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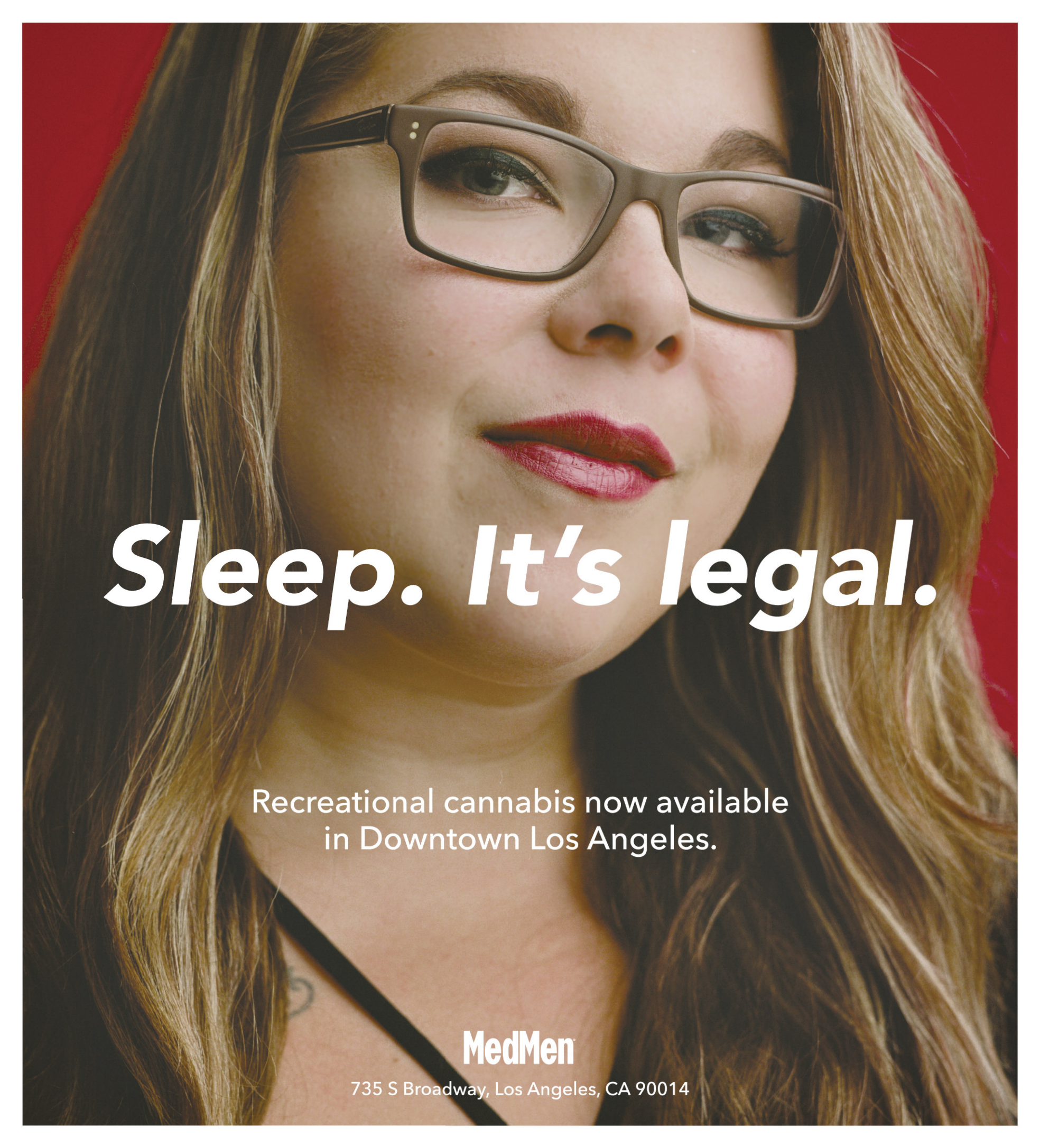
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FEBRUARY 2 - 8, 2018
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BY FALLING JAMES



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IT'S NERDS VS. NERDS AS
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MUSIC

How Very Becoming

The Natural History Museum's annual five-part series of discussions — this year themed **"L.A. Invents: A Becoming Los Angeles Series"** — kicks off its first event of 2018, paired with live music. It begins with guided tours of rarely seen artifacts in the history department that explore how cars, aviation, sports, architecture and the aerospace industry have evolved in our city. Next, *L.A. Times'* Patt Morrison moderates "From L.A., to Infinity — and Beyond" with guest speakers Benjamin Dickow, Peter Westwick and Diana Trujillo. Finally, X's John Doe and Exene Cervenka and singer-songwriter Phoebe Bridgers perform, and KCRW's Anthony Valadez and DJ Reflex spin tunes throughout the evening. *Natural History Museum, 900 Exposition Blvd., Exposition Park; Fri., Feb. 2, 5-10 p.m.; \$20. (213) 763-3466, nhm.org. —Siran Babayan*

MUSIC

The Cat's Meow

Brandishing the microphone and her trademark two lit cigarettes in her balled-up right fist and a bottle of beer in her left hand, **Meow Meow** is a glorious mess onstage. Crowdsurfing is rare in the refined world of cabaret chanteuses, but the Australian singer-actor-comedian also known as Melissa Madden Gray manages to retain something resembling poise in her elegant ballroom gown and elbow-length gloves even as she's awkwardly borne aloft like a triumphant football coach by her ardent if bemused fans in the first few rows. The fact that Ms. Meow, backed by Pink Martini pianist Thomas M. Lauderdale, is simultaneously purring mournfully doom-ridden ballads by Radiohead and Kurt Weill and Bertolt Brecht — while vamping it up as an archly mannered diva who fearfully dodges roses thrown by her fans — only adds to the absurd theatrical spectacle. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Fri., Feb. 2, 8 p.m.; \$29.50-\$69.50. (213) 623-3233, theatre.acehotel.com. —Falling James*

MUSIC/FILM

Fight For Your Right

If you ever wanted to see the Beastie Boys

Meow Meow: See Friday.



PHOTO BY KARL GIANT

reunited, tonight is as close as you'll get. Tonight's screenings of *Fight For Your Right Revisited* and *Awesome! I Fuckin' Shot That!* pay tribute to **Adam "MCA" Yauch**. *Fight For Your Right Revisited* featured a who's-who of comedy reinterpreting the video for the band's smash hit; *Awesome!* is a wondrous welter of footage shot by 50 audience members during a sold-out 2004 action at Madison Square Garden. Ad-Rock and Mike D will remember MCA, what he meant to their lives and what he continues to mean as his true legacy perpetually unfolds. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., Feb. 2, 7:30 p.m.; \$20 general, \$18 students/seniors, \$15 members. (323) 461-2020, americancinemathequecalendar.com. —David Cotner*

sat 2/3

MUSIC

Celebrating Lenny's 100th

Amid the orchestral celebrations this year of what would have been Leonard Bernstein's 100th birthday, **Keigwin + Company** arrive to *Celebrate Bernstein*. This event specifically notes the conductor-

composer's impact on dance, with a quartet of works from the iconic (*On the Town* and *On the Waterfront*) to the less familiar but equally engaging Bernstein scores *Piano Trio* and *Sonata for Clarinet and Piano*. The first two dances premiered in 2012 at Washington, D.C.'s Kennedy Center to enthusiastic reviews, but the latter two have their world premiere here. Choreographer Larry Keigwin and his dancers are known for blending classical technique with contemporary dance elements spiced with showbiz strut, which makes them a perfect fit for Bernstein and his music. *Younes & Soraya Nazarian Center for the Performing Arts, 18111 Nordhoff St., Northridge; Sat., Feb. 3, 8 p.m.; \$33-\$73. (818) 677-3000, valleyperformingartscenter.org/calendar/details/keigwin-company. —Ann Haskins*

COMEDY

Sisters Are Doin' it for Themselves

If all the estrogen on *The View* makes you cringe, *The Female Gaze* feels your pain. Originating in New York in 2015, Upright Citizens Brigade's all-female parody spoofs the daytime series and its revolving door of bickering yentas who've co-hosted for the past 20 years, as well as copycat talk shows

like *The Talk* and *The Real*. With main hosts Janie Stolar and Lydia Hensler, the whopping 15 comedians appear in cooking, fashion and makeover segments and pretend to be experts while discussing hot topics or, as they call them, "Hot Flashes." In *The Female Gaze West*, the ladies also will interview lone male guest — run! — actor Johnathan Fernandez. Tonight might be scarier than the showdown between Rosie O'Donnell and Elisabeth Hasselbeck or funnier than the time Sherri Shepherd said she didn't know whether the Earth is round. *UCB, 5419 W. Sunset Blvd., Hollywood; Sat., Feb. 3, 10:30 p.m.; \$7. (323) 908-8702, sunset.ucbtheatre.com. —Siran Babayan*

COMEDY

All Hail the Dungeon Master!

The game of Dungeons & Dragons has been fertile ground for comedy ever since Tom Hanks' weird freakout in *Rona Jaffe's Mazes and Monsters*, so get your damage rolls ready when you see **Dungeon: A Standup Comedy Role-Playing Game**. Fantasizing about mystical adventures is a bit like fantasizing about making it big in comedy, so the two are a natural match. Dungeon master John-Michael Bond faces players in exciting quests for treasure that are interrupted by routines by special guest stand-ups whose jokes are shinier and more valuable than the fiercest fiery dragon's hoard. *NerdMelt, 7522 Sunset Blvd., Hollywood; Sat., Feb. 3, 7-8:30 p.m.; \$10 doors/\$8 advance. (323) 851-7223, holdmyticket.com/event/304862. —David Cotner*

sun 2/4

MUSIC

More Lenny at the Mouse House

Leonard Bernstein's *Mass*, commissioned by Jackie Kennedy to open the Kennedy Center, isn't a short, silent prayer or a private artistic conversation between the composer and God. Instead, the epic 1971 work, which is loosely structured like a Catholic mass, is a monumental, communal expulsion of passion in which Bernstein and co-lyricist Stephen Schwartz attempt to reaffirm the idea of faith at the end of the tumultuous 1960s. Conductor Gustavo Dudamel will have to rein in *Mass'* occasionally bombastic tendencies

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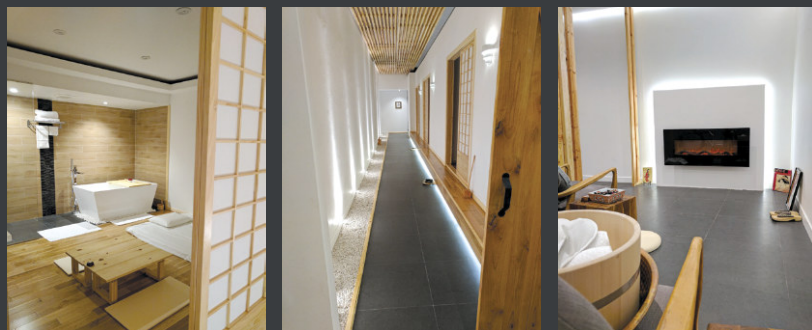
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while steering a large version of the L.A. Philharmonic as it interacts with various dancers, a rock band, the UCLA Wind Ensemble and multiple choirs including L.A. Master Chorale and L.A. Children's Chorus. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu.-Sat., Feb. 1-3, 8 p.m.; Sun., Feb. 4 2 p.m.; \$20-\$210. (323) 850-2000, laphil.com. —Falling James*

ART

Memory and Motion

A unique gallery in Pasadena, sp[a]ce, presents "Movement + Narrative," a group exhibition curated by realist figurative painter F. Scott Hess. The show was scheduled to hang at Gregorio Escalante Gallery in January but lost its home due to Escalante's unexpected death. Sp[a]ce gallery, located in an advertising firm called Ayzenberg, has taken it on, and Hess has expanded the exhibit beyond its original scope to include more artists, among them Alla Bartoshchuk, Andrew Hem, Cody Jimenez, Julio Labra, Dana Christine Lewis, Sarah Stieber and Peter Zokosky. *sp[a]ce gallery, 39 E. Walnut St., Pasadena; Sun., Feb. 4-Sun. March 11, open Sat.-Sun., 11 a.m.-5 p.m.; free. (626) 584-4070, space.ayzenberg.com. —Richard Chang*

mon

2/5

MUSIC/TALK

Musical Therapy

Music as Medicine asks, "What if music could help you manage pain or treat anxiety?" Music therapy is being used to try to relieve everything from developmental disabilities to tinnitus — so why not other, more seemingly unsolvable health issues? USC provost Michael Quick introduces the idea in this, the latest of his "Series on Wicked Problems" looking at new solutions for incessant dilemmas — this time with a confab between neuroscientist Antonio Damasio, lyric soprano Renée Fleming and L.A. Opera CEO Christopher Koelsch to discuss connections between the brain and the effect of music thereupon. *Bovard Auditorium, USC, 3551 Trousdale Parkway, University Park; Mon., Feb. 5, 7 p.m.; free, reservations required. (213) 740-4211, visionsandvoices.usc.edu/events/listing.php?event_id=966212. —David Cotner*

tue

2/6

FILM/TALK

Slouching Towards Didion

Actor Griffin Dunne profiles his famous aunt in his new Netflix documentary, *Joan Didion: The Center Will Not Hold*. Using interviews, archival material and testimonials from family, friends and colleagues — including Anna Wintour, Harrison Ford, Vanessa Redgrave, Tom Brokaw, Hilton Als and David Hare — Dunne chronicles Didion's life and publishing career, which began in the 1950s after she won a *Vogue* essay-writing contest. Didion discusses

her most important novels, such as *Play It As It Lays*, as well as her reporting on '60s hippie counterculture in San Francisco, the Manson murders and civil war in El Salvador. Didion also looks back on her marriage to fellow author John Gregory Dunne and daughter Quintana, who died within a few years of each other and inspired the books *The Year of Magical Thinking* and *Blue Nights*. The screening is followed by a conversation with Dunne. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Feb. 6, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —Siran Babayan*

ART

You're Old Enough to Know Better, So ...

Cry, David, cry! That's what they used to tell me in school. I cried, all right ... and then I made them pay. But now I'll cry a different kind of tears at **Collage and Cry**. This community night welcomes you and your various miseries as you gather magazines, scissors and glue, and — in the immortal words of the late Carrie Fisher — take your broken heart and turn it into art. BYOB if you feel like crying in your beer — but you don't have to cry. You just have to show them your heart and soul and emotions. Show them all. *Book Show, 5503 N. Figueroa St., Highland Park; Tue., Feb. 6, 7 p.m.; free. (213) 438-9551, bookshowla.com/event/collage-cry-14/. —David Cotner*

wed

2/7

BOOKS

Let It All Go

It seems faintly ironic to own a book about how to live with less. That said, the essential wisdom of the simple life will be imparted unto you when author Courtney Carver talks about *Soulful Simplicity: How Living With Less Can Lead to So Much More* (\$17, TarcherPerigree). In 2006, Carver's multiple sclerosis diagnosis put her into an existential tailspin until she began to remove as much unnecessary nonsense — possessions, expectations, incredible power trips — as possible from her life. The pursuit of simplicity led her to a much better quality of life — something that, surprisingly, doesn't take too much to achieve. *The Last Bookstore, 453 S. Spring St., downtown; Wed., Feb. 7, 7:30 p.m.; \$30 (includes book). (213) 488-0599, lastbookstorela.com. —David Cotner*

THEATER

An Immigrant's Story

Life is hard, and Darja, a Polish immigrant who's squeaking by in New Jersey on a cleaning job, knows this. *Ironbound*, written by Martyna Majok, spans 22 years to tell Darja's story, who survives on aggressive pragmatism and sheer will. New York stage veteran Marin Ireland, who played Darja off-Broadway at Rattlestick Playwrights Theater in 2016, returns for the West Coast premiere of this play. *Geffen Playhouse, 10886 Le Conte Ave., Westwood; Wed., Feb. 7-Sun., March 4; \$32-\$90. (310) 208-5454,*

FOOD/BOOKS

The Real Pozole

The thing about cookbooks that no one mentions is that, as a culture evolves, so do the dishes that characterize that culture. Journalist Lesley Téllez talks about her cookbook *Eat Mexico: Recipes From Mexico City's Streets, Markets and Fondas* (\$25, Kyle Books) and offers up some of the meals made from the recipes within. Her tourism company, Eat Mexico, takes travelers on culinary tours concentrating on local food history and street food around Mexico City, so if there's anyone uniquely suited to telling you what's really happening with the culture of the cuisines down there, it's her. *LA Plaza de Cultura y Artes, 501 N. Main St., downtown; Thu., Feb. 8, 7-8:30 p.m.; \$20. (888) 488-8083, lapca.org.* —David Cotner

TALK

Rollin' on the River

Whether you're a fan of gentrification, urban renewal or just good ol' ethnic cleansing, today might be a nice day to drop by the meeting of the minds at **L.A. River and Beyond**. Big plans are afoot for the 32 miles that make up the river corridor, and with a projected 35,000 businesses and almost 400,000 housing units involved, see what

deputy mayor Barbara Romero, multinational engineering firm AECOM's L.A. chief executive Kelli Bernard, Friends of Hollywood Park chair Alfred Fraijo Jr. and others have to say about the changes that are coming fast. *The California Club, 538 S. Flower St., downtown; Thu., Feb. 8, 5 p.m.; \$85 non-members/\$60 members. (888) 317-0754, laheadquarters.org/event-2619836.* —David Cotner

THEATER

Once a Slave, Now a Giant

In November, President Trump signed into law HR 2989, the Frederick Douglass Bicentennial Commission Act, which established a panel to develop programs this year to honor the 200th anniversary of Douglass' birth. Born in 1818, Douglass escaped slavery to become one of the most celebrated abolitionist leaders and writers in America. To mark his bicentennial, the California African American Museum hosts *Frederick Douglass Now by Roger Guenveur Smith*. Similar to his solo shows about Huey P. Newton and Rodney King, Smith delivers a monologue that mixes Douglass' 19th-century editorials, speeches and letters with his own original writing. Standing in front of an American flag and using poetry, music and rap, Smith riffs on not only slavery but modern-day racism, blurring the lines between history and right now. *California African American Museum, 600 State Drive, Exposition Park; Thu., Feb. 8, 7-9 p.m.; free, reservations required. (213) 744-2084, caamuseum.org.* —Siran Babayan



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Dr. Pamela Hadfield started HelloMD with her husband to help non-doctors find sound medical research about pot.

PHOTO BY STORY HADFIELD

News //

AN EXIT STRATEGY

Far from being a gateway drug, cannabis could help end the opioid epidemic, a startup medical group says

BY DAVID FUTCH

The solution to the nation's opioid epidemic could be as close as your friendly neighborhood cannabis dispensary, says a California startup company of physicians specializing in online consultations. In fact, cannabis already shows success in treating opioid or alcohol addiction, the doctors say.

"I've seen cannabis help with pain, anxiety, insomnia, migraines and depression," says Dr. Perry Solomon, a 64-year-old Bay Area anesthesiologist and chief medical officer of HelloMD, an online clearinghouse where patients can get advice, read articles on cannabis effectiveness in treating medical conditions and secure a medical marijuana recommendation. "Using cannabis as an alternative to opioids should be looked at everywhere."

Opioids, Solomon says, are best used to fight acute pain from a temporary medical condition — think broken ankle or dental surgery. But he firmly believes that throughout the United States, doctors are wrongly prescribing opioids for chronic pain. More than 65,000 Americans died of opioid overdose in 2016, making opioid addiction — not cancer or heart disease — America's No. 1 killer.

But Solomon has a plan to help patients kick their deadly opioid addiction: Use marijuana, not pills, to fight chronic pain.

He presented that idea a few months ago at a 2017 Harvard University seminar

full of doctors curious about cannabis. Many told Solomon they attended specifically because their patients wanted to know if marijuana could help wean them off opioids.

To Solomon, the packed room indicated how ignorant his fellow physicians are about pot. Most had never been taught anything about cannabis in medical school.

They can't sell an idea they know nothing about, he says.

"If someone stops their chemotherapy and replaces it with cannabis," Solomon says, "they're doing themselves a disservice. But there are medically sound reasons to recommend cannabis for certain patients, and opioid addiction is one of them."

Four years ago, Dr. Pamela Hadfield and her husband, Mark, realized it was too difficult for non-physicians to find sound medical research about pot. The couple decided to fill that void by founding HelloMD, which Pamela Hadfield says is the "largest online community of health and wellness for the cannabis curious."

The curious can visit HelloMD and read scientific studies, ask questions via online chat and maybe feel comfortable enough to try cannabis, Hadfield says. Would-be patients can request a "tele-health evaluation" from one of several doctors who offer pot prescriptions for almost any affliction. Just make sure you live in California or New York, the only states where online health evaluations for marijuana are legal.

"I suffered from migraine headaches for 25 years and used Vicodin [an opioid] to combat it," Hadfield says. "I felt dependent on Vicodin and that's why I then tried marijuana. I was resistant, but in the four years I have been using cannabis, I have not had a migraine. People are finding that cannabis is far more effective in dealing with chronic pain."

One scientist at the University of California Berkeley found that 97 percent of

"WE HAVE NO RESEARCH SHOWING CANNABIS IS HARMFUL. IT'S NO LONGER IGNORANCE ON THE PART OF POLITICIANS. IT'S PURE ARROGANCE."

—DR. UMA DHANABALAN

the patients he interviewed used cannabis to decrease their opioid use.

Last May, HelloMD's M. Zimmerman wrote a story about how people were kicking heroin by using cannabis. Zimmerman also pointed to a 2014 study published in *JAMA*, the American Medical Association journal, that found a 25 percent drop in opioid overdose deaths in states that have legalized medical marijuana. The study looked at all 50 states

between 1999 and 2010 and came to the conclusion that cannabis showed great promise as an alternative to opioids.

Writer Jean McKinney posted a Jan. 24 story on HelloMD.com stating cannabis could help people stop, or reduce, their alcohol use. The late psychiatrist and marijuana advocate Tod Mikuriya of UC Berkeley conducted a 2004 study of 92 patients for whom he had prescribed marijuana as a treatment for alcohol abuse, according to McKinney.

A majority of the people in Mikuriya's study group reported having emotional or physical health conditions, such as anxiety, depression, PTSD, arthritis, glaucoma, bipolar disorder, traumatic brain injury or chronic pain from a number of causes. Almost half acknowledged they were using alcohol as a way to cope with these conditions.

When study participants used cannabis rather than alcohol, many reported that their symptoms improved, Mikuriya said in his study. They had less need for alcohol and reported an improved quality of life, without the complications caused by alcohol such as aggression, poor judgment or trouble with law enforcement. When they stopped using cannabis, their symptoms returned — and so did the desire to drink, he reported.

Mikuriya observed that people frequently use alcohol to relieve emotional or physical pain — and that cannabis has well-documented benefits for treating both those things, along with the symptoms of all the conditions experienced by the patients in his study. For those reasons, he concluded, cannabis could be an effective and generally safe substitute for alcohol use.

Dr. Uma Dhanabalan, owner and operator of Uplifting Health & Wellness Total Health Care in Natick, Massachusetts, was a panelist with HelloMD's Solomon at the Harvard seminar last year. She's not officially associated with HelloMD but preaches from the same pulpit by trying to change the stigma related to cannabis while addressing opioid addiction. Each patient in pain who comes through her clinic hears about cannabis as an alternative to opioids.

A family doctor and cannabinoid medicine specialist certified by the American Academy of Cannabinoid Medicine in California, Dhanabalan has a master's degree in public health from Harvard.

She was not a cannabis believer, she says, until her mother was diagnosed with lung disease and she witnessed first-hand how cannabis provided her mother pain relief.

Now she believes cannabis is the can-do drug.

"Cannabis is not an entrance drug like we've been taught to believe," Dhanabalan says. "Cannabis is an exit drug for getting off of pharmaceutical narcotics, alcohol and I'm adding in nicotine. Opioids and alcohol kill. Cannabis saves lives.

"It's blatantly criminal for the United States to continue to list marijuana as a Schedule 1 drug (like opioids)," she says. "We have no research showing cannabis is harmful. It's no longer ignorance on the part of politicians. It's pure arrogance."

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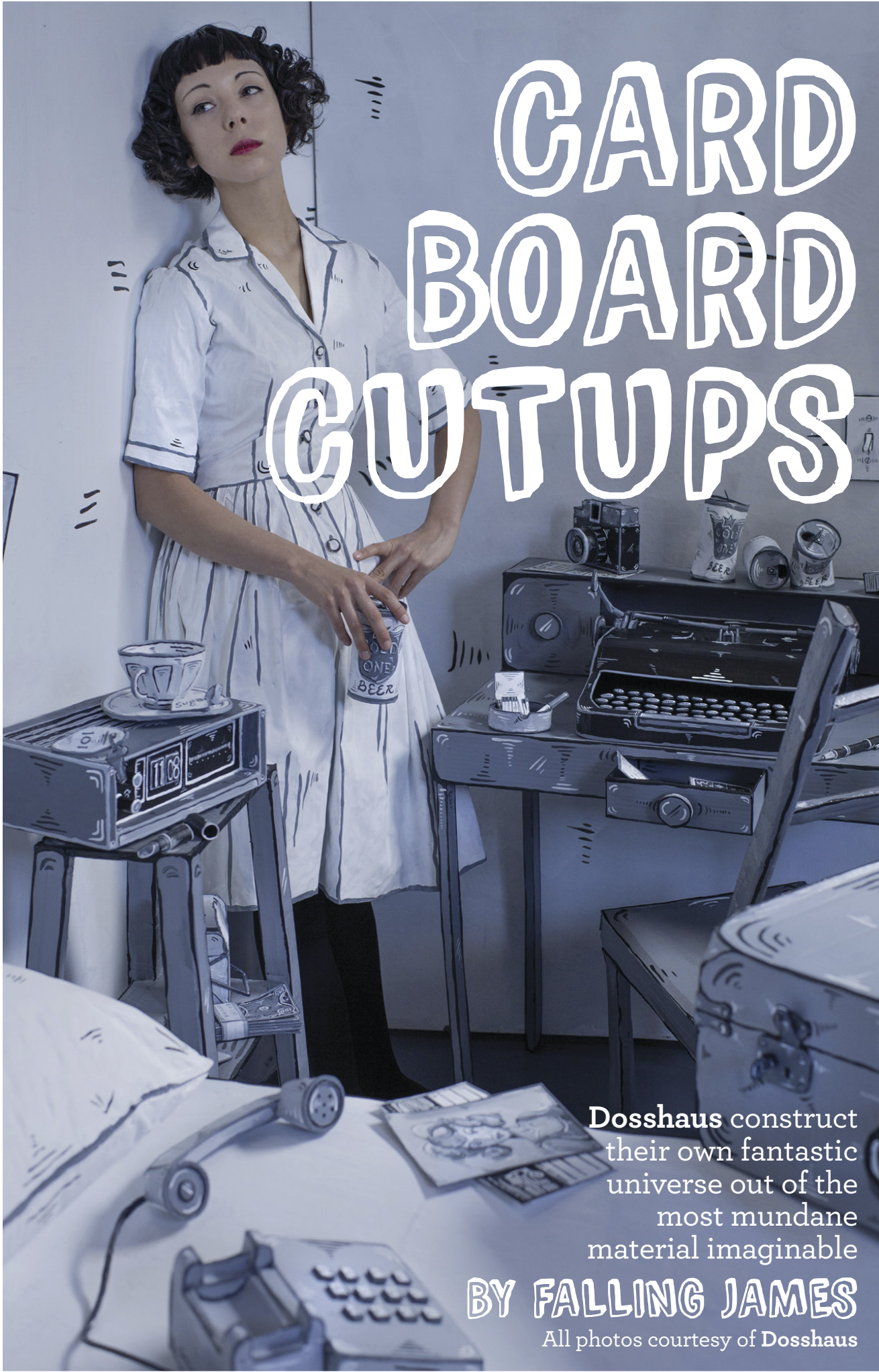
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CARD BOARD CUTUPS

Dosshaus construct
their own fantastic
universe out of the
most mundane
material imaginable

BY FALLING JAMES

All photos courtesy of Dosshaus

Zoe Taylor and David Connelly are not only the two artists behind the Dosshaus collective — and a ubiquitous, fast-rising art-star couple on the national scene — they are also chameleonic, inescapably endearing characters who often show up, Zelig-like, at the center of their own work.

The L.A. artists like to reimagine classic tableaux and imagery by René Magritte and Marc Chagall, or reinvent themselves as rock stars such as Patti Smith and David Bowie posing glamorously and studiously as the subjects of iconic album covers and photos. But what they do goes beyond mere homage or parody.

Dosshaus' exhibition at Gallery 30 South in Pasadena last May, "In the Country of Marvels," was ostensibly a playful salute to Magritte, James Ensor and other Belgian surrealists, but the pair's assemblage of lovingly "sculpted vignettes" — including a piano, an artist's easel, marionettes, a bookshelf and, suspended from the ceiling, a chair — was arrayed with clever visual allusions to Frida Kahlo, Jean-Michel Basquiat and André Breton and demonstrated the couple's mastery of presentation.

In December, Dosshaus revealed their most puzzling work yet, "Paper-Thin Hotel," a limited-edition double 7-inch single on the notorious underground-music label Sympathy for the Record Industry. It's a curious art piece that unfolds with an extravagant gatefold sleeve of Dosshaus' whimsical photos of various rock & roll icons yet contains no actual music. "Paper-Thin Hotel" is also the name of Dosshaus' next solo exhibition of new work, an ambitious monthlong installation in which Taylor and Connelly will take over Corey Helford Gallery, beginning with an opening reception on Saturday, April 7.

All the duo's art — which encompasses sculpture, painting, photography, video and fashion design — is layered with icinglike, monochromatic gray embellishments streaked with Dosshaus' own instantly recognizable style. That means Connelly, 32, and Taylor, 25, aren't commenting on classic imagery of the past so much as they are incorporating it into their own self-contained and almost cartoonlike universe.

And that self-described "highly idealized" universe is constructed primarily out of one of the most prosaic and ordinary materials around: cardboard.

"The idea of cardboard being mundane appealed to us," Connelly says over the phone in a joint interview with Taylor. "What if you could take cardboard and make it anything but cardboard ... make something beautiful out of it?"

Connelly, who was raised in a SoCal town that "I left the minute I could," moved to Los Angeles in 2010; there he met and began collaborating with Taylor, a native of Taos, New Mexico. According to Taylor, the two were working together on a video with cardboard art and stop-motion animation when "one of us said, 'Wouldn't it be great if we could live in this" (14»

>>13) world?"

"When we got into cardboard, it gave us the ability to do everything," Connelly says. "We were painting and didn't have any more canvas, so Zoey went out in the street and got cardboard. The pieces started falling in place, and we started making rudimentary clothes."

Those rudimentary clothes evolved into elaborate cardboard costumes that the duo have worn in tribute to their favorite style icons, musicians, fashion designers and photographers: Jane Birkin with Serge Gainsbourg, a cardboard cigarette dangling from his lips; The Burrito Brothers' Gram Parsons in a Nudie suit; The Sex Pistols sneering in Vivienne Westwood punk regalia; Bob Dylan recording *Blonde on Blonde*; Patti Smith as photographed by Robert Mapplethorpe; Andy Warhol with the Velvet Underground; and David Bowie sporting fantastic designs by Kansai Yamamoto.

Is it difficult to wear cardboard clothes?

"Yes," Taylor says.

"Next to impossible!" Connelly agrees.

"At the L.A. Art Show [where Dosshaus was included in a January 2017 exhibition], Zoey was able to do it for the entire day."

What if it

rains? "We don't wear the cardboard shoes outside," Connelly admits.

"It's not masculine. It's not feminine.

It's both at once," he adds about the Dosshaus aesthetic. "We are two unique people, but we are trying to make one singular expression."

When asked if the pair ever have artistic disagreements, Taylor says, "We really do not argue. When we're working on a new project, if one of us has a problem, the other party knows this isn't going in the right direction."

"If we are not both immediately passionate, we move on," Connelly says.

Dosshaus have taken part in more than a dozen group art exhibitions in L.A., New York and Miami; they staged their first solo exhibition at Gregorio Escalante Gallery in Chinatown in January 2016. Their public installations and other art have included a life-size telephone booth in the desert, a small sedan, various masks, clocks, motion-picture cameras, an artist's studio, and an entire rehearsal room with a guitar, amplifier, bass and drum set — all of it rendered in recycled cardboard, acrylic paint, glue and paper.

"When working together, we have a similar musical language," Connelly says of Taylor. "Before we met, both of us were huge music fans and vinyl collectors." But, as its title track implies, Dosshaus' "Paper-Thin Hotel" single is made of cardboard instead of vinyl.

"We're not musicians," Connelly emphasizes. He explains that the idea for making a single came from John Edward Mermis, aka Long Gone John, the impresario behind Sympathy for the Record Industry (The Detroit Cobras, Roky Erickson, Gun Club, The White Stripes).



"WE REALLY DO NOT ARGUE. WHEN WE'RE WORKING ON A NEW PROJECT, IF ONE OF US HAS A PROBLEM, THE OTHER PARTY KNOWS THIS ISN'T GOING IN THE RIGHT DIRECTION." —ZOEY TAYLOR



He only rarely releases new records after relocating a few years ago to Washington state from his longtime home in Long Beach.

"We met John through Greg Escalante, and we knew and loved his work," Connelly says. "He wondered if we would do

a record with him. ... He wanted to release a glorious object. ... It quickly became a way to wrap ourselves in the packaging of the music world."

"It is pop art, a celebration of the music and imagery of the music business," Taylor says. Dosshaus even filmed a pro-

motional video in which the couple are dressed in black, their blank, expressionless faces hidden behind black sunglasses, as they give curt, archly bored, one-word answers to an unseen interviewer. "That interview is actually referencing an interview with Andy Warhol in 1965,"



Connelly says. "His answers were not too different from ours."

The two 7-inch discs in "Paper-Thin Hotel" are indeed made out of perfectly round cardboard, but the record includes a link (www.dosshaus.com/sympathy) and password (paper-thin) to download the four tracks, which are listed as "Paper-Thin Hotel," "Trash," "Images" and "(My Baby Does) Good Sculptures" in tribute, respectively, to Leonard Cohen, The New York Dolls, Lou Reed and John Cale, and Rezillos songs that share the same titles. The tracks are not actual cover songs, but the titles were chosen as allusions to cardboard ("Trash") and as a nod to their influences (Reed & Cale's "Images" is a song about Warhol).

Each track clocks in at the same length as its namesake inspiration, but there are no melodies or even music instruments — all you hear are strange, ambient noises.

**"WHEN WORKING TOGETHER,
WE HAVE A SIMILAR MUSICAL
LANGUAGE. BEFORE WE MET,
BOTH OF US WERE HUGE MUSIC
FANS AND VINYL COLLECTORS."**

—DAVID CONNELLY

"We set up a microphone in our studio," Connelly says.

"It is the sound of our studio," Taylor explains.

"There's silence, footsteps, cutting cardboard," Connelly says.

"I like track No. 1," Taylor says. "Track one is too mellow for me."

"I like No. 1, but she's right," Connelly says. "No. 4 is more action-packed."

Are they worried that people who buy the single will return it once they find out

there's no real music on it? Connelly says, "We hope they will realize, when they look at the art, that any music they can imagine is going to be better than any music we could have possibly played."

If the single "Paper-Thin Hotel" is a kind of conceptual-art lark, the upcoming exhibition that shares its name is a much more monumental undertaking.

"In our art, we've always been ourselves," Taylor explains.

"There's always been a Zoey character and a David character," Connelly says. "The single was a chance to slip into the skin of different musicians."

In April, Taylor and Connelly will transform downtown L.A.'s Corey Helford Gallery into a flophouse — Dosshaus is a British term for flophouse — with its own lobby and several guest rooms. One room will feature the duo in character as famous rock musicians, while the other rooms will be populated by such fictional characters as the Countess ("an eccentric woman surrounded by items from her past," Taylor says), two young Bonnie & Clyde-style lovers on the run from the law, and a traveling salesman patterned after Arthur Miller's *Death of a Salesman*.

"They're archetypes, images of Americana that don't exist anymore," Connelly says. "They're sort of these (16)"



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»15) paper-thin illusions.”

Connelly studied photography and filmmaking at NYU but says that he has “no formal training other than doing art my entire life.” Taylor was introduced to the visual arts as a member of Taos’ thriving art scene, where “the artists there took me under their wing.”

Although Connelly and Taylor are

the influential lowbrow-art patron and gallery owner Greg Escalante began championing their work. He challenged them to create a public-art installation outside his Gregorio Escalante Gallery in Chinatown, and in three weeks they quickly constructed *The Car*, a fanciful, life-size, gray European-style sedan they parked along Chung King Road.



aware of past artists who’ve employed cardboard as a medium — they cite such examples as Frank Gehry’s cardboard furniture, Claes Oldenburg’s cardboard sculptures and Toulouse-Lautrec’s paintings on cardboard — Dosshaus aren’t consciously influenced by them.

After being included in Lori Zimmer’s 2015 anthology, *The Art of Cardboard* (Rockport Publishers), the two got to know other modern artists who utilize cardboard in their work.

“In the cardboard-artist community, everybody uses cardboard in a different way,” Taylor says. “We are all faced with the challenge of forcing cardboard to do what cardboard doesn’t want to do.”

“We experimented for years with different mediums” before deciding on cardboard, Connelly says.

“There’s a spirit in every box that we bring into our studio. How to transform the cardboard — it’s a very satisfying challenge,” Taylor says.

“There is a glorious religion of cardboard,” Connelly adds. “We are zealots.”

“When we are driving and see a TV box by the side of the roadway, we will veer off and get it. We are definitely hooked,” Taylor says.

The several years that Taylor and Connelly spent privately developing their own style finally paid off when



“*The Car* was the first time Greg saw our work in person,” Taylor says. “Everything clicked. Everything began for us that night.”

Recalling Escalante’s reaction, Connelly says, “I think there was a

little bit of surprise — ‘Wow, they pulled it off!’”

That led to Dosshaus’ debut solo exhibition — about 75 pieces, including elaborate cardboard watches, clocks, musical instruments and faux furniture — in February 2016 at the Gregorio Escalante Gallery.

“He loved giving artists who were just starting out an opportunity,” Taylor says of Escalante, the co-founder of *Juxtapoz* magazine.

“His life itself was an art form — his clothes, the scene he created and continued to foster, the people he surrounded himself with, the food he ate,” Connelly says.

Before Escalante died in September last year, he connected Dosshaus with luminaries in the local art community as well as Long Gone John. “Greg Escalante introduced us to everyone we know in the art world and really made it feel like a family,” Taylor says.

“The hole that has been left by Greg’s passing is never going to be filled,” Connelly says. “What he left behind is so important for so many artists. All we can do is trudge on.”



Babita Mexicuisine's
soup of the day

PHOTO BY J. LIU

| Eats // Fork Lift //

EXPANDING HORIZONS

French technique informs Roberto Berrelleza's gourmet Mexican cuisine at Babita

BY KAYVAN GABBAY

Babita Mexicuisine has been operating under the radar on an unprepossessing stretch of San Gabriel Boulevard for nearly two decades under the creative vision of chef Roberto Berrelleza. You wouldn't know it from the looks of the humble, comfy room, but Berrelleza put in considerable time as a maitre d' in various Los Angeles French restaurants, including the rarefied (now closed) Tower and the iconic, deeply missed Brown Derby in Hollywood. That experience seems to have informed the French technique employed in his lavish, meticulously composed, gourmet Mexican cuisine.

Babita is a family restaurant of the first order: Berrelleza's wife or daughter will lovingly explain the unique dishes, especially the exotic nightly specials, which are surely at the opposite end of the food spectrum from the usual Mexican standards. At his previous restaurant, La Moderna, Berrelleza offered tacos, burritos and menudo but experimented to come up with unique creations. Suffice to say, there are no burritos or tacos on the Babita menu.

Tables are topped with white tablecloths and a few paintings hang on the pale, desaturated green walls. But it feels more like you're visiting Grandma in the countryside for a home-cooked meal than sitting in a gourmet, fine-dining restaurant in the heart of San Gabriel.

Berrelleza's menu is carefully composed of appetizers, meat entrees and seafood dishes. Shredded crab, singing with the fresh flavor of the sea, is layered on a bed of grilled cactus and suave bean paste. It's topped with chopped tomatoes, chili, minced onions and drizzles of Mexican *crema*. The vanilla sweetness of the fresh crab is perfectly complemented by the bracing heat of the chili, and the *crema* acts as the necessary cooling agent.

The soup of the day is far from pedestrian. The menu describes it as "a contrast study of two soups" with a light, savory pea soup ladled on one side of the deep bowl (the ying) and the sweet *manzana* (apple) on the other (the yang). Take a bite of the sweet, then the savory, then go back to the sweet or mix the two together with the *crema* for a unique taste sensation that pops with flavor. It's a felicitous contrast that's surprisingly complementary.

The *gueritos rellenos* are mild yellow chilies stuffed with a piquant, freshly chopped salmon ceviche, marinated in lime juice, and drizzled with a strawberry sauce. From the look of it, you'd expect the prosaic type of red goo that usually accompanies a slice of New York cheesecake. But here that strawberry sauce is unexpectedly savory rather than syrupy sweet. You might not think of strawberry in the same way again. The sauce works in much the same way a sour citrus dressing would in a traditional Sinaloa ceviche.

Berrelleza grew up in bucolic Topolobampo, a tropical fishing port in northwestern Sinaloa, Mexico. That

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>>17) helps to explain the heavy emphasis on fresh seafood on Babita's menu.

The fried calamari is not what you would expect from the clichéd bar snack. Instead of using squid rings to prepare his calamari, Berrelleza uses fat cuts of squid steak, lightly battering and then frying them. Rather than the expected chewiness of fried calamari, this distinctive preparation is pillowy, soft and meaty. The novel cocktail sauce served with it is quite hot due to the idiosyncratic (and much appreciated) addition of fiery habanero chilies. But the heat is far from overpowering and helps to round out the flavors.

The cilantro margarita sorbet works as a perfect palate cleanser before the procession of entrees. Finely chopped red snapper ceviche rests on top of a boozy slush of tequila and chipped ice in a deep martini glass. The sweetness and alcohol from the

symbolic of the colors of the Mexican flag: green, white and red. A large poblano chili is stuffed with shredded meat, finely ground nuts (especially walnuts) and dried fruit. The poblano is covered in a light cream sauce given a sour tang from a bit of goat cheese. The whole is studded with sweet pomegranate seeds. The interplay between sweet and savory is a thing of utter beauty. It goes without saying that the dish is seasonal, beyond labor-intensive and more likely a true labor of love — dependent on the availability of pomegranates. Babita will be serving the special dish through Valentine's Day.

The crabmeat *chile relleno* features an egg, lightly breaded roasted poblano chili stuffed with sweet shredded crabmeat and laced with jalapeño cream sauce that's reminiscent of a rich Oaxacan mole. This is a dish that will make you want to sop upCrab huarache with
grilled cactus

PHOTO BY J. LIU

tequila work surprisingly well with the savory snapper. If you happen to sip the tequila slushy at the bottom of the glass after devouring the ceviche, you will be rewarded with one of the best unorthodox margaritas in town. It's that good.

Sautéed shrimp Topolobampo — the infamous dish that critic Jonathan Gold put on the map by raving about it back when it was offered on special at La Moderna in 1992 — is as whimsically wonderful a creation as you would expect and a justly fitting homage to Berrelleza's native port city. Fresh jumbo shrimp are sautéed in dry mustard, minced tomatoes, chopped cilantro, jalapeño and the crucial incendiary ingredient: habanero chili, described as "super hot" on a menu littered with spicy dishes. However, the dish's heat seems to have been tempered in recent years. The shrimp Topolobampo is no longer merely for intrepid spice explorers. Toning down the spice leads to an appreciation of the other flavors — a marked improvement over the previous incarnation that makes it that much more enjoyable.

Sometimes the special of the night is the traditional *chiles en nogada*, which the chef does not seem to take much liberty with. The roots of the classic Mexican dish are in Puebla, where it was painstakingly prepared by the Santa Monica convent nuns in celebration of Mexico's independence when Emperor Augustin I came to visit the city for the first time. The name *nogada* is derived from *nogal*, which means walnut tree. Additionally, the vibrant colors of *chiles en nogada* are

every last bit of the jalapeño sauce with the wonderful, piping hot, hand-patted corn tortillas, which speak to the earthy, rustic flavor of exceptionally fine masa dough.

Patience is the key here. Everything is prepared to order, with Berrelleza busy in the kitchen. He might make the rounds of the dozen or so simple tables in the Lilliputian space toward the tail end of dinner service, engaging in the rich history behind the creation of *chiles en nogada*, cutting up a slab of beef to get at the prime morsel or carefully explaining his general philosophy to cooking great food (spoiler alert: It has to do with not cutting any corners).

Desserts combine the ethos of savory and sweet, too. The poached pear rests on a ball of vanilla ice cream laced with chili. The heat of the chili plays against the sweet vanilla ice cream to resounding success. The chocolate flan plays it somewhat safer with a bittersweet chocolate custard laced with the ambrosial essence of cinnamon, surrounded by a moat of bitter caramel sauce and sour goat milk cream.

Babita is a true gem, thanks to its chef's dedication to unique flavors, delicious inventiveness and desire to expand the horizons of what we think of as Mexican food. It's so much more than merely tacos and burritos.

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Jocelyn Towne seduces
Peter Van Norden in *The
Hothouse*



PHOTO BY GEOFFREY WADE PHOTOGRAPHY

| Stage //

TOO COOL IN *THE HOTHOUSE*

Antaeus' revival of Pinter's rarely produced government satire fails to find its political teeth

BY BILL RADEN

If the world is a vastly different place since Harold Pinter wrote *The Hothouse*, his savage Orwellian satire of corrupt state power only gets more prescient with age. Penned in 1958 but famously shelved until 1980, its pitch-black lampoon of a daftly incompetent head of a secret government torture facility and his backbiting, Machiavellian staff uncannily anticipates both the euphemistic “enhanced interrogations” of Abu Ghraib as well as some of the more surreally sociopathic posturings of the current commander in chief.

While that might be reason enough to cheer any *Hothouse* revival in the age of Trump, the production being mounted by Antaeus Theatre Company seems to have misplaced some of the play's more pointed political incisors. Which is not to say that director Nike Doukas' otherwise glossy staging doesn't deliver its share of charms.

Take Peter Van Norden's letter-perfect comic portrayal of Roote, the aging British ex-colonel who oversees the “rest home” for patients “specially recommended by the ministry” from the confines of designer Se Hyun Oh's photorealist office set. (Josh Clark alternates as Roote in the double-cast production.) In Van Norden's hands, Roote is a study in doddering impotence — an aging bureaucrat who has risen far above his ability, stayed too long in his decline, and whose sheer ineptitude is held in barely concealed contempt by his scheming subordinates, the adderlike Gibbs (played to icy, Pinteresque precision by Graham Hamilton) and the insubordinately louche Lush (Rob Nagle).

In Act 1, whose morbid black comedy is triggered by Roote's confusion over the identities of patient 6457, who has died of “heart failure,” and of patient 6459, who has given birth on Christmas Day after being raped by one of the staff, Van Norden's ineffectual fluster is the stuff of farce, a caricature of

feebleness and harmlessness cut from the broad cloth of the old Britcom *Fawlty Towers*. The problem comes later, in Act 2, when the deepening horror of the play's political undertow is supposed to emerge in Roote's psychic unraveling. Though Van Norden's rendering of a comic drunk descending into his cups is meticulous, its toothlessness is too geared at familiar laughs to muster the requisite edge of danger.

To some degree, that innoxiousness is offset by the lethal toxicity Hamilton brings to the ambitious henchman Gibbs, particularly in his scenes with the fine Jocelyn Towne as the hospital's silky but psychopathic staff nymphomaniac, Miss Cutts. The pair are at their most chillingly effective in the most explicit set piece, in which they don lab coats and treat the hapless, asexual milquetoast Lamb (a florid JD Cullum) to an “examination” aimed at extracting his unlikely confession as the impregnator of patient 6459.

Unfortunately, such moments are rare in a production plagued by the director's penchant for soft choices, under-imagined execution and a reflexive grasp for the easy laugh. Missed opportunities abound.

With an ensemble at Antaeus' enviable level of craft, the flaws ultimately can be traced to a fundamental lack of faith by the director in the language. Pinter's comedy of menace is located between the words, in the legendary pregnant pauses where its characters' search for the polite euphemism always bristles with the darkest connotations. His language, Pinter reminded in his 2005 Nobel Prize acceptance, is “a highly ambiguous transaction, a quicksand, a trampoline, a frozen pool which might give way under you.” In this *Hothouse*, regrettably, the ice remains firm and the slush is only occasionally felt.

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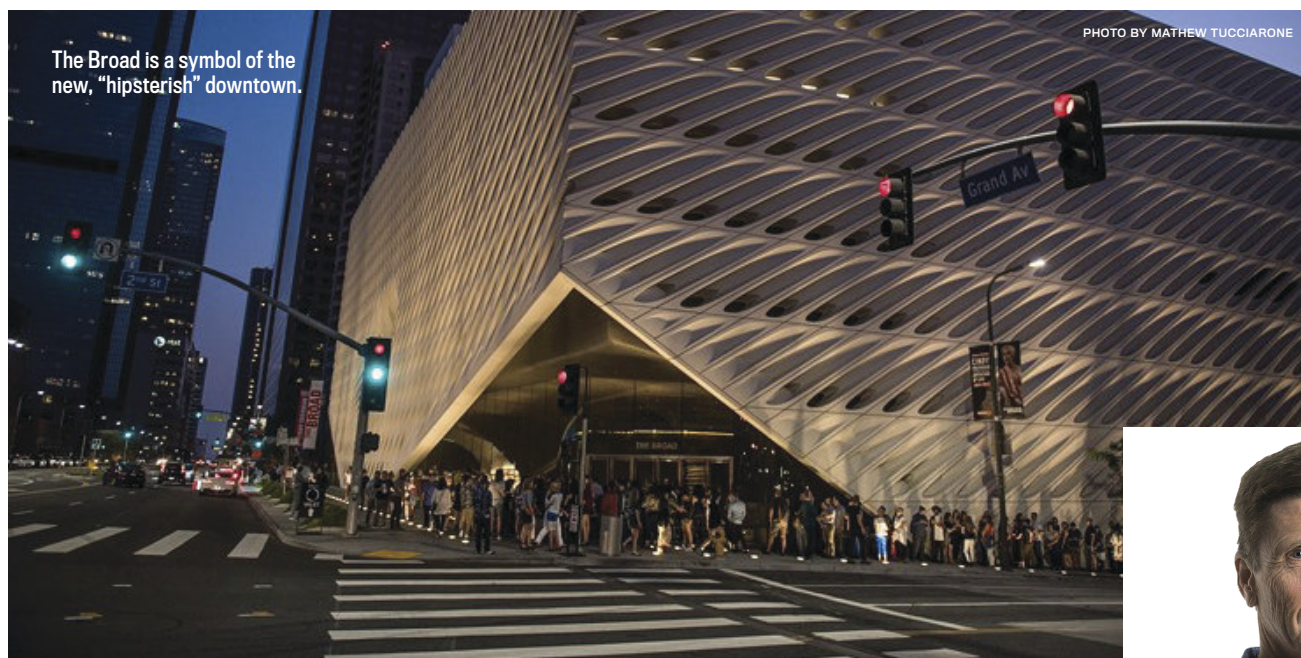
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The Broad is a symbol of the new, "hipsterish" downtown.

PHOTO BY MATHEW TUCCARONE



Culture //

ANALYZING THE GOLDEN STATE

Sam McManis talks about *Crossing California*

BY RICHARD CHANG

A hell of a lot has already been written about California, but journalist and former *Sacramento Bee* feature writer Sam McManis is expanding the canon with a new book (out Feb. 1) documenting his crazy travels and quirky encounters here in the Golden State.

Crossing California: A Cultural Topography of a State of Wonder and Weirdness (Craven Street Books, \$14.95) captures the funky, strange and oddball characters and places in virtually all corners of the nation's most populous state. In a company-issued hybrid Honda Civic, he journeys from the Oregon border to the international boundary with Mexico, from the Pacific coastline to the High Sierras and Death Valley.

During his five years on the road as the *Sac Bee's* "California Traveler," McManis visited Los Angeles about four times a year. McManis also grew up in Southern California and spent 10 years working for the *Los Angeles Times*, primarily as a sports writer. He dedicated 54 pages to L.A. in his book.

L.A. Weekly caught up with McManis, who now lives in Yakima, Washington, and teaches at Central Washington University,

to get his perspectives on L.A. past and present, and on our diverse state.

L.A. WEEKLY: *You talk a lot about downtown L.A. in your book. How has it changed since you lived here?*

SAM MCMANIS: I worked at the *L.A. Times* from 1980 to 1990. When I'd get off work, downtown was dead. After 5 o'clock, it pretty much shut down. Seeing the transformation (in recent years) was just incredible. It really was a stark change.

I remember specifically working on Thanksgiving. The copy desk wanted to go to Skid Row for Thanksgiving dinner. It was bleak, with tent cities set up across the street from the justice center. There really wasn't a whole lot to do at night. The Broad wasn't on anybody's radar. All that stuff came long after.

But since the Broad — I just saw more people out and about at night. There was a vibrancy now that wasn't there before. Now, obviously, with the lofts and all that, people are living downtown. They've done a really good job of that.

What can you say about gentrification in certain parts of L.A.?

Just like in San Francisco, some of the long-term residents are being pushed

out. I did a piece about Farmacia y Botanica Million Dollar, an old-time Hispanic pharmacy selling tchotchkes and religious items. I don't think it's there anymore. The old L.A. is fighting to endure in an ever-changing, hipsterish new L.A. It's hard to criticize the Broad — it's a beautiful museum, and Disney Concert Hall is beautiful as well. But there's something gone, though, the way it was.

You wrote a segment on searching for L.A. noir. How did you come up with that idea, and what was the reaction when it was published?

I came up with this idea, but people are always giving suggestions. "Did you know that there's a Museum of Death in Los Angeles?" People suggested a lot of macabre stuff. I started poking around, looking at all the dark stuff over the decades in L.A. Orson Welles did *Touch of Evil* in Venice. Nathanael West wrote *The Day of the Locust* about L.A. Unless you're a classic film buff, you're going to think of it as this glitzy, glamorous city. But people don't think of it as the depressing place where all of these bad things happened.

It was amazing — after the *Sacramento Bee* published the story, at least 15 newspapers took that story up. I guess the subject grabbed people. People love having *schadenfreude* about L.A. I talked about the terrible things that have happened in L.A. It rained when I was there — it was in February. That was perfect. The story got a good reaction. People love nostalgia.

Tell us about the chapter you wrote on a museum dedicated to the San Fernando Valley.

I interviewed a guy named Tommy Gelinas, who started the Valley Relics Museum. The Valley gets no respect. Once again, I found a guy who was very passionate. He collected interesting stuff from back in the day. For decades, the Valley's been a punch line. You can tell when somebody's trying to be a kitschmaster and when someone's really trying to pay tribute or homage to something he really loves. This guy really

cared. I wanted to know why.

The Valley has a distinct personality all its own.

What was your experience like visiting the world headquarters for Scientology in Hollywood?

Anyone can do it, as long as you're willing to get programmed. You can actually take the tour of the (headquarters building). The tour guides weren't shy. They were trying to proselytize to you. But I followed the Heisenberg principle — I wouldn't say I was a reporter until after the tour was over. I didn't want to spoil the tour.

They kept on asking us, "Are you happy with your life?" It was kinda creepy. I was there with just people off the street — I didn't know them. I think they were just kind of in it for the kitsch factor, too. I was happy to get out of there after an hour.

Was there any mention of Tom Cruise or John Travolta?

No. They kind of kept the Hollywood aspect out of it. There was no real Hollywood angle to it. They tried to make it very quasi-scientific, saying *Dianetics* is one of the most-sold books in history and all the great things (founder) L. Ron Hubbard has done.

You covered the Lakers during the Showtime era and the Dodgers in 1988, their World Series championship year. What were your impressions?

Magic Johnson was a great guy. He was very respectful to me, and to the other beat writers. Kareem (Abdul-Jabbar) — he was an enigmatic guy. Very respectful but very private. It's interesting to see how he's kind of transformed his life. Now, he's a public intellectual.

I found baseball players to be very combative. Kirk Gibson and I butted heads. Pedro (Guerrero) didn't speak to me. Tommy Lasorda — he would scream at me all the time. He did not always like what I wrote. Baseball was a tough beat — 162 games, on the road for much of the time. Two years of covering the Dodgers with horrendous deadlines — it totally ruined the sport for me.

Any parting thoughts on the City of Angels and California in general?

I'm just continually struck by what I saw, returning to downtown L.A. I think it's a good thing, mostly. Yes, some people are being priced out, and that's bad, of course. But overall, L.A. has transformed itself.

One thing I don't miss: I do not miss the traffic. Maybe L.A.'s a young person's town. But I still have a soft spot for Los Angeles. I prefer it to San Francisco, because I grew up down there. Part of me always remembers that.

As for California, there really isn't one center. There are so many Californias — it's such a diverse state. Someone could be a vegan, and also an NRA member. And it makes sense because it's California.



Sam McManis

Jason Momoa in *Braven*

PHOTO BY DUNCAN DE YOUNG © 2018 SABAN FILMS

| Film //

THAT'S SO BRAVEN

Jason Momoa kills across Canada in a winningly badass thriller

BY ALAN SCHERSTUHL

The agreeably pulpy Canadian action thriller *Braven* finds man-mountain Jason Momoa — our one-time Conan, now and future Aquaman and eternal horselord Khal

Drogo — getting to conquer the last world left to him. Here, he's playing an everyday sort of dude. At least, he does for 40 minutes or so, give or take an early barroom dust-up that his character, a family-man lumberjack, vaults into like a WWE star leaping into a tag-team match. Also complicating the ordinarieness: That family man is named “Joe Braven,” which pretty much guarantees that his weekend away with his father (Stephen Lang) will involve a drug lord's kill squad storming the family cabin. Joe Braven! Years ago, on her old sitcom, Ellen DeGeneres' character sat rapt and tense in a movie theater, shouting at the screen, “Run, Die Hard, run!” Somebody invite her to see *Braven*.

You might enjoy it, too, if you enjoy movies about being pushed too far, having a particular set of skills and seeing bad guys get offed in inventive ways. Any movie badass worth your dollar will bring a distinctive touch to the slaugh-

ter. *Braven*, while not quite an original, comes from the handyman school of John McClane or Denzel Washington's *The Equalizer*. He'll scope out a room, gather up some tools (fire poker, rope, plushy toy, bear trap), and leave you a couple of moments to puzzle over the grisly ends to which they'll be set.

He also hails from the reluctant-killer school. At first, after he and Papa Braven discover the danger they've happened into, our hero tries to reason with the drug lord (Garret Dillahunt), working up a thoughtful solution that solves everyone's problems. The drug lord demurs, shots get fired at the Family Braven, and just like that, we're cued to cheer all the kills to come.

It's a filmmaking lesson that dates back to the silents, one that Irving Thalberg imposed upon the Marx Brothers between *Duck Soup* — in which Harpo and Chico jack up the business of a lemonade vendor for no discernible reason — and *A Night at the Opera*, in which we're assured that the bullies and swells they terrorize have it coming.

There's time to wonder, as Momoa huffs across the peaks of Newfoundland, what it says about us as a species that so many of us relish the dramatization of acts of terrible cruelty but first demand narrative justification. Another thought

to consider: Did they name it *Braven* because it sounds sort of like *Taken*?

Not that my mind wandered much. Director Lin Oeding is a stunt performer who has helmed television episodes and here makes his feature debut. Here, he demonstrates acuity with big rigs

ANY CHEAPJACK ACTION MOVIE CAN GET A CROWD TO CHEER AT ITS SHOCK KILLS. IT'S THE BEST ONES THAT PERSUADE US THAT THERE'S A CLEAR CHAIN-OF-EVENTS PHYSICAL LOGIC AT PLAY.

and big lugs, with headlights cutting through snowfall, with local diners and bars scraped free of romance, with the sinking sense that a bad situation is getting worse. He can get a laugh from you — one beardo bad guy gets to snarl at Momoa, “You get your Sasquatch ass

back in there” — but he never seems to worry that anyone might find his scenes of anguished family drama funny. Before they've realized that armed villains are at that moment closing in on them, Braven and his father press through a tough conversation about how to handle the old man's flights of dementia — might they need to talk about assisted living? Behind them, above the cabin's fireplace, hang a pair of axes. You might groan or make some crack about Anton Chekhov's hatchet or bemoan the standard action-movie lie that in the carnage to come, these men will presumably come to understand each other — that killing solves our problems and brings us closer to each other. But *Braven* doesn't care if you smirk. *Braven* braves the hell on.

Like *The Commuter*'s Jaume Collet-Serra, Oeding is admirably committed to pinning down his hero's emotional state before the killing starts. Early scenes of Braven joking with his wife, Stephanie (Jill Wagner), or tucking his daughter (Sasha Ross) into bed play more convincingly than such moments tend to in lesser thrillers, where these relationships get established only to set up the later kidnappings. But watch Momoa boop the little girl's nose, pull her close and blow raspberries on her neck — this looks like a dad and his daughter. Later, of course, she will figure into the action, as will Stephanie. I'm happy to report that none of it will play it out in the usual ways.

The domestic scenes aren't throw-aways, but Oeding does perk up as violence looms. Two early outbursts, before the cabin standoff, break the spell of small-town ordinariness. These quick scenes play as too slickly brutal, too professionally choreographed, especially as they're set in what look like actual Newfoundland businesses. (Yes, the bar's decor is “Tragically Hip poster.”)

The main event, though, is expertly handled. It's tense and well-paced, varied in its scenarios, clear in its geography, shot and edited so that we can see who is doing what to whom — and so that we can anticipate what everyone's next move might be. That anticipation makes the payoffs all the more wickedly pleasing. Surprise is most satisfying when you have expectations, when you've been given a breath to wonder, “Hey, why is Braven sticking the business ends of all those fireplace tools into the flames?”

Any cheapjack action movie can get a crowd to cheer at its shock kills. It's the best ones that persuade us that there's a clear chain-of-events physical logic at play — that find suspense in one action leading inevitably to another. Here's a special shout-out to the nonsense with the cliff, the cord and the four-wheeler, the kind of perfectly executed, totally mad Coyote v. Roadrunner action beat that makes me wish I could rewind in the movie theater.

BRAVEN | Directed by Lin Oeding
Written by Michael Nilon, Thomas Pa'a Sibbett
Saban Films and Lionsgate | Citywide

Daniela Vega



SONY PICTURES CLASSICS

Film //

AS ADVERTISED

Star Daniela Vega ensures that *A Fantastic Woman* lives up to its title

BY APRIL WOLFE

In the tense but hearty Chilean drama *A Fantastic Woman*, actress Daniela Vega plays a transwoman, Marina, who must navigate life after the death of her lover. But no matter what trials Marina faces going it alone in a city either hostile toward or simply confused by the nuances of gender identity, director Sebastián Lelio refuses to paint her as a simple victim, bucking the prevailing assumption that a film must necessarily be a tragic figure.

In the early scenes, Marina is adored and cherished by an older man, Orlando (Francisco Reyes), who watches her in the nightclub where she sings with metaphorical hearts in his eyes. The two live a humble, happy existence in coupledom, sharing his apartment, caring for his dog — but Marina has no idea how dependent on Orlando she is until he suffers sudden chest pains and she must rush him to the hospital. Once the two are separated by the operating room doors, Marina seems to understand that her life of happiness and security is already dissipating.

A doctor delivers the news that Orlando is dead and questions Marina about a bruise on his

head — sustained from a fall as she was helping him get to the hospital. But she knows people will be skeptical of her story. Marina then slips into survival mode, and Vega's performance is so kinetic, here, that we can almost see the blood pulsing furiously through her body as Marina digests that her safety is now threatened. She becomes animal-like, a cat, her wide eyes assessing her surroundings, and then we watch her calculate the next steps to take: Call Orlando's friend to let him know he is dead, leave Orlando's car where it is (so as not to be accused of theft), run (so as not to be questioned about that bruise).

This is the first of multiple transformation scenes Vega must carry, and each is unique and moving, the physicality of her performance the most intriguing element of this film. Marina's oscillating comfort and discomfort in her body is a story told without words. In a later scene, she is confronting Orlando's legal wife, Sonia (Aline Kuppenheim), who refuses to let Marina attend his funeral. The wife is in a car, driving away from Orlando's burial spot, and Marina suddenly pulls her shoulders back to stand tall and then launches herself onto the hood with the spry power of a mountain lion, staring down her prey through the windshield. It's a triumphant moment, one of

several that may set you cheering for Marina — though these are outnumbered by ones that will leave you feeling more squeamish.

After Orlando dies, a detective who sees herself as a do-gooder, Adriana (Amparo Noguera), won't leave Marina alone, assuming that Orlando had sexually abused her. She can't see Marina as anything but a victim, an inadvertent insult as stinging as any

DIRECTOR SEBASTIÁN LELIO REFUSES TO PAINT HER AS A SIMPLE VICTIM.

intentional one. Adriana subjects Marina to an excruciating body examination, and it's here where Lelio's film really departs from others depicting the trials of transwomen. *A Fantastic Woman* shows that the obvious insults a transperson may endure will, of course, weigh on the psyche, but the death by a thousand well-meaning cuts hurts as well.

A FANTASTIC WOMAN | Directed by Sebastián Lelio | Written by Lelio and Gonzalo Maza | Sony Pictures Classics ArcLight Hollywood, Landmark

OPENING THIS WEEK

A CIAMBRA *A Ciambra*, Jonas Carpignano's tale of a 14-year-old boy growing up fast in a small Romani community in southwest Italy, is an understated, naturalistic take on a story that could easily be delivered with melodramatic clichés. The young Pio (Pio Amato) freely drinks and smokes, and crosses the social boundaries in his region with preternatural ease. When Pio's older brother, Cosimo (Damiano Amato), disappears, Pio's independence is put to the test as he is flung into dangerous situations. "I'm already a man," he declares near the end, in a line that might be a touch too expository. *A Ciambra* is at its best when Carpignano captures the textures of everyday life, suggesting the neorealists with his use of non-professional actors and on-location shooting. The performers playing the Amatos are a real family (with even the same surname) and Carpignano gives us a close-up view of busy dinners and children teasing one another. At times, this snapshot of family life feels vaguely like an intrusion. We don't necessarily get to know every family member, and are left as a fly on the wall, parsing out relationships and emotions on our own. Pio can be hard to read, given the actor's young, unstudied status, and it's easy to feel an urge to protect him from the petty crime and sweaty nightclubs around him. In one of the most compelling scenes, both emotionally and visually, Pio encounters a horse at night and follows it, seemingly transfixed. The moment jolts us from neorealism; the horse suggests a fairy tale. Pio's expression may often be ambiguous, but here he conveys an intriguing longing for a better world. (Serena Donadoni)

BILAL: A NEW BREED OF HERO Any movie about one of the best friends of the prophet Muhammad — Bilal ibn Rabah, a Mecca-born slave who became the first muezzin (call-to-prayer leader) — runs into a problem: How do you make it without including a depiction of Muhammad, and thereby alienating a huge chunk of your intended audience? The animated *Bilal*'s not-so-good good answers: disclaimers at the beginning insisting that artistic license has been taken; a prophet character, never named on-screen, who appears to be an amalgamation of Muhammad and his other associate, Abu Bakr, with plausible deniability. Indeed, "plausible deniability" sums up the entire enterprise, which includes no mention of the words "Allah" or "Islam" or "Muslim" — only one true God who hates slavery and idols. Without knowing the history, Jewish and Christian audiences might well assume the film is aimed at them, largely because it plays like a direct-to-DVD religious cartoon of the sort seen in Walmart bins and on Trinity Broadcast Network. It's loaded with slow-motion shots for emphasis, dialogue that sounds like sermons, a cheesy inspirational pop song and animation that lacks convincing physics, making the characters look as if they're moving through water. The appeal, such as there is, is to the curious viewers who wonder what religious cartoons from other faiths might look like ... and sound like with Ian McShane

and Adewale Akinuoye-Agbaje turning in paycheck work. Answer: an awkwardly paced biopic full of time jumps with an unfortunate attempt at a Zack Snyder-ish climax. The rotoscoped paint animation over the end credits is a hundred times better than the CG in every other moment. (Luke Y. Thompson)

GO SHOT IN THE DARK "Fuck ball," coach Louis Adams tells his team at the start of Dustin Nakao Haider's powerful documentary *Shot in the Dark*. "We're not talking about basketball." Rightly so: One of his teen players has just been shot at a party days before a big game. The film chronicles a year in the life of a high school basketball team on Chicago's West Side. There, Coach Lou carries an untenable load of stress as the de facto father figure and mentor for many young men. Rising star Tyquone Greer compares growing up in gang territory to quicksand — once you're caught, "It's hard to get out." One of his friends and teammates, Marquise Pryor, knows this well. The first time we hear Pryor's voice, he's calling Greer from jail after getting caught with a gun on a rival gang's turf. From doctor appointments and jail visits to neighborhood parties and tear-stained farewells, Nakao Haider's ace camera team — especially Benjamin Vogel — have significant access to Lou and the team. (It may help that Dwayne Wade and Chance the Rapper are among the doc's executive producers.) Riveting game clips round out the doc without overtaking its focus. This isn't some feel-good documentary about glory on the court. It's about survival. *Shot in the Dark* does well to remember that sobering fact throughout its lean running time. Everyone here is fighting for their lives, passing by the memorials of dear friends and trying to get out of the neighborhood. It's a vital, intimate snapshot of a handful of people who have been touched by gun and gang violence. (Tatiana Craine)

ONGOING

12 STRONG *12 Strong* is in many ways a throwback. Here's a somewhat boastful 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 CALL ME BY YOUR NAME Luca Guadagnino's romantic drama *Call Me By Your Name* sneaks up on you — by the end, it stings with the lingering ache of a late-summer sunburn. Adapted by James Ivory from Andre Aciman's acclaimed novel, the story follows 17-year-old somewhat introverted musician Elio (Timothée Chalamet) and 24-year-old doctoral student Oliver (Armie Hammer) through a long, frustrated summer of latent desire and thwarted courtship, culminating in a fervid if ephemeral affair. Guadagnino adeptly captures not just physicality of a burning love but also the emotional and intellectual components, and the film is all the more salient for that careful, realistic interpretation. It's the 1980s. Elio and his family reside in a palatial but rustic Italian villa in the northern countryside, where peaches and other succulent fruits dangle just within reach from the trees shading the family's land. When Elio's father's new summer research assistant Oliver arrives, the sleepy house suddenly takes on new life. Elio, who slinks in and out of rooms to study the houseguest, at first takes offense at the new student's "arrogant" goodbyes (a casual "Later") and then to his lingering hand on Elio's bare back. But it's really Elio's burgeoning feelings for Oliver that allow these niggling annoyances to get at him. When Elio finally tells Oliver he's attracted to him, the scene is grandly romantic, like a queer *Casablanca* or *Last Year at Marienbad*. When the men are together, endlessly teasing one another, the story sings and surprises. Chalamet is magnetic and unpredictable as Elio. It's thrilling to watch this film and realize that the 21-year-old actor will be in many others. I'm looking forward to the era of the Chalamet leading man. (April Wolfe)

CHAVELA The day you first hear Chavela Vargas is the best day you'll have that year. A majestic and inimitable performer, and a lesbian trailblazer of gender non-conformity, the Mexican chanteuse stripped ranchera music to its wounded heart, singing lovesick, masculine cowboy songs with a voice that holds hurting like liquor holds fire. Her accompaniment, usually two guitars, is as lonesome as a *vaguelero's* campfire, a radical new conception of the music of the mariachis. Her voice, which ranges down to a contralto, can stop you, tear at you, tough and tender at once, her singing thrilling in its intimacy, sounding at times as if it might collapse into a sob. In the middle of the last century, Vargas scored hits, romanced Frida Kahlo and Ava Gardner and toured

the U.S. and Europe. She did it in pants and sometimes a poncho, singing like a man while dressed as a man. The film would be valuable by dint of its existence alone: Too few in the English-speaking world know of Vargas or her music. But it reduces a great life to a merely good movie, suffering from a problem that nags too many documentaries. You can sense that rather than focusing on what's most crucial in Vargas' life were focusing on the moments that the producers have footage of. In this case, the most crucial stages of Vargas' career and development are lost to us: We learn little of how she arrived at her sound or her presentation of herself, much less how it went over the first nights or how the press and the public received her. The final third bogs down in repetitive comeback concerts. (Alan Scherstuhl)

DARKEST HOUR Joe Wright's Churchill-finds-his-mojo drama *Darkest Hour* is an epic of loin girding, a rousing wiki-deep summary of the gist of Winston Churchill's first month in power as prime minister, building to his delivery of the second most famous to-arms speech in British history. Wright's film is fleet, wholly convincing in its production design, and in one crucial sense something rare: Here's a war movie about rhetoric rather than battle scenes. "He's mobilized the English language," a rival of Churchill's mutters, in awe, after one of the prime minister's climactic speeches. To drive the point home, Wright (*Atonement*, *Pan* and the 2012 *Anna Karenina*) shows us the hangdog visage of another rival, played by Stephen Dillane, who looks as if the director, who has no fear of overstating the obvious, has told him a sad trombone bleat will score the shot. The idea that powers Wright's film is that declaring the will to fight is itself a fight. We meet Churchill in May 1940, when the Nazis have stormed Europe right up to France, and outgoing prime minister Neville Chamberlain (Ronald Pickup) still is insisting that Britain's best chance to avoid invasion is a peace deal with Hitler. Churchill, of course, vows to fight. Wright is adept at immersing us in place, snaking his camera through this lavish re-creation of a secret London command center. And in lead Gary Oldman, he has an actor he can trust with both the biggest and smallest moments. The last lion roars, when appropriate, but this is a human Churchill. Too bad the sequence of Churchill quizzing everyday Londoners on whether Britain should fight plays hammy than a Midwestern grocery store's party platter. (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 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 FLORIDA PROJECT Sean Baker is one of the few filmmakers working today who gets that it's possible to find joy in small, difficult corners of the world. His film *Tangerine*, about two transwomen and their hilarious exploits across Los Angeles, doesn't bow to typical expectations of media featuring transpeople, where their gender identity is always a tragedy and the focus of the story. Sure, *Tangerine's* characters are poor, and one's fresh out of jail. But the small pleasures of a delicious donut can give

them the energy to power through any day. With *The Florida Project*, his follow-up to *Tangerine*, Baker again grants both humanity and humor to his down-on-their-luck subjects. Little Moonee (Brooklyn Prince) lives with her smack-talking, tatted young mom Halley (Bria Vinaite) in the Magic Kingdom Motel, walking distance from the throngs of crowds that flock to Disney World year-round. Moonee romps around the "neighborhood" (really just a motel-dotted track of interstate) with her little pals, Scooty (Christopher Rivera) and Jancey (Valeria Cotto), getting into trouble wherever they can, while motel manager Bobby (Willem Dafoe) plays the Mr. Wilson to their collective Dennis the Menace. We know that Halley's nights out drinking and her unemployment may not be building toward a happy ending, but this is a story seen through Moonee's eyes. She believes that as long as you're clever and cute enough, you can scheme your way out of anything. It's glorious fun watching Moonee and her buds face boredom and heat. Dafoe's character, the guy who's too nice for his own good, becomes something of a father to these volatile children and Halley, resulting in some explosively funny scenes. (April Wolfe)

GO 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 stirringly well executed. (Alan Scherstuhl)

HOSTILES Since his low-key, low-expectations debut, the Jeff Bridges diversion *Crazy Heart* (2009), Scott Cooper has specialized in thoughtful, actor-driven,

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HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464

Sunset Boulevard (323)924-1644

The Cage Fighter Fri, 2:30, 4, 7:15 p.m.; Sat, 1:45, 3:15, 6:30 p.m.; Sun, 3:15, 6:30, 9:15 p.m.; Mon, 3:45, 8:15 p.m.; Tues, 5:15, 6:45 p.m.; Wed, Thurs, 5, 8:15 p.m.

A Lesson In Cruelty Fri, 5:35 p.m.; Sat, 8 p.m.; Sun, 1:30 p.m.; Mon, 5:15 p.m.; Tues, 3:30 p.m.; Wed, 6:30 p.m.; Thurs, 3:15 p.m.

The Road Movie Fri, 8:45 p.m.; Sat, 9:45 p.m.; Sun, 8 p.m.; Mon, 7 p.m.; Tues, 8:15 p.m.; Wed, Thurs, 9:45 p.m.

Wastelander Fri, 9:55 p.m.; Sat-Sun, 4:45 p.m.; Mon, 9:45 p.m.; Tues, 9:30 p.m.; Wed, 3:15 p.m.; Thurs, 6:30 p.m.

BPM (Beats Per Minute) (120 battements par minute) Sun, 11 a.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
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Call Me by Your Name Fri, 11:50 a.m., 2:10, 5:25, 8:15, 11 p.m.; Sat-Sun, 11:20 a.m., 2:10, 5:25, 8:15, 11 p.m.; Mon, 11:25 a.m., 1:25, 4:15, 7:25, 10:15 p.m.; Tues, 11:25 a.m., 2:25, 5:15, 8:05, 11 p.m.; Wed, 11:40 a.m., 2:25, 5:15, 8:05, 11 p.m.

Fifty Shades Freed Thurs, 7, 8, 9, 10:15, 11:15 p.m.
A Fantastic Woman (Una mujer fantástica) Fri, 11:30 a.m., 1:30, 2:30, 3:45, 4:45, 6, 7, 9:15, 11:15 p.m.; Sat-Sun, 10:30 a.m., 12 noon, 1:30, 2:30, 3:45, 4:45, 6, 7, 9:15, 11:15 p.m.; Mon, 11:10 a.m., 12:30, 1:45, 4, 7:45, 10:30 p.m.; Tues, 11:15 a.m., 1:15, 3:15, 4:45, 7:15, 9:15, 11:30 p.m.; Wed, 11:30 a.m., 1:15, 2:30, 4:45, 7, 9:15, 11:30 p.m.

Winchester Fri, 11:05 a.m., 2:15, 5:15, 8:30, 10:45 p.m., 12:15 a.m.; Sat, 11:30 a.m., 2:15, 5:40, 8:30, 10:45 p.m., 12:15 a.m.; Sun, 11:30 a.m., 2:15, 5:40, 8:30, 10:45 p.m.; Mon, 11:35 a.m., 2:40, 5, 8, 10:15, 11:15 p.m.; Tues, 11:20 a.m., 2, 5:30, 8:35, 11:15 p.m.; Wed, 11:05 a.m., 2:15, 5:15, 8:35, 11:15 p.m.

Maze Runner: The Death Cure Fri, 11:10 a.m., 1:10, 4:35, 7:15, 10:40 p.m.; Sat-Sun, 10:45 a.m., 1:15, 4:35, 7:15, 10:40 p.m.; Mon, 11:50 a.m., 1:30, 4:20, 7:15, 10:10 p.m.; Tues, 11:35 a.m., 1:30, 4:20, 7:15, 10:05 p.m.; Wed, 11:20 a.m., 1:20, 4:20, 7:15, 10:10 p.m.

Den of Thieves Fri, 4:25, 10 p.m.; Sat-Sun, 4:25, 10:20 p.m.; Mon, 2:15, 9:45 p.m.; Tues, 4:15, 9:45 p.m.; Wed, 2:35, 10:05 p.m.

Hostiles Fri, 11:35 a.m., 1:45, 4:10, 7:35, 10:40 p.m.; Sat-Sun, 10:35 a.m., 1:45, 4:10, 7:35, 10:40 p.m.; Mon, 11:45 a.m., 2:45, 5, 8:30, 11:05 p.m.; Tues, 11:05 a.m., 1:40, 4:10, 7:40, 10:50 p.m.; Wed, 11:40 a.m., 1:30, 4:40, 7:35, 10:45 p.m.

The Post Fri, 11:05 a.m., 1:40, 4:30, 7:05, 10:05 p.m.; Sat-Sun, 10:20 a.m., 1:35, 4:10, 7:05, 10:05 p.m.; Mon, 11:05 a.m., 1, 4:50, 7:20, 10:40 p.m.; Tues, 11:10 a.m., 1:30, 4:35, 7, 10:25 p.m.; Wed, 11:40 a.m., 1:35, 4:35, 7:10, 10:20 p.m.

All the Money in the World Fri, 5:25, 8:20 p.m.; Sat-Sun, 5:45, 8:30 p.m.; Mon, 5:25, 8:20 p.m.; Tues, 5:45, 8:25 p.m.; Wed, 5:35, 8:25 p.m.

Molly's Game Fri, 11:10 a.m., 2:20 p.m.; Sat-Sun, 11:10 a.m., 2:45 p.m.; Mon, 2, 5:35 p.m.; Tues, 1:40 p.m.; Wed, 12:15 p.m.

Phantom Thread 70mm Fri-Sun, 11:30 a.m., 2:30, 5:30, 7, 8:30, 10, 11:35 p.m.; Mon, 11:30 a.m., 2:30, 5:30, 7:30, 8:30, 11:35 p.m.; Tues-Wed, 11:30 a.m., 2:30, 5:30, 8:30, 11:35 p.m.

I, Tonya Fri, 8:10 p.m.; Mon, 2:45 p.m.; Tues, 11:05 a.m., 8:10, 10:40 p.m.; Fri, 11:45 a.m., 2, 5:35, 10:20 p.m.; Sat-Sun, 11:45 a.m., 2, 5:35, 8:10, 10:20 p.m.; Mon, 11:40 a.m., 5:40, 8:10, 11 p.m.; Tues, 2:15, 5:25 p.m.; Wed, 11 a.m., 2:10, 5:35, 8:10, 10:45 p.m.

The Shape of Water Fri, 11 a.m., 12:30, 2:45, 4:45, 7:15, 8, 9:30, 11:15 p.m.; Sat-Sun, 10:30 a.m., 12:30, 2:45, 4:45, 7:15, 8, 9:30, 11:15 p.m.; Mon, 11:50 a.m., 2:15, 5, 8, 11:15 p.m.; Tues, 11 a.m., 12:30, 2:30, 4:45, 8, 9:30, 11:15 p.m.; Wed, 11:45 a.m., 2:25, 4:45, 8, 9:45, 11:15 p.m.

Darkest Hour Fri, 11:20 a.m., 1:50, 4:40, 7:25 p.m.; Sat-Sun, 10:50 a.m., 1:25, 4:40, 7:50 p.m.; Mon, 11:25 a.m., 2:45, 7:10, 9:50 p.m.; Tues, 1:35, 4:45, 7:35 p.m.; Wed, 11:50 a.m., 4:15, 7:30 p.m.

Three Billboards Outside Ebbing, Missouri Fri, 11:15 a.m., 2, 5, 8:10, 10:15, 11:30 p.m.; Sat-Sun, 10:45 a.m., 12:45, 2, 5, 8:10, 10:15, 11:30 p.m.; Mon, 11:15 a.m., 2, 5:30, 8:30, 10:10 p.m.; Tues, 11:15 a.m., 2, 5:40, 8:15, 10:45 p.m.; Wed, 11:15 a.m., 2, 5:45, 8:15, 10:40 p.m.

Lady Bird Fri-Tues, 4 p.m.; Fri, 11 a.m., 1, 7:25 p.m.; Sat-Sun, 10 a.m., 12:45, 4, 7:25 p.m.; Mon, 11 a.m., 3:25, 5:25, 7:35 p.m.; Tues, 12:10, 7:05 p.m.; Wed, 4:15, 7:05 p.m.

The Florida Project Fri, 6:05 p.m.; Tues, 12:45, 3:20, 6:05 p.m.; Fri, 12 noon, 3 p.m.; Sat-Sun, 12:15, 3:15, 6:05 p.m.; Mon, 12 noon, 3:15, 6:10 p.m.; Wed, 3:15, 6:15 p.m.

Dunkirk Fri, 3:10 p.m.; Sat-Sun, 10:15 a.m., 3:10 p.m.; Mon, 1, 5:15 p.m.; Tues, 11 a.m., 3:30 p.m.; Wed, 11 a.m., 3:25 p.m.

Get Out Fri, 9:30, 11:45 p.m.; Sat, 10:05 a.m., 9:30, 11:45 p.m.; Sun, 10:05 a.m., 9:30 p.m.; Mon, 2:20, 9:40 p.m.; Tues, 10:15 p.m.; Wed, 9:20, 11:35 p.m.

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The Greatest Showman Fri, 1:30, 4:30, 7:30, 10:15 p.m.; Sat, 1:30, 4:30, 7:20, 10 p.m.; Sun, 1, 4, 6:50, 9:30 p.m.; Mon-Thurs, 1:30, 4:30, 7:30, 10:15 p.m.

Maze Runner: The Death Cure Fri, 12:30, 3:50, 7:10, 10:30 p.m.; Sat, 12:25, 3:50, 7:10, 10:30 p.m.; Sun, 12 noon, 3:20, 6:40, 10 p.m.; Mon-Thurs, 12:30, 3:50, 7:10, 10:30 p.m.

12 Strong Fri, 4:20, 10:10 p.m.; Sat, 10:10 p.m.; Sun, 3:45, 9:45 p.m.; Mon-Thurs, 4:20, 10:10 p.m.

Jumanji: Welcome to the Jungle Fri, 4:15, 10:10 p.m.; Sat, 3:45, 9:45 p.m.; Sun, 3:40, 9:40 p.m.; Mon-Thurs, 4:15, 10:10 p.m.; Fri, 1:10, 4:30, 7:35, 10:25 p.m.; Sat, 1:10, 4:15, 7:10, 10:15 p.m.; Sun, 12:10, 3:10, 6:10, 9:10 p.m.; Mon-Wed, 1:10, 4:30, 7:35, 10:25 p.m.; Thurs, 1:10, 4:15, 10:25 p.m.

Star Wars: The Last Jedi Fri-Sat, 12:20, 3:40, 7, 10:20 p.m.; Sun, 11:50 a.m., 3:10, 6:30, 9:50 p.m.; Sat, 3:45, 9:45 p.m.; Sun, 3:40, 9:40 p.m.; Mon-Thurs, 4:15, 10:10 p.m.; Fri, 1:10, 4:30, 7:35, 10:25 p.m.; Sat, 1:10, 4:15, 7:10, 10:15 p.m.; Sun, 12:10, 3:10, 6:10, 9:10 p.m.; Mon-Wed, 1:10, 4:30, 7:35, 10:25 p.m.; Thurs, 1:10, 4:15, 10:25 p.m.

The Disaster Artist Fri, 1:20, 7:40 p.m.; Sat, 12:30, 7:30 p.m.; Sun, 12:45, 6:45 p.m.; Mon-Thurs, 1:20, 7:40 p.m.

Three Billboards Outside Ebbing, Missouri Fri, 1:15, 7:30 p.m.; Sat, 1, 7 p.m.; Sun, 12:40, 6:40 p.m.; Mon-Thurs, 1:15, 7:30 p.m.

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Fifty Shades Freed: The IMAX 2D Experience

Thurs, 7, 10 p.m.

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The Greatest Showman: The IMAX 2D Experience Fri-Sat, 12:30, 7 p.m.; Sun, 12 noon, 6:30 p.m.; Mon-Wed, 12:30, 7 p.m.; Thurs, 12:30 p.m.

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The Greatest Showman Fri-Wed, 11:45 a.m., 2:15, 5:30, 7:25, 9:55 p.m.

Fifty Shades Freed Thurs, 7, 9:30 p.m., 12 mid.

Winchester Fri, 10:30, 11:40 a.m., 2, 3:20, 5:15, 7:30, 9:55 p.m.; Sat, 10:30 a.m., 2, 3:20, 5:15, 7:30, 9:55 p.m.; Sun-Mon, 10:30, 11:40 a.m., 2, 3:20, 5:15, 7:30, 9:55 p.m.; Tues-Wed, 11:40 a.m., 2, 5:15 p.m.; Fri-Wed, 8:45, 11:10 p.m.

Maze Runner: The Death Cure Fri, 11:30 a.m., 2:35, 5:40, 7:15, 8:15, 10:15 p.m.; Sat, 2:35, 5:40, 7:15, 8:15, 10:15 p.m.; Sun, 11:30 a.m., 2:35, 5:40, 7:15, 8:15, 10:15 p.m.; Mon, 11 a.m., 2:35, 5:40, 7:15, 8:15, 10:15 p.m.; Tues-Wed, 11:30 a.m., 2:35, 5:40, 8:15, 10:15 p.m.

12 Strong Fri-Mon, 10:25 a.m., 2:55 p.m.; Tues-Wed, 10:35 a.m., 2:55 p.m.

Den of Thieves Fri-Wed, 11:35 a.m., 2:40, 5:20, 8:10, 10:45 p.m.

The Commuter Fri-Wed, 11:10 p.m.

The Post Fri, 11:50 a.m., 2:40, 5:45, 8:05, 9:55 p.m.; Sat, 2:40, 5:45, 8:05, 9:55 p.m.; Sun-Wed, 11:50 a.m., 2:40, 5:45, 8:05, 9:55 p.m.

Molly's Game Fri-Mon, 1:25, 4:25, 8, 11:15 p.m.; Tues, 1:25, 8, 11:15 p.m.; Wed, 1:25, 8 p.m.

Phantom Thread Fri-Mon, 11:15 a.m., 2:10, 5, 7:50, 10:35 p.m.; Tues-Wed, 11:15 a.m., 2:10, 5, 7:50 p.m.

Jumanji: Welcome to the Jungle Fri, 11:05 a.m., 1:45, 4:25, 7, 9:35 p.m.; Sat, 11:40 a.m., 1:45, 4:20, 7, 9:35 p.m.; Sun, 11:05 a.m., 1:45, 4:25, 7, 9:35 p.m.; Mon, 11:35 a.m., 2, 4:40, 7:20, 10 p.m.; Tues-Wed, 11:35 a.m., 2:35, 4:35, 7:30, 10:10 p.m.

I, Tonya Fri-Wed, 11:20 a.m., 2:05, 4:50, 8:15, 10:50 p.m.; Sat, 1:40, 4:30, 7:15, 10:10 p.m.; Sun-Mon, 10:35 a.m., 1:25, 4:30, 7:15, 10:10 p.m.; Tues-Wed, 10:35 a.m., 1:25, 4:30, 7:15, 10:10 p.m.; Thurs, 10:25 a.m., 1:05, 4:30, 7:20, 10:35 p.m.

Coco Fri-Mon, 10:30 a.m., 1, 3, 5:35, 7:15 p.m.; Tues-Wed, 1, 3:20, 5:40, 7:15 p.m.

Three Billboards Outside Ebbing, Missouri Fri, 11:55 a.m., 4:15, 9:45 p.m.; Sat, 11:55 a.m., 4:30, 9:45 p.m.; Sun-Mon, 11:55 a.m., 4:15, 9:45 p.m.; Tues-Wed, 11:55 a.m., 2:35, 9:45 p.m.

Lady Bird Fri-Mon, 12:45, 5:40 p.m.; Tues-Wed, 10:50 a.m., 5:40 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Phantom Thread 2, 5:20, 8:45 p.m.

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DOWNTOWN INDEPENDENT 251

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

Keys To The Heart (geu-geot-man-i nae se-sang) Fri-Wed, 10:15 a.m., 12:55, 3:35, 6:15, 9 p.m.

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, 2:05, 4:55, 7:45, 10:35 p.m.

REGAL CINEMAS L.A. LIVE STADIUM

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(844)462-7342 4046

The Greatest Showman Fri-Tues, 1:30, 4:15, 7:15, 10:15 p.m.

Before We Vanish (Sanpo suru shinryakusha) Fri-Sat, 12 noon, 3:15, 6:30, 9:45, 11:40 p.m.; Sun-Thurs, 12 noon, 3:15, 6:30, 9:45 p.m.

Winchester Fri-Tues, 12:15, 6:45 p.m.; Fri, 1:45, 4:45, 7:45, 10:45 p.m.; Sat, 1, 8:15, 11:15 p.m.; Sun-Thurs, 1:45, 4:45, 7:45, 10:45 p.m.; Fri, 12 mid.; Sat, 3:15 p.m., 12 mid.

Maze Runner: The Death Cure Fri-Tues, 3, 9:30 p.m.; Fri-Thurs, 12:30, 4, 7:30, 11 p.m.

Den of Thieves Fri-Tues, 12:15, 3:45, 7:15, 10:45 p.m.

The Post Fri-Tues, 12:45, 4:05, 7, 10 p.m.

Insidious: The Last Key Fri-Tues, 1, 3:45, 6:30, 9:15 p.m.

Phantom Thread Fri-Sat, 1:15, 4:30, 7:45, 11 p.m.; Sun, 4:30, 7:45, 11:05 p.m.; Mon-Thurs, 1:15, 4:30, 7:45, 11:05 p.m.

Jumanji: Welcome to the Jungle Fri-Tues, 1:15, 4:30, 7:30 p.m.

Jumanji: Welcome to the Jungle 3D Fri-Tues, 10:30 p.m.

Star Wars: The Last Jedi Fri-Tues, 12 noon, 3:30, 7, 10:30 p.m.

I, Tonya Fri-Tues, 12:30, 3:30, 6:45, 9:45 p.m.

The Shape of Water Fri-Sat, 1:50, 5, 8, 11:15 p.m.; Sun, 1:15, 5, 8, 11 p.m.; Mon-Thurs, 1:50, 5, 8, 11 p.m.

Lady Bird Fri, 12:45, 3:15, 6, 9 p.m.; Sat, 12:45, 6, 9 p.m.; Sun-Thurs, 12:45, 3:15, 6, 9 p.m.

Bolshoi Ballet: The Lady of the Camellias

ENCORE Sun, 12:55 p.m.

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Icarus 4:40 p.m.

Have a Nice Day (Hao ji le) Fri, 7:30, 9:40 p.m.; Sat, 2:30, 7:30, 9:40 p.m.; Sun, 2:30, 7:30 p.m.; Mon-Thurs, 7:30 p.m.

LAEMMLE'S MUSIC HALL 3 9036

Wilshire Blvd. (310) 274-6869

Lies We Tell 12 noon, 2:30, 5, 7:30, 10 p.m.

The Music of Silence (La musica del silenzio)

Fri, 12 noon, 9:55 p.m.; Sat-Thurs, 12 noon, 7:20 p.m.

Shot in the Dark 12:10, 2:30, 4:50, 7:10, 9:40 p.m.

Lover for a Day (L'Amant d'un jour) 5:10 p.m.

Film Stars Don't Die in Liverpool 2:40 p.m.

Living Among Us Fri, 7:20 p.m.; Sat-Thurs, 9:55 p.m.

WESTWOOD, WEST L.A.

for-adults Hollywood genre fare: a *Deer Hunter*-lite Rust Belt saga of brothers and blood (2013's *Out of the Furnace*); a vicious tale of Boston gangsterdom (2015's *Black Mass*). This is an underserved sphere. But Cooper has yet to elevate his sensibility beyond a choked, self-inhibiting intensity. Army Capt. Joseph Blocker (Christian Bale), the hero of *Hostiles* – which is set in 1892 – saddles him with a most unwelcome task: Escorting a cancer-stricken Cheyenne war chief, Yellow Hawk (Wes Studi), from New Mexico to the Valley of the Bears, in Montana. The threat of a slashed pension encourages Blocker to cooperate, but he's enraged by the assignment. Cooper at first leads viewers that the man hates Native Americans so much he would sooner shoot himself than simply do his job. This surge of internal agony seems intended to pulse throughout the movie's gruesome state-crossing trek, but Bale is much less caricature-adjacent in the moments that hint at the monstrous Blocker's possible redemption. The team comes across a homestead that has been attacked and burned nearly to ashes; inside is Rosalee Quaid (Rosamund Pike), the sole survivor, who still has two of her babies wrapped in blankets ("they're sleeping," she insists). Blocker tells his colleagues to quiet their footsteps in consideration of the children. Reconciling this figure of natural empathy and mesmerizing focus with the previous wobbling brute who reflexively emits "bitches" and "bastards" is a bizarre task; the disjunction seems less a sign of a protagonist with complexly contradictory sympathies than a reflection of the psychological fuzziness of Blocker's sketched-in backstory. (Danny King)

GO I, TONYA Craig Gillespie's raucous Tonya Harding biopic, *I, Tonya*, isn't all #TeamTonya or #TeamTruth – will we ever know the full, real story? Gillespie doesn't pretend to be definitive. Instead, he spins the tragedy of Tonya Harding and Nancy Kerrigan into a searing indictment of America's obsession with "America" and the ways in which public opinion can be irreparably warped by the media. Those expecting camp or catfights won't find them in Gillespie's movie, which instead offers thoughtful and somewhat objective critiques, plus seriously dark humor that will elicit uncomfortable gasps of laughter – and invites you to ponder difficult truths. To write the script, the filmmakers traveled to Oregon, where Harding still resides, to capture interviews with her and ex-husband/possible co-conspirator Jeff Gillooly, as well as family members and associates. The film unfolds as a kind of collage of these dramatized interviews with re-enactments – starring Margot Robbie and Sebastian Stan as Tonya and Jeff – that smash the fourth wall and span Harding's youth all the way up to and past ... "the incident." Yes, you see Kerrigan scream out – "Why?!" – but Gillespie's story becomes about a different physical abuse, that of Harding's, first at the hands of her mother (Allison Janney) and then at Gillooly's. Using Harding's words infuses the story with devastating honesty devoid of sentimentality. Gillespie never slides into condescending melodrama. One of

YOUR WEEKLY MOVIE TO-DO LIST

Early Suzuki and Prime Reichardt Friday, Feb. 2

Whenever the end of the world seems nigh, viewers may do well to turn to Andrei Tarkovsky's *The Sacrifice* – the most beautiful and philosophical of apocalyptic parables. It was the great Russian director's final film, made as he was dying of cancer. Though it deals with the threat of nuclear extermination, the film's tone, evoked through a succession of masterful long takes, is lyrical, mystical and completely haunting. The Nuart is showing a new 4K digital restoration (courtesy of Kino Lorber) for a week beginning today. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Feb. 2, 1:30 p.m. (also 4:45 & 8 p.m.); through Thu., Feb. 8; \$9. (310) 473-8530, landmarktheatres.com.*

Saturday, Feb. 3

The American Cinematheque celebrates 10 years of Oscilloscope Laboratories, the independent film company that has distributed many of the best American indies of recent years. At the Egyptian, two films by Kelly Reichardt will be screened in 35mm: *Wendy and Lucy* and *Meek's Cutoff*. The former is a stringent yet generous road movie starring Michelle Williams as a broke traveler stranded in Nowheresville; the latter is an ascetic political Western about a group of Oregon trail pioneers lost in a desert. Reichardt, a New Yorker, will appear between films for a discussion moderated by April Wolfe. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Feb. 3, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Saturday, Feb. 3

Michael Powell and Emeric Pressburger – the team that formed The Archers production company – were rare birds in the English cinema tree, and *A Matter of Life and Death* is one of the purest examples of their art. A fantasy of the afterlife set against the backdrop of World War II, the film is by turns romantic, satirical and mystical, and always gorgeous to behold. The Aero Theatre hosts the Los Angeles premiere of a new 4K restoration



Seijun Suzuki's *Satan's Town*

courtesy of Sony. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Feb. 3, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Tuesday, Feb. 6

In *Loves of a Blonde*, a key work of the Czech New Wave, a naive teenager in a crummy factory town misunderstands a one-night stand with a caddish musician and follows him home to pursue the affair. This arrestingly sweet premise marked a career turning point for Milos Forman, who earned an Academy Award nomination for Best Foreign-Language Film, and whom LACMA's Tuesday Matinees series is honoring in February. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 6, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Feb. 8

Seijun Suzuki (*Branded to Kill, Tokyo Drifter*) is a name well known to cinephiles, but his early films have been somewhat out of reach. That's why the American Cinematheque's double bill of early Suzuki genre films is so alluring. *Satan's Town* reportedly was the Japanese master's first film to feature gangsters as central characters, while *Eight Hours of Terror* was directly inspired by Ford's *Stagecoach*. Each 35mm print comes courtesy of the Japan Foundation Film Library, with thanks to Will Carroll and Alexander Fee of Doc Films, University of Chicago. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Feb. 8, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. –Nathaniel Bell*

the most beautiful moments comes during Harding's dramatized interview. Robbie as Tonya has just reminisced about the day she landed her first triple axel. She wipes at her eyes and ashes her cigarette, saying, "Sorry, no one ever asks me about that anymore." *I, Tonya* ensures they will. (April Wolfe)

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 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)

JUMANJI: WELCOME TO THE JUNGLE The new *Jumanji* movie is bigger and dumber than the previous, a feat considering the relentless clatter of the 1995 iteration. This time, the kids-to-be-harrowed – bickering, single-trait high schoolers – turn their noses up at the very idea of board games. *Jumanji* obliges, transmuting into a form they will find more appealing: a 16-bit video game cartridge. Unable to resist retro-game tech, our bored heroes thunk this new-old *Jumanji* into a vintage console, select the characters they wish to play and then, ka-blammo, all get sucked into the game itself – and into the

bodies of their in-game avatars. The freshest element here is body-swap comedy, which finds a high school schlemiel (Alex Wolff) inhabiting man-mountain Dwayne Johnson, a selfie-obsessed popular girl (Madison Iseman) mired in the form of Jack Black and a cocksure football king (Ser'Darius Blain) who gets stuck as Kevin Hart. Johnson gets to yammer antsy, which is good for a couple of laughs. Black, pitching his voice high and complaining about being *fat* and *middle-aged*, attempts to find the inner-life-of-a-blond

cliche. Expect much spirited talk about penises. A final teen, a bright but awkward young woman (Morgan Jeanette Turner), gets embodied by Karen Gillan, whose short-shorts and midriff-baring T-shirt are flimsily justified by the filmmakers – Jake Kasdan and a boatload of credited writers – as satire. Gillan, after all, is playing a '90s video-game heroine; the funniest scene involves this uncertain kid trying to pilot that body alluringly. Rather than wild, the jungle here is about team-building and occasional action scenes whose gist you may get from the blur of movement. To describe it for another sentence would be to waste your time and mine. (Alan Scherstuhl)

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 Nastos). 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)



Two Balloons

TWO BALLOONS

an animated short

Feb. 2-8, 2018 ♦ Daily at 1:10 pm
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H√Ob

(LIVE SET)

ONE CHILD POLICY
COLEGRAM

FRI. FEBRUARY 2 · 9PM



SAVED BY THE 90's

FRI. FEBRUARY 2 · 10PM



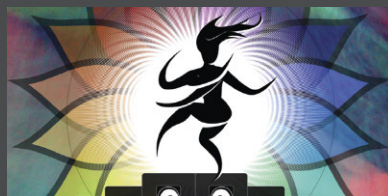
GARI SAFARI

FRI. FEBRUARY 2 · 10PM



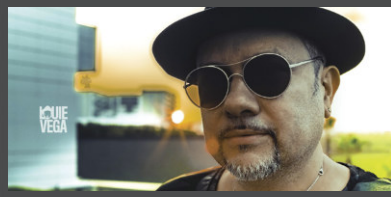
KRAAK & SMAAK (DJ SET)

SAT. FEBRUARY 3 · 10AM

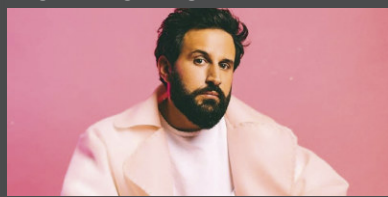


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SAT. FEBRUARY 3

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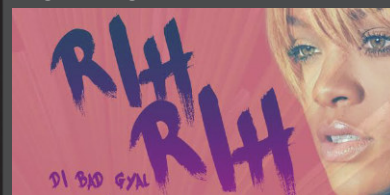
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THU. FEBRUARY 1

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SAT. FEBRUARY 3



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SAT. FEBRUARY 3



HIP HOP SHOWCASE

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2/9 LIVE REGGAE CULTURE
2/10 CLUB 90'S
2/10 JESSE BLAZE
2/10 SEAN HEALY PRESENTS:
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2/10 BENJAMIN DU BOIS PRESENTS
LIT PARTY
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John Tejada, left, and Reggie Watts



PHOTO BY ALLISTER ANN

| Music //

MIXING IT UP

Reggie Watts and John Tejada are creating music together as Wajatta

BY MATT MINER

“I was a big fan of John’s music for many years,” comedian and musician Reggie Watts says by phone from Montana, where, as it happens, he is grocery shopping with his mother, “and I always thought he was this exotic dude living in Austria or someplace, pumping out minimal techno and other electronic music.”

L.A.-based Watts, who became famous for his highly acclaimed absurdist humor, which often incorporates his singing and beatboxing, is talking about musician and DJ/producer John Tejada, with whom he is collaborating on a new project the two have dubbed Wajatta. “Then, when I met him,” at a club night when Tejada was performing, “it was all of a sudden, ‘Oh, he lives in L.A.? That’s crazy!’”

Wajatta is a portmanteau — or what in the music world might be described as a mashup — of Watts and Tejada, “which somehow doesn’t seem so obvious to everyone,” Tejada quips.

Well known as an in-demand remixer for electronic-pop crossover acts such as The Postal Service and Télépopmusik — and well regarded for his richly detailed, emotive albums on noted German electronic music label Kompakt and others — Tejada spoke to *L.A. Weekly* by

phone from his home studio in Sherman Oaks, where he is mastering Wajatta’s full-length debut. (His latest album for Kompakt, *Dead Start Program*, comes out Feb. 9.)

“We have a lot of mutual friends, but we’d never quite met that way. He just said hello that night [at the club] and we started talking,” says Tejada, who was in fact born in Vienna but grew up in L.A. “We didn’t start making music right away, but eventually it was brought up, and then immediately we made three songs, and three more, and three more and three more.”

“We’ve been kind of silently doing this for about a year, until finally Reggie said, ‘Enough’s enough, let’s at least get one song out there.’ And it was perfect timing, because now I feel like we have 12 really solid tracks, 12 keepers.”

“Runnin’,” an uptempo, Chicago house-inflected dance track, was released digitally on Dec. 1 as the lead single from Wajatta’s forthcoming album, titled *Casual High Technology*. The full-length likely will appear this spring, in multiple formats, on the Burbank label Comedy Dynamics. “I think April is a possibility,” Tejada says. A limited 7-inch featuring “Runnin’” with an instrumental mix on the B-side will be released as well.

Wajatta’s debut concert is on Tuesday, Feb. 6, at Zebulon, the performance space in Frogtown (formally, Elysian Valley).

They’ll follow that on Feb. 10 at MojaMoja, a benefit event at Avalon Hollywood presented by KCRW. (MojaMoja also will feature performances by psychedelic Afro-Latin funk band Jungle Fire, alternative R&B duo Steoples and indie-pop multi-instrumentalist Elise Trow.)

“It’ll be based enough on what we do, but then it’ll be different,” Tejada says of Wajatta’s live show. “When I play live, I like songs that have no beginning or end, because otherwise that puts me in a weird box. I feel that Reggie in some ways does that naturally, so I think it’ll just be a fun time. I think it’d be weird if every time you saw us it would be by the book. And that way we can also react to the vibe of the crowd, or the space.”

Asked about his studio setup, Tejada says, “Well, we do this combination of Ableton and Logic. Both have their kind of positives for stacking and doing capturing. And I’ve got my collection of stuff, but honestly these days I’m happier with kind of less.

“I’ve got a few modular synths, a couple other neat mono synths, a couple neat poly synths, digital and analog. And I have some things to try that just spark your imagination, like the new Moog DFAMs are pretty fun at the moment, because they just spit out magic.

“But, generally, I have kind of a small setup. [That way] there’s not a half-hour of confusion why something doesn’t

work, and that’s important to both of us,” he says.

Describing the pair’s creative process, Tejada says, “I want it to sound like both of us, and I want it to sound like Reggie and the stacking and looping that he’s so well known for, and I wanted to kind of help take that slightly to a more produced level. Likewise, Reggie helps me strip myself back a bit, and then it all just kind of melds together really nicely.”

He adds, “I’m familiar with how Reggie works, and I’m familiar with some of the gear he uses, so I try to set things up [in the studio] so they work in a similar, comfortable kind of way so we can both get our ideas down without having to stop too much for technical setup or things not working. For the most part it works out pretty well.”

Watts says, “What’s great is that I like to create quickly, and John just kind of does that naturally on his own. That on-the-fly creativity and speed works, at least personally for me, how I’ve always found it to work.”

“I get excited to work on the songs, and I’ve been learning a lot from Reggie in the process,” Tejada says. “Nothing is forced. It can just be whatever it wants to be, and I think that we plan to keep doing it just for fun. We were doing this for a year just for fun without realizing that we should progress the plan.”

“I THINK WE’RE DOING A REALLY GREAT RECORD THAT HAS A LOT OF STUFF THAT YOU CAN DANCE TO, AND SOME ATMOSPHERIC STUFF, AND IT’S JUST SOMETHING DIFFERENT. IT’S SYNTHETIC BUT ALSO HAS THE ORGANICISM THAT I LIKE TO DO.”
—REGGIE WATTS ON WAJATTA

“I think the first thing [listeners will] notice is that it’s a good blend of our two styles,” Watts says. “I think we’re doing a really great record that has a lot of stuff that you can dance to, and some atmospheric stuff, and it’s just something different. It’s synthetic but also has the organicism that I like to do.

“I always want to make music,” Watts says, “but what I’m excited about [is] to put out a track that I’m involved with and see people dance to it, in the clubs or wherever, that is particularly satisfying for me, that kind of music, and this is our version of that.”

Wajatta perform at Zebulon on Tuesday, Feb. 6 (zebulon.la), and at MojaMoja at Avalon Hollywood on Saturday, Feb. 10 (themojamoja.com).

LA WEEKLY
PRESENTS

**SATURDAY,
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Music //
Picks //
fri
2/2
Girlschool
@ BOOTLEG THEATER

Girls just want to have fun — and play in bands and go to shows and otherwise feel safe from threats of violence, insults, catcalls and worse. Initiated by Airborne Toxic Event violinist Anna Bulbrook, the annual Girlschool festival returns with three days of women-fronted groups as well as a poetry stage, panel discussions and a keynote conversation with Sleater-Kinney's Carrie Brownstein, in a benefit for literary-empowerment organization WriteGirl. Friday's lineup is crowned by the stylishly outlandish New Orleans rapper-poet Boyfriend and NYC's Kristin Kontrol, whose open-hearted, glossy pop chansons distinctly contrast with Kristin Welch's previous incarnation as Dum Dum Girls wraith Dee Dee. Saturday sees Garbage's Shirley Manson backed by secret super-group The Girlschool Choir following Amber Coffman, Pinky Pinky and harpist Mary Lattimore. Sunday closes strong with Jay Som, Moon Honey, Lauren Ruth Ward, Low Leaf and Polartropica. Also Saturday-Sunday, Feb. 3-4. —**Falling James**

Earth Arrow, Iris Jupiter, The Love-Inns
@ THE SMELL

It's been a year since President Trump's inauguration but its effects are still rippling outward. One such drama still unfolding is the plight of the J-20 (Jan. 20) Defendants, 188 demonstrators arrested during D.C. protests that day. While many of those people have had the charges against them dropped, there are still several protesters who still find themselves caught in the slow-grinding wheels of justice. Tonight's action serves as a benefit for those defendants. Lending their very specific set of skills to the proceedings are Earth Arrow (tribal Afro-Cuban hip-hop rocking in opposition), Iris Jupiter (noise-rock continually breaking up a fight between shoegaze and hardcore) and The Love-Inns (brief bursts of declamatory insistence and forceful talk about what's really going on in the world today). —**David Cotner**

sat
2/3
Allah-Las
@ LODGE ROOM

Allah-Las have released several albums of mysteriously engaging original material, but the L.A. quartet's most recent release is the aptly titled EP *Covers #1*. The way they remake obscurities by George Harrison, Television, Further and Kathy Heideman not only reveals their diverse musical tastes but also shines a light on the way they create their own psychedelic pop songs on such albums as 2016's *Calico Review*. Miles Michaud wraps himself up in the laid-back jangle of Harrison's "Fish on

Dance With the Dead:
See Saturday.


PHOTO BY DJAY BRAWNER

the Sand" and intones Television's "Hard on Love," an outtake from *Marquee Moon*, in a dreamy daze as Pedrum Siadatian sends out spirals of guitar that glimmer like little halos. Drummer Matthew Correa sings lead on Further's loping "J.O. Eleven" before disclosing the spacey revelations hidden in Heideman's "The Earth Won't Hold Me." —**Falling James**

Howard Jones, Rachael Sage
@ EL REY THEATRE

One of the sweetest, most romantic montages in all of '80s comedy happens in *Better Off Dead*, when "Like to Get to Know You Well" by Howard Jones plays on the little boombox next to John Cusack and Diane Franklin as they're fixing up that beautiful '67 Camaro. Tonight, Jones pours New Wave into old bottles on a solo tour dubbed The Songs and the Stories — piano versions of his hits, interspersed with reminiscences of what went into creating such gems as his breakout smash hits "New Song," "What Is Love?," "Life in One Day" and "No One Is to Blame." It's a rare chance to experience these songs in their totality — with time and perspective lending Jones' interpretations a multidimensional light in his 35th year as a professional musician. Also tonight: the gently theatrical cabaret tunes of Rachael Sage. —**David Cotner**

Dance With the Dead
@ ECHOPLEX

This Orange County duo are part of a growing wave of acts influenced by the synth-heavy sounds of '80s horror and sci-fi movie soundtracks. Dance With the Dead provide the pulsating beats and atmospheric keyboards that have made similar acts such as Perturbator and GosT leaders of the modern synthwave scene, but their take on the sound is boosted by a hefty dose of headbanging shred guitar. The duo of Tony Kim and Justin Pointer are adept at delivering catchy hooks that

are equally at home on the dance floor and in the mosh pit. Their most recent full-length, 2016's *The Shape*, was an infectious listen from start to finish, the band's balance of beats and riffs creating a vision evocative of what futuristic sci-fi films thought the 2018 nightclub scene would look like back in the 1980s. —**Jason Roche**

sun
2/4
Culture Clash feat. Buyepongo
@ THE GETTY VILLA

It was only a matter of time until one of the world's foremost theater groups joined forces with one of the planet's most skilled, entertaining rhythmic bands. This afternoon, presenting the play *Sapo*, Culture Clash and jazz-funk cumbia-playing merengueros Buyepongo weave the magic of their showmanship and unveil this drama loosely based on *The Frogs* by Greek playwright Aristophanes. Set in the 1970s, *Sapo* tells the story of Chicano band SAPO and their quest to rule the charts with the smoothness of their acoustic Latin sound. On their way up the long, long ladder to fame and fortune, they meet an agent named Sapo, who dabbles in upholstery and promises them the world — all they have to do is find the music industry god living on a yacht off Malibu. Can they succeed without becoming vile reptiles themselves? —**David Cotner**

mon
2/5
Entrance
@ THE LOVE SONG

"Actual butterflies have been following me and influencing me. ... My upcoming new album has lyrical themes of metamorphosis and psychological transformation," Guy

Blakeslee explains in a phone interview about his fascination with lepidopterans as well as “The Butterfly Cabinet: A Surrealist Cabaret,” his monthlong residency at the Love Song. As leader of Entrance Band, Blakeslee knows how to cast out savagely heavy hard-rock riffs for maximum sonic impact, but at the intimate Love Song he’ll pare things down as Entrance, his kinder, gentler folkie persona, much as he did on the recent album *Book of Changes* (Thrill Jockey Records), a collection of subtly psychedelic romantic yearning. “It’s a new incarnation that has different sounds,” Blakeslee says of tonight’s backing band, which includes singer Rachel Fannan. “It’s more about the words and singing, more orchestrated, not as loud.” —Falling James

Simon Phillips' Protocol

@ CATALINA JAZZ

Simon Phillips' *Protocol* is the name of the first solo album by the highly respected session drummer, and it's enjoying its 30th year of continued vitality this year — but Simon Phillips' protocol is also to continue fighting the good fight and touring to support his 2017 *Protocol IV* album. He lost almost everything in December, when his Ventura County house burned to ashes in the Thomas fire, but now he steels himself to the task and brings Protocol the band (guitarist Greg Howe, keymaster Otmaro Ruiz and bassist Ernest Tibbs) to the concert stage, playing his ass off like never before. Phillips has played drums for everyone from Toyah Willcox to Judas Priest to Toto, and that endlessly versatile imagination and alchemic technique puts him in a class of all his own. Also Tuesday, Feb. 6. —David Cotner

tue

2/6

Emily Elbert

@ MOROCCAN LOUNGE

“Pay no attention to the man behind the curtain/Soak up the scandals, honey, drink up the diversion/Ignore the voices of the poor and sick and hurting,” Emily Elbert confides sarcastically on her 2017 single “True Power.” She slips other angry lines about life in modern America (“Don’t drink the water, or see the doctor — you can’t afford to”) within the folds of a smartly funky groove, her jazzy guitar chords slamming down curtly for dramatic emphasis. The local singer, who has toured as a member of Esperanza Spalding’s project Emily’s D+Evolution, doesn’t need to shout or scream to rail about life’s injustices. Instead, she couches her sly words in artful arrangements and deceptively lulling passages, such as “Letting Go,” a sleepy but foreboding idyll that erupts into a maelstrom of tangled guitars and Elbert’s serene vocals. —Falling James

wed

2/7

Banny Grove, Media Jeweler, Young Jesus

@ BOOTLEG THEATER

In the grand tradition of Costes and

Suckdog, Bebe and Serge, and possibly The Carpenters, the relentlessly weird and sunny duo of Louise Chicoine and guitarist/keyboardist Peter Nichols coalesce into one beautifully loopy robot warrior named Banny Grove. Tonight, they’ll give you only the finest in cracked electronics and no-fi ditties that flit among subjects as diverse as cheese, soccer and metaphysical identity theft. Santa Ana’s Media Jeweler are still riding high on the strength of their semi-recent \$99 *R/T Hawaii* EP, a pleasantly noisy rock paean to the wonders of life and existence on this spinning blue marble called planet Earth. While you might not always understand their approach to rock ecstasy, you cannot help but applaud their passion, their tenacity and their drive. Also tonight: Young Jesus. —David Cotner

Jackie Mendez, The Wyldewood Green

@ THE ECHO

The ongoing reggae-ska night Dub Club expands to fill two rooms tonight. While regular Dub Club DJs Tom Chasteen and Boss Harmony are downstairs in the Echoplex pumping up thick walls of dub and reggae, bands from Angel City Records perform upstairs in the Echo. Jackie Mendez was raised in South El Monte, but she draws upon the spirit of ’60s Jamaican vocalists, imbuing rocksteady rarities like “So Nice Like Rice” and Roy Panton’s “Endless Memory” with her own charismatic personality. Mendez’s recent single “Forever True” is an endearing slice of steadfast, romantic pop-reggae that’s powered by her warm, soulful vocals. Distinguished by the nimbly funky interplay of keyboardist Mark Weddington and bassist Scott Bassman, The Wyldewood Green are a hard-hitting local R&B combo who evoke the tight instrumental dexterity of Booker T. & the M.G.’s. —Falling James

thu

2/8

StéLouse

@ MOROCCAN LOUNGE

StéLouse (pronounced “Stay Loose”) has with his latest song, “Sociopath,” produced one of the most bouncily cynical electronic odes to the failure of the human condition in many a moon. Breaking out of the pack and becoming a hot property recently without the “benefit” of traditional major-label support or promotion, StéLouse — the sometime alias of Denver musician Ross Ryan — forges ahead on a path seemingly paved with gold but whose future, as always, points to enigmatic pop. That’s part of the appeal — much as with the unpredictable living of life — and StéLouse following his own constantly unfolding artistic star has yielded gems like “Sociopath” and a deeply pleasant, laid-back series of reasonable bangers with singers like Canadian electronica wunderkind ill-esha, South African vocalist Nick Leng and post-hardcore warbler Tilian Pearson of Dance Gavin Dance. —David Cotner

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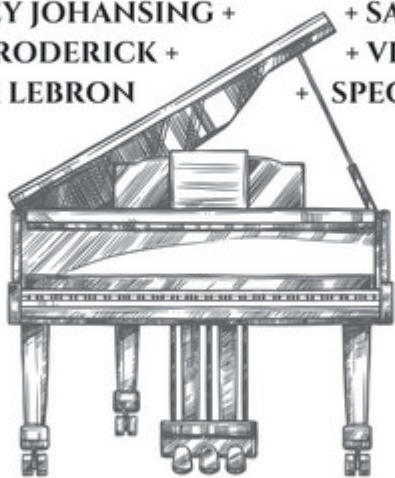
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ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Brutalists, The Focke Wolves, Sun., Feb. 4, 8 p.m., \$5.

AMOEBA MUSIC: 6400 Sunset Blvd., Los Angeles. DJs Wylie Cable, Rah Zen, Elusive, Fri., Feb. 2, 8 p.m., free. Fu Manchu, Thu., Feb. 8, 6 p.m., free.

THE BACK ROOM AT HENRI'S: 21601 Sherman Way, Canoga Park. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

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

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Belle Game, Mon., Feb. 5, 8 p.m., free; Josh Jacobson, Disco Shrine, Belle Game, Cassandra Violet, Mon., Feb. 5, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Girlschool, with Boyfriend, Mereba, Kristin Kontrol & the Kids, Drum & Lace, Desi Mo, Carrie Brownstein, Fri., Feb. 2, 8 p.m., \$25 (see Music Pick). Girlschool, with Shirley Manson & the Girlschool Choir, Faarow, Amber Coffman, Akua, A.W., Nick & Navi, Mary Lattimore, Pinky Pinky, Sat., Feb. 3, 4 p.m., \$25. Girlschool, with Jay Som, Moon Honey, Lauren Ruth Ward, Low Leaf, Soccer Mommy, Chelsea Jade, Polartropica, Sun., Feb. 4, 4 p.m., \$25. Young Jesus, Media Jeweler, Banny Grove, Wed., Feb. 7, 8:30 p.m., free (see Music Pick).

CAFE NELA: 1906 Cypress Ave., Los Angeles. Baron Bandini, Gentlemen Prefer Blood, Bastards of Young, Vromen, Fri., Feb. 2, 8:30 p.m., \$5. Atomic Sherpas, Two-Bit Whore, Sat., Feb. 3, 8:30 p.m., \$5. Carnival of Soul, Sun., Feb. 4, 7:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. The English Beat, Fri., Feb. 2, 9 p.m., \$24-\$38. Wilson Phillips, Sat., Feb. 3, 9 p.m., \$48-\$88.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. The Dan Band, Sat., Feb. 3, 9 p.m., \$28-\$58. Block Busters, Thu., Feb. 8, 10 p.m., \$10.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Howard Jones, Fri., Feb. 2, 8 p.m. The English Beat, Sat., Feb. 3, 8 p.m. Max Weinberg's Jukebox, Thu., Feb. 8, 8 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Swimm, Thumpasaurus, B. Bravo, Mating Ritual, Talk in Tongues, Goon, Emerson Star, Zarina Nares, Fri., Feb. 2, 6:30 p.m., \$18. Part Time, Vision, Rudy De Anda, Sat., Feb. 3, 5:30 p.m., \$10. Flying Hair, Feral Ohms, Child, Rearranged Face, Pretty but Wicked, Sun., Feb. 4, 8:30 p.m., \$10. Jesus Sons, Gun Outfit, Ana St. Louis, Orange Blossom Special, Mon., Feb. 5, 8:30 p.m., free. Jackie Mendez, Xiantoni Ari, The Wyldewood Green, Maria Blues, Wed., Feb. 7, 9 p.m., free-\$7 (see Music Pick). The Get Money Squad, Jon Bap, Quinton Brock, Thu., Feb. 8, 8:30 p.m., \$10.

THE ECHOPEX: 1154 Glendale Blvd., Los Angeles. Dance With the Dead, Valentine, Faith in the Glitch, Jak Syn, Sat., Feb. 3, 9 p.m., free-\$10. See Music Pick.

FIVE STAR BAR: 267 S. Main St., Los Angeles. Snowbeach, Freycus, Black Pearl Light, Vital Noise, Block Ali, Terrance Washington, Sat., Feb. 3, 8 p.m., \$10. Pardon Me Sir, Holy Flowers, The Steins, ModPod, Private Treehouse, Sun., Feb. 4, 8 p.m., free.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Art Is My Weapon, Sat., Feb. 3, 7:30 p.m.; Ali Handal, Sat., Feb. 3, 8:45 p.m.; Tish Hinojosa, Sat., Feb. 3, 9:45 p.m.

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. I Hate You Just Kidding, Lukas Frank, The Wind Chasers Club, The Radio Fliers, Fri., Feb. 2, 8 p.m., \$10. Backtrack, Sun., Feb. 4, 7 p.m., \$15. Potty Mouth, Kate Berlant, Sammus, Jamie Loftus, Amindi K. Frost, Danielle Perez, Yasi Salek, Mon., Feb. 5, 7 p.m., \$10. Black Pussy, Spirit in the Room, Waxy, Tue., Feb. 6, 8 p.m., \$5. Raul Garcia, Mating, Pink Sock, The Dummies, Wed., Feb. 7, 8 p.m., free.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. Ebb & Flow, Sami Grisafe, Jason Sinay, Sat., Feb. 3, 7 p.m.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. Badfish, Fri., Feb. 2, 7 p.m., \$20. Yachtley Crew, Sat., Feb. 3, 8 p.m., \$10. Fetty Wap, Mon., Feb. 5, 7 p.m., \$35. Judah & the Lion, Tue., Feb. 6, 7 p.m.,

\$26. Jeezy, Tee Grizzley, Wed., Feb. 7, 9:30 p.m., \$40. Ramon Ayala, Lorenzo de Montecarlo, Thu., Feb. 8, 7 p.m., \$50-\$60; Megan Davies, Curtis Peoples, Thu., Feb. 8, 7 p.m., \$15.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles. Ye Olde Hushie 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 Fockers, Tuesdays, 9 p.m., free.

KULAK'S WOODSHED: 5230 1/2 Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Patton Oswalt, Sun., Feb. 4, 8 p.m., \$30. Rob Bell, Mon., Feb. 5, 8 p.m., \$30. Middleditch & Schwartz, Feb. 7-8, 8:30 p.m., \$30.

LE JARDIN: 1430 N. Cahuenga Blvd., Los Angeles. L'One, Sat., Feb. 3, 10 p.m., \$45-\$60.

LODGE ROOM: 104 N. Avenue 56, Los Angeles. Allah-Las, Feb. 2-3, 8 p.m., \$25 (see Music Pick). Z. Berg, Blake Mills, Ethan Gruska, Johnathan Rice, Madison Cunningham, Malcolm McRae, Thu., Feb. 8, 8 p.m., \$12.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Motorcycle Boy, White Trash Debutantes, The Woolly Bandits, Turbulent Hearts, Sat., Feb. 3, 8 p.m., \$10; Hip-Hop Showcase, with performers TBA, Sat., Feb. 3, 8 p.m.; Earthquake Weather, Half Empty, Hauna, Al Ross, Kozik, Sat., Feb. 3, 9 p.m., \$15. Los Magnificos, Sundays, 9 p.m. Blanco y Negro, Ky-Enie, Kyle Smith, Thu., Feb. 8, 9 p.m., free.

THE LOVE SONG: 450 S. Main St., Los Angeles. Catch Prichard, Sat., Feb. 3, 9 p.m., free. Brandon Graham, Sun., Feb. 4, 9 p.m., free. Entrance, Mon., Feb. 5, 8 p.m., free (see Music Pick). Izaak Opatz, Wed., Feb. 7, 9 p.m., free. CB Brand, second Thursday of every month, 8:30 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Wynchester, Fri., Feb. 2, 9 p.m., free. Dr. Savage & the Shrunken Heads, Gino & the Lone Gunmen, Calling Kings, Sat., Feb. 3, 9 p.m., free. The Thickness, Justin Cuomo, Ryan Hahn, Christine Huff, Kellie Sue Peters, Thu., Feb. 8, 8 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Dave Alvin, Feb. 2-3, 8 p.m., \$25.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Gregory Ackerman, Jorgie, Show Whight, Gaelynn Lea, Mike Rufo, Fri., Feb. 2, 7 p.m., \$15. Eric Tessmer, Nancy Wilson, Dizzy Box Nine, The Dunphys, Resurrection Road, Sat., Feb. 3, 8 p.m., \$12. Hunnypot, Every other Monday, 7 p.m., free. Radney Foster, Rich McCulley, Tue., Feb. 6, 8 p.m., \$12. Black Water, Robot Nature, Ali McManus, Wed., Feb. 7, 8 p.m., \$15. Rowan, Alexandra & the Boys, Addison, Savoia, Thu., Feb. 8, 8 p.m., \$10.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Reverend Tall Tree's Blues Opera, Tue., Feb. 6, 8 p.m. Kanen Reuter, Thu., Feb. 8, 7:30 p.m.

THE MONTY: 1222 W. Seventh St., Los Angeles. Scott Yoder, at Velvet Tinnine, Fri., Feb. 2, 9 p.m., free.

THE MOROCCAN LOUNGE: 901 E. First St., Los Angeles. É Arenas, Chola Orange, Big Fun, Fri., Feb. 2, 8 p.m., \$10. Advance Base, Harmony Tividad, Rose Dorn, Sun., Feb. 4, 7:30 p.m., \$10. Emily Elbert, Bella Porter, Rachel Mazer, Tue., Feb. 6, 7:30 p.m., \$10 (see Music Pick). Morgxn, CYN, Madison Cunningham, Blackpaw (DJ set), Wed., Feb. 7, 7:30 p.m., \$12. StéLouise, Eric Victorino, Thu., Feb. 8, 8 p.m., \$15 (see Music Pick).

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. Sara Petite & the Sugar Daddies, Feb. 2-3, 8 p.m., free. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Nico Bones, Storm House, Ugly, Disco Rayados, Fri., Feb. 2, 9 p.m., \$5. Celebrators, Moving Maps, Hip Priest, Meow Twins, Sat., Feb. 3, 9 p.m., \$5. Aaron Deily, Mondays, 9 p.m., free. Evol Walks, The Rouse, We're No Gentlemen, Street Lynx, Thu., Feb. 8, 9 p.m., \$5.

THE ROSE: 245 E. Green St., Pasadena. The Aggrolites, Fri., Feb. 2, 9 p.m., \$20-\$32. Zion I, Sat., Feb. 3, 9 p.m., \$20-\$30.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The Sazerac Steppers Brass Band, Tuesdays, 9 p.m., free.

THE SMELL: 247 S. Main St., Los Angeles. Earth Arrow, Iris Jupiter, The Love-Inns, Fri., Feb. 2, 8 p.m., \$5. See Music Pick.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. STRFKR, Feb. 3-4, 9 p.m., \$26.

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FEBRUARY 3



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THE ROXY THEATRE: 9009 West Sunset Blvd., West
Hollywood. Jacob Whitesides, Molly Kate Kestner,
Fri., Feb. 2, 9 p.m., \$20. Exmag, Bass Physics, Sat.,
Feb. 3, 9 p.m., \$22. Grandson, Sur, Thu., Feb. 8, 9
p.m., \$15.

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

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

THE TROUBADOUR: 9081 Santa Monica Blvd., West
Hollywood. ALO, John Craigie, Fri., Feb. 2, 8 p.m.,
\$25. Bermuda Triangle, Feb. 3-4, 8 p.m., \$27.50.
Lovelytheband, Dales, Half the Animal, Tue., Feb. 6, 7
p.m., \$15. Nathaniel Rateliff & the Night Sweats, Feb.
7-8, 8 p.m., \$35.

THE VIPER ROOM: 8852 W. Sunset Blvd., West
Hollywood. Yachtley Crew, GayC/DC, Tidal Babes,
Fri., Feb. 2, 8:30 p.m., \$15. Lovedrive, Just Like
Priest, Dirty Deeds, Electric Hound, Sat., Feb. 3, 8
p.m., \$15. The Sunset Jam, Mondays, 8:30 p.m., free;
Derek Day, Mon., Feb. 5, 8:30 p.m., free. The Troy
Michael Band, Band of Liars, Tar & Flowers, The Rich
Redmond All-Star Jam, The Neil Bradley Band, Tue.,
Feb. 6, 7:30 p.m., free. The Mulberry Purple, Only for
Robots, VDO, Coequality, Thu., Feb. 8, 7:30 p.m., \$15;
The Mulberry Purple, Only for Robots, VDO, Thu., Feb.
8, 8:30 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood.
Laikipia, Fri., Feb. 2, 8 p.m., \$13.44; Disconnected,
Fri., Feb. 2, 11 p.m. Hollywood Roses, Sat., Feb. 3, 7
p.m. Joe Lynn Turner, Sun., Feb. 4, 8 p.m., TBA.

ZEBULON: 2478 Fletcher Dr., Los Angeles. Part Time, DJ
Natasha Khan, Fri., Feb. 2, 9 p.m., \$10. Weirdo Night,
with Dynasty Handbag & Jibz Cameron, Kate Berlant,
Selene Luna, Johnathan Newman, Sacha Yanow.,
Sun., Feb. 4, 7:30 p.m., \$15. Mia Doi Todd, Jimetta
Rose, Henry Wolfe, DJ Carlos Niño, Mon., Feb. 5, 9
p.m., free. Wajatta, with Reggie Watts & John Tejada.,
Tue., Feb. 6, 9 p.m., \$10. Joshua Abrams' Natural
Information Society, Jeff Parker, Wed., Feb. 7, 8 p.m.,
\$20. Nikki Pennie, Native to Earth, Alyse Farrar, Thu.,
Feb. 8, 8 p.m., free.

—Falling James

JAZZ & BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia.
Shawn Jones, Fri., Feb. 2, 7 p.m., \$10. Rod Piazza, Billy
Watson, Lil A, Big George, Sat., Feb. 3, 7 p.m., \$15.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio
City. Rock Candy Funk Party, Feb. 2-5, 9:30 p.m.,
\$45. Andrea Miller, Tue., Feb. 6, 9:30 p.m., \$15.
Isamu McGregor, Wed., Feb. 7, 9:30 p.m., \$15. Bob
Reynolds, Thu., Feb. 8, 9:30 p.m., \$15.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los
Angeles. Holophonor, Fri., Feb. 2, 9 p.m., \$20. Dan
Schnelle, Sat., Feb. 3, 9 p.m., \$15. Danny Fox, Mon.,
Feb. 5, 9 p.m., \$15. The Thelonious Monk Institute of
Jazz Ensemble, Tue., Feb. 6, 9 p.m., \$5. The Michael
Ragones Quintet, Wed., Feb. 7, 9 p.m., \$10. Orkestar
Meze, Thu., Feb. 8, 9 p.m., \$20.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los
Angeles. Kim Waters, Feb. 2-3, 8:30 p.m.; Sat., Feb.
3, 10:30 p.m. Linda Lavin, Sun., Feb. 4, 7:30 p.m.
Simon Phillips, Feb. 5-6, 8:30 p.m., \$25 (see Music
Pick). Crissy Collins, Wed., Feb. 7, 8:30 p.m.

CLIFTON'S CAFETERIA: 648 S. Broadway, Los Angeles.
The Bombshells, Fri., Feb. 2, 10:30 p.m., free.

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. The
Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free; Theo
Saunders, Chuck Manning & Harvey Newmark, Sat.,
Feb. 3, 7-11 p.m.

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

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

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

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WILSON PHILLIPS FEBRUARY 2ND		SINBAD FEB 3		THE MUSICAL BOX FEB 9	
JANIS JOPLIN FEB 17		JESSE COOK FEB 22		SPINNERS FEB 24	
DON McLEAN MAR 3		JAKE SHIMABUKURO MAR 4		The Manhattan Transfer MAR 9	
GINO VANNELLI MAR 24		MORRIS DAY MAR 25		ARLO GUTHRIE APR 5	
WHICH ONES PINK? APR 14		Air Supply APR 20		The Fab Four APR 27	
NANA MOUSKOURI APR 29		BLOOD SWEAT & TEARS MAY 19		THE TEMPTATIONS SEPT 15	
GORDON LIGHTFOOT APR 28		GINGO BOINGO DANCE PARTY OCT 27			

FEB 2: WILSON PHILLIPS
3: SINBAD
9: THE MUSICAL BOX
17: A NIGHT WITH JANIS JOPLIN
22: JESSE COOK
23: DARK STAR ORCHESTRA
24: THE SPINNERS
MAR 3: DON McLEAN
4: JAKE SHIMABUKURO
9: MANHATTAN TRANSFER
23: CARROT TOP
24: GINO VANNELLI
25: MORRIS DAY & THE TIME
31: JOHN CLEESE & THE HOLY GRAIL
APR 5: ARLO GUTHRIE
14: WHICH ONE'S PINK
20: AIR SUPPLY
27: THE FAB FOUR
28: GORDON LIGHTFOOT
29: NANA MOUSKOURI: FOREVER YOUNG TOUR
MAY 19: BLOOD SWEAT & TEARS
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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., \$5.

IL PICCOLO VERDE: 140 S. Barrington Pl., Los Angeles. David Marcus, Thursdays, 7 p.m.; Tuesdays, 7 p.m., free.

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 Tenochtitlán, Tuesdays, 8 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sunny Blue Quartet, Sat., Feb. 3, 11 a.m.-2:30 p.m., free. The Peter Myers Big Band, Sun., Feb. 4, 11 a.m.-3 p.m., \$10. The Benn Clatworthy Quartet, Wed., Feb. 7, 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.

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

PERCH: 448 S. Hill St., Los Angeles. The Joey Dosik Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Molly Miller Trio, Mondays, 7 p.m., free. The Brian Swartz Quintet, Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m., free.

PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. Ryan Cross, Mondays, 9 p.m.

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.

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

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

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Jon Mayer, Fri., Feb. 2, 9 p.m., \$20. James Leary, Sat., Feb. 3, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Anaspond, Sat., Feb. 3, 8 p.m., \$17.50.

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. Tish Hinojosa, Fri., Feb. 2, 8 p.m., \$20. Patrick Carrico, Chad Watson, Paul Zollo, Neil Rosengarden, Pam Loe, Emily Zuzik, Rob Bonfiglio, Sat., Feb. 3, 3 p.m., \$20; The Licata Brothers, Carbe Durand, Neil Rosengarden, Sat., Feb. 3, 7 p.m., \$20. The Jangle Brothers, Sun., Feb. 4, 7 p.m., \$20. The Notable Exceptions, Thu., Feb. 8, 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. Lee Harper, Fri., Feb. 2, 9 p.m., free. Dawgtown Posse, Sat., Feb. 3, 9 p.m., free. Catfish & the Hollywood Hound Dogs, Sun., Feb. 4, 8 p.m., free. Big Lucky, Tue., Feb. 6, 9 p.m., free. The Ploughboys, Wed., Feb. 7, 9 p.m., free. LaBamba & the Hubcaps, Thu., Feb. 8, 8:30 p.m., \$10.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Quintino, Fri., Feb. 2, 10 p.m., \$15-\$90. Sander van Doorn, Sat., Feb. 3, 10 p.m., \$15-\$90.

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. Wax Motif, Astronomar, Nukid, Friz, Awsmac, Fri., Feb. 2, 9:30 p.m. Mark Sixma, Myon, Sat., Feb. 3, 10 p.m. TigerHeat, Thursdays, 10 p.m., \$5.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Saturdays, 10 p.m., \$10-\$20. Blue Mondays,

Mondays, 8 p.m., \$3-\$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 ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Hide & Go Freak L.A., with Miles Medina, Andre Power, Sasha Marie, JR Jarris, PRVDNT, Blesst., Fri., Feb. 2, 9 p.m., \$20. Emo Nite, Tue., Feb. 6, 9 p.m., \$10. Dub Club, a night of reggae, Wednesdays, 9 p.m., \$7.

ELEVATE LOUNGE: 811 Wilshire Blvd., Los Angeles. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays, 9:30 p.m.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. ARMNHMR, Josh Pan, Fri., Feb. 2, 10 p.m., \$15-\$90. Timmy Trumpet, Sat., Feb. 3, 10 p.m., \$15-\$90.

THE FONDA THEATRE: 6126 Hollywood Blvd., Los Angeles. '80s Prom Party, Sat., Feb. 3, 9 p.m., \$30.

GARAGE GALLERY L.A.: 715 Garland Ave., Los Angeles. Intricacy: UNRSTRCTD UNDRGRND, Fri., Feb. 2, 9 p.m., \$12.

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. Boombox, first Saturday of every month, 9 p.m.

HARVARD YARD BAR: 1400 S. Western Ave., Los Angeles. Low Freqs, Sat., Feb. 3, 10 p.m., TBA.

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.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10.

LURE: 1439 Ivar Ave., Los Angeles. Lure Fridays, Fridays, 10 p.m.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Bootie L.A.: Beyonce Mashup Night, Fri., Feb. 2, 10 p.m., \$5 & \$10. DJ Angie Vee, DJ Xscape, DJ Isabella Ferrara, Sat., Feb. 3, 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.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Lee Foss, Option4, Monsieur Frazier, Fri., Feb. 2, 10 p.m., \$20-\$40. Volac, Sat., Feb. 3, 10 p.m., \$15-\$25.

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. Kraak & Smaak (DJ set), Fri., Feb. 2, 10 p.m., \$15; Gari Safari, Anabel Englund, Clarian, Human Life, Matt Ossentjuk, Fri., Feb. 2, 10 p.m., \$15-\$30. Louie Vega, Marques Wyatt, Sat., Feb. 3, 9 p.m., \$15-\$30; Japanese, Sat., Feb. 3, 9 p.m., \$20-\$30. Moulinex (DJ set), Da Chick, Wild & Free, Overjoy, Thu., Feb. 8, 10 p.m., \$15.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, FEB. 2

AMERICA: 8 p.m. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos.

BACKTRACK: 7:30 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.

CHRIS LANE: 7 p.m. Morongo Casino Resort & Spa, 49500 Seminole Dr., Cabazon.

FETTY WAP: 7 p.m., \$40. The Belasco Theater, 1050 S. Hill St., Los Angeles.

JOHN DOE & EXENE Cervenka: With Phoebe Bridgers, 5 p.m., \$20. Natural History Museum of Los Angeles County, 900 Exposition Blvd., Los Angeles. See GoLA.

THE KILLERS: 8 p.m., \$29-\$95. Staples Center, 1111 S. Figueroa St., Los Angeles.

LIL UZI VERT: 9 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

MATOMA: With Max, Youngr, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

MEOW MEOW: With Thomas Lauderdale, 8 p.m., \$29.50-\$69.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

RICH THE KID, FAMOUS DEX: With Jay Critch, 8 p.m.

The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

SAPO: With Culture Clash, Buyepongo, 8 p.m., \$20. Getty Villa, 17985 Pacific Coast Highway, Malibu. See Music Pick.

TONIGHT ALIVE, SILVERSTEIN: 6 p.m., \$22. The Regent Theater, 448 S. Main St., Los Angeles.

WALLOWS: With Hazel English, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

WILSON PHILLIPS: 9 p.m., \$38-\$88. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

SATURDAY, FEB. 3

BADFISH: With Fayuca, 7 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

CARMEN BRADFORD: With The Caltech Jazz Band, 8 p.m., \$10. Beckman Auditorium, Caltech, 332 S. Michigan Ave., Pasadena.

DEMETRI MARTIN: 8 p.m. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

GERARDO ORTIZ: 8 p.m., \$69-\$179. The Forum, 3900 W. Manchester Blvd., Inglewood.

HIPPIE SABOTAGE, LIL XAN: With Melvv, Azizi Gibson., 9 p.m., \$45. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO HOWARD JONES: With Rachael Sage, 9 p.m., \$45 & up. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

JOHN TESH: 8 p.m., \$44 & \$49. Downey Civic Theatre, 8435 Firestone Blvd., Downey.

KRISTIN CHENOWETH: 7:30 p.m., \$59 & up. Segerstrom Hall, 600 Town Center Dr., Costa Mesa.

PASSION PIT: With Courtship, Neil Frances, 7 p.m., \$35. The Belasco Theater, 1050 S. Hill St., Los Angeles.

PEPE ROMERO: With The Long Beach Symphony, 8 p.m., \$55-\$92. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

RAY FULLER: 8 p.m., \$15-\$100. San Gabriel Mission Playhouse, 320 Mission Dr., San Gabriel.

GO SAPO: With Culture Clash, Buyepongo, 4 p.m., \$20. Getty Villa, 17985 Pacific Coast Highway, Malibu. See Music Pick.

WILD PARTY: A JAZZ AGE IMMERSIVE EXPERIENCE: 6 p.m., \$150. Santa Monica/Palisades Masonic Lodge No. 307, 926 Santa Monica Blvd., Santa Monica.

SUNDAY, FEB. 4

ASTRO GLOBAL FAN MEETING: 7 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO SAPO: With Culture Clash, Buyepongo, 4 p.m., \$20. Getty Villa, 17985 Pacific Coast Highway, Malibu. See Music Pick.

TUESDAY, FEB. 6

GO LIGHTS: With Chase Atlantic, DCF., 8 p.m., \$29. The Regent Theater, 448 S. Main St., Los Angeles.

WEDNESDAY, FEB. 7

JA RULE, ASHANTI: With Ray J, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

MAJID JORDAN: 7 p.m., \$29-\$34. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

REX ORANGE COUNTY: With Zack Villere, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

THURSDAY, FEB. 8

AMY GRANT: 7:30 p.m. Musco Center for the Arts, Chapman University, 1 University Dr., Orange.

GO THE BILL CHARLAP TRIO, CECILE MCLORIN SALVANT: 7:30 p.m., \$45 & up. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

DUA LIPA: With Tommy Genesis, 7 p.m., \$29.95. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

JUDAH & THE LION: With Colony House, Tall Heights, 7 p.m., \$26. The Belasco Theater, 1050 S. Hill St., Los Angeles.

LARRY GOLDINGS: With The CSUDH Jazz Band, 7:30 p.m., \$10 & \$20. University Theatre, California State University, Dominguez Hills, 1000 E. Victoria St., Carson.

MASEGO: 8 p.m. The Regent Theater, 448 S. Main St., Los Angeles.

REX ORANGE COUNTY: With Zack Villere, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

—Falling James

UPCOMING

FEBRUARY

88RISING DOUBLE HAPPINESS: With Rich Chigga, Joji, Keith Ape, Higher Brothers, Sat., Feb. 10, 9 p.m., \$29.50 & \$39.50. Shrine Auditorium & Expo Hall.

AMANDA MIGUEL Y DIEGO VERDAGUER: Fri., Feb. 9, 9 p.m., \$45-\$115. UCLA, Royce Hall.

ANTHONY HAMILTON: Sat., Feb. 17, 8 p.m., \$69.50-\$125. The Orpheum Theatre.

ANTONIO SANCHEZ: Sat., Feb. 17, 8 p.m. The Theatre at Ace Hotel.

ANTONIO SANCHEZ: Fri., Feb. 16, 8 p.m., \$29-\$59. UCLA, Royce Hall.

ASHLEY BATHGATE: The cellist performs a solo recital, Sat., Feb. 10, 3 p.m. First Presbyterian Church.

GO BANANARAMA: Tue., Feb. 20, 8 p.m. The Novo by Microsoft.

BETTY WHO: Sat., Feb. 24, 7 p.m., \$20-\$25. The Wiltern.

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

BRIAN STOKES MITCHELL: Sat., Feb. 10, 7:30 p.m., \$60 & up. The Broad Stage, Santa Monica College Performing Arts Center.

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

THE CALDER QUARTET: The foursome continue their Beethoven string-quartet cycle with String Quartet No. 15, Op. 132; following quartets by Mendelssohn and Kurtág, Sun., Feb. 25, 4 p.m., \$35 & up. The Broad Stage, Santa Monica College Performing Arts Center.

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.

CHICAGO: Sun., Feb. 18, 7:30 p.m., \$62-\$132. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza.

THE COLBURN CHAMBER MUSIC SOCIETY: London Symphony Orchestra clarinetist Andrew Marriner unfolds Brahms' Clarinet Quintet, and the ensemble also lulls with serenades by Strauss and Dvorák, Sun., Feb. 11, 3 p.m., \$13 & \$27. The Colburn School of Music, Zipper Concert Hall.

THE CONTEMPORARY CHORAL COLLECTIVE OF L.A.: Sat., Feb. 24, 4 p.m., \$10. Lineage Performing Arts Center.

CUBA L.A.: Sat., Feb. 17, 7 p.m.; Sun., Feb. 18, 4 p.m., free. The Getty Center.

THE CYRUS CHESTNUT TRIO: Wed., Feb. 14, 8 p.m., \$35. Ann & Jerry Moss Theater, New Roads School.

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

THE DANISH STRING QUARTET: Wed., Feb. 21, 8 p.m., \$53. Valley Performing Arts Center.

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

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

ENDLESS NIGHT: L.A. VAMPIRE BALL: Fri., Feb. 23, 9 p.m., \$25-\$250. Globe Theatre.

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

THE FREDDY COLE QUARTET: Sat., Feb. 17, 8 p.m., \$40. Ann & Jerry Moss Theater, New Roads School.

GO THE FRIGHTS: With Thee Commons, Wed., Feb. 14, 9 p.m. The Fonda 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.

GO 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.

GO 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.

JACOB SARTORIUS: With Zach Clayton, Hayden Summerall, Luna Blaise, Sun., Feb. 25, 4:30 p.m., \$29.50. The Wiltern.

JEEZY: With Tee Grizzley, Fri., Feb. 9, 7 p.m., \$40. The Belasco Theater.

JESSE COOK: Thu., Feb. 22, 9 p.m., \$38-\$58. Saban Theatre.

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

Orpheum Theatre.

GO 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.

GO 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.

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

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

LARRY GOLDINGS & LARRY KOONSE: Sat., Feb. 10, 8 p.m., \$35. Ann & Jerry Moss Theater.

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

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

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

MARIACHI VARGAS DE TECALITLÁN: Fri-Sat., Feb. 16-17, 8 p.m., \$43-\$85. Sun., Feb. 18, 3 p.m., \$43-\$85. Valley Performing Arts Center.

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

MUSICA ANGELICA: Sat., Feb. 10, 7 p.m., \$45-\$59. The Beverly O'Neill Theater.

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.

NEWSBOYS: Tue., Feb. 20, 6 p.m., \$29-\$32. The Wiltern.

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

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

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

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

SALASTINA MUSIC SOCIETY: Sat., Feb. 17, 8 p.m., \$40. Barrett Hall, Pasadena Conservatory of Music.

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.

THEORY OF A DEADMAN: With Spirit Animal, Wed., Feb. 21, 7 p.m., \$25. The Belasco Theater.

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

VINCENT PENOT: Sat., Feb. 24, 7:30 p.m., free. The Getty Center.

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

WAVE LOVE AFFAIR: With The Manhattans, Rose Royce, Tavares, Mtume, Lenny Williams, Deniece Williams, Bloodstone, Blue Magic, The Mad Lads, Eddie Holman, The Persuaders, Sat., Feb. 10, 7:30 p.m., \$30-\$75. Honda Center.

GO THE WILD HONEY ORCHESTRA: With Richie Furay, Micky Dolenz, Carlene Carter, Martha Davis, The Three O'Clock, Carla Olson and others, Sat., Feb. 17, 8 p.m. Alex Theatre.

GO YEFIM BRONFMAN: The imposing pianist rummages through selections by Robert Schumann, Schubert and Debussy, Thu., Feb. 15, 8 p.m. Musco Center for the Arts, Chapman University.

YG: Sat., Feb. 17, 9 p.m., \$39.50-\$60. Shrine Auditorium & Expo Hall.

CLASSICAL & NEW MUSIC

GO BRENDAN WHITE, THE LYNX QUARTET: Pianist White and violinists Nancy Roth and Jacqueline Suzuki, violist Adriana Zoppo and cellist Clement Chow craft Béla Bartók's sweetly strange and long-overlooked Piano Quintet, Wed., Feb. 7, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

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, which is highlighted by glittery staging by director Francesca Zambello and beguiling vocal performances by coloratura soprano Erin Morley (as Cunegonde), tenor Jack Swanson (as Candide) and versatile mezzo-soprano Peabody Southwell (as Paquette), 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.; Sat-Sun, Feb. 17-18, 2 p.m., \$29-\$299. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

GO CAPITOL ENSEMBLE: Pianist Rodolfo Leone ushers in Franz Schubert's Notturmo in E-flat major, Op. 148; and cellist Lynn Harrell underpins Brahms' Piano Quartet No. 3 in C minor, Op. 60, Sun., Feb. 4, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

COLBURN ORCHESTRA: Violinist Hao Zhou ascends Dutilleux's *L'arbre des songes*, and Thierry Fischer conducts works by Saint-Saëns, Berlioz and Mendelssohn, Sat., Feb. 3, 7:30 p.m., \$13-\$27. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.

DAVID KAPLAN: The pianist interacts with narrator Sherman Howard during Richard Strauss' *Enoch Arden*, Fri., Feb. 2, noon, free. First Lutheran Church & School, 2900 W. Carson St., Torrance.

THE EMERSON STRING QUARTET, THE CALIDORE STRING QUARTET: The chamber-music ensembles put their heads together for quintets, sextets and octets by Shaw, Strauss, Bruckner, Shostakovich and Mendelssohn, Thu., Feb. 8, 7:45 p.m., \$49 & up. Samuelli Theater, 600 Town Center Dr., Costa Mesa.

THE 14TH ANNUAL ALL-STAR CONCERT: Presented by the UCLA Herb Alpert School of Music, Thu., Feb. 8, 8 p.m., free. UCLA, Royce Hall, 340 Royce Dr.

GO L.A. PHILHARMONIC: Surrounded by a mob of dancers, singers from L.A. Master Choral 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 Elkanah Pulitzer, Fri., Feb. 2, 8 p.m.; Sat., Feb. 3, 8 p.m.; Sun., Feb. 4, 2 p.m., \$20-\$210 (see GoLA pick). Members of the orchestra, including flutist Elise Shope Henry, cellist Jonathan Karoly and pianist Junko Ueno Garrett, roll out quartets by Dvůrák and Janáček and a trio by Martinu, Tue., Feb. 6, 8 p.m., \$20-\$59. Inventive cellist Yo-Yo Ma uncovers the West Coast premiere of Esa-Pekka Salonen's Cello Concerto, and the composer also conducts Heinrich Biber's *Battalia* and Beethoven's Seventh Symphony, Thu., Feb. 8, 8 p.m., \$20-\$210. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

PACIFIC SYMPHONY: Roger Kalia conducts a kid-friendly version of Johann Strauss Jr.'s *Die Fledermaus*, Sat., Feb. 3, 10 & 11:30 a.m., \$15 & up. 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*, 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.

GO RENÉE FLEMING & ANTONIO DAMASIO: Opera vocalist Fleming and neurosurgeon Damasio discuss how the brain interacts with the sounds of music, Mon., Feb. 5, 7 p.m., free. USC, Bovard Auditorium, 3551 Trousdale Parkway, Los Angeles. See GoLA.

GO RENÉE FLEMING: Backed by German pianist Hartmut Höll, the beloved American soprano covers the waterfront with songs and arias by George Frideric Händel, Johannes Brahms, Caroline Shaw, Gabriel Fauré, Meredith Willson, Richard Rodgers, Rufus Wainwright and others in a recital performance, Tue., Feb. 6, 7:30 p.m., \$24-\$199. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

THE UNICAMP BRAZILIAN CELLO ENSEMBLE: The cello-heavy ensemble from São Paulo is joined by cellist Stephen Erdody on Friday and L.A. Phil's Gloria Lum on Saturday, Feb. 2-3, 8 p.m., \$30. Boston Court, 70 N. Mentor Ave., Pasadena.

VICENTE CHAMBER ORCHESTRA: Pianist Noah Simon essays Robert Schumann's Piano Concerto in A minor, and Zain Khan conducts Schubert's Italian Overture and Beethoven's Seventh Symphony, Sat., Feb. 3, 7:30 p.m., \$20. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

—Falling James

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Notices

656
Legal Notices
FL-110
 Summons (family law). NO-
 TICE 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 NUM-
 BER: 17STFL04379.
 You have 30 calendar days
 after this summons and pe-
 tition are served on you to
 file a response (form FL-120)
 at the court and have a
 copy served on the peti-
 tioner. 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 may be
 ordered to pay support and
 attorney fees and costs. For
 legal advice, contact a law-
 yer immediately. Get help
 finding a lawyer at the Cal-
 ifornia Courts Online Self-
 Help Center
 (www.courts.ca.gov/self-
 help), at the California Legal
 Services website (www.la-
 whelpca.org), or by con-
 tacting your local county
 bar association. NOTICE - re-
 straining 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 en-
 forcement officer who has
 received or seen a copy of
 them. FEE WAIVER: If you
 cannot pay the filing fee,
 ask the clerk for a fee waiv-
 er form. The court may or-
 der 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 is: 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 S. 46th Street Los Angeles, CA 90011, phone: 323-305-8890. 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, except in the usual course of business or for the necessities of life; and 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. Before revocation of a non probate transfer can take effect or a right of survivorship to property can

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656
Legal Notices

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 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
 here-
 by ordered that all persons
 interested in the above-en-
 titled matter of change of
 name appear before the
 above-entitled court as fol-
 lows to show cause why the
 petition for change of
 name should not be grant-
 ed. Located at 1725 Main
 Street, Santa Monica, 90401,
 West District. And a peti-
 tion for change of name
 having been duly filed with
 the clerk of this Court, and
 it appearing from said peti-
 tion that said petitioner(s)
 desire(s) to have his name
 changed from: **Armando**
Aguilar to Fernando Agui-
lar. Now therefore, it is
 hereby ordered that all per-
 sons interested in the said
 matter of change of name
 appear as indicated herein
 above then and there to
 show cause why the peti-
 tion 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 newspa-
 per of general circulation
 for the County of Los An-
 geles, once a week for four
 (4) successive weeks prior
 to the date set for hearing
 of said petition. **Set to pub-**
lish 1/25/18, 1/31/18,
2/01/18, 2/08/18. Dated:
Jan. 5th., 2018

Director of Roasting
 in Sylmar, CA. Fulfill daily
 nut roasting needs; moni-
 tor product quality of one
 or more roasters. Req: 4
 years exp as a coffee roast-
 er, nut roaster coffee
 dumper, roasting tech. or
 related field. Mail resume
 to: American Nuts, Inc. Gary
 Eshgian, 12950 San Fernando
 Rd, Sylmar CA 91342

Field Service Engineer I - CT:
 Bio-Med Services, Inc. in On-
 tario, CA seeks a Field Ser-
 vice Engineer I - CT to pro-
 vide specialty medical
 equipment services, includ-
 ing performing preventive
 maintenance inspections,
 installation support, testing,
 calibration, troubleshooting
 and maintenance on spe-
 cialty medical equipment
 and imaging equipment
 (CT). The position will be
 based out of Sherman Oaks
 Hospital. Mail your resume
 with a copy of the ad to A.
 Stanam, 3300 E. Guasti Rd.,
 Ontario, CA 91761 (PH5C1)

Services

530
Misc. Services

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 Manager sought by Episo-
 na, Inc. in Pasadena, CA.
 Responsible for generating
 sales of company products
 regarding biomedical clinical
 trials relating to infertili-
 ty treatment procedures
 & male reproductive health.
 Send resume to
 careers@episona.com.

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 outgoing comm. & PR
 strategies for global immi-
 gration law firm. REQ: Bach
 in Comm/Literature/PR/re-
 lated + 6 mos. exp. MAIL re-
 sumes: D'Alessio Law Group,
 Ref #864, 6420 Wilshire
 Blvd., #1100, Los Angeles,
 CA 90048.

Director of Roasting
 in Sylmar, CA. Fulfill daily
 nut roasting needs; moni-
 tor product quality of one
 or more roasters. Req: 4
 years exp as a coffee roast-
 er, nut roaster coffee
 dumper, roasting tech. or
 related field. Mail resume
 to: American Nuts, Inc. Gary
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 and imaging equipment
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 based out of Sherman Oaks
 Hospital. Mail your resume
 with a copy of the ad to A.
 Stanam, 3300 E. Guasti Rd.,
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EMPLOYMENT & EDUCATION

LA WEEKLY Classifieds



Financial Position – Santa Monica, CA.
Amazon Fulfillment Services, Inc./Amazon.com Services, Inc. seeks candidates for the following position (multiple positions available):

Financial Analyst II.
Job Code: SFA-CA 2018, to gather and analyze qualitative and quantitative economic, financial and other data to support financial planning and operating expense management. Monitor and control fixed operating expenses. Candidates must respond by mail referencing the specific job code to: Amazon, PO Box 81226, Seattle, Washington 98108.

Graphic Artist

Req'd: BA in Art/Graphic Design, & 36 months exper. as digital artist in visual effects. Special req'ts: Must have proficient knowledge of: Adobe After Effects, Adobe Photoshop, Adobe Illustrator, Adobe Premiere Pro, Mocha, Apple Final Cut Pro, Cinema 4D, Trapcode plug in suite, & Re: Vision Effects plug in suite. Will accept special req'ts thru work experience &/or coursework. Post-Prod. VFX-isolating graphic objects images to manipulate graphic composition. F/T. The Product Factory, LLC - Burbank, CA 91505. Email resume to Attn: G. Rizkallah, george@productfactory.tv.

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MORLIN ASSET

MANAGEMENT, LP, a Delaware Limited Partnership as Agent for the JOINT MANAGEMENT COUNCIL, an unincorporated association, will receive qualifications packages from consultants wishing to become pre-qualified for an available bidding opportunity at Los Angeles Union Station. It is the intent of this Joint Management Council to select a firm that will provide design services at Los Angeles Union Station at the best overall value. In order to be fully considered for prequalification and subsequent bidding opportunities, please proceed to the RFIQ questionnaire at: <https://goo.gl/forms/2BXclwJk71RXut02>. Completed forms are due **on or before close of business by March 17, 2018.** Submissions received after 5:00pm on March 17, 2018 will be rejected.

MORLIN ASSET

MANAGEMENT, LP, a Delaware Limited Partnership as Agent for the JOINT MANAGEMENT COUNCIL, an unincorporated association, will receive qualifications packages from consultants wishing to become pre-qualified for an available bidding opportunity at Los Angeles Union Station. It is the intent of this Joint Management Council to select a firm that will provide design services at Los Angeles Union Station at the best overall value. In order to be fully considered for prequalification and subsequent bidding opportunities, please proceed to the RFIQ questionnaire at: <https://goo.gl/forms/2BXclwJk71RXut02>. Completed forms are due **on or before close of business by March 2, 2018.** Submissions received after 5:00pm on March 2, 2018 will be rejected.

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Property Manager.
Reqs: Master's degree. Submit resumes to the attention of **Dan Candelozza, Equitable Portfolio Corporation** 1559 S. Sepulveda Blvd., Los Angeles, CA 90025.

QA: City National Bank has an oppty in Los Angeles, CA for a QA Analyst. Mail resume to Attn: HR, 555 S. Flower St, 18th Fl, Los Angeles, CA 90071, Ref# LA-FEM. Must be legally auth to work in the U.S. w/o spnsrshp. EOE

Operations Research Analyst (Bell, CA). Evaluate economic data to provide management with advice on company's online retail presence and operations. Master's degree Economics or Mathematics and coursework involving econometrics models, including Box-Jenkins Methodology. Mail resume to Christopher Teo, Controller, FAM LLC, 5553-B Bandini Blvd., Bell, CA 90201.

Software Developer, MS. Deg. in CS., IT, Engg. or related & 2 yrs' exp. Impl. different security protocols using Keychain, Touch Id or other form of Biometrics: Amazon Recognition. Use tools: Source Tree, Stash, Confluence, Jira. Knowledge of Conti. integration using Jenkins & Fastlane. Dev. new features for Enterprise & Customer appl. using Xcode, Obj. C, Cocoa Touch Classes. Integrate RESTful API for connecting Backend to Appl. use code versioning tools: GIT, SVN. Work w/ iOS frameworks (AVFoundation, Local Authentication, CoreData, CoreLocation & other Apple Frameworks). Must be willing to travel &/or reloc to work in unanticipated locations throughout the US. No telecommuting. Send Resume to Pro-tek Consulting, 21300 Victory Blvd, Ste. 240, Woodland Hills, CA, 91367.

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Zenith Insurance Company, Woodland Hills, CA, seeks a Sr. Developer to develop, test debug, maintain & document info. systems applications. **Send resumes to: Ginger Cook, HR Dept., Zenith Insurance Company, 21255 Califa St., Woodland Hills, CA 91367.**

Staff Accountant:
Assist Sr. Accountant w/ financial document preparation. Req'd: Bachelor's in Accountancy. Mail resume: JP Accountancy Co., Inc., 6281 Beach Blvd., #215, Buena Park, CA 90621

UI/UX Designer sought by Cheetham Software Systems, Inc. in Westlake Village, CA to set strategic visions; evaluate UI design & usability of the current applications & present ideas for improvement. Send resume to Mike Sandler, CSS Inc., 31280 Oak Crest Dr, Ste. 3, Westlake Village, CA 91361.

Architectural Designer
Surveying & Drafting Services, Inc. (Jobsite: Los Angeles, CA) seeks an Architectural Designer to provide design development, post land studies & design adjustments. **Mail your resume & ad copy to Ofer Shapira, Surveying & Drafting Services Inc, 901 Seward St., Los Angeles, CA 90038.**

Architectural Drafter

Analyze bldg electrical, technical rmnts, mechanical plans & integrate them in architectural, space designs. Prep drawings for bldgs. per sketches, electrical engineering calculations, specs sheets, data. Lay out, coordinate UPS & HVAC equipment installation using CAD & software. Bachelor in Architecture/Architectural Engineering + 1 yrs. exp. on the job. 40hrs/wk. Fax resume to (949) 888-2416. Fakouri Electrical Engineering, Inc., Rancho Santa Margarita, CA

Technology Transfer Officer sought by LA Biomed Research Institute at Harbor-UCLA Medical Center in Torrance, CA. Review & evaluate commercial scientific potential of life sciences & physical sciences inventions disclosed by LA BioMed investigators using biotechnology & engineering principles, conduct preliminary patentability analyses to determine optimal intellectual property protection strategies using Intellectual Property law & business knowledge. Send resume to: Rick Aguayo, LABRI at H-UCLAMC, 1124 W. Carson St., J-3, Torrance, CA 90502.

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LA WEEKLY Bulletin

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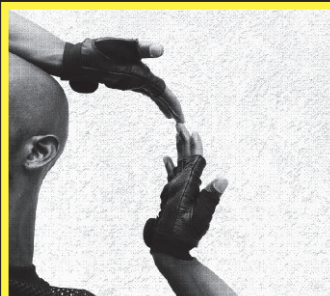
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MOLLY KATE KESTNER • OPIA • RESIDUAL KID • ROTANA • SABRIEL
TROI IRONS • VAGABON • WAR ON WOMEN *AND MORE*



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The sights and sounds
of resistance and
protest.

SPEAKER SHOWCASES

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our origins and faith with
our futures.

THE SIDE EYE What walls
will be crumbling next?

THE SPACE BETWEEN Will VR,
AR, and AI alter humanity?

SUN
APR

8

OK GO



CUCO



MUSIC SHOWCASES

THE DIRTY HOOKS • FLAMINGOSIS • GOLD STAR • GRANDSON
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Faith, music, and a hunt
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SUCCESS STORY What does
it mean to write your own?

MENTAL WELLTH Self-care
for folks who live with flair.

LINEUP SUBJECT TO CHANGE

