots*. Aceyalone echoed that sentiment by celebrating "the birth of a new generation of blackness." —Falling James

sat

1/27

Strawberry Alarm Clock

@ WHISKY A GO GO

Strawberry Alarm Clock really shouldn't be a band that people are talking, much less writing, about in 2018. The psychedelic rock group formed in Los Angeles in 1967 and had a smash No. 1 hit on *Billboard* that same year with the trippy "Incense and Peppermints" — and that was as good as it ever got. But it was far from the end of the story. The band have taken a few breaks over the years, with members coming and going, but they are now 50 years older and relatively



Pearl Charles:
See Thursday.

intact. And, perhaps thanks in part to an appearance on the *Nuggets* box set, there is still a great deal of love in Los Angeles for these old hippies. That might explain why these gigs at the Whisky are becoming a semi-regular thing: People are turning out to see the band, and the Alarm Clock are responding by putting in stellar performances. That in itself is truly far out. —Brett Callwood

Belief Defect

@ LOT 613

Conceived as a secret project, Belief Defect is a collaboration from two of L.A.'s most prominent techno producers. We won't spoil the surprise here, but if your curiosity gets the better of you, check out the YouTube clips from their hard-hitting debut set at the Berlin Atonal experimental music and art festival (you really should anyway). Belief Defect released their first album, *Decadent Yet Depraved*, last year and are making their stateside debut tonight. The duo share a stacked bill with Byetone, Grischa Lichtenberger, Surachai, Richard Devine and Uchi. All performances will feature strong visual components. This BL_K NOISE event is a Raster label showcase (formerly Raster-Noton) and unofficial afterparty for the NAMM music gear trade show in Anaheim. —Matt Miner

sun

1/28

Ceramiks, Littlest Sister, River Gods, Young Lovers

@ THE SMELL

Ceramiks gather up shards of sound both shimmering and dark, fusing them together in sonic sculptures that are some of the finest modern soundtracks

for driving north up Pacific Coast Highway; their new *Emmaus* CD is exceptional in its perceptions. The instrumentals of Littlest Sister — the duet of drummer Evan Piehler and guitar-and-glockenspiel enthusiast Cindy Sukrattanawong — are the utmost soul of pleasantness. Meanwhile, River Gods make "mood ring rock," which implies a certain mutability if body heat is applied to however you perceive them, so press yourself up against the quartet of Shiraz Dhume, Joseph Freeman, Matt Kranis and Sukrattanawong (jeez, Cindy, come on!). Young Lovers really tie the room together with their jangling pop meditations on just what it means to know another person and then transmute all the questions from those interactions into art. —David Cotner

Save Music in Chinatown 14

@ GRAND STAR JAZZ CLUB

Martin Wong's ongoing Save Music in Chinatown concerts invoke the power of punk rock to raise funds for music programs at Castelar Elementary School. The 14th edition of the series is stacked with a legendary lineup of punk all-stars that includes the hard-driving post-punk explorations of Mike Watt & the Missingmen, which pairs the muscular bass riffs of its bandleader with the spectral guitar shimmers of Tom Watson (Red Crayola, Slovenly). Meanwhile, two of the L.A. punk scene's earliest and most provocative singers — Alice Bag and Phranc — combine forces in a new project, Phag, blending their voices on such topical and subversively folkie anthems as "The Alt-Right Is All Wrong." In addition to the dance-tastic funkiness of K Records mastermind Calvin Johnson's Selector Dub Narcotic, the gently engaging Lois Maffeo — Johnson's onetime collaborator — strums a rare solo set. —Falling James

Buddy Rich Big Band

@ CATALINA JAZZ CLUB

Countless musicians have come and gone throughout the 20th century — yet how many are remembered consistently since then? With someone like jazz drummer Buddy Rich, it took a certain kind of confluence to become a legend in the pantheon. A film like *Whiplash* enriched the Rich enigma, for instance, or those jaw-dropping tour bus tapes during which Rich explodes at seemingly standard musicians — recordings that have touched everything from home taping to *Seinfeld*. A more substantive preservation of the legend comes with the Buddy Rich Big Band, touring his music and legacy. On the traps tonight is the unimpeachable Gregg Potter, accompanied by Rich's daughter Cathy on vocals and various priceless reflections on Buddy Rich consciousness. —David Cotner

Habibi

@ THE MOROCCAN LOUNGE

Like so many groups these days, Habibi are inspired by '60s garage rock, but the Brooklyn band are unique in the way they suffuse their traditional influences with their own style. Rahill Jamalifard is a coolly restrained lead vocalist who prefers to intone her songs as intimate confessions instead of as brassy shouting, and her bandmates surround her contemplative melodies with dreamy girl-group harmonies. The combination of pop harmonies and psychedelic passages with guitarist Lenny Lynch and bassist Erin Campbell's garage-rock riffs — and Jamalifard's lyrics, which evoke classic Iranian poets such as Hafez — makes Habibi's music feel both familiar and strange. "Detroit Baby," from the group's self-titled 2014 debut album, pays homage to the retro-pop stylings of The Detroit Cobras and Nikki & the Corvettes, while "Far From Right" slinks along with a raw, lo-fi charm. —Falling James

Reverend Horton Heat, Voodoo Glow Skulls

@ ALEX'S BAR

The Cramps don't get nearly enough credit for inspiring people to start bands, but they really should — Reverend Horton Heat, founded in 1985 by Jim Heath, started life in one of those shocking moments that you hear people had when they'd see an amazing band. Now the good Reverend brings his rock & roll Frankenstein to you, dosing you with enough psychobilly to permanently etch grooves for that crazy, crazy sound bouncing around in your head. They might be playing new songs from a forthcoming album on Victory — their first in four years — but every chord from the Reverend is a blessing, even if it's a chord you don't know yet. Also tonight: Voodoo Glow Skulls, entering their third decade, with new singer Efreem Schulz; even though it's a change in voice, they still have something to say. —David Cotner

I Am Morbid

@ WHISKY A GO GO

Is there anything more embarrassing than when the members of a beloved band commence in-fighting, resulting in a breakup, and then they tour and record separately using the same band name or a variation of it? Just look at Queensrÿche, Great White and now Morbid Angel. The Floridian death-metal pioneers have been fronted by Steve Tucker for some time, and after some apparent soul-searching, original singer/growler David Vincent has put his own band together to play Morbid Angel tunes, and he's called it I Am Morbid. It's all a bit cringe-worthy and would be best ignored if not for the fact that Vincent really does have one of the best sets of pipes that the genre ever produced. Therefore, hearing tracks from early albums such as *Altars of Madness* and *Blessed Are the Sick* live and performed by Vincent will undoubtedly be a treat. —Brett Callwood

Gasp, Sissy Spacek

@ ZEBULON

Gasp it, don't say it: Mid-'90s power-violence merchants Gasp have for some strange reason been resurrected 20 years later — but this just means they can turn people on who weren't born the first time around. Touring and collaborating with the likes of Assück, Crash Worship and Deerhoof all those years ago has only added to the allure of the obscure, but don't wait another lifetime to see them when you can just drop by tonight. Sissy Spacek enter their 20th year as a situation in which grindcore and grinding noise married and had some children they abandoned on hospital doorsteps. Drummer Charlie Mumma and guitarist John Wiese will be joined by longtime collaborators Don Bolles and Mitchell Brown (of Gasp!) for a set of concrete electronics in addition to their loud noise in this nice room. —David Cotner

Pearl Charles

@ THE ECHO

Pearl Charles is a former member of The Driftwood Singers and she's played drums with The Blank Tapes, but over the past three years she's also evolved into a striking solo performer whose songs brim with commercial potential. On her new full-length album, *Sleepless Dreamer*, Charles' lulling vocals float over a range of country-rock tunes ("Long Hair," "Only in America"), breezy rock ("All the Boys"), funky pop ("Beginner's Luck"), acoustic balladry ("Phases") and something she calls "country disco" ("Night Tides"). It's another promising release by the local singer, who uplifts these soft-rock settings with a gentle assurance. While the new record doesn't rock as much as Charles' 2015 self-titled debut, which featured the inescapably compelling "You Can Change," it nonetheless exudes a kind of languid vitality. —Falling James

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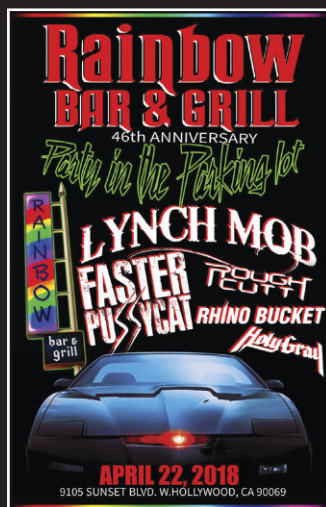


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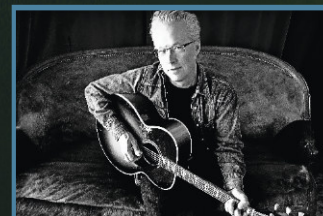
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ALEX'S BAR: 2913 E. Anaheim St., Long Beach.

Melvins, Fartbarf, Spindrift, Fri., Jan. 26, 8 p.m., \$30 (see Music Pick). Adolescents, Mike Watt & the Missingmen, Bad Cop/Bad Cop, The Odd Numbers, Sat., Jan. 27, 8 p.m., \$20. Izela, Space Shuttle to Nicaragua, Sun., Jan. 28, 8 p.m., free. Reverend Horton Heat, Voodoo Glow Skulls, Igor & the Red Elvives, Tue., Jan. 30, 8 p.m., \$20 (see Music Pick).

AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles.

DJ Andrew Kelley, Fri., Jan. 26, 8 p.m., free. Bootsie Collins, Wed., Jan. 31, 6 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles.

Anna Meredith, Silentshout, Fri., Jan. 26, 8:30 p.m., \$15. The Deep Dark Woods, Paige Calico, Sat., Jan. 27, 8:30 p.m., \$15. Jesse Kivel, Sarah Chernoff, Michael David, Kacey Johansing, Mon., Jan. 29, 8:30 p.m., free. Ethan Gruska, Cillie Barnes, Tue., Jan. 30, 8:30 p.m., \$10. The Octopus Project, New Fumes, Ian Chang, Wed., Jan. 31, 8:30 p.m., \$12. Sunny War, Edith Crash, Samira Winter, Thu., Feb. 1, 8:30 p.m., \$10.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Pat Todd & the Rankoutsiders, The Lovesores, The Ringleaders, Fri., Jan. 26, 8:30 p.m., \$8. Angel Flesh, Metal X, Tazumal, Cosmic Ruin, Sat., Jan. 27, 8:30 p.m., \$5. Dimber, Skin Drips, Rearranged Face, Sun., Jan. 28, 8:30 p.m., \$5. Mushroom, Acme, Sssssss, Thu., Feb. 1, 8:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Reverend Horton Heat, Fri., Jan. 26, 9 p.m., \$23-\$33. John Hiatt, Sat., Jan. 27, 9 p.m., \$48-\$78. The Temptations, Sun., Jan. 28, 9 p.m., \$38-\$68. Jonny Lang, Thu., Feb. 1, 9 p.m., \$38-\$68.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. Yngwie Malmsteen, Fri., Jan. 26, 9 p.m., \$28-\$58. The Tubes, Sat., Jan. 27, 9 p.m., \$24-\$38. John Hiatt, Sun., Jan. 28, 9 p.m., \$38-\$68.

THE CAVE: 40789 Village Dr., Big Bear Lake. Jefferson Starship, Sat., Jan. 27, 6:30 p.m.

CIVIC CENTER STUDIOS: 207 S. Broadway, Suite 1, Los Angeles. Maya Jupiter, NK-Riot, Cha Cha Chili, plus poets Matt Sedillo and Irene Monica Sanchez, Sat., Jan. 27, 8 p.m., free.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Jefferson Starship, Fri., Jan. 26, 8 p.m. Paul Barrere & Fred Tackett, Sun., Jan. 28, 7 p.m.

CORNERSTONE MUSIC CONSERVATORY: 12121 W. Pico Blvd., Los Angeles. Roy Zimmerman, Sat., Jan. 27, 7:30 p.m., \$25.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. The Ding Dong Devils, Fri., Jan. 26, 7 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Jessica Lea Mayfield, Sun Seeker, Slugs, Fri., Jan. 26, 8:30 p.m., \$18. Sleepstalk, Groves, Love Ghost, Sat., Jan. 27, 5:30 p.m., \$10. Amber Mark, Jeff Gitelman, Tue., Jan. 30, 8 p.m., \$14. The Birth Defects, Zig Zags, Cat Scan, Wed., Jan. 31, 8:30 p.m., \$10. Pearl Charles, Korey Dane, Blue Rose Rounders, DJ Justin Gage, Thu., Feb. 1, 8:30 p.m., \$12 (see Music Pick).

THE ECHOPEX: 1154 Glendale Blvd., Los Angeles. Boy Harsher, High-Functioning Flesh, Din, Sun., Jan. 28, 9 p.m., \$17. Lauren Ruth Ward, Madison Douglas, The Entire Universe, Georgi Kay, Gypsum, Mon., Jan. 29, 8:30 p.m., free.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. John Lloyd Young, Sun., Jan. 28, 5:30 p.m., \$65. Matt Zarley, Jeb Havens, Thu., Feb. 1, 6 p.m., \$20.

THE FEDERAL: 102 Pine Ave., Long Beach. The Mattson 2, Thu., Feb. 1, 8:30 p.m., TBA.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Golden Ram, Deadly Finns, Alisha Westerman, Sat., Jan. 27, 8 p.m., free. Koibito, JulianKeith, Slice, DJ Letchera, Mon., Jan. 29, 7 p.m., free. Scott Yoder, Mosca Mostro, Blanco Nino, Filler, DJ Simon Weedn, Wed., Jan. 31, 7 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach. Don Carlos, Sat., Jan. 27, 5 p.m.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. The Womps, Fri., Jan. 26, 7:30 p.m.; The Paula Boggs Band, Fri., Jan. 26, 8:30 p.m.; Christine Rosander, Fri., Jan. 26, 9:30 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Pinback, Major Entertainer, Fri., Jan. 26, 8 p.m., \$20. Big Freedia, Kim & the Created, Facial, Wed., Jan. 31, 8 p.m., \$22.

GODMOTHER'S SALOON: 302 W. Seventh St., San

Pedro. The Lovesores, Pat Todd & the Rankoutsiders, The Ringleaders, Sat., Jan. 27, 9 p.m.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Save Music in Chinatown 14, with Mike Watt & the Missingmen, Phag, Selector Dub Narcotic, Lois Maffeo, Sun., Jan. 28, 2 p.m., \$12. See Music Pick.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Arthur King & the Night Sea, Joel Jerome, Dzung, Fri., Jan. 26, 8 p.m., \$7. Piebald, Sat., Jan. 27, 8 p.m., \$25. Dommengang, Hooveriii, Dead Air, Sun., Jan. 28, 7 p.m., \$8. Bones Muhroni, Dylan Rodrigue, Wistappear, Mon., Jan. 29, 8 p.m., \$8. Lock, Enemy, Entry, Daisy Chain, Foul, Tue., Jan. 30, 8 p.m., \$10. Bird Concerns, Sam Valdez, Chaynler Joie, Thu., Feb. 1, 8 p.m., \$7.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. Victor Noothen, Fri., Jan. 26, 7 p.m., \$45. L.A. Guns, Sat., Jan. 27, 7 p.m., \$22; Extreme, Sat., Jan. 27, 7 p.m., \$29.50. Silverstein, Tonight Alive, Broadside, Picturesque, Thu., Feb. 1, 6 p.m., \$18.

HOWL AT THE MOON: 1000 Universal Studios Blvd., Universal City. Gregory Paul Duarte, Wed., Jan. 31, 8 p.m., \$5.

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

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. Spooky Ruben, Sundays, 3 p.m., free. The Fockrs, Tuesdays, 9 p.m., free.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Fri., Jan. 26, 9:30 p.m., \$30.

LODGE ROOM: 104 N. Avenue 56, Los Angeles. Krower, Thumpasaurus, The Unending Thread, Plexus, Fri., Jan. 26, 8 p.m., \$15. Lawrence Rothman, Sat., Jan. 27, 8 p.m., \$15. Solidarity for Sanctuary Quince Night with Omar Apollo, Hana Vu, Brainstory, Temporex, Sun., Jan. 28, 7 p.m., \$12. Allah-Las, Thu., Feb. 1, 8 p.m., \$25.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. NAMM Finale Party, Sun., Jan. 28, 7 p.m., free; Micki Miller, Venzella Joy, Sun., Jan. 28, 9 p.m., \$12; Los Magnificos, Sundays, 9 p.m. Loud & Clear, with Apollo Bebop, Thrift, Follies & Vices, Weapons of Mass Creation., Wed., Jan. 31, 8:30 p.m., free.

THE LOVE SONG: 450 S. Main St., Los Angeles. Leggy Peggy, Fri., Jan. 26, 9 p.m., free. The Ben Reddell Band, Professor Colombo, Sun., Jan. 28, 4 p.m., free; Keith Kenny, Sun., Jan. 28, 8:30 p.m., free. David Dondero, Tue., Jan. 30, 9 p.m., free. Johnzo West & the Wayward Souls, Wed., Jan. 31, 9 p.m., free.

LUCKY STRIKE LANES & LOUNGE: 6801 Hollywood Blvd., Los Angeles. No Small Children, Neptune Blue, Thu., Feb. 1, 8 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. The Living Dead, The Rocketz, Reno Divorce, NewGrave, Fri., Jan. 26, 9 p.m., free. Lorin Walker Madsen, Art & the Resistance, Fulminante, Sat., Jan. 27, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. The Barefoot Movement, Fri., Jan. 26, 8 p.m., \$17.50. Action Skulls, Sat., Jan. 27, 8 p.m., \$20.

THE MINT: 6010 W. Pico Blvd., Los Angeles. The Helen Rose Band, Caroline Grace, Kendra Calhoun, Siobhan Chapman, Fri., Jan. 26, 8:30 p.m., \$12. The Funkin' Truth, Leo Nocentelli, Disreputable Few, Hamish Anderson, Sat., Jan. 27, 8 p.m., \$20. The Dab Sessions, with Adam Chase, Jay Jennings, Sly5thAve, Cody Wright, Sun., Jan. 28, 7:30 p.m., \$15. The Mint Jam, Every other Monday, 8 p.m., \$5; Pierre Charles III, Mon., Jan. 29, 9 p.m., \$5. Sharina, Jarrod Tyler, Eva Ross, Tue., Jan. 30, 7:30 p.m., \$8. Eric McFadden, Queen Delphine, Wednesdays, 8 p.m. Thru Jan. 31, \$12. Distant Cousins, Shane Hall, Haiva Ru, Thu., Feb. 1, 8 p.m., \$10.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Latrice McGlothlin, Sat., Jan. 27, 9:15 p.m.

THE MOROCCAN LOUNGE: 901 E. First St., Los Angeles. The Mynabirds, Doe Paoro, Hayley Coupon, Fri., Jan. 26, 8 p.m., \$16. Mamma, Julia Jaye, Lara FM, Brian T, Sat., Jan. 27, 9 p.m., \$10 & \$20. The Joe Marcinek Band, Tony Hall, The Moves Collective, Sun., Jan. 28, 8 p.m., \$10. Habibi, Crush, Automatic, Mon., Jan. 29, 7:30 p.m., \$12 (see Music Pick). Tillie, La Bouquet, Somme, Tue., Jan. 30, 8 p.m., \$10. Banditos, King Leg, Albert & His Dreamboats, Wed., Jan. 31, 8:30 p.m., \$12.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Yfn Lucci, PnB Rock, Lil Yachty, Fri., Jan. 26, 10 p.m. Bootsie Collins, Sun., Jan. 28, 8 p.m., \$30-\$600.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. I See Hawks in L.A., Fri., Jan. 26, 8 p.m., free. Jessica Lea Mayfield, Sun Seeker, Sat., Jan. 27, 9 p.m., \$15. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free. The Belle Game, Thu., Feb. 1, 8 p.m., free.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. The Spies Who Loved Me, Cowboy & Indian, Shave, Tall Walls, Sat., Jan. 27, 9 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. David Dot Hale & the Blind Lemon Peel All-Stars, Dena Michaels, Fri., Jan. 26, 9 p.m., \$5. Galactic Polecats, Pope Paul & the Illegals, Downtown Devil Dogs, Sat., Jan. 27, 9 p.m., \$5. Benefit for L.A. LGBT Center, with Juana Smoke, Scarlet Moon, DeAngelo, Tranny Hooker, Maebe A. Girl, Billy Coltrane, Normandy Cross, Sun., Jan. 28, 9 p.m., \$10. Aaron Deily, Mon., Jan. 29, 9 p.m. Lujuria, Tue., Jan. 30, 9 p.m.

RESIDENT: 428 S. Hewitt St., Los Angeles. Avi Buffalo, Foxtails Brigade, Steve Taylor, Anna Ash, DJ Neil Martinson, Fri., Jan. 26, 8 p.m., \$10. Combo Chimbata, Here Lies Man, Yanga, Sun., Jan. 28, 8 p.m., \$12. Dark Rooms, Doe Paoro, Clara-Nova, Tue., Jan. 30, 8 p.m., \$10. Daisy, The Primals, WRMS, Wed., Jan. 31, 8 p.m., \$5. Mortiferum, Fetid, Ensepulcher, Crematory Stench, Thu., Feb. 1, 8 p.m., \$6 & \$10.

THE ROSE: 245 E. Green St., Pasadena. Paul Barrere, Fred Tackett, The Holy Broken, Fri., Jan. 26, 6 p.m., \$28-\$38. Reverend Horton Heat, Sat., Jan. 27, 9 p.m., \$20-\$33. Yngwie Malmsteen, Sun., Jan. 28, 9 p.m., \$28-\$58.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. GusGus, DJ Biggi Veira, Jimbo Jenkins, Fri., Jan. 26, 9 p.m., \$25. Flamingosis, DJ Taya, Sat., Jan. 27, 9 p.m., \$18. Devon Terrell, Kayla Brianna, Kid Quill, Drew Vision, Sun., Jan. 28, 9 p.m., \$22. 10 Years, From Ashes to New, Painted Wives, Spirit in the Room, Mon., Jan. 29, 6:30 p.m., \$20. Peking Duk, Pls & Ty, Tue., Jan. 30, 8 p.m., \$18. Rebel Souljahz, The Steppas, CRSB, Wed., Jan. 31, 8 p.m., \$25. Sam Tsui, Pop Fiction, Thu., Feb. 1, 8 p.m., \$20.

THE SMELL: 247 S. Main St., Los Angeles. The High Curbs, Ariel View, The Ombrés, The Chonks, Fri., Jan. 26, 8 p.m., \$5. The Grinns, Kicked Off the Streets, Sweet Pill, Astronaut Samurais, Sat., Jan. 27, 8 p.m., \$5. Young Lovers, River Gods, Ceramiks, Littlest Sister, Sun., Jan. 28, 8 p.m., \$5 (see Music Pick).

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Ty Segall, Jan. 26-28, 9 p.m., \$26. John Maus, Tue., Jan. 30, 8 p.m., \$18.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Lauv, Jan. 26-27, 7 p.m., \$18. Anti-Flag, Stray From the Path, The White Noise, Sharpshoot, Sun., Jan. 28, 6 p.m., \$22. Dear Boy, Wed., Jan. 31, 8 p.m., \$14. Viza, State to State, Tiffany Madadian, L.A. River Bend, Thu., Feb. 1, 7:45 p.m., \$25.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Velvet Acid Christ, Wire Spine, Artifact Corruption, Sat., Jan. 27, 9 p.m., \$15. Neon Dreams, Mon., Jan. 29, 7 p.m., \$12.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. The Toasters, Half Past Two, Codename Rocky, Rundown Kreeps, Fri., Jan. 26, 8 p.m., \$18. Nowhere Fast, The Krows, Ariel View, Sat., Jan. 27, 8 p.m., \$15. Black Heart Saints, Void Vator, Of Limbo, Final Drive, Sun., Jan. 28, 7:30 p.m., \$12. The Sunset Jam, Mondays, 8:30 p.m., free. The Lillingtons, The Last Gang, The Two Tens, Wed., Jan. 31, 8 p.m., \$18. Seann Bowe, Happy Sometimes, The Orbellion, Caroucells, Doctrin, Thu., Feb. 1, 7:30 p.m., \$15.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Puddle of Mudd, Fri., Jan. 26, 7 p.m. Strawberry Alarm Clock, Sat., Jan. 27, 10 p.m. (see Music Pick). Moriah Formica, Adam Pearce, Karli Webster, Sun., Jan. 28, 7 p.m. I Am Morbid, Wed., Jan. 31, 8 p.m. (see Music Pick). KRS-One, Thu., Feb. 1, 8 p.m.; Rylie Zander, Thu., Feb. 1, 8 p.m., \$15.

ZEBULON: 2478 Fletcher Dr., Los Angeles. Freestyle Fellowship, Fri., Jan. 26, 9 p.m., \$15 (see Music Pick). Chaos Chaos, Confusing Mix of Nations, Geneva Jacuzzi (DJ set), Sat., Jan. 27, 8 p.m., \$12. Chris Corsano & Carlos Giffoni, Telecaves, Pauline Lay & Kathleen Kim, Peter Kolovos & Corey Fogel, Sun., Jan. 28, 9 p.m., \$12. Mrs. Smith, Mon., Jan. 29, 8 p.m., free; Ghost-Note, MonoNeon, The Yayennings Quartet, Mon., Jan. 29, 10 p.m., \$15. Orpheo McCord, Mikael Jorgensen, Joel Shearer, Oliver Kraus, Tue., Jan. 30, 9 p.m., free. Foxtrails, Farmer

Dave Scher, Danke, Wed., Jan. 31, 8 p.m., free. Sissy Spacek, Gasp, DJ Pete Swanson, DJ Aaron Coyes, Thu., Feb. 1, 8 p.m., free (see Music Pick).

-Falling James

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Brian Charette, Wed., Jan. 31, 9:30 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. The Jonah Levine Collective, Fri., Jan. 26, 9 p.m., \$15. Edit Bunker, Sat., Jan. 27, 9 p.m., \$30. Ferenc Nemeth, Sun., Jan. 28, 9 p.m., \$15. Gerald Clayton, Marcel Camargo, Mon., Jan. 29, 9 p.m., \$15. Will Brahm, Tue., Jan. 30, 9 p.m., \$10. The Katie Thiroux Trio, Wed., Jan. 31, 9 p.m.

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

CATALINA BAR & GRILL: 6275 W. Sunset Blvd., Los Angeles. Steve Smith & Vital Information, Fri.-Sat., Jan. 26-27, 8:30 p.m. Steve Smith & Vital Information, Sun., Jan. 28, 7:30 p.m. The Buddy Rich Big Band, Mon., Jan. 29, 8:30 p.m. (see Music Pick). Kim Waters, Thu., Feb. 1, 8:30 p.m.

COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.

DEL MONTE SPEAKEASY: 52 Windward Ave., Venice. Katalyst, Saturdays, 9 p.m., free.

DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. Ross Margitza with The Mark Z. Stevens Trio, Sat., Jan. 27, 7-11 p.m., free.

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-mid., free.

EL PORTAL THEATRE: 5269 Lankershim Blvd., North Hollywood. Aubrey Logan, Sat., Jan. 27, 7 p.m.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m.

KOBE JAPANESE STEAK HOUSE & LOUNGE: 3001 Old Ranch Parkway, Seal Beach. Smokin' Smitty & the Masters of Music, Fri., Jan. 26, 8 p.m., \$12. Shari Puerto, Sat., Jan. 27, 8 p.m., \$10.

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sam Hirsch Trio, Sat., Jan. 27, 11 a.m.-2:30 p.m., free. The Doug Webb Sextet, Sun., Jan. 28, 11 a.m.-3 p.m., free. The Igor Kogan Quintet, Wed., Jan. 31, 6-9 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free.

THE SAN FERNANDO: 5230 San Fernando Rd., Glendale. The Dollface Dames, Sat., Jan. 27, 8 p.m., \$20-\$150.

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

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. DW3, Thursdays, 8 p.m., \$15.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 8:30 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. David Garfield, Jan. 26-27, 6:30 & 9 p.m., \$20. The Mann Sextet, Sun., Jan. 28, 8 p.m., \$20. Danny Janklow, Tue., Jan. 30, 8 p.m., free. Rachel Kaplan, Wed., Jan. 31, 8 p.m., \$20. The Fresh Rhythm, Thu., Feb. 1, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Groove Sauce, Fri., Jan. 26, 8 p.m., \$15 & up. The First Annual Trump Family Special, Sat., Jan. 27, 7:30 & 9:30 p.m., \$30 & up. Tyler Henry, Mon., Jan. 29, 8 p.m., \$50 & up. Wendy Liebman's Locally Grown Comedy, Tue., Jan. 30, 8 p.m., \$15. DeLuna, Marder & Kronstadt, Thu., Feb. 1, 8 p.m., \$20 & up.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Clayton Cameron, Fri., Jan. 26, 9 p.m., \$20. Charles Owens, Sat., Jan. 27, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

-Falling James

LATIN & WORLD

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SPINNERS FEB 24	DON MCLEAN MAR 3	JAKE SHIMABUKURO MAR 4	JAN 28: THE MUSICAL BOX 17: A NIGHT WITH JANIS JOPLIN 22: JESSE COOK 23: DARK STAR ORCHESTRA 24: THE SPINNERS
THE MANHATTAN TRANSFER MAR 9	GINO VANNELLI MAR 24	MORRIS DAY MAR 25	MAR 3: DON MCLEAN 4: JAKE SHIMABUKURO 9: MANHATTAN TRANSFER 23: CARROT TOP 24: GINO VANNELLI
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THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Discoteca DTLA, Fridays, 9:30 p.m., TBA. Conga Room Saturdays, Saturdays, 9 p.m., TBA.
EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Theater, Saturdays, 8 p.m.; Sundays, 7 p.m.
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, Saturdays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.
LAS PERLAS: 107 E. Sixth St., Los Angeles. Voz Bohemia, Mondays, 10 p.m., free.
TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

—Falling James

COUNTRY & FOLK

BECKMAN INSTITUTE AUDITORIUM: 400 S. Wilson Ave., Pasadena. Jim Malcolm, Sat., Jan. 27, 8 p.m., \$20.
BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Ed Gerhard, Sat., Jan. 27, 8 p.m., \$20.
THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 8:30 p.m., free.
THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Janet Klein & Her Parlor Boys, Sat., Jan. 27, 7 p.m., \$20. Andy Corwin & the Honey-Lulus, Sun., Jan. 28, 7 p.m., \$20. The Salty Suites, David Starr, Thu., Feb. 1, 8 p.m., \$20.
IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Cody Bryant, Fri., Jan. 26, 9 p.m., free. Joey Heredia's NAMM Blowout, Sun., Jan. 28, 8 p.m. Maureen & the Mercury 5, Tue., Jan. 30, 9 p.m.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. The Rap Contest, presented by Sellassie, Tuesdays, 8 p.m.-1:30 a.m., \$20. 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. TigerHeat, Thursdays, 10 p.m., \$5.
THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. Gasolina Party, Sat., Jan. 27, 9 p.m., \$10.
BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Saturdays, 10 p.m., \$10-\$20. Blue Mondays, Mondays, 8 p.m., \$3-\$7.
CHEETAH'S: 4600 Hollywood Blvd., Los Angeles. DJ Scott Zacharias, Sat., Jan. 27, 9:30 p.m., \$7.
THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5.
THE ECHOPEX: 1154 Glendale Blvd., Los Angeles. Club '90s: Selena Night, Fri., Jan. 26, 9:30 p.m., \$12. Call Me Maybe: A Night of Unapologetic Pop, with Slave4U, Bianca O'Blivion., Sat., Jan. 27, 10 p.m., free-\$10. Dub Club, a night of reggae, Wednesdays, 9 p.m., \$7.
ELEVATE LOUNGE: 811 Wilshire Blvd., Los Angeles. Remix Fridays, Fri., Jan. 26, 10 p.m. Sultry Saturdays, Sat., Jan. 27, 9:30 p.m.
GLOBE THEATRE: 740 S. Broadway, Los Angeles. Urban Fêtes' Silent Trap Party, Fri., Jan. 26, 9 p.m., \$15.
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+, Fridays, 9 p.m., \$8.
KARNAC: 3319 Wilshire Blvd., Los Angeles. EC Twins, Fri., Jan. 26, 10 p.m., \$30.
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+, Sundays, 9 p.m.-2 a.m., free. DJ Moist, Mondays, 9 p.m., TBA.
THE LEXINGTON: 129 E. Third St., Los Angeles. Synchronized Nature, Fri., Jan. 26, 8 p.m., \$5-\$7.
LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club

'90s, Fridays, 10 p.m. A Club Called Rhonda, with Jesse Rose, Acid Mondays, Tyree Cooper, Leonce, Goddollars., Sat., Jan. 27, 9 p.m., \$15; Bootie L.A., Saturdays, 10 p.m., \$5 & \$10; The Hideout, with Sinner, Lvcid, Haavi, Zilo, Zuma, Sat., Jan. 27, 10 p.m. Pages, DJ Flash, DJ Chelbela, DJ Crooks, Thu., Feb. 1, 9 p.m., \$10.
LOT 613: 613 Imperial St., Los Angeles. Byetone, Grischa Lichtenberger, Belief Defect, Surachai, Richard Devine, Uchi, Sat., Jan. 27, 8 p.m., \$35. See Music Pick.

QUE SERA: 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, 21+, fourth Friday of every month, 9 p.m., \$5.
RAGE: 8911 Santa Monica Blvd., West Hollywood. Gameboi L.A., Fri., Jan. 26, 9 p.m., \$6-\$15.
THE REGENT THEATER: 448 S. Main St., Los Angeles. Scam & Jam, with Angie Vee, Fuego, Fri., Jan. 26, 9 p.m., \$15.
THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., \$5.
SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.
THAT '80S 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.
UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Sublevel, with Kenny Glasgow, Doc Martin, Anton Tumas, Emmanuelle., Fri., Jan. 26, 10 p.m., \$25; Marinate, with Tony Quattro, DJ Steadyrock, Manolo, Captain Planet, Chaboi., Fri., Jan. 26, 10 p.m., \$10. Madhatter, Dylan Taylor Drumms, Dough Boy, NVGS, Sun., Jan. 28, 9 p.m., \$5 & \$10. Hvob, One Child Policy, Colegram, Thu., Feb. 1, 10 p.m., \$12-\$20.
THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Come Sail Away: A Yacht Rock Adventure, Last Sunday of every month, 9 p.m.-1:30 a.m., free. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JAN. 26

3 DOORS DOWN: 9 p.m. Morongo Casino Resort & Spa, 49500 Seminole Dr., Cabazon.
AUSTRALIA DAY CONCERT: With Alli Simpson, Isaiah Firebrace, Natalie Conway, 7:30 p.m., free. Westfield Century City, 10250 Santa Monica Blvd., Century City.
CHRIS BOTTI: 7 p.m., \$35-\$92. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
GO CONVERGE: With Sumac, Cult Leader, in the Constellation Room, 8 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
DVSN: 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
HIPPO CAMPUS: With Sure Sure, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO JOHN HIATT: 9 p.m., \$48-\$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
JUSTIN MOORE: With Dylan Scott, 7:30 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.
GO K-EARTH TOTALLY '80S: With Boy George, Adam Ant, The Bangles, Violent Femmes, Salt N Pepa, The Romantics, Tone Loc, A Flock of Seagulls, Dramarama, Grandmaster Flash & the Furious Five, The Sugarhill Gang, Nick Heyward, 6:30 p.m., \$19.50-\$750. Honda Center, 2695 E. Katella Ave., Anaheim.
THE METTA QUINTET: 7:30 p.m., \$25. Irvine Barclay Theatre, 4242 Campus Dr., Irvine.
RANDY RHOADS REMEMBERED: 6 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.
GO SEX CELLS: With DJ Daniel Ash, DJ Kevin Haskins, DJ Matthew Pernicano, DJ Danny Lethal, Shannon Funchess, Douglas McCarthy, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
SHASTA GEAX POP: 8 p.m., \$25 & up. Samueli Theater, 600 Town Center Dr., Costa Mesa.
STREETLIGHT MANIFESTO: 8 p.m., \$32.50-\$49.50. The Orpheum Theatre, 842 S. Broadway, Los Angeles.
THE WOMBATS: With Future Feats, Nation of Language, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SATURDAY, JAN. 27

GO ANTI-FLAG: With Stray From the Path, The White Noise, Sharpshoot, in the Constellation Room, 7 p.m., \$22. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

BETTMAN & HALPIN: 7:30 p.m., \$25. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.
BLOOD, SWEAT & TEARS: With Bo Bice, 8 p.m., \$59 & \$64. Downey Civic Theatre, 8435 Firestone Blvd., Downey.
CHRIS HILLMAN, HERB PEDERSEN & JOHN JORGENSEN: 7:30 p.m., \$44. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.
FARZAD FARZIN: 8 p.m. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.
GO HERBIE HANCOCK: 8 p.m., \$52-\$131. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
JUSTIN MOORE: With Dylan Scott, 7:30 p.m. Citizens Business Bank Arena, 4000 Ontario Center, Ontario.
KSHMR: With MAKJ, Sultan & Shepard, Alex Adam, 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
MOVING CASTLE WORLD: With Manila Killz, AOBears, Robokid, Qrion, Exes, Mark Johns, Rulers, Moonbounce, Valentine, Madnap, Yung Wall Street, Kwon, Judge, 6 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO THE MUSIC OF EAST L.A.: With Chris Montez, DJ Melissa "Lil Smiley" Dueñas, who also take part in a panel discussion with Rubén Funkahuatl Guevara and moderator Vincent Ramos, 7:30 p.m., \$15. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles. See GoLA.
NAOR ZION: 8:30 p.m., \$60-\$80. Wilshire Ebell Theatre, 4401 W. Eighth St., Los Angeles.
GO NIGHT ON BROADWAY: With Jessica Reynoso, DJ Zo, Them Jeans, Bella Fiasco, Denise Zavala, Madama Gandhi, Ezinma, Bianca Oblivion & Suga Shay, Honey, Val Fleury, Nala, Lani Love, 3 p.m., free. Ladies First Stage, Eighth Street & Broadway, Los Angeles. With Antonio Aguilar Jr., José Alfredo Jiménez Jr., Angelica Maria, Angelica Vale, Lupita Infante, Margarita Luna, Mariachi Orgullo de Mexico, Tierra Blanca Dance Company, Ballet Folklorico Raices de Mexico and others, 3 p.m., free. Million Dollar Theatre, 307 S. Broadway, Los Angeles. With Wave, Jasper Bones, Speak, August Eve, Prettiest Eyes, Los Blenders, Dreamlover, Musty Boyz, The Pantones, 3 p.m., free. Viva Stage, Fifth St. & Broadway, Los Angeles. With The B-52s, War, La Santa Cecilia, Raul Pacheco & the Immaculate Conception, East of the River, 3 p.m., free. Broadway Stage, First St. & Broadway, Los Angeles. With Pickle, Joseph Eid, Rasputin's Marionettes, Exposure Drag, Tito Soto, Gia Gunn, The Hound, Sasha Colby, Puteria, New Jalisco Extravaganza Show, DJ Bounce House, Men in Heels, Pinche Queen and others, 4 p.m., free. Proud Block Party, Fourth St. & Broadway, Los Angeles. With Dam-Funk, Shiro Schwarz, Sweater Funk, Funkmosphere, 4 p.m., free. Globe Theatre, 740 S. Broadway, Los Angeles. With Lucent Dossier Experience, John Kelley, Piepshow, Jason Esun, Drew Holly, Randy J, 4 p.m., free. Los Angeles Theatre, 615 S. Broadway, Los Angeles. With Los Angeles Negros de Guillermo Lynch, Los Apson, Buyepongo, Los Romanticos de Mexico, Quitapenas, Combo Chimbita, Chulita Vinyl Club, 4 p.m., free. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. With burlesque performances from Tease if You Please, 4 p.m., free. Palace Theatre, 630 S. Broadway, Los Angeles. With Dead Meadow, Morgan Delt, Sugar Candy Mountain, JUUUUUU, Frankie & the Witch Fingers, The Entire Universe, Mothlight, 5 p.m., free. The Orpheum Theatre, 842 S. Broadway, Los Angeles. See GoLA.
PEPE AGUILAR: With Christian Nodal, 7 p.m. Staples Center, 1111 S. Figueroa St., Los Angeles.
THE RENT PARTY MUSICAL REVUE: With Parlor Social, Eva LaDare, DJ Cutz Supreme., 7 p.m., \$15-\$270. The Miracle Theater, 226 S. Market St., Inglewood.
RJ, O3 GREEDO: 11 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
RONNIE MONTROSE REMEMBERED: With Jack Russell's Great White, James Kottak, Frank Hannon, Doug Aldrich, Chris Frazier, Dax Nielsen and others, 7 p.m., \$25-\$75. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
SHASTA GEAX POP: 8 p.m., \$25 & up. Samueli Theater, 600 Town Center Dr., Costa Mesa.
THESE PILGRIMS: With Spenttime Palace, Depress Mode, Makeout Reef, 7:30 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.
TWO FRIENDS: With Telykast, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
WAFIA: With Jaira Burns, 8 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los

Angeles.
YNGWIE MALMSTEEN: 9 p.m., \$28-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

SUNDAY, JAN. 28

DEFARI: With Planet Asia, in the Constellation Room, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
DVSN: 9 p.m., \$30.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
ERIC JOHNSON: With Tommy Taylor & Kyle Brock., 8 p.m., \$37. The Regent Theater, 448 S. Main St., Los Angeles.
THE FOUR FRESHMEN: 2 p.m., \$22-\$45. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.
GEORGE BENSON, KENNY G: 7:30 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.
KITTEL & CO.: 2 p.m., \$80. William S. Hart Ranch & Museum, 24151 Newhall Ave., Newhall.
METHOD MAN, REDMAN: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
STYX: 8 p.m., \$69-\$118. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

MONDAY, JAN. 29

DAVE EAST: With D Jones, Piff Jones, 9 p.m., \$15-\$75. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
MESHUGGAH: With Code Orange, Toothgrinder, 6:30 p.m., \$25-\$35. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
THE RADIO DEPT.: With Goldensuns, Tashaki Miyaki, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

TUESDAY, JAN. 30

CODE ORANGE: With Fury, Gods Hate, Mizery, in the Constellation Room, 8 p.m., \$17. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
DAVE EAST: With Piff Jones, D Jones, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
MANDY HARVEY: 8 p.m., \$20-\$40. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.
PASSION PIT: 8:30 p.m., \$35-\$129. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WEDNESDAY, JAN. 31

ALEX AIONO: With Trinidad Cardona, 7:30 p.m., \$22.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, FEB. 1

ALEX AIONO: With Trinidad Cardona, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
THE FEVER 333: 8 p.m., \$13.33. The Regent Theater, 448 S. Main St., Los Angeles.
JOSÉ GONZALEZ: With Bedouine, 7:30 p.m. Musco Center for the Arts, Chapman University, 1 University Dr., Orange.
KEOLA BEAMER, HENRY KAPONO: 7:30 p.m., \$35 & up. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.
THE KILLERS: 8 p.m., \$29-\$95. Staples Center, 1111 S. Figueroa St., Los Angeles.
LIL UZI VERT: 8 p.m., \$45. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
RJ, O3 GREEDO: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

—Falling James

UPCOMING

FEBRUARY

ANTHONY HAMILTON: Sat., Feb. 17, 8 p.m., \$69.50-\$125. The Orpheum Theatre.
ANTONIO SANCHEZ & MIGRATION: Sat., Feb. 17, 8 p.m. The Theatre at Ace Hotel.
ANTONIO SANCHEZ: Fri., Feb. 16, 8 p.m., \$29-\$59. UCLA, Royce Hall.
GO BANANARAMA: Tue., Feb. 20, 8 p.m. The Novo by Microsoft.
BETTY WHO: Sat., Feb. 24, 7 p.m., \$20-\$25. The Wiltern.
BLACK VIOLIN: Sun., Feb. 18, 7:30 p.m. Musco Center for the Arts, Chapman University, Tue., Feb. 20, 7:30 p.m., \$50-\$150. UCLA, Royce Hall.

BORGORE: Fri., Feb. 23, 9 p.m., \$39.50-\$49.50. Hollywood Palladium.

BRUNO MAJOR: Wed., Feb. 21, 8 p.m., \$20. Hollywood Forever Cemetery.

CARLA BRUNI: Wed., Feb. 21, 8 p.m., \$45-\$65. The Orpheum Theatre.

GO CELEBRATING DAVID BOWIE: Wed., Feb. 28, 7 p.m., \$29.50-\$99.50. The Wiltern.

GO DAN AUERBACH & THE EASY EYE SOUND REVUE: With Shannon & the Clams, Sat., Feb. 17, 7 p.m., \$30-\$45. The Wiltern.

GO DR. OCTAGON: Mon., Feb. 19, 8 p.m., \$29.50. The Belasco Theatre.

DUA LIPA: With Tommy Genesis, Thu., Feb. 8, 7 p.m., \$29.95. With Tommy Genesis, Mon., Feb. 12, 8 p.m., \$29.95. Hollywood Palladium.

GO ERYKAH BADU: With Thundercat, Tue., Feb. 13, 8 p.m., \$64.50. Shrine Auditorium & Expo Hall.

FETTY WAP: Fri., Feb. 2, 7 p.m., \$40. The Belasco Theatre.

G-EAZY: With Trippie Redd, Phora, Anthony Russo, Thu., Feb. 22, 6 p.m., \$55-\$75. With Trippie Redd, Phora, Anthony Russo, Fri., Feb. 23, 6 p.m., \$55-\$75. The Wiltern.

GOAPELE: Sat., Feb. 10, 8 p.m. The Theatre at Ace Hotel.

GRAMATIK: With Haywyre, Mome, Fri., Feb. 16, 7 p.m., \$25-\$35. The Wiltern.

HONEY CHILD: With Leslie Stevens, Eliza Rickman, Fri., Feb. 9, 8 p.m., \$15. Bob Baker Marionette Theater.

JACKSON BROWNE: Fri., Feb. 9, 8 p.m., \$45-\$100. Warner Grand Theatre. Sat., Feb. 24, 8 p.m. Pechanga Resort & Casino.

JOHN DOE & EXENE CERVENKA: With Phoebe Bridgers, Fri., Feb. 2, 5 p.m., \$20. Natural History Museum of Los Angeles County.

JOHNNYSWIM: Wed., Feb. 14, 7:30 p.m., \$42-\$87. The Orpheum Theatre.

JOSH TURNER: Tue., Feb. 27, 7 p.m., \$35. The Belasco Theatre.

JUDAH & THE LION: Thu., Feb. 8, 7 p.m., \$26. The Belasco Theatre.

KALEIDOSCOPE CHAMBER ORCHESTRA: The conductorless group delves into the West Coast premiere of Viet Cuong's *Re(new)al*; the U.S. premiere of Aart Strootman's *Requiem Apoidea*; the world premiere of an untitled work by Alyssa Weinberg; and Arnold Schoenberg's Chamber Symphony No. 1, Op. 9, Sat., Feb. 10, 10 p.m. L.A. Theatre Center. Sun., Feb. 11, 2 p.m. First Presbyterian Church.

L.A. CHAMBER ORCHESTRA: Sun., Feb. 25, 7 p.m., \$27-\$124. UCLA, Royce Hall.

L.A. MASTER CHORALE: Grant Gershon conducts Handel's oratorio *Israel in Egypt*, Sun., Feb. 11, 7 p.m., \$29-\$129. Walt Disney Concert Hall.

L.A. AZULES: Wed., Feb. 14, 8 p.m., \$39-\$99. Honda Center.

L.A. BACHATA FESTIVAL: Thu., Feb. 15, 5 p.m., \$20-\$600. Westin Los Angeles Airport Hotel.

THE LACHSA 21ST ANNUAL MUSIC GALA: Sat., Feb. 10, 7:30 p.m., \$15-\$25. Luckman Fine Arts Complex.

LALAH HATHAWAY: Wed., Feb. 28, 9 p.m. Avalon Hollywood.

LARA FABIAN: Sun., Feb. 11, 8 p.m., \$69-\$349. Pasadena Civic Auditorium.

LETTUCE: With The Motet, Thu., Feb. 15, 8 p.m., \$24.50-\$29.50. The Wiltern.

LONG BEACH SYMPHONY: Sat., Feb. 17, 8 p.m., \$26-\$165. Long Beach Terrace Theater.

LOS TEMERARIOS: With Molotov, Sun., Feb. 11, 8 p.m., \$55-\$155. The Forum.

LUCHA VAVOOM VALENTINE'S: Wed., Feb. 14, 8 p.m., \$40-\$75. Thu., Feb. 15, 8 p.m., \$40-\$75. The Mayan.

MAJID JORDAN: Wed., Feb. 7, 7 p.m., \$29-\$34. The Wiltern.

MEOW MEOW: With Thomas Lauderdale, Fri., Feb. 2, 8 p.m., \$29.50-\$69.50. The Theatre at Ace Hotel.

MIRANDA LAMBERT: With Jon Pardi, Lucie Silvas, Sat., Feb. 10, 7 p.m., \$29.75-\$79.75. The Forum.

THE MUSICAL BOX: Fri., Feb. 9, 9 p.m., \$28-\$58. Saban Theatre. Sun., Feb. 11, 9 p.m., \$28-\$58. The Canyon Agoura Hills.

NIPSEY HUSSLE: Thu., Feb. 15, 8 p.m., \$15. Hollywood Palladium.

PARQUET COURTS: Feb. 23-24, 9 p.m., \$25. Hollywood Forever Cemetery.

PASADENA SYMPHONY: Cellist Inbal Segev unwinds Antonin Dvorák's Cello Concerto, and David Lockington conducts Igor Stravinsky's *The Firebird* Suite, as well as the world premiere of a work TBA, Sat., Feb. 17, 2 & 8 p.m., \$35 & up. Ambassador Auditorium.

PASSION PIT: Sat., Feb. 3, 7 p.m., \$35. The Belasco Theatre.

REAL ESTATE: Wed., Feb. 28, 8 p.m., \$35 & up. The Theatre at Ace Hotel.

RENÉE FLEMING: The American soprano performs a recital, backed by German pianist Hartmut Höll, Tue., Feb. 6, 7:30 p.m. Dorothy Chandler Pavilion.

SABATON, KREATOR: Fri., Feb. 9, 6:30 p.m., \$35. The Wiltern.

THE SPINNERS: Sat., Feb. 24, 8 p.m., \$34-\$74. Saban Theatre.

STEVE HACKETT: Sat., Feb. 24, 8 p.m., \$39.50-\$75. The Orpheum Theatre.

VAN MORRISON: Mon., Feb. 26, 7 p.m., \$104.75-\$259.75. Tue., Feb. 27, 7 p.m., \$98.50-\$253.50. The Wiltern.

WALK THE MOON: With Company of Thieves, Fri., Feb. 9, 7 p.m., \$39.50. Hollywood Palladium.

WILSON PHILLIPS: Fri., Feb. 2, 9 p.m., \$38-\$88. Saban Theatre.

CLASSICAL & NEW MUSIC

GO ALARM WILL SOUND: The new-music ensemble attempts to trip the light fantastic in its multimedia work *1969*, a fantasy about a mythical meeting of the minds between John Lennon and Karlheinz Stockhausen set to music by Leonard Bernstein, Yoko Ono, Luciano Berio, Lennon and Stockhausen while drawing upon the words of Lester Bangs, Jacqueline Kennedy Onassis, Daniel Berrigan, Igor Stravinsky and others, Sat., Jan. 27, 8 p.m., \$29-\$59. UCLA, Royce Hall, 340 Royce Dr., Westwood. See GoLA.

GO CANDIDE: Kelsey Grammer and Christine Ebersole vamp it up in L.A. Opera's presentation of Leonard Bernstein's operatic update of Voltaire's satire, Sat., Jan. 27, 7:30 p.m.; Sat., Feb. 3, 7:30 p.m.; Thu., Feb. 8, 7:30 p.m.; Sun., Feb. 11, 2 p.m.; Thu., Feb. 15, 7:30 p.m.; Sun., Feb. 18, 2 p.m., \$29-\$299. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles. See GoLA.

THE CHAMBER ORCHESTRA OF PHILADELPHIA: The group disburse classical works and jazzy extrapolations by Schuller, Ravel, Schnyder, Riley and Vidiksis, in the Harold Prince Theatre, Wed., Jan. 31, 7:30 p.m., \$30. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

THE CONEJO VALLEY YOUTH ORCHESTRAS: Sun., Jan. 28, 3 p.m., \$25-\$35. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

THE CROSSROADS SCHOOL EMMI CHAMBER ENSEMBLES: The student musicians uncover selections by Beethoven, Shostakovich, Dohnányi and Bach, Sun., Jan. 28, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

GO KALEIDOSCOPE CHAMBER ORCHESTRA: The conductorless ensemble sets up the West Coast premiere of pieces by Pascal Le Boeuf, Molly Joyce and Melissa Dunphy alongside W.A. Mozart's Trio in B-flat major and Béla Bartók's String Quartet No. 5, Sat., Jan. 27, 10 p.m. Los Angeles Theatre Center, 514 S. Spring St., Los Angeles. Sun., Jan. 28, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

GO L.A. CHAMBER ORCHESTRA: Pianist Menahem Pressler induces Mozart's Piano Concerto No. 23 in A major, and guest conductor Thomas Dausgaard plots a course for Amadeus' "Jupiter" symphony following his own orchestrations for selections from Brahms' Hungarian Dances and Liebeslieder Waltzes, Tue., Jan. 30, 8 p.m., \$27 & up. Alex Theatre, 216 N. Brand Blvd., Glendale. Wed., Jan. 31, 8 p.m., \$27-\$124. UCLA, Royce Hall, 340 Royce Dr., Westwood. See GoLA.

GO L.A. PHILHARMONIC: Principal timpanist Joseph Pereira hammers out the world premiere of his own composition *Threshold*, and Gustavo Dudamel returns to conduct Stravinsky's *Fireworks* and Brahms' First Symphony, Fri., Jan. 26, 8 p.m.; Sun., Jan. 28, 2 p.m., \$20-\$209. Surrounded by a mob of dancers, singers from L.A. Master Chorale and L.A. Children's Chorus, rock musicians and The UCLA Wind Ensemble, conductor Gustavo Dudamel summons forth Leonard Bernstein's epic 1971 spectacle *Mass*, in a theatrical presentation helmed by director Elkhannah Pulitzer, Thu., Feb. 1, 8 p.m.; Fri., Feb. 2, 8 p.m.; Sat., Feb. 3, 8 p.m.; Sun., Feb. 4, 2 p.m., \$20-\$210. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

MITCHELL PETERS: CELEBRATION OF LIFE: Sat., Jan. 27, 2 p.m. Jan Popper Theater, Schoenberg Hall, UCLA, 405 Hilgard Ave., Westwood.

NEW WEST SYMPHONY: Sat., Jan. 27, 8 p.m. Fred Kavli

Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

GO THE OPERATIC AMERICAN PLAYWRIGHT: Soprano Amanda Squitieri takes on the personas of characters from plays by Tennessee Williams, Arthur Miller, Lanford Wilson and Elmer Rice as pianist Mark Robson invokes musical homages by André Previn, Paul Bowles, Lee Hoiby, Kurt Weill and others, Sat., Jan. 27, 8 p.m., \$30. Boston Court, 70 N. Mentor Ave., Pasadena.

PACIFIC SYMPHONY: Ukrainian pianist Alexander Romanovsky pries apart Prokofiev's Piano Concerto No. 2, and Carl St.Clair conducts Brahms' Third Symphony and the West Coast premiere of Paul Chihara's *Wild Wood*, Thu., Feb. 1, 8 p.m.; Fri., Feb. 2,

8 p.m.; Sat., Feb. 3, 8 p.m., \$25 & up. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

ROYAL PHILHARMONIC ORCHESTRA: Cellist Gautier Capuçon works up Haydn's Cello Concerto No. 1 in C major, and Thierry Fischer fills in for the disgraced Charles Dutoit by conducting Debussy's *Petite Suite* and Stravinsky's *The Firebird*, Fri., Jan. 26, 8 p.m., \$49-\$85. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

TIME FOR THREE: Wed., Jan. 31, 8 p.m., \$20-\$40. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.

-Falling James

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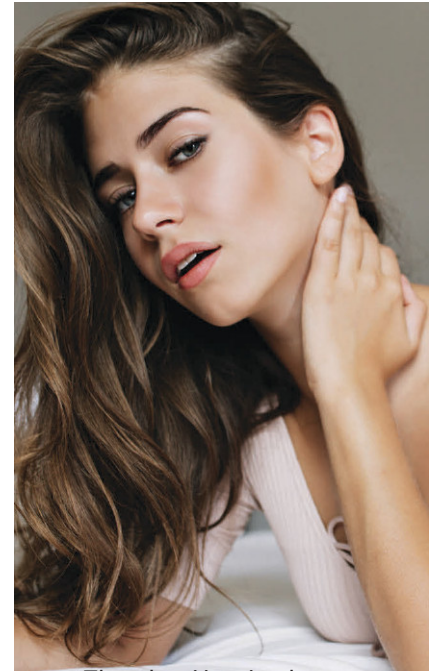
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Notices

656
Legal Notices

FL-110
Summons (family law). NOTICE TO RESPONDENT: Arnulfo Perez Hernandez. You have been sued. Read the information below and on the next page. Petitioner's name is: Enedina Perez. CASE NUMBER: 17STFL04379. You have 30 calendar days after this summons and petition are served on you to file a response (form FL-120) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You will be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/self-help), at the California Legal Services website (www.lawhelpca.org), or by contacting your local county bar association. NOTICE - restraining orders are on page 2. These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back all or part of the fees and costs that the court waived for you or the other party. 1) The name and address of the Court are: Superior Court of California, County of Los Angeles, 111 N. Hill Street, Los Angeles, California, 90012. The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney, are: Enedina Perez 912 E. 46th Street Los Angeles, CA 90011. phone: 323-505-8890. STANDARD FAMILY LAW RESTRAINING ORDERS. Starting immediately, you and your spouse or domestic partner are restrained from: 1) removing the minor children of the parties from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court; 2) cashing, borrowing against, canceling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held for the benefit of the parties and their minor children; 3) transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether community, quasi-community, or separate, without the written consent of the other party or an order of the court; 4) creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer, without the written consent of the other party or an order of the court; 5) before revocation of a non probate transfer can

take effect or a right of survivorship to property can be eliminated, notice of the change must be filed and served on the other party. You must notify each other of any proposed extraordinary expenditures of at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs. NOTICE-ACCESS TO AFFORDABLE HEALTH INSURANCE: Do you or someone in your household need affordable health insurance? If so, you should apply for Covered California. Covered California can help reduce the cost you pay towards high quality affordable health care. For more information, visit www.coveredca.com. Or call Covered California at 1-800-300-1506. WARNING-IMPORTANT INFORMATION: California law provides that, for purposes of division of property upon dissolution of a marriage or domestic partnership or upon legal separation, property acquired by the parties during marriage or domestic partnership in joint form is presumed to be community property. If either party to this action should die before the jointly held community property is divided, the language in the deed that characterizes how title is held (i.e., joint tenancy, tenants in common, or community property) will be controlling, and not the community property presumption. You should consult your attorney if you want the community property presumption to be written into the recorded title to the property.

660 Public Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. SS028696
Superior Court of California County of Los Angeles located in 1725 Main Street, Santa Monica, 90401, West District. On 1/05/18 - in the matter of petitioner: **Armando Aguilar**. 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. Located at 1725 Main Street, Santa Monica, 90401, West District. 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(s) desire(s) to have his name changed from: **Armando Aguilar to Fernando Aguilar**. 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 1/25/18, 1/31/18, 2/01/18, 2/08/18, Dated: Jan. 5th., 2018**

660 Auditor: Examine accounting records and analyze financial data for Company. Reg'd. Bachelor's in Accounting. Mail Resume: CJ E&M America, Inc., 3530 Wilshire Blvd., # 1220, L.A., CA 90010

Client Integratn Engineer - Comcast Cable Comm, LLC, Los Angeles, CA. Contrib to teams resp for onboard extrnl cable clients onto SaaS product stack used to drive live, linear & VOD solutions for media companies worldwide. Reqs Bach in CS, Engin or rtd & 2yrs exp devlp & suppt SW usg Java, SOA & REST princpls; of which 1yr must ind coordinat SW/tech devlpmnt projects; & implemt video streaming integratns usg Apple HTTP streaming, Google Wide Vine & Microsoft Smooth techs. Apply to: kintul_saxena@comcast.com. Ref Job ID# 0454

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Translator: (Chinese/English): Translate business & legal doc. Must have BA in Mass Comm. or Chinese lang., or foreign equivalent degree. Must have 6 mo. wk. exp. in bus. transl. Mail resume to: US. SUNLAWFIRM, 12100 Wilshire Blvd., Suite 925, Los Angeles, CA 90025.

UI/UX DESIGNER sought by FabFitFun, Inc. in Los Angeles, CA. Lead User Interface Design & User Experience Design devt. from initial concept to released product. Send resume to: Molly Sigworth, FabFitFun Inc., 360 N. La Cienega Blvd., 3rd Floor-B, Los Angeles, CA 90048

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