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## BATTLE OF THE TRIBUTE BANDS

Southern California is the most competitive market in the world for tribute bands.  
But how many imitation Led Zeppelins does one city really need?

By Andy Hermann



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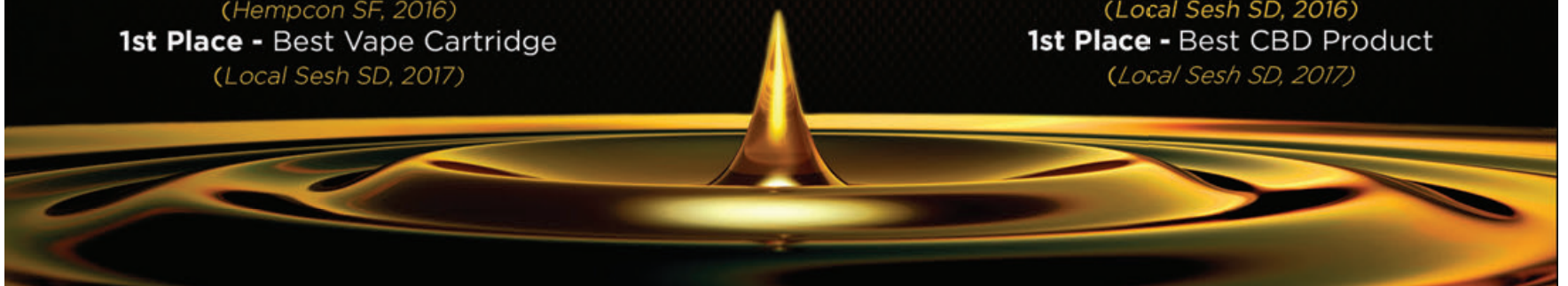
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## BATTLE OF THE TRIBUTE BANDS

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Southern California is the most competitive market in the world for tribute bands. But how many imitation Led Zeppelins does one city really need?

**BY ANDY HERMANN.**

## CORRECTION

In the Dec. 2-8 issue, we erroneously published the mural *Buddha Cat* without properly crediting the artist. The work is by Karen Fiorito. We regret the error.

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# BATTLE OF THE TRIBUTE BANDS

Southern California is the most competitive market in the world for tribute bands. But how many imitation Led Zeppelins does one city really need?



“A

in off the street would swear they’re seeing Led Zeppelin tear through “How Many More Times” off their 1969 debut.

It’s not Led Zeppelin, of course. This isn’t some secret warmup gig for Oldchella 2017. It’s Led Zepagain, Southern California’s top Zeppelin tribute band.

For the next two hours, they channel the British blues-rock icons with an accuracy that occasionally borders on the uncanny. Lead singer Swan Montgomery struts and shakes his leonine blond mane like Robert Plant, hitting high notes the actual Plant hasn’t been able to reach in years. Guitarist Jimmy Sakurai plays with such casual virtuosity that you’d swear

naheim, are you ready to rock & roll?” booms an announcer at City National Grove, a cavernous theater tucked into a corner of the parking lot of Angel Stadium. A crowd of about 1,400 responds with an alcohol-lubricated roar. It’s 10 o’clock on a Saturday night and they’re ready, all right.

In near total darkness, a band enters and begins playing a midtempo, smoldering blues jam. The lights slowly come up, and anyone wandering

**By Andy Hermann**  
Photography by **Ryan Orange**

you’re watching Jimmy Page circa 1975 and not a Japanese guy in flared dragon pants. Jim Wootten’s bass lines are dead ringers for John Paul Jones’, and Derek Smith pummels his green drum kit with a Bonzo-like sense of power and groove.

Much of the crowd responds as if witnessing the real thing. Men raise fists over their gray and balding heads to the opening riffs of “Kashmir.” Women old enough to have kids in college dance with youthful abandon to the elastic grooves of “Bring It on Home.” Nearly everyone goes apeshit when Sakurai breaks out a double-neck Gibson and plays the madrigal-like intro to “Stairway to Heaven.”

Most are here mainly as fans of the original. But like all successful tributes, Led Zepagain, who have been around since 1988, have their own devoted fan base, many of whom weren’t even born when Zeppelin called it quits in 1980. A few Zepagain T-shirts are being unironically worn amid the sea of vintage Zeppelin tees in the crowd.

“I was born in ’77, so I never got to see Zeppelin,” one fan says. “I figure this is the closest I’ll get.”

Once dismissed as a novelty, tribute bands now are an integral part of the concert industry — especially here in Los Angeles, where, thanks to an overabundance of skilled musicians in search of paying gigs, there are now hundreds of tributes plying their trade. The Facebook group So-Cal Tribute Band Scene has more than 3,100 members, who post dozens



» 7 ) of shows each week for bands with names such as Queen Nation, the Black Sab bastards, Hollywood U2 and the Red Not Chili Peppers.

"L.A. is unequivocally the hub and originator of the tribute scene," says Dave Hewitt, who has been booking tribute bands since the early 1990s and currently books the Rose and Canyon Club, among others. "There's more tributes in Southern California than anywhere in the world."

**Despite its success**, the tribute scene continues to get a bad rap, in part because the vast majority of the acts are not very good — a reality tribute artists and promoters readily admit to. "About 95 percent of them range from hideous to horrific," says Jose Maldonado, the Moz-channeling frontman for Smiths/Morrissey tribute Sweet and Tender Hooligans.

But the best tributes, like Led Zepagain, are carefully constructed and choreographed replicas of the bands they emulate. The most authentic can even receive the imprimatur of the artists they're based on. A Montreal-based tribute called The Musical Box has received endorsements from Peter Gabriel, Phil Collins and other members of Genesis. Members of the real Pink Floyd have appeared onstage with a tribute called the Australian Pink Floyd. In Los Angeles, Ray Manzarek and Robby Krieger plucked Jim Morrison doppelgänger Dave Brock from the Doors tribute Wild Child and made him their singer for four years.

Looking the part is almost as important as having the right sound. When she joined The Contenders, a Pretenders tribute, singer-guitarist Tracy Niles "showed up to the audition in full costume," she says with a laugh. "I bought a wig and actually had my hairdresser style the wig to be more like Chrissie [Hynde's] shag cut." Niles, who is blond, now convincingly channels Hynde not only in her brassy vocals but in her black wig, tie and men's vest.

For established tributes, no visual detail is too small. From the front row, you can see that even the way Zepagain lead singer Montgomery purses his lips and holds his mic cord are perfect imitations of Plant. Drummer Smith owns four different kits, some complete with gong and kettle drum, each an era-appropriate replica of Bonham's. Sakurai's guitar strap and cables match Page's gear as accurately as his riffs. For the past 36 years, he says, "I only study Jimmy Page."

But as active as it is, the L.A. tribute scene has a problem: With so many bands competing for gigs, the market is oversaturated. There are, to give just one example, no fewer than five Doors tributes plying their trade in Los Angeles: Wild Child, Break on Through, Peace Frog, Strange Days and Light My Fire. There's a Cure tribute called The Cured and another called The Curse. There are even tributes to more recent artists such as The Killers and Deadmau5.

Because of this, says scene veteran Brent Meyer, many of L.A.'s best tribute acts seldom play local gigs. "If they want to play for money, they need to get out of town."

In addition to playing Martin Gore in the Depeche Mode tribute Strangelove, Meyer is the co-founder of Music Zirconia, a San Diego-based management and booking agency with an active roster of more than

1,300 bands, most of them tributes. He and his partner, Michael Twombly, who plays Robert Smith in The Cured, encourage their best bands to travel as often as possible. "In L.A., it may seem a bit played out," Meyer admits. "But elsewhere in the country and certainly elsewhere in the world, that's not the case."

**Tribute acts have existed** for decades, going all the way back to the Elvis impersonators who first became popular in the 1950s. In Southern California, the tribute scene can be traced to 1975, when a band from Orange County originally called Reign changed their name to Rain (after a semi-obscure Beatles song, the B-side to "Paperback Writer") and began playing all-Beatles sets on Mondays at the Mine Shaft, a nightclub in Calabasas.

"When we started doing it, nobody knew what a tribute act was," says Mark Lewis, the band's original keyboardist. Audiences members would approach the band between songs and ask, "Don't you do anything besides Beatles?"

"No," they'd reply, in their brightly colored Sgt. Pepper costumes. "This is it."

Despite the confusion, Rain were an immediate hit. Lewis remembers the group earning about \$800 from the door at their first gig, a small fortune for a local band in those days. "People went nuts," he says. "There was an

"At the time it was a novelty," says Longo, who left Zepagain in 1999 and now runs a guitar-restoration business. "Tribute bands were not really taken seriously." But Longo and his then-bandmates — none of whom are in the current incarnation of Zepagain — saw the potential. "We were really trying to break new ground. We went for it full blast, the costumes, the full poser thing."

Initially, Zepagain didn't have much success — partly because they were in Ventura, partly because no real tribute scene yet existed. But when their first lead singer quit the band, they struck gold by replacing him with Swan Montgomery, an Irishman with a killer voice and, because he worked around town as a sound guy, lots of contacts in the

**Once dismissed as a novelty, tribute bands now are an integral part of the concert industry — especially in L.A., where there's an overabundance of skilled musicians.**



Led Zepagain



Gregory Finsley is "Freddie Mercury" in Queen Nation.

job. "The tribute became everything we were getting asked to do."

Ralph Saenz, who fronted The Atomic Punks under the stage name David Lee Ralph, tells a similar story. In 1994, "There was a band called Lancia," he says. "And they had a singer that was missing shows a lot. I think he was partying too hard." When the singer was a no-show for a gig at North Hollywood rock club FM Station, Lancia asked Saenz to fill in — but he didn't know any of their original songs. "So they said, 'Well, why don't we just do all Van Halen?'"

By this time, the old Mine Shaft in Calabasas, where Rain got their start, had become a new venue called Pelican's Retreat. Dave Hewitt, who started booking bands there in 1991, was among the first promoters to recognize that the very concept of tributes could draw a curious audience. "I'd do an entire month on the weekends with tribute bands," called Rocktober, he says. "I'm pretty sure I even used Led Zepagain in the rotation."

Other clubs around town — FM Station, Gazzarri's, the Whisky, the House of Blues that opened on Sunset in 1994 — would occasionally book tributes, too. But the scene lacked a center, especially after Pelican's Retreat closed in 1996. It would find one in an unlikely place, a little club in Marina del Rey called Scruffy O'Shea's, where a promoter named Jim DeSoto would first start being referred to as "King of the Tributes."

**Today, DeSoto — known** universally as "Jimmy D" — books tribute bands at Paladino's, a nightclub in Tarzana that has (10 »

emotional attachment to the music."

Rain's success soon inspired others. At first, Lewis says, it was mostly copycat bands doing other Beatles tributes. But by the late '80s, an embryonic scene had formed, led by Rain, Wild Child, Cubensis (Grateful Dead), a Hendrix emulator named Randy Hansen, and The White, an original band fronted by Robert Plant-like singer Michael White, which sometimes doubled as a Led Zeppelin tribute. It was the latter group that inspired a young band from Ventura called ECLPSE (without the "T") to reinvent itself as Led Zepagain in 1988.

"We all carpooled out to Magic Mountain to watch them play," says Tracy Longo, the band's original guitarist. "When we got there, we saw a photo of Robert Plant wearing a T-shirt of The White." Since everyone already said ECLPSE sounded like Zeppelin, they decided to give the tribute-band thing a shot.

L.A. concert scene.

Montgomery had moved to L.A. for a record deal that didn't pan out. "It just all fell through," he says, pronouncing it "t'ru" in an Irish accent he drops while playing Plant. "And it was a matter of like, well what do I do? Then I get this call from Led Zepagain. At the time, tribute bands were practically nonexistent. I didn't even know what a tribute band was myself. The attraction was, yeah, you'll actually get paid money."

Because he was still under his old label contract, Montgomery asked that the band keep his name off fliers. But right away he enjoyed both the pay and the chance to channel Plant's vocal theatrics.

"I love Led Zeppelin. Always loved Robert Plant," he says, still with obvious enthusiasm after 27 years. It's a common sentiment echoed among many tributes. Yes, there is money to be made in the tribute scene, but most get into it as fans first and foremost.



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» 8 ) been his home base since 2000. Though other longtime tribute promoters like Hewitt might disagree, DeSoto is almost without question the person most responsible for making the Los Angeles tribute scene what it is today.

At his peak, in the mid-2000s, DeSoto was booking three or four tribute bands a night, six days a week. These days, he only does weekends. "I've got a computer business in my house. I book bands between downloads," he says. "I don't have to work so hard, and I like it that way."

On a recent Saturday at Paladino's, DeSoto stands outside, having a cigarette break and greeting the regulars who trickle in. He wears a gray hoodie over a Megadeth T-shirt; his mustache and wavy, shoulder-length hair are streaked with gray. It's a cold December night, and slower than usual. When the sound guy ducks his head outside to ask if the Judas Priest tribute Diamonds and Rust can play a few extra songs, DeSoto replies, "They can play as long as they want."

DeSoto declines to give his age but says he's been booking bands for more than 35

hired to replace Rob Halford in the real thing. That, combined with the simultaneous collapse of the traditional music industry, hastened by online piracy and file-sharing sites such as Napster, sent a fresh wave of skilled musicians flocking to the tribute scene.

In those days, DeSoto says, the most popular band by far at Paladino's was The Atomic Punks, still fronted by the charismatic Saenz. "I was paying them \$2,500 every show, if you can believe that," DeSoto also gave a regular Wednesday night slot to Metal Skool, an '80s hair-metal tribute that also featured Saenz (now calling himself Michael Starr). That band would go on to become the original comedy metal act Steel Panther.

For a few years, DeSoto says he had cornered the market on tributes. "I was the only one that was doing it. The only one," he insists. But as the scene grew in popularity, "It seemed like everybody started copying me."

Today, L.A. tribute bands in search of a paying gig have a variety of options: the Canyon Club in Agoura Hills, the Rose in Pasadena, M15 in Corona, the Gaslamp and Harvelle's in Long Beach, Saint Rocke in

Loving You," singer Dyna Shirasaki opens her eyes and smiles at her bandmates. "We go into a trance on that one," she says.

Hammer of the Broads are one of many all-female tributes to all-male bands. They've only been active since about 2010, but it's a phenomenon that goes back to at least 1999, when a Bay Area tribute called AC/DShe emerged, claiming to be the first of their kind. Since then, the L.A. scene has spawned bands with names like Lynette Skynyrd, Femme Halen and ThundHerStruck — the latter another AC/DC tribute, which features Shirasaki and Hammer of the Broads' guitarist Tina Wood.

No one can quite agree on what fueled the all-female tribute trend, but the unfor-

expert; Shirasaki is a criminalist and firearms analyst for the Los Angeles Police Department.

The most successful all-female tribute in Los Angeles, and possibly the world, are The Iron Maidens, who deliver the heavy, technically demanding anthems of British metal legends Iron Maiden with a power and precision most other tributes can't match. Even after their lead guitarist, Nita Strauss, was poached by Alice Cooper — making her the closest thing the L.A. scene currently has to a Ripper Owens — their popularity hasn't diminished.

Hammer of the Broads drummer Nikki Taylor spent part of 2016 filling in with the Maidens while their regular drummer recov-

**"About 95 percent of tribute bands range from hideous to horrific."**

—Jose Maldonado, Sweet and Tender Hooligans



years, starting in the early '80s at an Italian restaurant called Mancini's Club M in Canoga Park, just down the street from where he grew up. After bouncing around for many years—including stints at FM Station and an "environmental bar" called Amazon, where bands played in a treehouse—he landed at Scruffy O'Shea's in 1995.

He never intended to make Scruffy's a hub for tributes, but after booking a few, "the next thing you know, the floodgates opened," he says. Many of the musicians he recognized from original bands he had booked in the late '80s, before the grunge explosion killed off L.A.'s glam-metal scene virtually overnight. "A lot of those hair-band people became tribute people. They got grief for it, but there's nothing wrong with making a living."

In early 2000, DeSoto jumped ship from Scruffy's to Paladino's, a bigger space that allowed him to continue booking his favorite bands as their followings grew. His timing could not have been better. In 2001, the tribute scene got its first wave of mainstream media attention thanks to the film *Rock Star*, loosely based on the true story of Ripper Owens, a singer from a Judas Priest tribute in Ohio (played by Mark Wahlberg) who was

Hermosa Beach. Casinos and outdoor summer concert series frequently book tributes as well, and many bands say their biggest paydays now come from private parties and corporate events.

Though some successful tributes remain loyal to Paladino's—popular AC/DC tribute Bonfire recently headlined a night there, as did The Iron Maidens, widely regarded as the best all-female tribute in the business—many have moved on. "Now it's more of an incubator" for new bands, says Music Zirconia's Meyer.

But if Paladino's is no longer the hub it once was, it remains a kind of holy site for successful tributes who cut their teeth there. "We have a lot of history with Paladino's. I helped start that scene," says Led Zepagain's Montgomery, who was actually DeSoto's sound man at Scruffy O'Shea's and later, in the early days, at Paladino's. He adds with a laugh, "It's like the university of tribute bands. If you don't get past Paladino's, give it up."

In a purple-walled garage in Glendale, another Led Zeppelin tribute called Hammer of the Broads is rehearsing. As they come out of a simmering version of "Since I've Been

**Even tribute bands have to keep things fresh, and Led Zep-again does this by performing track-for-track re-creations of actual Led Zeppelin shows.**

Jesika Miller is "Stevie Nicks" in Fleetwood Mac tribute band Rumours.



fortunate reality is that the classic-rock era from which the tribute scene heavily draws is overwhelmingly male. Prior to the advent of the all-female tribute, women who weren't fans of Heart, Fleetwood Mac or Pat Benatar were frozen out.

But there may be a simpler explanation. "It's a gimmick," Wood says flatly. "People want to see girls play. People come out of curiosity."

Both Wood and Shirasaki grinded away for years in various original bands before going the tribute route. In a story similar to Swan Montgomery's, Wood moved to L.A. from London when her band No Shame was signed by CBS/Columbia Records in 1989. They released an album, toured and got dropped. "Welcome to the music industry," she deadpans.

ThundHerStruck, which began as Whole Lotta Rosies in 2002, achieved some early success. But when their rhythm guitarist left and took the rights to the name with her, they were forced to rebrand themselves. (DeSoto confirms this; Wood and Shirasaki admit they began under a different name but decline to discuss it further.) Despite the name change, they continued to book high-profile gigs, including several tours of U.S. military bases in Iraq and Afghanistan and a 2005 headlining slot at "The Big Ball," an AC/DC fan convention and tribute festival held in Wales.

"If we wanted to do this for a living, we could," Wood says. "But we choose not to, because we'd have to give up our jobs." She works as a high-end luthier and guitar-repair

ered from shoulder surgery, an arrangement the band says is common in the tribute world. "Some of our members have done stuff with AC/DShe," Shirasaki says. "It's never really been competitive for me, and I don't think for anybody else in my band. We just do this for fun. There's plenty of gigs to go around."

For more established bands, this may be true. But anyone attempting to get into the tribute scene now, especially in Los Angeles, faces an uphill battle.

"The market is so oversaturated with quality bands," says Music Zirconia's Meyer. "And the bad bands will underbid each other [for gigs], to everyone's collective detriment." The saturation even extends to specific artists. "In L.A., there are probably six or seven Zeppelin bands and six or seven Journey bands."

As the tribute scene has matured, band divisions have fueled further competition. When a traditional band breaks up, its members go on to form new, original projects. But when a tribute band breaks up or loses members, they often split into competing acts. Both Whole Lotta Rosies and ThundHerStruck, for example, remain active all-female AC/DC tributes.

When it comes to breeding its own competition, the most fertile band of all may be Led Zepagain. Its former members have gone on to start no fewer than four other SoCal Zeppelin tributes: Led Zeppllica, Zepp Heads, Like Zeppelin and Zeppelin USA. Says Zepagain co-founder Tracy Longo, who now plays guitar in Zepp Heads: "It's almost like we gave birth to all these little (12 »



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» 10 ) branches of Zeppelin.”

On a rainy Saturday in November, Swan Montgomery reclines on a sectional couch in the green room of the Canyon Club. It's several hours before Led Zepagain's headlining set, and so far only guitarist Jimmy Sakurai is in his full stage ensemble, which tonight includes a glued-on beard and a black suit with a cravat.

Even tribute bands have to keep things fresh, and Zepagain likes to do this by performing track-for-track re-creations of actual Led Zeppelin shows. Since the days when Longo was still in the band, they have reconstructed specific Zeppelin sets down to the last note and costume accessory from old concert footage and bootlegs. Tonight they're channeling Zeppelin circa 1971 — hence Sakurai's fake beard.

Not everyone, they admit, appreciates this approach. “Sometimes when we do the 30-minute version of ‘Dazed and Confused,’ people that aren't familiar with it are like, ‘What's going on?’” says drummer Derek Smith, the group's newest member. Minus his John Bonham wig, he looks startlingly young and clean-cut. “But if we're doing our

utes to jump on streaming services, long before Led Zeppelin licensed their music; the Zepagain version of “Stairway to Heaven” has more than 12 million plays on Spotify. They occasionally play original acoustic arrangements of Zeppelin songs with a string quartet under the name Symphony to Heaven, and Montgomery is developing a multimedia version of their stage show called *Evermore*, which he hopes can become the next phase of Zepagain's evolution.

Ultimately, Montgomery foresees a day when Led Zepagain continues on without him. “When I'm older and I cannot perform, I want to be able to sit back and let the brand continue — and get another Robert Plant.”

There is already some precedent for tribute bands carrying on like long-running Broadway shows, with new members (or “cast,” as the Music Zirconia website tellingly puts it) swapping in as others age out. Remember Rain, the Beatles tribute that started it all? Co-founder Mark Lewis now manages it as a Broadway-style revue; in fact, *Rain: A Tribute to The Beatles* even had a 300-show run on Broadway in 2010 and 2011. Rain's current Paul McCartney is the son of their former Paul McCartney.



Led Zeppelin tribute band Hammer of the Broads

job right, hopefully they're buying into it.”

For some fans, the effect can be transportive. “Sometimes people say, I was there, 1975 show!” Sakurai says.

Though his bandmates insist they recruited Sakurai in 2012 simply because he was the best man for the job (and after watching him perform, it's a hard point to argue), it was also a savvy career move. Before joining Zepagain, Sakurai had his own successful Zeppelin tribute in Japan called Mr. Jimmy. Zepagain had performed in Japan before, but adding Sakurai to their lineup made them instant stars in a country that takes tribute bands very seriously.

“When you play in Japan, it's sometimes a five-hour show,” Montgomery says. In October they did a series of shows there re-creating all three hours of Zep's *Song Remains the Same* tour, complete with a mirrored stage set and flashpots for the end of “Whole Lotta Love.”

Zepagain strive to innovate in other ways, too. They were among the first Zeppelin trib-

When asked how far tribute acts have the potential to evolve, Brent Meyer cites Steel Panther, who began as a genre tribute (or “variety band,” as Saenz prefers to call it) to '80s hair metal before achieving worldwide success with original songs that simultaneously lampoon and pay homage to their Sunset Strip forebears. “They got a six-figure Interscope deal and regularly appear on TV and [have] millions of YouTube views,” Meyer notes. Most bands interviewed for this story agree with him, citing Steel Panther as the best example of an L.A. tribute that “made it,” even if by the time they did, they had long since broken the tribute-band mold.

In fact, Steel Panther are now so popular that they have inspired their own tribute band. “They're called Surreal Panther. They're out of the U.K.,” Saenz says, sounding genuinely excited. “How ironic is that? I don't wanna say it's a dream come true, but it's fucking pretty awesome to have four guys that want to do all Steel Panther songs and dress up like us.”

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Pork chops with perfect grill marks

PHOTO BY ANNE FISHBEIN

| Eats // Fork Lift //

# EAGLE ROCK AND A HARD PLACE

Red Herring aims to perfect the neighborhood restaurant in Northeast L.A.

BY BESHA RODELL

**T**hough it might seem counterintuitive, the neighborhood restaurant is often just as difficult a puzzle to assemble as an ambitious destination hot spot. There may be less money involved, and a more focused audience. But therein lies the rub. If the pieces don't fit exactly with the tastes of a small pool of locals, you're pretty much doomed.

In L.A., that puzzle becomes even more puzzling. For example, we're not a walking city; almost all restaurants have to reach past foot traffic and become a semi-destination. And some of the city's best restaurants are arguably just very good neighborhood joints. Alimento in Silver

Lake comes to mind, as does Union in Pasadena.

Eagle Rock has yet to get on board the freight train of restaurant openings that has

rolled through Silver Lake and Pasadena and nearby Highland Park. While there are a couple of reasons for this, the most endearing fact is that Eagle Rock is still fairly loyal to its old-school neighborhood spots. Highland Park can keep its bespoke cocktails and multitudes of small plates; in Eagle Rock there is no place more jumping on a Friday night than Colombo's Italian Steakhouse & Jazz Club, which has been open since 1954. The wait for a table at Casa Bianca Pizza Pie is still over an hour on busy nights. These places, as well as the newish restaurants that have thrived in Eagle Rock (Cacao Mexicatessen, Oinkster, Little Beast) appeal especially to families. And despite the presence of Occidental College, this is primarily a family neighborhood. That's true of the longtime residents, and it's true of the newer folks moving in, looking for more space to push strollers along Eagle Rock's wide, palm-lined streets.

Directly across the street from Casa Bianca is a new restaurant that is more in the mold of those Highland Park and Silver Lake spots. Red Herring opened in August, and it appears to be trying to walk a somewhat precarious tightrope. Is it a neighborhood spot? A destination? A family restaurant? A venue for sophisticated,

high-cost special occasions? It's trying to be all of these things.

The two-story restaurant looks and feels much more appropriate for a date night than a place to take your passel of toddlers. The downstairs area features sleek mid-century-style design and a welcoming bar. The upstairs room's bold floral wallpaper, and windows overlooking Casa Bianca's vintage signage across the street, make for an atmosphere that's decidedly grown-up. Even so, Red Herring offers a kids menu; to not do so might seem like a stubborn rejection of the neighborhood.

The restaurant is the project of a husband-and-wife team, Dave and Alexis Woodall. Alexis Woodall is a TV producer, and Dave Woodall is a chef who's worked at Mélisse in Santa Monica and Blair's in Silver Lake. Those are two restaurants with very different styles and purposes, on opposite ends of the destination-versus-neighborhood spectrum. But they share a classicism, a penchant for doing things the old-school way, and Woodall brings that same penchant to Red Herring. This is a New American restaurant as they used to be 10 or 15 years ago, before restaurants such as Animal and Father's Office came along and turned everything upside down.

That is to say, there are crabcakes on the

menu. They're big and made with lump blue crab and served with basil aioli, and they're surprisingly good, better, perhaps, than they need to be. That's true for a lot of the food here — many items are made with the kind of skill you don't normally find at a neighborhood restaurant. At the same time, no one is likely to drive across town for crabcakes, or the very nicely cooked pork chop, even if that pork chop does have perfectly criss-crossed grill marks.

The chicken liver pâté is gloriously smooth and rich, and the house-made sausage shows a mastery of sausage making. Local yellowtail comes over a silken carrot ginger puree and is cooked exactly right. The mushroom risotto is so jam-packed with crimini, shiitake, oyster, chanterelle and matsutake mushrooms that it's barely a risotto at all — I'm not complaining because the jumble of mushrooms tastes fantastic.

But something's not quite clicking at Red Herring, something that's keeping the restaurant from being reliably busy. I think there are a few reasons for that. The first is that they should take the advice of the maître d' who trained me, on my first day as a hostess: Put customers in the window seats. If a place looks bustling from outside, it will make people want to come in. Red Herring's main dining room is upstairs, and it's a lovely place to sit, but the fact that the host puts all the guests upstairs means you're often walking into what looks like an empty restaurant. Whether you rely on foot traffic or not, it's not a great look.

Aside from that, it's the tricky neighborhood-restaurant equation with which Red Herring seems to be struggling. It's not anywhere near cheap enough to make for an easy Tuesday-night dinner. The crabcakes appetizer is \$18, the pork chop is \$32. There are reasons for that expense. The ingredients are high quality, and there are touches that give the place an extra serving of glamour, such as beautiful vintage-style glassware and a lovely drinks list. But it's not quite special enough to qualify as thrilling on a citywide level. So the food is better than it needs to be but also costs a lot; Red Herring isn't quite family-friendly enough but it isn't exciting enough either.

When we ate our first meal at Red Herring, my husband kept asking, "Who is this for?"

"It's for you," I told him. "It's grown-up food with a little bit of glamour that's close enough to the house that we don't need to spend a fortune on babysitting."

He wasn't quite convinced, despite the fact that he kept exclaiming about the quality of the food. If Red Herring were a tiny bit cheaper (portion sizes would have to shrink; I don't think anyone would mind), and a tiny bit more buzzy-feeling (seat the people in the window!) it might go a long way toward being less confusing to its intended audience. I do hope that happens — it would be a shame for this nice food and this lovely room to go to waste.

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## Eats // Squid Ink //

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**T**iki was created in Southern California by a self-made man named Don who lied his way onto movie sets and made friends with famous people so that they'd come to his Hollywoodrum bar. Though that bar, Don the Beachcomber, is long gone, tiki has persevered in California, and is currently thriving here, as appreciation for tropical decor and creatively made cocktails converge once again. Here are the best bars in SoCal that are taking rum and running with it.

### Tiki Ti

There's a lot of Hollywood history packed into this garage (literally a former garage, and then a violin shop) of a tiki bar. Ray Buhen opened Tiki Ti in 1961 after working in a number of bars around town, including Don the Beachcomber. The drink menu is huge, featuring just about every concoction that has been considered a tiki drink over the years, including big blended '80s creations. And though it famously allowed indoor smoking, that changed recently when the Buhen's hired their first non-family employee. 4427 Sunset Blvd., Silver Lake. (323) 669-9382, tiki-ti.com.

### False Idol

This bar is a big deal. Opened by Martin Cate, the man behind the legendary Smugler's Cove in San Francisco, False Idol is reached by a hidden door in another bar, Craft & Commerce. Crossing the threshold means entering a tiki wonderland, and no expense was spared in its creation. The drinks are not cheap, but order the right scorpion bowl and you'll be treated to some theatrics of the smoke and bright light variety. 675 W. Beech St., San Diego. falseidoltiki.com.

### Bootlegger

This teeny-tiny (smaller than Tiki Ti) bar is just about perfect: Every shell, every vintage postcard, has been placed just so. Located in part of the building that once housed a Don the Beachcomber, Bootlegger stays pretty close to its classical roots, with dim lighting from blowfish pendant lights hung from a ceiling covered in woven rattan. The staff gets experimental with the drinks, offering unusual combinations on a menu that changes fairly frequently. 1101 N. Palm Canyon Drive, Palm Springs. (760) 318-4154, bootleggertiki.com.

### Tonga Hut

Open since 1958, Tonga Hut has not always been a tiki bar; the owners finally settled on tiki, clearly the North Hollywood dive's true purpose, years ago. The extremely dark bar (your eyes will need a minute to adjust) serves the most classic tiki cocktails in town, all made with love and thoughtfulness, as well as a bartender's menu of new creations. There's a separate 78-drink menu called the Grog Log — if you can finish the whole thing in one year, you'll be inducted into the Loyal Order of the Drooling Bastard. 12808 Victory Blvd., North Hollywood. (818) 769-0708, tongahut.com.

### Pacific Seas

This brand-new bar, on the third floor of Clifton's downtown, is named after a now-defunct other Clifton's location, from back when L.A. County was dotted with the whimsical cafeterias. Reached by a hidden staircase (there must be an elevator somewhere, but I haven't found it), this gorgeous space features actual, and expensive, antiques, and a boat in the middle of the bar that's mostly used as a DJ station. It can take a while to get a drink. (Tiki drinks are complicated!) But you might not notice: There truly is so much to look at here. 648 S. Broadway, downtown. cliftonsla.com/pacific-seas.

### Tiki-Ko

Open less than a year, Bakersfield's tiki bar of choice prides itself on classically made drinks, with all ingredients made in-house. The bar's decor isn't as entirely tiki-fied as the cocktail menu, but it's playful, which is the most important element of tiki. And it's teal! Teal neon, napkins, chairs and booths. 1919 K St., Bakersfield. (661)



## Test Pilot

Imagine if tiki received an inheritance and signed up on Pinterest. This is a more restrained version of tiki, with bartenders in white linen shirts mixing drinks in a room with decor accents of gold and white-washed brick. The menu features mezcal as much as rum, and there's a patio, which goes against tiki's whole hideaway ethos, but hey, this is California. 211 Helena Ave., Santa Barbara. (805) 845-2518, testpilotcocktails.com. —Katherine Spiers

## MEXICAN FOOD

### Mariscos Tocho in Watts Serves Weekend Surf and Turf, Puerto Peñasco-Style

Recently, despite torrential rains and flooded roadways, I made the drive to Mariscos Tocho, a weekend-only seafood trailer parked along the Alameda Corridor in Watts, to which I have become hopelessly addicted. In an ideal world, I guess, Mexican seafood is best consumed when the sun is shining. But sometimes you just have to scratch an itch.

The first thing you'll notice about Mariscos Tocho is its splashy logo: a giant cartoon shark in a baseball uniform brandishing a bat, along with the caption "Estilo! Rocky Point." There is good reason for this. Owner-chef Pancho "Tocho" Esparza hails from Puerto Peñasco (Rocky Point), a touristy fishing town in northern Mexico located along the upper edge of the Gulf of California. Tocho (everyone calls him Tocho) was a minor league baseball pitcher on a team called the Puerto Peñasco Tiburones (Sharks). At some point, he pulled a Kevin Costner in *Bull Durham*, hung up his spikes and trained to become a chef. And after years of cooking at various Mexican restaurants around L.A., he opened his own truck in April 2016.

On my previous trip, when the sun was shining, the lot outside the tire shop where Mariscos Tocho sets up was packed with cars, and the plastic tables that serve as seating were filled with young Latino families and elderly couples bobbing their heads to the oompah-oompah sounds of norteño. If you go at the right time, the place can feel like a party. If you go during a thunderstorm, somewhat less so.

If Mariscos Tocho has a signature item, it's probably the *taco tocho*, a cheese-oozing corn tortilla filled with charred carne asada and grilled shrimp, a humble one-two punch of surf and turf. Puerto Peñasco is near the border between Baja California, land of killer seafood, and the state of Sonora, where beef is king — thus its food draws influences from both regions. The lesson here: Good things happen near (open) borders.

Alongside that stellar taco, there are the nacho-like *papas tocho* — carne asada and shrimp heaped over a pile of fries and drizzled with creamy salsa — and the Tiburón burrito, in which the same combination is rolled up with more fries inside a hulking flour tortilla. If you'd prefer something more exotic, there's the *taco chichi*, filled with braised *mantarayya* (yes, manta ray).

But the real reason to make the drive to this industrial stretch of South L.A. is the tostadas, oh the glorious tostadas. Tocho uses fresh seafood, which costs more but makes a noticeable difference. The salsa stands out, too. Three large plastic Clamato bottles, stripped of their labels, are each filled with a different chili: a bright, incendiary *salsa verde*, a garlicky *salsa roja* and a less commonly seen *salsa negra*, a devilish black concoction made from burnt dried chilies blended with a little brown sugar and Maggi sauce. Tocho insists on making fresh batches daily.

Though you have your pick of shrimp *aguachile*, sea scallops *a la plancha* or abalone *molcajetes*, the wisest move is to order the *tostada pariente*, a mound of ceviche dressed with the whole family of salsas. It's everything you could want in a tostada, and when paired with a Styrofoam cup of shrimp consommé and a Clamato or Squirt *preparado* (seasoned with lime and chili), it's hard to imagine life in Los Angeles getting much better. And that's true even when it's raining. —Garrett Snyder

*Mariscos Tocho, 11401 S. Alameda St., Watts. (562) 415-7519, instagram.com/mariscostocho. Open Friday-Sunday, 9 a.m. to 6 p.m.*

## CHINESE FOOD

### Learn About Northern Chinese Cuisine at Beijing Pie House

Los Angeles County has an abundance of Chinese restaurants, representing perhaps every region of mainland China, and Taiwan too. Which means that everyone here has the duty and the utterly delicious privilege to learn about all the different forms Chinese food takes.

Beijing Pie House is a great place to learn about food traditionally made and eaten in northern China. It's heavy on lamb and pastry and noodles, and the vegetables are mostly served cold and sometimes lightly pickled. The cabbage is a great mystery: Served chopped and tossed with oil and Sichuan peppercorn, it is perhaps the best presentation of cabbage I've ever come across, even this year, when the cruciferous vegetable is having a moment at restaurants further west. It's also a great introduction to Sichuan peppercorn, which strikes fear in many hearts (mine included) but in truth offers a complex flavor, not just searing heat. It does make your water taste a little funny for a bit. It's totally worth it.

The menu offers a range of dumplings that can be had either fried or steamed, as well as savory pancakes that are a bit like crepes layered with thinly sliced meat and/or leeks or green onions.

But the must-get dish is the meat pie. Get the lamb and green onion version. It's the shape of a hockey puck, and served outrageously hot. Turn it up vertically on your spoon and take a little nibble off the top to let out the steam. —Jim Thurman

846 E. Garvey Ave., Monterey Park. (626) 288-3818, facebook.com/beijingpiehouse.



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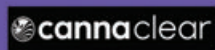
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## fri 2/3

## HOME &amp; GARDEN

## Think Small

Tiny homes are the latest real estate trend for buyers who have no use for open-concept living spaces or man caves. If you think that smaller is better, the Craft & Folk Art Museum's **Tiny House Pre-Build Party and Building Workshop** will help you downsize. Friday features a party and talk by Derek Diedricksen, host of HGTV's *Tiny House Builders*, as well as demonstrations by fellow micro-builders Michelle Boyle, Andrew Odom, Marty Skrelunas, Jedediah Voltz, Palo Coleman and Diedricksen's brother, Dustin, plus a cash bar and food. On Saturday and Sunday, Derek Diedricksen leads workshops on how to "build a small dwelling from salvaged materials." If you want to win a tiny house, the museum will raffle off a micro-cabin custom-built by Diedricksen and his team on-site at CAFAM (winner TBA March 18). *Craft & Folk Art Museum, 5814 Wilshire Blvd., Mid-Wilshire; Fri., Feb. 3, 7-10 p.m.; \$30 (workshops are \$295). (323) 937-4230, cafam.org. —Siran Babayan*

## MUSEUMS

## Gut Instincts

The Natural History Museum's annual discussion and live music series **First Fridays**, this year themed "Serving Up Science: The Dish on Food," looks at the science behind how food evolves. Its kickoff event starts with a guided tour on "Food for Thought" led by the museum's Jessie Jennewein, followed by a discussion about "Your Plate & Your Gut" with UCLA assistant professor Dr. Elaine Y. Hsiao, USC professor Dr. Craig Stanford and author Mark Schatzker, moderated by *L.A. Times* columnist and radio host Patt Morrison. Musical performances include Dawn, Mndsgn and Oddisee, in addition to KCRW's DJ Anne Litt and DJ Aaron Byrd. *Natural History Museum of Los Angeles County, 900 Exposition Blvd., Exposition Park; Fri., Feb. 3, 5-10 p.m.; \$18. (213) 763-3466, nhm.org. —Siran Babayan*



First Fridays  
at the Natural  
History Museum:  
See Friday.

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lutelike *sintir* and percussive *qarqaba* (castanets). Featuring performances from New York City-based band Innov Gnawa with master Gnawa musician Hassan Ben Jaafar, **Spirit of Gnawas** offers a rare opportunity to experience this immersive, communal event in Los Angeles. *Wanderlust Hollywood, 1357 N. Highland Ave., Hollywood; Sat., Feb. 4, 8:30 p.m.; \$80, \$70 in advance. spiritofgnawas.com. —Matt Stromberg*

## sun 2/5

## COMEDY

## Stoner Bowl

It's soup *and* bowl when mouthy comedian Doug Benson has a potluck and watches football on the Cinefamily's large-ish screen

at **Doug Benson Interrupts the Super Bowl**. A welcome distraction from whatever shenanigans the president is up to at the time, the 2017 Super Bowl (edition LI, for those of you who follow ironic homophone fans), pits Patriots against Falcons in an audacious display of seething athleticism. When you bring a dish for the potluck, you can't half-ass it and bring chips or something — you actually have to cook or bake a dish for everyone to share. Do it for the team! *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Sun., Feb. 5, 2 p.m.; free with RSVP, first come, first served. (323) 655-2510, cinefamily.org. —David Cotner*

## mon 2/6

## MUSEUMS

## This Girl Is on Sire

The Grammy Museum commemorates **Sire Records' 50th anniversary** with a panel discussion that looks back on its history and roster. Grammy Foundation and MusiCares vice president Scott Goldman moderates a panel featuring Sire chairman Seymour Stein, The Cult's Billy Duffy, director Brett Ratner (onetime manager/executive producer for Sire-signed B.M.O.C.) and chairman of the

## sat 2/4

## PARADES

## Stay Golden

The two-week-long Lunar New Year celebration that kicked off on Jan. 28 is in full swing. How appropriate that the Year of the Rooster coincides with a bright orange cock's entry into the White House! Celebrate our city's diversity while it's still a thing at the **118th Golden Dragon Parade**. Floats, marching bands, dignitaries and more colorful dragons than you can or should shake a stick at weave their way through Chinatown (beginning on Hill at Temple, cutting right on Bernard, right on Broadway and back to Temple). According to the parade's site, "1.5 million persons of Chinese, Korean and Vietnamese descent in Southern California" celebrate the Lunar New Year. Sounds like they're on to something. *Chinatown (Hill Street, Bernard, Broadway); Sat., Feb. 4, 1 p.m.; free. lagoldendragonparade.com. —Gwynedd Stuart*

## DANCE

## Glowing, Glowing, Gone

Despite having weather the rest of the

world envies, SoCal winter sometimes argues for a cozy night by a warm fire, and Santa Monica happily complies with **Fireside at the Miles**, the midwinter series of dance, music and other performances. The couches are comfy. The candles cast flattering light. The snacks and beverages are organic. This week's event spotlights a trio of contemporary dance companies — locally based Angela Todaro, Rebekah Brown's H2O Dance Company from San Diego and Pressology Dance Company. There is even free, validated parking. Reservations recommended. *Miles Memorial Playhouse, 1130 Lincoln Blvd., Santa Monica; Sat., Feb. 4, 8 p.m.; \$10, \$5 seniors & 18 years & under. (310) 458-8634, smgov.net/Departments/CCS/MilesPlayhouse/content.aspx?id=26314. —Ann Haskins*

## CULTURE

## That's the Spirit

Often referred to as "the Moroccan Blues," Gnawa music is the captivating, hypnotic music of Morocco's black ethnic minority, the Gnawa, whose roots lie in sub-Saharan Africa. One of the central rituals of the Gnawa is the Lila, a dusk-to-dawn participatory performance, which involves dance, color, incense and, of course, music, which is played on the



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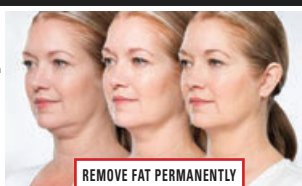
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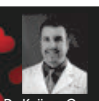
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Beggars Group Martin Mills. Co-founded by Stein in 1966 as a label for underground British acts, Sire went on to become the home of some of the biggest pop, punk, new-wave and hip-hop artists, including The Ramones, Talking Heads, Pretenders, The Smiths, The Cure, Depeche Mode, Seal, Ice-T, Wilco, Tegan & Sara and Madonna, by far the label's biggest star. Stein appeared at the museum last year for a 40th-anniversary tribute to The Ramones' debut album in conjunction with current exhibit "Hey! Ho! Let's Go: Ramones and the Birth of Punk." *Grammy Museum, 800 W. Olympic Blvd., downtown; Mon., Feb. 6, 7 p.m.; \$20. (213) 765-6800, [grammymuseum.org](http://grammymuseum.org).*

—Siran Babayan

## COMEDY

### Stupid Cupid

Fast food for dinner? Drugstore chocolates? Date was a no-show? If you've ever been a fatality of Cupid's arrow on the most romantic day of the year, **UCB's Valentine's Day Singles Mixer** wants to hear from you. Cast members Ronnie Adrian, Lilan Bowden, Alex Fernie, Dan Gregor, Anne Lane, Betsy Sodaro, Deborah Tarica and Paul Walsh perform improv scenes based on brave audience members' stories of Valentine's Days gone wrong, even if they scare away your date or spouse. *UCB Franklin, 5919 Franklin Ave., Hollywood; Mon., Feb. 6, 11 p.m.; \$5. (323) 908-8702, [franklin.ucbtheatre.com](http://franklin.ucbtheatre.com).*

—Siran Babayan

## MUSIC

### By a String

The violin and the viola are among the most traditional-sounding stringed instruments, but in **Mark Menzies'** hands they become secret portals into a mysterious sonic dimension. As he draws his bow slowly and judiciously over the strings, the New Zealand native and longtime music professor at the California Institute of the Arts evokes the eerie moans of faraway cetaceans in a murky void before he breaks the icy soundscape with a series of crazed yet intricately detailed rumbles of thunder. Tonight he weaves together the bracing melodies of such disparate composers as Béla Bartók, György Ligeti, Elliott Carter and Carolyn Chen into a program he's christened "from the islands ... to fragments." *RED-CAT, 631 W. Second St., downtown; Mon., Feb. 6, 8:30 p.m.; \$20. (213) 237-2800, [redcat.org](http://redcat.org).*

—Falling James

**tue**

2/7

## CULTURE

### Drummer Boys

Take John Bonham's epic drum solo



Lucha VaVOOM.  
See Thursday

PHOTO BY TIMOTHY NORRIS

from Led Zeppelin's "Moby Dick," multiply it by 10, and you might get something close to the ferocious intensity of Japanese drum ensemble Kodo. Formed in 1981, the group is one of the most well-known practitioners of Japanese *taiko* drumming, which combines raw, physical power, skilled coordination and graceful movement to produce a mesmerizing spectacle. Performers nimbly switch between pounding out polyrhythms on drums the size of small cars, to more delicate percussion on hand drums. Translated as "Men Drumming," **Kodo: Dadan 2017** is a restaging of one of their continually evolving performances, which features only male members of the group. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Tue., Feb. 7, 8 p.m.; \$41-\$105; (323) 850-2000, [laphil.com](http://laphil.com).*

—Matt Stromberg

**wed** 2/8

## FOOD & DRINK

### Winter Is Coming

The benefit meal **Winter Harvest — A Farm-to-Table Dinner** is put on by Careers Through Culinary Arts Program (C-CAP), an organization that provides restaurant-work training to disadvantaged youth. The restaurant where it's held, James Republic, is the latest from Dean James Max, a farm-to-table-obsessed chef who converted a dingy Courtyard Marriott-attached diner into his new, luxurious Long Beach home. This event will include cocktails, local craft beer, fancy wine, an auction and a multicourse farm-to-table feast to support C-CAP's work in the Los Angeles region. *James Republic, 500 E. First St., Long Beach; Wed., Feb. 8, 5:30 p.m.; \$195. [ccapinc.org/events/winter-harvest-farm-table-dinner](http://ccapinc.org/events/winter-harvest-farm-table-dinner).*

—Katherine Spiers

## COMEDY

### Magical Margaret

Margaret Cho loves to sing about her vagina. "My Puss," off her 2010 debut music album, *Cho Dependent*, was an answer to rapper Mickey Avalon's "My Dick," while "Fat Pussy," from 2016's *American Myth*, is an ode to thick girls. Cho is nominated for a fourth time for Best Comedy Album at this year's Grammy Awards alongside Amy Schumer, Patton Oswalt, David Cross and Tig Notaro. With co-writer/musician Garrison Starr and her band, Cho



performs her entire current record, on which she tackles oft-joked-about topics such as family, racism, feminism and sexuality, especially on “I Wanna Kill My Rapist” (about surviving sexual assault), “Ron’s Got a DUI” (about an aging gay friend who dies of AIDS) and “We So Worry” (featuring her Korean-American parents), as well as “Anna Nicole,” a tribute to her late friend, who died 10 years ago in February. *Largo at the Coronet*, 366 N. La Cienega Blvd., Beverly Grove; Wed., Feb. 8, 7 p.m.; \$30. (310) 855-0350, largo-la.com. —Siran Babayan

## thu 2/9

### POP CULTURE

#### Sweet Jane

In the past, local pop culture collective Vis-à-VHS has hosted screenings of witchy '90s staple *The Craft* alongside an episode of the much fluffier *Sabrina the Teenage Witch* and *Pieces of April* alongside eps of *Gilmore Girls*. Then, last October, the collective hosted a tribute to the ultimate disaffected '90s teen girl, Daria Morgendorffer, of the MTV animated series (and *Beavis and Butt-head* spinoff) *Daria*. As a follow-up to that event comes **Daria Anti-Social: Sweet Jane**, an evening dedicated to Daria's equally angsty best friend, Jane Lane. Along with two Jane-centric episodes of the show, Vis-à-VHS screens

the movie-length Daria feature *Is It Fall Yet?* What better time to embrace the alternative teen that lives within us all. *Echo Park Film Center*, 1200 N. Alvarado St., Echo Park; Thu., Feb. 9, 8-10 p.m.; \$5 suggested donation. (213) 484-8846, echoparkfilmcenter.org/events/vhs-social-daria-anti-social-sweet-jane. —Gwynedd Stuart

### WRESTLING

#### Twisted Sisters

The slamming spectacle of American burlesque and Mexican wrestling known as **Lucha VaVoom** presents **Twisted Valentines**. The event's 15-year anniversary show offers outrageously outlandish and fearfully farfetched masked and/or transvestite wrestlers who swan-dive from a third-story balcony to pin their opponents to the floor, plus naughtily nearly naked high-wire acrobats spinning high above the merry madness below. Acts — sorry, *competitors* — include superstar CMLL luchador Relampago vs. masked mayhem-meister Magno, and the terrible trio of Dirty Sanchez, Joey Ryan and Dama Fina. Also the Crazy Chickens, singer Prince Poppycock, comedian Ron Funches and Guinness World Record-holding Hula Hoopist Marawa the Amazing. Plus, Wednesday only, Dan Harmon joins comic co-hosts Blaine Capatch and Jeff Davies. This event is 21 and up. *Mayan Theatre*, 1026 S. Hill St., downtown; Wed.-Thu., Feb. 8-9, 8 p.m.; \$40. luchavavoom.com. —John Payne

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Anti-war march  
in 1972



PHOTO BY ALAN OHASHI/COURTESY VISUAL COMMUNICATIONS ARCHIVES

**Culture //**

# THE MAKING OF A MOVEMENT

The largely forgotten history of Asian-American activism in L.A. is detailed in a new exhibit at the Chinese American Museum

BY LILIAN MIN

**O**n Saturday, Jan. 21, hundreds of thousands of people spilled into downtown Los Angeles to protest a president whose promise to “make America great again” threatens to turn back the clock on civil liberties at least several decades for marginalized groups.

Coincidentally, just two days earlier, the Chinese American Museum opened “Roots: Asian-American Movements in Los Angeles 1968-80s,” an exhibit that digs into an oft-overlooked historical resistance, which can inform how Americans build new activist coalitions for the future.

The Asian-American movement was the first broad, pan-Asian-diaspora coalition in America. Within it, activists rallied around causes that ranged from the war in Vietnam to the eviction of elderly, non-English-speaking residents within gentrifying communities to youth drug abuse. They boosted socially conscious films and music by Asian-American artists, joining a groundswell of movements that included the civil rights movement, the Chicano movement, second-wave feminism and

the gay liberation movement. “Roots” is an effort to contextualize the many causes at work during this era while specifically centering on L.A.’s Asian-American activism and identity formation — a mighty task, considering that Asia is a vast continent with individually and regionally complicated histories.

“This idea of Asian America didn’t exist until 1968, and it’s really the work of people in their 20s, even teenagers, coming together and producing culture, making institutions, working on campaigns, that defined this identity. It’s pretty remarkable to think about how ‘Asian-American’ is a term all of us use now, but it was really created and invented by dedicated young people,” says Ryan Wong, who curated the exhibit over the course of years. Wong had previously put together the show “Serve the People: The Asian-American Movement in New York” in NYC’s Interference Archive space.

That show ran from late 2013 into early 2014, and it was during this time that CAM curator Steve Wong (no relation) first entertained the notion of bringing a similar show to L.A.

The task of centering Asian-American identity in Los Angeles is extra difficult.

The city’s Asian ethnic enclaves include Little Tokyo, Chinatown, Koreatown, Historic Filipinotown and Little Bangladesh, with larger communities in the surrounding area. “Roots” makes a sincere effort to include as many intersections of Asian-American identity as possible, but part of the problem is that inter-Asian conflicts abound. Yet as Steve Wong explained

**“IF YOU BELIEVE THAT HISTORY IS MADE BY PRESIDENTS, THEN IT’S REALLY EASY TO DESPAIR.” —RYAN WONG**

during a tour of the exhibit, “Back then, because of strict Asian immigrant laws, most Asian-Americans were second-gen[eration], third-gen, and didn’t have the same opinions about other Asians that their parents might have.”

Combined with both the recent past of Japanese internment and the vicious war in Vietnam, young Asian-Americans began to formulate explicitly political iden-

ties. One of the photographs on display, of an anti-war protest, features someone marching with the sign “Viet Cong don’t call me a fat chink.” Activists, who were generally young and often college-educated, mobilized to defend their immigrant elders and challenge what they saw as an imperialist war against both Vietnam and the Third World as a whole — it was part of a larger critique of Western militarization and colonialism.

As we’ve seen in the past year, public memory about the struggles of civil rights activists of all causes is incredibly shoddy. When a Trump supporter raised Japanese internment as a precedent for a new Muslim registry, what was most surprising was the vast number of people who said they hadn’t been taught about internment in basic U.S. curriculum, or about any sort of Asian-American political activity. The Asian-American movement has slipped into this information void.

What “Roots” showcases well is the breadth and reach of the movement’s efforts: old copies of *Gidra Magazine*, which was based at UCLA but circulated across the country, detail many of the same issues we face now. The Chinatown Education Project’s family newsletter included English, Chinese and Spanish text to reach out to the area’s heterogeneous population. And the show’s name comes from the landmark UCLA Asian-American studies textbook, published in 1971, which became both a foundational text and a reference for young activists.

These artifacts were painstakingly curated from archives, museum collections and personal collections. But it was through oral histories from now-elders of the movement that Ryan Wong first became interested in this part of Asian-American history. “Roots” is necessarily formed through personal narratives like that of Yvonne Wong Nishio, whose speech for the 1977 International Working Women’s Day (the first and only one) remains fiercely relevant today. The result is an exhibit that knows its limits but leaves viewers wanting more.

The opening reception for “Roots” drew more than 700 people: activists of yore reflecting on their contributions and communities but also many young people who came to seek out a history that has largely been elided over in their educations. These are the people who Steve and Ryan are seeking. The latter Wong knows this can happen because that was the impetus behind his research and curation. He hopes that what “Roots” does is give activists now a new foundation upon which to stand: “That’s a really important lesson for this moment: If you believe that history is made by presidents, then it’s really easy to despair. But, in fact, by looking back at this history, history is really made by communities, it’s made on the person-to-person level, it’s made by people organizing, by creating arts.... To remember that what you’re doing as an Asian-American activist isn’t in isolation but actually comes in this lineage.”

**ROOTS: ASIAN-AMERICAN MOVEMENTS IN L.A. 1968-80S** | Chinese American Museum, 425 N. Los Angeles St., downtown | Through June 11 | camla.org



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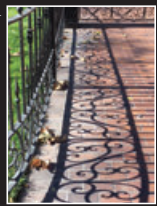


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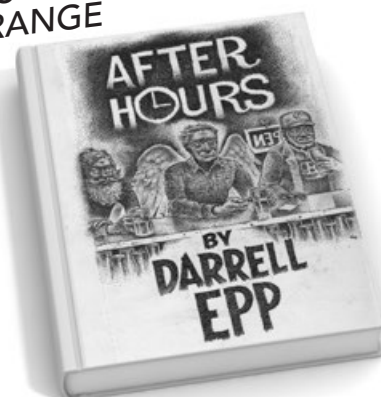
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# A TON OF BRICKS

SWISS ARTIST JOHN ARMLEDER HAS CREATED A CURIOUS PILE IN A MID-WILSHIRE GALLERY

BY CATHERINE WAGLEY

**T**his week, an apocalypse plays out across gray-green linoleum, and two longtime eco-artists have a comprehensive show in Hollywood.

**Wine glasses in a pile of bricks**

John Armleder's exhibition at David Kordansky could pass for a group show. The Swiss artist associated with the intentionally eccentric Fluxus movement of the 1960s has been a performer and an object maker over his long career. Sometimes his work has gravity to it; sometimes he's like a stuntman. For this show, he has built a pile of bricks, sand, wine glasses and white candles, and included highly stylized wallpaper paintings of octopuses alongside his messy puddle paintings, made by pouring paint onto canvases laid on the floor. A vintage leather couch, lamps, plants and an oversized towel rack overtly reference domestic spaces, and the show begins to feel like the domestic fantasy of a

conflicted iconoclast. 5130 W. Edgewood Place, Mid-Wilshire; through Feb. 25. (323) 935-3030, davidkordanskygallery.com.

**Saving Earth, one drawing at a time**

There's a regenerating composting farm in a pentagonal, waist-high wood container at the center of "The Harrisons," Various Small Fires' show of work by Helen Mayer Harrison and Newton Harrison. The couple, collaborators since the 1960s and early players in the eco-art movement, make art that bleeds into history, science and activism as well as ecology. Their exhibition, which spans four and a half decades, includes a film on degradation of the California forests and elegant but didactic landscape paintings. A large oil, pastel and ink drawing in an octagonal shape depicts the Sierra Nevadas, and text written in a circle around it warns us: The mountain range will suffer as temperatures rise; the central valley will do worse. 812 Highland Ave., Hollywood; through March 18. (310) 426-8040, vsf.la.

**Leaking and buzzing with linoleum**

Olga Balema covered the main room at Hannah Hoffman with muted green linoleum, titling this floor piece *Return of the repressed*. It does have an institutional feel — this type of green fills aging medical offices or some place where paper

gets pushed. The sculptures laid out on this floor are less bureaucratic, though, or maybe they're the fleshy, zombified, dream versions of office equipment. *A thing filled with electric streams*, a sculpture made of wood with appendages of latex and Magic Sculpt, has working cellphone motors and batteries attached to it, so it vibrates continuously. Water and photographs float in plastic-enclosed, see-through pools. Shelves of fabric and latex hold water, too, as if the ceiling's been leaking and further ravaging this strange scene. 1010 Highland Ave., Hollywood; through March 4. (323) 450-9106, hannahhoffmangallery.com.

**Not quite, but almost there**

The inkjet print that Kang Seung Lee made from a graphite drawing based on a photograph stretches across one wall in Commonwealth & Council's small side gallery and shows bunched-up sheets on an uninhabited bed. But in the source photograph, which Peter Hujar took of the inimitable David Wojnarowicz in 1983, there is a body wrapped in those sheets. "Absent Without Leave," Lee calls this show: "Poof — you are neither here nor there, but there remains proof of you everywhere," says the press release. Another print is based on a self-portrait of photographer Robert



John Armleder's  
*Jasmine West* (detail)

COURTESY OF THE ARTIST AND DAVID KORDANSKY

Mapplethorpe in S&M costume, leaning over a sheet-covered chair with a whip coming out of his rear. We see the sheet, chair and whip, but no Robert. The scene feels bodily, full and compelling anyway. 3006 W. Seventh St., #220, Koreatown; through March 4. (213) 703-9077, commonwealthandcouncil.com.

**Movie man's planetary theories**

No sound designer had ever been credited onscreen before Walter Murch, who designed the sound for Coppola's *Apocalypse Now*. The sound of helicopters at the beginning of that film, all the result of Murch's mixing and editing, set a tone. "[H]elicopters were the horses of the sky ... the cavalry-horsemen-apocalypse thing," Murch explained in a 2000 interview. But the Oscar winner has also been pursuing another project for the past few decades: supporting Bode's Law, an 18th-century theory about the rotations and axes of planets that shows, he believes, planets have a harmonically musical relationship. Lawrence Weschler, an art writer fascinated by artists with complex philosophical and scientific theories, will speak with Murch about science, art and sound at the Hammer this week. 10899 Wilshire Blvd., Westwood; Thu., Feb. 9, 7:30 p.m. (310) 443-7000, hammer.ucla.edu.

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## Stage //

## AUGUST WILSON'S WAR

The great playwright takes on economic insecurity and family relations in the Reagan era in *King Hedley II*

BY DEBORAH KLUGMAN

August Wilson's *King Hedley II* takes place in the 1980s, when Reagan-omics, and the notion that wealth trickles down from the rich to the poor, was the hypothetical order of the day. The reality, of course, is that no such trickling took place; the poor, black and white, grew poorer than ever, a circumstance we see in the struggle of Wilson's title character to earn a living for himself and his family, and to garner, against the odds, some measure of self-respect.

King (Esau Pritchett) is an ex-con who's been to prison for killing a man who'd attacked him with a razor and slashed his face. Along with his good friend Mister (Jon Chaffin), he dreams of opening a video store. But the two men lack cash, so they become involved in selling hot refrigerators to raise capital. When that doesn't get them enough money, they rob a bank — and still they are short.

Meanwhile, King's ventures in petty crime upset his relationship with the women he lives with: his mother, Ruby (Ella Joyce), a former nightclub singer now in her 60s, and his wife, Tonya (Ciera Payton), pregnant with a child she doesn't want to have in a world she doesn't want to live in. Their altercations compound King's anger and frustration at a system he perceives as stacked against him, and with reason.

As if the situation weren't already combustible, along comes Elmore (Montae Russell), Ruby's former lover, bent on wooing and winning back her affections. He's an expert grifter not above enacting cons on his lady love's son, and he sports a gun.

It's not for nothing that Wilson is regarded as the great chronicler of the African-American experience, though his dramas, frequently three hours long as this one is, require patience from the audience and enormous craft from the performers. Moreover, *King Hedley II* can be a puzzle if you're unfamiliar with Wilson's other plays; Ruby and Elmore's backstory can be



PHOTO BY OLIVER BOKELBERG

found in *Seven Guitars*, and the characters' reference to Aunt Ester, a woman with special powers, lacks context unless you know she is referenced in Wilson's other work as well. Also, a sharp turn in the plot in Act 2, which leads to the denouement, seemed to come out of nowhere, diminishing for me the integrity of the outcome.

But the playwright's mastery of character and dialogue remains unassailable, and director Michele Shay's production is rendered with humor, strength and finesse. Of particular note are Joyce as the forthright Ruby, as tough, sensuous and womanly as ever, and Russell as the slippery-tongued Elmore, a man who seemingly can't live unless he's conjuring up some con. Pritch-

ett knocks you out in a couple of powerhouse scenes, especially at the conclusion of Act 1; in other places the character's heavy-duty anger could use shading.

Designer John Iacovelli renders an apt exterior for the impecunious domiciles of King and his fire-and-brimstone-spouting neighbor, Stool Pigeon (Adolphus Ward), although I did wish for one or two more places for the characters to sit as they listened at length to one another. Makeup designer Sheila Dorn has fashioned a scar for King that is haunting.

**KING HEDLEY II** | Matrix Theatre,  
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**JASON BENTLEY****Stage //****BLAME IT ON THE BRAIN***PLASTICITY* TRIES TO DO AN AWFUL LOT WITH JUST ONE ACTOR**BY BILL RADEN**

There's a lot of hubris onstage in *Plasticity*, playwrights Robert McCaskill (who also directs) and Alex Lyras' glossy, if somewhat muddled, multicharacter medical melodrama, having its world premiere at Hollywood's Hudson Guild Theatre. Not least is the fact that by also tackling the dozen-odd characters as the sole performer in the half-projected, half-live show, Lyras steps up into a weight class dominated by onstage storyteller-chameleons such as Danny Hoch, Eric Bogosian and Anna Deavere Smith.

But it's the intellectual ambition of *Plasticity* where the creative team makes its more confident stretch. Although the play centers on the emotionally fraught decision of when and whether to remove a vegetative comatose patient from life support, its real subject is the enigma of human consciousness. And that puts Lyras and McCaskill in the company of poets, scientists and philosophers for whom cracking the metaphysical mystery of our essential being has been a timeless if elusive obsession.

The evening's boldest gamble is how much of its tale is told as high-tech spectacle projected on lighting designer Matt Richter's double-screen scrim set. *Plasticity* opens with a pulse-pumping montage by video designer Corwin Evans (set to sound designer Ken Rich's synth-rock score) in which a psychedelic barrage coalesces into a video sequence of a climber on a rock face in a metaphoric leap across a vertiginous void. It's only then that the action cuts to the hospital intensive care unit, where the bulk of the story is set.

Lyras mostly plays Grant Rosely, the brash, entrepreneurial twin brother of daredevil thrill-seeker David, who lies in a coma, though from a brain aneurysm rather than a climbing fall. But Lyras also

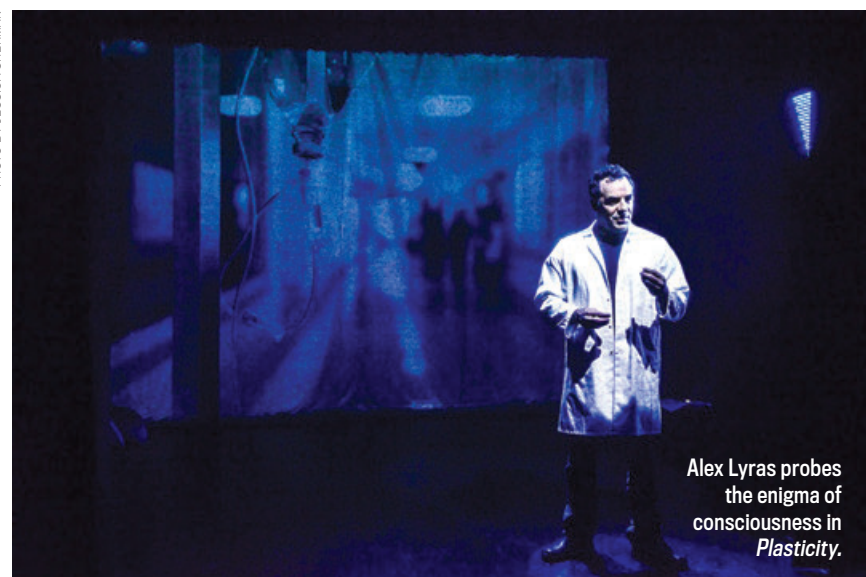
plays the various doctors, nurses and attorneys who seem to feed Grant contradictory and even misleading information as he works through his conflicted feelings and memories of his sibling. Trouble comes in the form of David's never-seen girlfriend Kate, who first maneuvers around Grant's next-of-kin right to pull the life-support plug, and then removes the vegetative patient to her small apartment to selflessly devote her life to his around-the-clock care.

Both the medicine and the moral dilemma are undeniably compelling stuff. The play is loosely based on an actual case of a Massachusetts man who suddenly awoke from a coma in 2003 after 19 years — a miracle attributed to "neural plasticity," the brain's ability to rewire itself following a severe injury. Lyras and McCaskill shorten the coma to four years to better fit their plot, but their firm grasp of the philosophical paradoxes presented by cognitive disorders delivers much of the brain-teasing wonder of a ripping Oliver Sachs yarn.

Where *Plasticity* falters is in the strained dramaturgy dictated by its solo-performer conceit. Although Lyras gets to strut his versatility in a colorful, all-male portrait gallery of rogues and eccentrics, portraying women is evidently outside his wheelhouse. It's a thorny problem for a narrative whose heart is the emotional and custodial tug-of-war between Grant and Kate, and the play tries to write around the wrinkle by contriving secondary characters to speak for the Penelope-like heroine. But it's a jury-rig that only makes her absence increasingly conspicuous even as it flattens the show's redemptive power.

Whether or not *Plasticity*'s seductive if insistently compact packaging is intended to accommodate touring, any future for the play may hinge on hiring an actress and expanding the cast into a two-hander.

**PLASTICITY** | Hudson Guild Theatre,  
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Alex Lyras probes  
the enigma of  
consciousness in  
*Plasticity*.



# (NOT THE) KING OF COMEDY

De Niro's stand-up won't slay you, but *The Comedian* has its charms

BY ALAN SCHERSTUHL

**T**he title offers the first clue about what's off. Calling this movie *The Comedian* suggests that Robert De Niro will be playing something definitive or archetypal, as if there's just one kind of stand-up comic, as if he's representing a genus rather than embodying someone singular. A glut of other projects — sitcoms and movies and podcasts — could share the name. Tell a friend you've bought a ticket to see *The Comedian*, and unless you're De Niro himself, that friend will ask *which one?*

Only Neil Hamburger's life-as-a-comic movie dared a more pompously general title — *Entertainment* — and that film was the sickest of jokes about the American tendency to find romance in the souls of men who make a living talking about jerking off. De Niro's playing one of those guys, a type, the prickly prick whose mind processes any input it's given into rote dick jokes. Taylor Hackford's movie mistakes that weary habit for a rare talent, and the audiences De Niro's comic performs for erupt into joyous, scandalized laughter.

They can't believe he's noticed that the microphone is shaped like a penis! Or that he schools a squealing bachelorette party by telling the bride-to-be that she's now going to be stuck with one dick for the rest of her life! The crowd whoops like nobody's ever said something like that before. He's the comedian, after all — what does it matter, to us in the real world, that he sounds like your uncle playing along with an episode of *@midnight*?

Hackford's film, a no-stakes episodic hangout character study, offers few fresh insights into the comedy mind. There aren't a lot of laughs, either, which is a problem when there are so many scenes of stand-up. De Niro gives a committed performance, and he's compelling in scenes of bickering and uncertainty, especially when he has strong acting partners: Leslie Mann as the younger woman with whom his comic inevitably gets entangled; Danny DeVito as the brother from whom he bums money; Edie Falco as the off-the-wall manager who can only find him gigs on Long Island; and Billy Crystal, briefly, as a Friars Club pal and rival. In these moments De Niro's Jackie Burke becomes specific and interesting, a frustrating man whom none of these people can quite dismiss.

De Niro's convincing as a prick. He's less

so as a performing comedian. His material is unstamped by any unique perspective, and his delivery lacks music or surprise — De Niro gets the jokes out but he doesn't put them over. Actual working comics often turn up, in montages at the Comedy Cellar, and the contrast does De Niro no favors. Hannibal Buress gets you laughing before he catches you up in his drift of mind, keeps you pleasurably off-balance with his rhythms, gets you to anticipate where he's going and then still be surprised when he gets there — your brain dances with his all the way to the joke. De Niro's Jackie just expectorates punchlines.

At first, the film seems to be a study of a man who has lost his way. It opens with a nostalgia-night show in Hicksville, New York, hosted by Jimmie Walker. It's an embarrassing gig, one playing on Jackie's long-gone days as the star of a hacky sitcom. His jokes seem stale, but just when you think *The Comedian* might be about this guy bottoming out and rediscovering his muse, the Hicksville crowd is eating them right up — turns out *The Comedian* actually thinks Jackie's artist enough as it is.

A heckler jumps in to kickstart what little story there is. In a couple of clumsy scenes, Jackie clobbers him, gets charged with assault and soon, as part of his community service, is treating the homeless guys at the soup kitchen to jokes about Pilgrims fucking turkeys. There he meets a troubled beauty played by Mann, and if the description "troubled beauty" bugs you, blame the movie, not me. Her only traits are her tem-



Robert De Niro in *The Comedian*

COURTESY OF SONY PICTURES CLASSICS

per, some daddy issues (her pa is played by Harvey Keitel, who occasionally gives De Niro some admirable stink-eye) and an eagerness to gush praise upon dude comedians. Somehow, Mann invests this slip of a character with biting, wounded charisma, even if the final scenes let her down.

Not much of this is funny, and none is outrageous; director Hackford (*Ray*, *The Devil's Advocate*, *An Officer and a Gentleman*) is more adept at melodrama than comedy set pieces. But *The Comedian*

## DE NIRO GETS THE JOKES OUT BUT HE DOESN'T PUT THEM OVER.

has some muted charm as it bops amiably from incident to incident, helped along by glistening rainy-city digital photography and trumpeter/composer Terence Blanchard's tasty small-group jazz score. (*The Comedian*'s jazz advocacy is more persuasive than *La La Land*'s; here, the music flows and pulses, brightening everyday life rather than demanding ascetic devotion.) Surprisingly, for a movie with such a strong ensemble, *The Comedian*'s best, warmest moment involving De Niro comes

when Jackie is alone, ironing his pants, reciting a Pee Wee Marquette introduction along with an Art Blakey record. Briefly, Jackie becomes fascinating.

Through it all, Jackie isn't quite engaged with the world around him. He vacillates between sweet and sour; occasionally, he'll speak some tough truth that a stranger records and that then goes viral online. He faces no real problems, discovers little about himself and reveals even less about the inner lives of comedians, one of our popular culture's most well-mapped landscapes.

Still, De Niro's commitment to the character sometimes prevails over the mundanity of Jackie. Late in the film, he performs stand-up at a retirement home, eventually urging the octogenarians to join him in a song about how hard it is to defecate in old age. The scene at first struck me as the film's nadir, a repeat of the potty humiliations of the *Fockers* franchise. But De Niro's Jackie keeps at it, keeps hammering and sweating, plugging away like Jake LaMotta in the ring. He pummeled me until I laughed. No joke — "Making Poopie" is his finest moment onscreen in years.

**THE COMEDIAN** | Directed by Taylor Hackford  
Written by Art Linson, Jeff Ross,  
Richard LaGravenese and Lewis Friedman  
Sony Pictures Classics | Citywide

## EXAMINING THE GROWTH OF A HOME-GROWN TERRORIST

**B**arak Goodman's *Oklahoma City* — a documentary about exactly what you think it's about — benefits from fortuitous timing. The film is brisk, tense and informative, always compelling as it surveys the rise of the right-wing militias that boomed in the Clinton era. Elements of Goodman's précis of the standoffs at Waco and Ruby Ridge might surprise even those of us who paid attention during the era. Here's 1993 video footage of Timothy McVeigh himself, gawky and chill, peddling bumper stickers to spectators not far from the Branch Davidian compound. Just two years later, on the anniversary of the compound's immolation, McVeigh's bomb would kill 168 in Oklahoma City.

The film traces the steps of McVeigh's bomb-making and eventual capture. It reports his reading habits (*The Turner Diaries*, an early classic of fake news), his military career (he was surprised not to love killing Iraqis) and his outrage at the federal government. It shows us the flames of his fury, and tries to identify the match that lit them, but it offers little insight into just why he was so combustible. Occasionally Goodman resorts to hoary cliché, showing us a corkboard pinned over with headlines and photos, a string from each tying back to McVeigh in the center. He can trace the connections but not the deeper *why*.

Still, Goodman scores a high class of talking heads: writers and journalists, survivors and witnesses, first responders and FBI investigators. There are tears and terror, and one story



COURTESY OF SUNDANCE INSTITUTE

of an emergency amputation in the wreckage that takes an impossible *MacGyver* turn. But mostly the film is a procedural, reporting on the search for a suspect rather than searching for much itself. —Alan Scherstuhl

**OKLAHOMA CITY** | Directed by Barak Goodman  
American Experience Films | Royal





STARTS FRIDAY,  
FEBRUARY 3<sup>RD</sup>

HOLLYWOOD  
ARENA CINEMA (323) 306-0676  
ARENASCREEN.COM

Next to Egyptian Theatre. Convenient \$5 parking (with validation)  
Check arenascreen.com for showtimes



STARTS FRIDAY,  
FEBRUARY 3

NORTH HOLLYWOOD  
Laemmle's NoHo 7  
(310) 478-3836 laemmle.com  
Daily: 1:00, 3:10, 5:20, 7:40



STARTS FRIDAY,  
FEBRUARY 3

NORTH HOLLYWOOD  
Laemmle's NoHo 7  
(310) 478-3836 laemmle.com  
Daily: 10:00pm



COURTESY OF KINO LORBER

Film //

# IBSEN, UPDATED

THE DAUGHTER BRINGS AN IBSEN PLAY TO AUSTRALIA, BUT HIS SPIRIT IS STILL IN 19TH-CENTURY NORWAY

BY SERENA DONADONI

In his atmospheric debut film, Australian theater director Simon Stone whittles down *The Wild Duck* into a cautionary tale about welcoming home an emotional exile. While stage adaptations of Henrik Ibsen's tragicomedy often emphasize its farcical elements, Stone sticks to tragedy in his naturalistic version, set in densely planted logging forests and a rural community of abandoned factories and few opportunities. This loose modern adaptation presents long-buried secrets as landmines on the road to happiness and strips away the play's philosophical clash between idealism and illusion, Ibsen's rationale for an alienated scion of the ruling class wielding truth like a weapon — and destroying his best friend's fragile family structure by revealing the lie it was built upon.

When Christian Nielsen (Paul Schneider) reunites with Oliver Finch (Ewen Leslie) after nearly 20 years, they leap back to being teenagers, overlooking the time apart and events that made their paths diverge. Christian has reluctantly returned to attend the wedding of his father,

Henry (Geoffrey Rush), who's just announced that the Nielsen family business, a sawmill that employs most of the town, will be shutting down. This barely registers for Christian, who's surrounded by memories of his mother's suicide and trying to prevent the collapse of his own marriage. He's easily pulled into his old friend's warm embrace, and spends more time at the

FAINT ECHOES  
OF IBSEN  
DON'T LIFT  
THE DAUGHTER  
ABOVE THE  
AVERAGE FAMILY  
DRAMA.

comfortably ramshackle Finch household than he does in his father's imposing mansion.

Stone and Leslie make Oliver an enviable figure (instead of Ibsen's pitiable photographer), grateful for the happiness he found after experiencing his own crisis. He'd planned on law school, not driving a forklift at the sawmill, but still feels passion for his supportive wife, Charlotte (Miranda Otto), treasures bantering with

whip-smart teenage daughter Hedvig (Odessa Young) and provides a stable environment for his father, Walter (Sam Neill), who'd been in prison for financial fraud. Oliver sees a contented life instead of a compromised one, and thinks little about the Finch family's ties to Henry. Christian's revelation makes him reconsider everything.

These faint echoes of Ibsen don't lift *The Daughter* above the average family drama about exposing secrets and lies, but Stone's addition — the sense that accumulated disappointment triggers tragedy — is poignant. While Christian and Oliver discuss how their solid foundations collapsed, Hedvig is experiencing it. After every setback, she slowly rights herself, only to confront another piece of astounding information. The adults around Hedvig handle her anguish with a laid-back urgency: They want to protect and comfort her, but their roiling emotions push her immediate needs aside.

Hedvig's fate is still tied to that of a wild duck shot down by the squire and cared for by her disgraced grandfather. This resilient creature resides in Walter's forest within a forest, an enclosed wildlife refuge that Hedvig helps tend. Stone views Hedvig and the wild duck as victims of careless wealthy men, each deserving of a second chance. It's his biggest divergence from Ibsen's 1884 play, in which both are offered up for sacrifice. Hedvig's life, her intelligence and potential, are central to *The Daughter*, and despite the trauma she faces, Stone would rather see her fly than drown.

THE DAUGHTER | Directed and written by Simon Stone | Kino Lorber | Royal



## YOUR WEEKLY MOVIE TO-DO LIST

**Double Up on Chaplin or Revisit *Desert Hearts***

Friday, Feb. 3

Care to see the most moving final scene of all time? Then get thee to the Aero's **Modern Times/City Lights** double feature. The two Charlie Chaplin classics will screen on 35mm, and to maintain the element of surprise I won't tell you which features the closing scene in question. In the latter film especially, we see the multihyphenate's rare ability to imbue his humor with pathos (and vice versa); the Tramp is often hilarious, but at his best he's also deeply sympathetic. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Fri., Feb. 3, 7:30 p.m.; \$11. (323) 466-3456, [americancinemathequecalendar.com](http://americancinemathequecalendar.com).

Elsewhere in alluring double bills put on by the American Cinematheque, the Egyptian screens David Lynch's **Mulholland Drive** alongside one of its chief influences: Billy Wilder's **Sunset Boulevard**. Few movies inspire such frenetic theorizing as Lynch's noirish dreamscape — the director himself included 10 clues to unlocking its secrets for the DVD release — which is another way of saying that few movies reward repeat viewings as much as it does. *Sunset Boulevard* comes close even without being a mystery, and there's a good chance you've quoted it without even knowing it. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Fri., Feb. 3, 7:30 p.m.; \$11. (323) 466-3456, [americancinemathequecalendar.com](http://americancinemathequecalendar.com).

Why are you wearing that stupid man suit? **Donnie Darko** asks this and other crucial questions, like what might happen if a moody teenager played by Jake Gyllenhaal were to discover that time travel is real and how, exactly, one sucks a fuck. And fret not, fans of the original: This isn't the director's cut, which inexplicably replaced Echo and the Bunnymen's "The Killing Moon" with INXS' "Never Tear Us Apart" in the opening sequence. Should you miss the Nuart's midnight screening, I'll have no choice but to doubt your commitment to Sparkle Motion. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., Feb. 3, 11:59 p.m.; \$11. (310) 473-8530, [landmarktheatres.com](http://landmarktheatres.com).

Saturday, Feb. 4

As part of **What a Difference: Women and Film in the 1970s and 1980s**, UCLA celebrates Donna Deitch with three shorts and a feature. A new digital restoration of 1986's **Desert Hearts** will be preceded by *She Was a Visitor* (1970), *Berkeley 12 to 1* (1968) and *Memorabilia* (1969), with all three shorts screening on 16mm. Deitch — who will appear at the event — made her feature debut with *Desert Hearts*, a sapphic romance set in late-'50s Reno. *UCLA's Billy*



COURTESY PANDORA CINEMA/NEWMARKET FILMS

*Wilder Theater*, 10899 Wilshire Blvd., Westwood; Sat., Feb. 4, 7:30 p.m.; \$10. (310) 206-8013, [cinema.ucla.edu](http://cinema.ucla.edu).

Tuesday, Feb. 7

**It Happened One Night** has as much claim to the title of greatest romantic comedy of all time as any other exemplar of the genre. In a rare feat, Frank Capra's lovely film won all five major Oscars (Best Picture and Director for Capra, Actor for Clark Gable, Actress for Claudette Colbert and Screenplay for Robert Riskin), which was all the more impressive considering it deserved them. Gable and Colbert play a reporter and a disenchanted heiress, respectively, brought together by necessity and kept together by, well, you know. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 7, 1 p.m.; \$4. (323) 857-6000, [lacma.org](http://lacma.org).

Thursday, Feb. 9

If you're not in a repertory mood, USC's ongoing **Outside the Box [Office]** series has a sneak preview for you: **A Cure for Wellness**. The film is *Pirates of the Caribbean* helmer Gore Verbinski's first since the ill-fated *Lone Ranger* of a few years back, and it boasts what's easily the strangest premise of his career: It concerns a wellness spa in the Swiss Alps whose treatments include bathtubs full of snakes, rituals involving deer masks and — perhaps most troublingly — noted Death Eater Lucius Malfoy heading the proceedings. The screening is free, but to ensure your spot in the spa you'll need to RSVP online. *USC*, 900 W. 34th St., University Park; Thu., Feb. 9, 7 p.m.; free, RSVP required. (213) 740-2804, [cinema.usc.edu](http://cinema.usc.edu).

When choosing a favorite David Fincher movie, there are a few different approaches. If you go with your heart, you'll likely land on *The Social Network* or *The Curious Case of Benjamin Button* (désolé, haters!). But if you go with your brain, the only answer is **Zodiac**. Starring a grown-up Donnie Darko and a soon-to-be Iron Man, it may be the most cerebral, involving procedural ever made — a descent into obsession that serves as a stirring reminder that one needn't die at the hands of a serial killer in order to lose one's life to him. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Thu., Feb. 9, 7:30 p.m.; \$12. (323) 655-2510, [cinefamily.org](http://cinefamily.org). —Michael Nordine

## OPENING THIS WEEK

**DARK NIGHT** Suburban teendom often means killing time, auditioning selves, inhabiting the you that you can pull off for now but also maybe worrying about the you you'll aim for next. Few films honor that uncertain aimlessness like Tim Sutton's *Dark Night*, an anthro-fiction offering exquisitely framed long-take looks at Sarasota teenagers not doing much. The kids text, play video games, skateboard, go to the shooting range. Guns are all around them, in real life and in their media. They don't speak much, and only rarely does one shot follow the next in scenic continuity — Sutton, the writer and director behind 2013's mytho-poetic study *Memphis*, tends to offer a long look at an everyday moment and then jump to another. That leaves us the chance to consider what teens themselves, with all that time available to them,

don't often take a breath to think about: What do their do-nothing days mean? Should we weep for the young woman posing tirelessly until she nails the perfect sports-bra selfie? Is it a job of insight or annoyance we experience when we realize that Sutton's not going to show us who is on the receiving end? Sutton makes the concrete oblique, even mysterious. His fiction films verge on documentary, with nonprofessional actors inhabiting their real-life environs. He has a poet's vision, rendering familiar American nowheres into dreamscapes. *Dark Night* follows its teenagers over the course of a day that will end with a trip to the movies — and a mass shooting in the theater, inspired by the 2012 murders in Aurora, Colorado. Sutton spares us the violence; instead, he demands we study the milieu in which the shooter has steeped. (Alan Scherstuhl)

**DON'T KNOCK TWICE** Urban legend has it

that if you knock (twice!) on the door of an abandoned old house, a demonic witch is awakened. Believing this to be true, troubled teenager Chloe (Lucy Boynton) goes ahead and bangs away, thus dooming herself to an ordeal in which — after moving back in with her junkie-turned-sculptor mom (Katee Sackhoff) — she's pursued by the evil hag. Prefacing her every arrival by turning off the lights and resembling a more aged and gaunt variation of *The Ring*'s stringy-haired ghoul Samara, this malevolent being behaves a lot like her horror-cinema predecessors — which is to say, she taunts more than she actually terrorizes, preferring to jolt her would-be victims rather than just, you know, kill them. Thanks largely to images of an old-lady specter materializing in the dead of night, director Caradog W. James shows enough visual flair to suggest that, with better material, he might be able to generate some

**“ROBERT DE NIRO GIVES ONE OF HIS WARMEST PERFORMANCES IN RECENT YEARS. A SPARKLING ENSEMBLE HIGHLIGHTED BY AN ABSOLUTELY LOVELY LESLIE MANN.”**

—Tim Grierson, *SCREENDAILY*

**“ROBERT DE NIRO PLAYS THE PART SUPERBLY. THE ACTING IN THE FILM IS OUTSTANDING. DANNY DEVITO GIVES ONE OF HIS BEST PERFORMANCES.”**

—Stephen Farber, *THE HOLLYWOOD REPORTER*

nobody's a bargain



robert de niro

A TAYLOR HACKFORD FILM



## the comedian



Leslie Mann Danny Devito Edie Falco Charles Grodin Cloris Leachman Patti LuPone Harvey Keitel

WRITTEN BY ART LINSON &amp; JEFF BOSS PRODUCED BY RICHARD LAGRAVENSE &amp; LEWIS FRIEDMAN DIRECTED BY TAYLOR HACKFORD



Cinéma LACMA

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## STARTS FRIDAY, FEBRUARY 3

HOLLYWOOD	UNIVERSAL CITY	WEST LOS ANGELES
ArcLight Cinemas At Sunset & Vine (323) 464-4226 <a href="http://arclightcinemas.com">arclightcinemas.com</a>	AMC Universal CityWalk Stadium 19 <a href="http://amctheatres.com">amctheatres.com</a>	The LANDMARK at W. Pico & Westwood (310) 470-0492 <a href="http://landmarktheatres.com">landmarktheatres.com</a>
LOS ANGELES	SANTA MONICA	DOWNTOWN LOS ANGELES
Cinemark 18 & XD (310) 568-3394	AMC Broadway 4 <a href="http://amctheatres.com">amctheatres.com</a>	Regal L.A. Live Stadium 14 (844) 462-7342 #4046
ALHAMBRA	FOOTHILL RANCH	NORTH HOLLYWOOD
Edwards Renaissance Stadium 14 (844) 462-7342 #438	Regal Foothill Towne Center Stadium 22 (844) 462-7342 #135	Laemmle's NoHo 7 (310) 478-3836
ALISO VIEJO	FULLERTON	ONTARIO
Edwards Aliso Viejo Stadium 20 & IMAX (844) 462-7342 #116	AMC Fullerton 20 <a href="http://amctheatres.com">amctheatres.com</a>	Edwards Ontario Mountain Village 14 (844) 462-7342 #154
ANAHEIM HILLS	GLENDALE	ONTARIO
Edwards Anaheim Hills 14 (844) 462-7342 #117	Pacific Glendale 18 (888) PAC-9790	Edwards Ontario Palace Stadium 22 IMAX & RPX (844) 462-7342 #153
BAKERSFIELD	HEMET	ORANGE
Reading Valley Plaza 16 (661) 833-2240	Regal Hemet Cinema 12 (844) 462-7342 #138	AMC Orange 30 <a href="http://amctheatres.com">amctheatres.com</a>
BREA	HUNTINGTON BEACH	ORANGE
Edwards Brea Stadium 22 <a href="http://regmovies.com">regmovies.com</a>	Cinemark Century Huntington Beach & XD (800) CINEMARK	Century Stadium 25 & XD (800) CINEMARK
BUENA PARK	IRVINE	OXNARD
Krikorian's Metrolplex 18 (714) 826-SHOW	Edwards Westpark 8 (844) 462-7342 #144	Plaza Stadium 14 (805) 487-8380
BURBANK	LA HABRA	PALMDALE
AMC Town Center 8 <a href="http://amctheatres.com">amctheatres.com</a>	Regal La Habra Stadium 16 (844) 462-7342 #145	Cinemark Antelope Valley Mall (800) CINEMARK
CERRITOS	LANCASTER	PALM SPRINGS
Laemmle's Cerritos 16 (662) 865-4140	Cinemark 22 (800) CINEMARK	Regal Palm Springs Stadium 9 (844) 462-7342 #694
CHINO HILLS	LONG BEACH	PASADENA
Harkins Chino Hills 18 (909) 627-8010	UA Long Beach 6 (844) 462-7342 #509	Laemmle's Playhouse 7 (626) 844-6500
CLAREMONT	MALIBU	PUENTE HILLS
Laemmle's Claremont 5 (909) 621-5500	Regal Malibu Twin (844) 462-7342 #1454	AMC Puente Hills 20 <a href="http://amctheatres.com">amctheatres.com</a>
CORONA	MARINA DEL REY	RANCHO MIRAGE
Edwards Corona Crossings Stadium 18 & RPX (844) 462-7342 #1723	AMC Marina Marketplace 6 <a href="http://amctheatres.com">amctheatres.com</a>	Century @ The River & XD (800) CINEMARK
COVINA	MURRIETA	RANCHO MIRAGE
AMC Covina 17 <a href="http://amctheatres.com">amctheatres.com</a>	Reading Cinemas Cal Oaks 17 (951) 698-7800	Regal Rancho Stadium 16 (844) 462-7342 #693
CULVER CITY	NEWPORT BEACH	REDLANDS
ArcLight Cinemas (310) 569-2416	AMC Tyler Galleria 16 <a href="http://amctheatres.com">amctheatres.com</a>	Krikorian Redlands Cinema 14 (909) 793-6393
		RIVERSIDE
		AMC Tyler Galleria 16 <a href="http://amctheatres.com">amctheatres.com</a>

VIEW THE TRAILER AT [WWW.THECOMEDIANFILM.COM](http://WWW.THECOMEDIANFILM.COM)



## Neighborhood Movie Guide //

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

### HOLLYWOOD & VICINITY

**ARENA CINELOUNGE** 1625 North Las Palmas Avenue (323)306-0676

**Don't Knock Twice** Fri, 10 p.m.; Sat, 9:45 p.m.; Sun, 7:30 p.m.; Mon, 9:40 p.m.; Tues, 11:05 p.m.; Wed, 10 p.m.; Thurs, 9:25 p.m.

**Train Station** Fri, 6:40 p.m.; Sat, 4:30 p.m.; Sun, 4 p.m.; Mon, 11:20 p.m.; Tues, 6 p.m.; Wed, 6:30 p.m.; Thurs, 11:05 p.m.

**Wheeler** Fri, 8:20, 11:40 p.m.; Sat, 6:15, 8 p.m.; Sun, 5:45, 9:10 p.m.; Mon, 5:45, 7:45 p.m.; Tues, 7:40, 9:20 p.m.; Wed, 8:15, 11:45 p.m.; Thurs, 6, 7:45 p.m.

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

**Fifty Shades Darker** Thurs, 7, 9:45 p.m., 12:15 a.m.

**John Wick: Chapter 2** Thurs, 7, 9:40, 10:15, 11:45 p.m.

**The Lego Batman Movie 3D** Thurs, 9:30 p.m.

**The Lego Batman Movie** Thurs, 5, 7:15 p.m.

**The Comedian** Fri, 11:15 a.m., 1:10, 4:20, 7:35, 10:25 p.m., 12 mid.; Sat, 10:45 a.m., 1:10, 4:20, 7:35, 10:25 p.m., 12 mid.; Sun, 10:45 a.m., 1:10, 4:20, 7:35, 10:25 p.m.; Mon, 11:20 a.m., 1:30, 4:45, 7:10, 10:20 p.m.; Tues, 11:15 a.m., 1:10, 4:20, 7:10, 10:15 p.m.; Wed, 11:50 a.m., 1:45, 4:35, 7:10, 9:30 p.m.

**I Am Not Your Negro** Fri-Sat, 11:10 a.m., 2:10, 5:10, 8:10, 10:10 p.m.; Sun, 11:10 a.m., 2:10, 5:10, 8:10, 10:10 p.m.; Mon, 11:05 a.m., 1:10, 4, 7:15, 9:40 p.m.; Tues, 11:10 a.m., 2:10, 5:10, 8:20, 10:10 p.m.; Wed, 11 a.m., 1, 4, 7:15, 9:40 p.m.

**Rings** Fri, 11:45 a.m., 2:25, 5:55, 8:30, 10, 11 p.m., 12:15 a.m.; Sat, 11:45 a.m., 2:15, 5:55, 8:30, 10, 11 p.m., 12:15 a.m.; Sun, 11:45 a.m., 2:15, 5:55, 8:30, 10, 11 p.m.; Mon, 11 a.m., 2:35, 5:50, 8:30, 10:20, 11:10 p.m.; Tues, 11:45 a.m., 2:25, 5:55, 8:30, 9:45, 10:30 p.m.; Wed, 11:45 a.m., 2:20, 5:55, 8:30, 10:15 p.m.

**The Space Between Us** Fri, 11:40 a.m., 1:50, 4:35, 7:10, 9:40, 11:20 p.m.; Sat, 11:40 a.m., 1, 4:35, 7:10, 9:40, 11:20 p.m.; Sun, 11:40 a.m., 1, 4:35, 7:10, 9:40 p.m.; Mon, 11:55 a.m., 1:55, 4:25, 7, 10:10 p.m.; Tues, 11:40 a.m., 1:50, 4:35, 7:10, 9:50 p.m.; Wed, 11:20 a.m., 1:55, 4:40, 7, 10:40 p.m.

**A Dog's Purpose** Fri, 11:05 a.m., 1:15, 4:40, 7, 9:10 p.m.; Sat-Sun, 10:55 a.m., 1:15, 4:40, 7, 9:10 p.m.; Mon, 11:35 a.m., 1:50, 4, 7:05, 9:10 p.m.; Tues, 11:05 a.m., 1:15, 4:40, 7, 9:10 p.m.; Wed, 11:25 a.m., 1:55, 4:50, 7:05, 9:10 p.m.

**Resident Evil: The Final Chapter** Fri, 11:50 a.m., 2:15, 5:05, 8:15, 10:30 p.m.; Sat-Sun, 11:50 a.m., 2:25, 5:05, 8:15, 10:30 p.m.; Mon, 11:10 a.m., 2:20, 5:25, 8:35, 11:20 p.m.; Tues, 11:50 a.m., 2:15, 5:05, 8:15, 10:35 p.m.; Wed, 11:25 a.m., 2:45, 5:10, 8:25, 10:40 p.m.

**The Founder** Fri, 11:35 a.m., 1:10, 4:30, 7, 9:30 p.m.; Sat-Sun, 10:35 a.m., 1:10, 4:30, 7, 9:30 p.m.; Mon, 11:30 a.m., 1:10, 4:40, 7:50, 10:40 p.m.; Tues, 11:35 a.m., 1:10, 4:30, 7, 9:40 p.m.; Wed, 11:40 a.m., 1:40, 4:45, 7:25, 10:30 p.m.

**Split** Fri, 11:55 a.m., 2:30, 5, 8, 9:45, 10:45 p.m., 12:15 a.m.; Sat, 11:45 a.m., 2:30, 5, 8, 9:45, 10:45 p.m., 12:15 a.m.; Sun, 11:45 a.m., 2:30, 5, 8, 9:45, 10:45, 11:30 p.m.; Mon, 11:15 a.m., 2:30, 5, 8, 10:45, 11:15 p.m.; Tues, 11:55 a.m., 2:30, 5, 8, 9:30, 10:45 p.m.; Wed, 11:15 a.m., 2:30, 5:15, 8, 10:45 p.m.

**20th Century Women** Fri-Sun, 12:05, 3:35 p.m.; Mon, 12:05, 6:05 p.m.; Tues, 12:05, 3:35 p.m.; Wed, 6 p.m.

**Hidden Figures** Fri, 11:15 a.m., 1:55, 4:45, 7:05, 10:20 p.m.; Sat-Sun, 11:30 a.m., 1:55, 4:45, 7:05, 10:20 p.m.; Mon, 11:40 a.m., 1:45, 4:30, 7:40, 9:30 p.m.; Tues, 11:40 a.m., 1:55, 4:45, 7:05, 10 p.m.; Wed, 11:10 a.m., 1:50, 4:40, 7:35, 9:50 p.m.

**Silence** Fri-Sun, 6 p.m.; Mon, 5:20 p.m.; Tues, 6 p.m.; Wed, 5:05 p.m.

**Fences** Fri, 1:05, 5:40 p.m.; Sat-Sun, 1:25, 5:40 p.m.; Mon, 1:40, 5:45 p.m.; Tues, 1:05, 5:40 p.m.; Wed, 11:55 a.m.

**La La Land** Fri, 11 a.m., 12:15, 2, 3, 5, 7:30, 9:15, 10:15, 11:55 p.m.; Sat, 10:15, 11 a.m., 12:15, 2, 3, 5, 7:30, 9:15, 10:15 p.m.; Sun, 10:15, 11 a.m., 12:15, 2, 3, 5, 7:30, 9:15, 10:15 p.m.; Mon, 11 a.m., 12:15, 2, 3, 5, 7:30, 9:15, 10:15 p.m.; Tues, 11 a.m., 12:15, 2, 3, 5, 7:30, 9:15, 10:15 p.m.; Wed, 11 a.m., 2, 5, 7:45, 9:15 p.m.

**Nocturnal Animals** Fri-Sun, 3:20 p.m.; Mon, 11:45 a.m., 4:35 p.m.; Tues, 3:20 p.m.; Wed, 10:45 p.m.

**Jackie** Fri, 11 a.m., 3:50 p.m.; Sat-Sun, 10 a.m., 3:45 p.m.; Mon, 12:25, 3:40 p.m.; Tues, 11 a.m., 3:50 p.m.; Wed, 12:15 p.m.

**Manchester by the Sea** Fri-Sun, 2:20, 7:15 p.m.; Mon, 2:35, 7:20 p.m.; Tues, 2:20, 7:15 p.m.; Wed, 3:10 p.m.

**Arrival** Fri-Sun, 3:30, 5:50, 8:25, 10:50 p.m.; Mon, 2:40, 5:15, 8:30, 10:50 p.m.; Tues, 3:30, 5:50, 7:40, 10:50 p.m.; Wed, 2:25 p.m.

**Hacksaw Ridge** Fri, 2:05, 7:25 p.m.; Sat-Sun, 11:15 a.m., 2:05, 7:25 p.m.; Mon, 3, 8:20 p.m.; Tues, 2:05 p.m.; Wed, 2 p.m.

**Moonlight** Fri, 12:45, 3:15, 5:45, 8:15, 10:45 p.m., 12:20 a.m.; Sat, 10:15 a.m., 12:45, 3:15, 5:45, 8:15, 10:45 p.m., 12:20 a.m.; Sun, 10:15 a.m., 12:45, 3:15, 5:45, 8:15, 10:45 p.m.; Mon, 12:25, 3, 5:45, 8:15, 10:45 p.m.; Tues, 12:45, 3:15, 5:45, 8:20, 10:45 p.m.; Wed, 8:15 p.m.

**Hell or High Water** Fri, 11:05 a.m., 6 p.m.; Sat-Sun, 10 a.m., 6 p.m.; Mon, 3:10, 6:05 p.m.; Tues, 11:05 a.m., 6 p.m.; Wed, 4:25 p.m.

**(500) Days of Summer** Tues, 8:15 p.m.

**Atonement** Mon, 8:15 p.m.

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

**20th Century Women** 5:45 p.m.

**Hidden Figures** 1:30, 4:15, 7, 9:45 p.m.

**Fences** 2:15, 8:45 p.m.

Lion 1:30, 4:15, 7, 9:45 p.m.

**TCL CHINESE 6 THEATRES** 6801

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**Fifty Shades Darker** Thurs, 7:45, 10:30 p.m.

**John Wick: Chapter 2** Thurs, 7, 10 p.m.

**The Lego Batman Movie** Thurs, 6:30, 9:15 p.m.

**Rings** Fri, 12 noon, 2:30, 5, 7:45, 10:30 p.m.; Sat, 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun, 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Tue, 12 noon, 2:30, 5, 7:45, 10:30 p.m.; Sat, 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun, 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

**Gold** Fri-Sat, 1:30, 4:30, 7:30, 10:30 p.m.; Sun, 12:40, 3:40, 6:40, 9:40 p.m.; Mon-Thurs, 1:30, 4:30, 7:30, 10:30 p.m.

**Resident Evil: The Final Chapter** Fri, 1:50, 4:50, 7:50, 10:25 p.m.; Sat, 1, 4, 7, 10 p.m.; Sun, 12:45, 3:45, 6:45, 9:45 p.m.; Mon-Tues, 1:50, 4:50, 7:50, 10:25 p.m.; Wed, 3:30, 10:25 p.m.; Thurs, 1, 3:40 p.m.

**Split** Fri, 1:45, 4:45, 7:40, 10:20 p.m.; Sat, 1:45, 4:30, 7:15, 10:15 p.m.; Sun, 12:50, 3:50, 6:50, 9:50 p.m.; Mon, 1:45, 4:45, 7:40, 10:20 p.m.; Tues, 7:15, 10 p.m.; Wed, 12:45, 10:30 p.m.; Thurs, 12:45, 3:30 p.m.

**Hidden Figures** Fri, 1:20, 4:20, 7:20, 10:15 p.m.; Sat, 12 noon, 7:20, 10:20 p.m.; Sun, 12:20, 3:20, 6:20, 9:20 p.m.; Mon, 12:10, 3:10 p.m.; Tues, 1:10, 4:10 p.m.; Wed, 12 noon, 3 p.m.; Thurs, 1:20, 4:20 p.m.

**Rogue One: A Star Wars Story** Fri, 1:15, 4:15, 7:15, 10:15 p.m.; Sat, 1:10, 4:10, 7:10, 10:10 p.m.; Sun, 12:15, 3:15, 6:15, 9:15 p.m.; Mon-Thurs, 1:15, 4:15, 7:15, 10:15 p.m.

**La La Land** Tues, 1, 4, 7, 10 p.m.

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**The Lego Batman Movie** Thurs, 5, 7:15 p.m.

**The Lego Batman Movie** Thurs, 5, 7:15 p.m.

**La La Land: The IMAX 2D Experience** Fri-Sat, 1, 4, 7, 10 p.m.; Sun, 12:30, 3:30, 6:30, 9:30 p.m.; Mon, 1, 4, 7, 10 p.m.

**Lobbyists & Handprints Tour** Fri-Wed, 1:30, 2:15, 2:45, 3, 5:15, 6, 8, 9 p.m.; Thurs, 1:30, 2:15, 2:45, 5:15, 6, 8:30, 9 p.m.

**TCL Chinese Theatre Tour** Fri-Wed, 10, 10:45, 11, 11:30 a.m., 12 noon, 12:15, 1, 3:30, 4:15, 6:45 p.m.; Thurs, 10, 10:45, 11, 11:30 a.m., 12 noon, 12:15, 1, 3, 3:15, 3:30, 4:15, 6:45, 7:30 p.m.

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

**Moana Sing-Along** Fri-Sun, 9:30 a.m., 12:30 p.m.

**Rogue One: A Star Wars Story** Fri-Sun, 4, 7:25 p.m.

**PACIFIC'S THE GROVE STADIUM** 14

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**Moana** Fri, 10:55 a.m., 1:30, 2:25 p.m.; Sat, 1:25, 2:25 p.m.; Sun-Tues, 10:55 a.m., 1:35, 2:25 p.m.; Wed, 10:35 a.m., 12 noon, 2 p.m.

**Fifty Shades Darker** Thurs, 7:15, 8, 9:55, 10:35 p.m., 12:30 a.m.

**John Wick: Chapter 2** Thurs, 7:30, 8:45, 10:15, 11:45 p.m.

**The Lego Batman Movie 3D** Thurs, 6:30 p.m.

**The Lego Batman Movie** Thurs, 5, 7, 9:15, 11:30 p.m.

**Rings** Fri-Sat, 11 a.m., 12:30, 1:30, 3:55, 5:45, 6:30, 7:15, 8:15, 9, 10:45, 11:15, 11:45 p.m.; Sun-Mon, 11 a.m., 12:30, 1:30, 3:55, 5:45, 6:30, 7:15, 8:15, 9, 10:45, 11:15, 11:45 p.m.; Tues, 11 a.m., 12:30, 1:30, 3:55, 5:45, 6:30, 7:15, 8:15, 9, 10:45, 11:15 p.m.; Wed, 10:55 a.m., 1:35, 3:55, 4:35, 5:30, 6:20, 8:15, 9, 11 p.m.

**The Space Between Us** Fri-Sun, 10:30 a.m., 1:10, 4, 7, 10 p.m.; Mon, 11 a.m., 1:10, 4, 7, 10 p.m.; Tues, 10:30 a.m., 1:10, 4, 7, 10 p.m.; Wed, 10:45 a.m., 1:40, 4:40, 7, 10:15 p.m.

**A Dog's Purpose** Fri-Sun, 11:15 a.m., 2:15, 4:40, 6:50, 7:20, 9:30 p.m.; Mon, 10:45 a.m., 2:15, 4:40, 6:50, 7:20, 9:30 p.m.; Tues, 11:30 a.m., 2:15, 6:50, 7:20, 9:30 p.m.; Wed, 11:50 a.m., 2:15, 4, 6:50, 7:20, 9:30 p.m.

**Gold** Fri-Sun, 11:25 a.m., 2:30, 4:50, 7:35, 10:20 p.m.; Wed, 11:25 a.m., 2:40, 4:50, 7:35, 10:25 p.m.

**Resident Evil: The Final Chapter** Fri-Tues, 11:05 a.m., 12:15, 3:30, 5:40, 8:10, 10:40 p.m.; Wed, 11:05 a.m., 1:30, 3:30, 4:25, 8:10, 10:40 p.m.

**Split** Fri, 10:45 a.m., 1:15, 3, 4:10, 6:05, 8:45, 9:45, 10:55, 11:30 p.m.; Sat, 10:55 a.m., 1:15, 3, 4:10, 6:05, 8:45, 9:45, 10:55, 11:30 p.m.; Sun-Mon, 10:50 a.m., 1:15, 3, 4:10, 6:05, 8:45, 9:45, 10:55 p.m.; Tues, 10:50 a.m., 1:15, 3, 4:10, 6:05, 8:45, 10:15 p.m.; Wed, 10:40 a.m., 1:15, 5:55, 8:45, 10:45 p.m.

**xxX: The Return of Xander Cage** Fri-Tues, 11:55 a.m., 2:10, 5, 7:30, 10:05 p.m.; Wed, 11:20 a.m., 2:10, 5, 7:30, 10:20 p.m.

**Hidden Figures** Fri-Tues, 11:10 a.m., 1:35, 4:25, 7:10, 9:50 p.m.; Wed, 11:15 a.m., 1:10, 4, 7:10, 9:50 p.m.

**Sing** Fri-Tues, 10:30 a.m., 1, 4:30 p.m.; Wed, 10:30 a.m., 1, 4:35 p.m.

**Rogue One: A Star Wars Story** Mon, 4:05, 8, 10:05 p.m.; Tues, 4:05, 8, 10:10 p.m.; Wed, 4:05, 8, 10:05 p.m.

**La La Land** Fri-Mon, 10:25 a.m., 1:45, 2:45, 4:45, 5:10, 7:40, 9:40 p.m.; Tues, 10:25 a.m., 2, 2:45, 4:35, 5:10, 7:15, 9:45 p.m.; Wed, 10:25 a.m., 2:20, 5:20, 7:15, 9:45 p.m.

**Manchester by the Sea** Fri-Sat, 11:30 a.m., 1:20, 7:05 p.m.; Sun-Tues, 11:30 a.m., 1:25, 7:05 p.m.; Wed, 11:35 a.m., 1:25 p.m.

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

**The Lego Batman Movie** Thurs, 9:45 p.m.

**La La Land** Fri-Wed, 1, 4, 7, 9:45 p.m.; Thurs, 1, 4, 7 p.m.

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**The King** Fri-Tues, 10:45 a.m., 1:45, 4:45, 7:45, 9:30, 10:45 p.m.; Wed, 11 a.m., 1:45, 4:45, 7:45, 9:30, 10:45 p.m.

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**Fifty Shades Darker** Thurs, 7, 10 p.m., 12 mid.

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Sun-Wed, 1, 4:15, 7:15, 10:15 p.m.

**Rings** Fri-Sat, 1:15, 4, 6:45, 9:30 p.m., 12:15 a.m.; Sun-Wed, 1:15, 4, 6:45, 9:30 p.m.

**The Space Between Us** Fri, 1:30, 4:45, 8, 11:15 p.m., 12:15 a.m.; Sat, 1:15, 4:30, 8, 11:15 p.m., 12:15 a.m.; Sun, 1:15, 4, 6:45, 9:30 p.m.

**A Dog's Purpose** Fri-Tues, 12:15, 3, 5:45, 8:45 p.m.; Wed, 12:15, 3, 6:30, 9:30 p.m.

**Gold** Fri, 4, 10:15 p.m.; Sat, 7:30, 10:30 p.m.; Sun-Mon, 1:15, 4:30, 7:30, 10:30 p.m.; Tues, 3:45 p.m.; Wed, 1:15, 4:30 p.m.

**Resident Evil: The Final Chapter** Fri-Wed, 11:30 a.m., 7:45 p.m.

**Resident Evil: The Final Chapter 3D** Fri-Wed, 2:15, 5, 10:45 p.m.

**Split** Fri-Mon, 12 noon, 3:15, 6:15, 9:15 p.m.; Tues-Wed, 12 noon, 3:15 p.m.

**xxX: The Return of Xander Cage** Fri-Tues, 12:30, 3:30, 6:15, 9 p.m.; Wed, 12:30, 3:30, 7:30, 10:15 p.m.

**Sailor Moon R the Movie: The Promise of the**

**Rose** Fri, 7 p.m.; Sat, 5 p.m.

**Hidden Figures** Fri, 12 noon, 12:30, 3:15, 6:30, 9:45 p.m.; Sat-Mon, 12 noon, 3:15, 6:30, 9:45 p.m.; Tues, 11 a.m., 12 noon, 3:15



memorable frights. As it stands, however, Mark Huckerby and Nick Ostler's screenplay is a rickety affair that attempts to generate mystery about which person is responsible for first creating this supernatural situation, even though the film contains only four characters — and two of them are clearly not the culprit. Consequently, *Don't Knock Twice* proves merely a collection of decent scary sights tattooed onto a senseless story. (Nick Schager)

**ELOISE** Have we hit Peak Horror Movie Prologue? *Eloise*, directed by Robert Legato, gives us three. First is a scene from the bad old days of the Eloise psychiatric hospital, in which sinister shrink H.H. Greiss (Robert Patrick, well within his strike zone) administers electroshock therapy to an unwilling patient. Next is a news-report montage of a 1982 fire at the asylum that killed many patients and the doctor himself. Third is a flash-forward to *another* hospital, as a detective questions an uncommunicative patient (Eliza Dushku) about a recent tragic night at Eloise. Finally, we're brought into the present, at which point Jacob Martin (Chace Crawford) organizes a break-in to the burnt-out hospital to swipe some death records so he can claim an inheritance. The burglary is strobed by sporadic power surges, lightning and constant flares from headlamps, each overpowering the dim wattage of the film's stars. The asylum's haunted, of course — both with run-of-the-mill apparitions (the best scene features someone trapped in a flooded morgue) and by some form of supernatural sepia-toned time travel in which characters witness the hospital in operation, full of poorly-cared-for lunatics. Mysteries of the characters' pasts are revealed, but Dushku and Crawford are so bland that their secrets barely registered to begin with. (There are only two epilogues.) (Rob Staeger)

**THE GRACE OF JAKE** Dramatically speaking, the creators of most "faith-based" films prove less interested in revealing truths than in reaffirming beliefs — leaving the movies predictable and, often, preachy. Such is the case with *The Grace of Jake*, Christopher Hicky's tale about tattooed, guitar-toting ex-con Jake (Jake La Botz) who ventures to Palestine, Arkansas, to murder his father (Michael Beck), only to

learn valuable lessons about forgiveness and redemption through his involvement with the locals. Those include a reverend (Dorien Wilson) who used to know Jake's mom, a single mother (Chad Morgan) whom Jake comes to fancy and a funeral parlor owner interested in laying down some tracks with Jake — as the drifter is a soulful gospel singer apt at any moment to break into devout song. He also gets tangled up in a quasi-romance with the sweetheart (Jordan Sparks) of a new friend — a narrative thread that, like everything else, concludes in the most uplifting manner possible. Director Hicky's habit of having one scene's dialogue overlap past and future incidents quickly grows wearisome. However, his otherwise capable direction, along with functional performances, prevents *The Grace of Jake* from spiraling into outright mush. And to its credit, the film spends at least some of its sermon condemning rural racism and homophobia — even if the latter comes via a gay character (Ravi Kapoor) of a most backward,

stereotypical sort. (Nick Schager)

**GO I AM NOT YOUR NEGRO** Like Ava DuVernay's *13th*, Raoul Peck's *I Am Not Your Negro* travels a straight, well-researched path from the darkest tragedies of American history to the ones that plague the country today. Both films filter African-American life through the prism of the societal construct called race, but while DuVernay's dissertation focuses on mass incarceration and the constitutional means by which it was made possible, Peck's thesis observes the daily struggles of black folks in America from the brilliant, pointed view of James Baldwin. Almost 30 years after his death, there is still chatter concerned with who could possibly succeed him as a master of black social commentary. *I Am Not Your Negro* suggests that there is simply no viable replacement. Peck chooses as his jumping-off point Baldwin's *Remember This House*, an unfinished work in which the author sought to discuss the assassinations of three prominent black leaders

of the civil rights era: Medgar Evers, Dr. Martin Luther King Jr. and Malcolm X. Baldwin knew all of them, and their deaths "devastated his universe." The daunting task of documenting their lives eventually took its toll on the writer, who had completed only 30 pages of this project before his death in 1987. *I Am Not Your Negro* presents a good chunk of this on its soundtrack, masterfully syncing Baldwin's words to images binding past and present. Samuel L. Jackson brings Baldwin's words to life, nailing the cadences in his speech, punctuating his words with humor, anger, exasperation and hope. At times, there's an almost feminine quality to Jackson's delivery, a softness that carries surprising power. This isn't just narration — it's a full-blooded, lived-in performance, one of Jackson's best. (Odie Henderson)

**ON THE ROCKS** Comedies of misery don't get much more uncomfortably hilarious than *On the Rocks*, writers-directors Ariel Gardner and Alex Kavutskiy's caustic ode to personal, professional, marital, sexual,

familial, social and existential dysfunction. Dallas (Chase Fein) is a mechanic whose wife, Karen (Nichole Bagby), is a demanding bipolar disaster who (unknown to her husband) has just quit nursing school. She's only one of many problems Dallas contends with throughout this odyssey of working-class misfortune and despair, given that his life is a carnival populated by — among other obnoxious lunatics — screechy (Kate Freund) and sleazy (Audrey Whitby) sisters-in-law, a drug-pushing doctor (Graham Clarke), a jerky boss (DeMorge Brown) and a new AA friend (Anna Seregina) and her clique. Gardner and Kavutskiy bombard Dallas with one awful person and circumstance after another, to the point that his quests to locate a mattress and unclog a toilet take on Sisyphean proportions. Playing characters whose loathsomeness ranges from mild to punishing, the cast — led by the drolly acrimonious Fein and Bagby — proves highly attuned to the filmmakers' cacophony-of-catastrophe tone. Staging multiple

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## MIDSUMMER IN NEWTOWN SHOWS HEALING POWER OF THEATER

In the second summer after the 2012 mass shooting at Newtown, Connecticut's Sandy Hook Elementary, residents put on a show starring local children and teens. In the slightly uneven yet deeply affecting documentary *Midsummer in Newtown*, filmmaker Lloyd Kramer tracks the joy-filled auditions, rehearsals and opening night of *A Rockin' Midsummer Night's Dream*, a Shakespeare-inspired musical staged by Broadway pros lending their time and talent. The very mention of the Newtown tragedy, in which 20 first-graders and six teachers and administrators were gunned down, is overwhelming, but the sight of children discovering themselves through the magic of live theater can only bring smiles.

Kramer quickly focuses on 11-year-old Sammie and 9-year-old Tain, who both have painful memories of "that day" and the friends they lost. These two are soulful, funny and articulate, but the film would benefit from other voices — particularly those of the older kids in the production.



COURTESY OF PARTICIPANT MEDIA

Sandy Hook's heroic music teacher, Maryrose Kristopik, fills in the backstory of that terrible day, and there's wrenching testimony from the parents of 6-year-old Ana Márquez-Greene, who died in the attack.

In the end, *Midsummer in Newtown* feels oddly underwritten, with Kramer neglecting to mention that the jazz album Jimmy Greene wrote as tribute to his daughter received two Grammy nominations, or that a summer musical at Newtown High is the town's newest tradition — odd omissions in an otherwise moving, important film. —Chuck Wilson

**MIDSUMMER IN NEWTOWN** | Directed by Lloyd Kramer  
Participant Media | Monica Film Center

sequences as extended Altman-esque tapestries in which overlapping voices uneasily harmonize with the soundtrack's swelling jazz, *On the Rocks* is like a blood pressure-raising anxiety attack extended to an hour and a half — except funny. (Nick Schager)

**WAR ON EVERYONE** *War on Everyone* marks writer-director John Michael McDonagh's return to the black-comic cop genre intrigue of his debut feature, *The Guard*. If anything, Terry Monroe (Alexander Skarsgård) and Bob Bolaño (Michael Peña) — yes, kind of like the Chilean author — outdo the earlier film's Gerry Boyle (Brendan Gleeson) in corruption, both of them showing no compunction in beating up suspects, stealing evidence and consuming illicit drugs. In other hands, *War on Everyone* might have added up to little more than a mean-spirited wallow in misanthropy. But McDonagh brings the same kind of humane attention to character detail that animated both *The Guard* and, especially, his follow-up, the spiritually minded *Calvary*. Terry and Bob may not have much of a moral compass when it

comes to law enforcement, but audiences might find something redemptive in the duo's loyalty to each other and to their (actual and surrogate) families. Mostly, though, *War on Everyone* is an excuse for McDonagh to let fly with as many comic quips as he can muster. The crime plot — something to do with monetary theft, double-crossing and eventually a child-pornography ring — matters less than his characters' gleeful airing of highbrow and lowbrow cultural references. Here, Terry's love of Glen Campbell coexists with unexpected shout-outs to Simone de Beauvoir, Sergei Diaghilev and Yukio Mishima. Much of it feels inconsequential compared with his previous films, but McDonagh's unflagging anarchic energy keeps it juicily diverting in the moment. (Kenji Fujishima)

**WHEELER** Who would have imagined that Stephen Dorff would be one of the Hollywood actors inspired enough by Borat to ape his techniques? Here, the actor dons convincingly unflattering makeup — because God forbid any average person in Nashville recognize the star of *Judgment Night* and *Somewhere* — to play a middle-aged country musician named Wheeler Bryson, currently looking for his first big break and interacting with real people to make it happen. It's not a comedy. Sure enough, we learn that movie star Stephen Dorff has the chops to make it in Nashville if he wants to. And if this were merely a self-promotional music video for a vanity album, like Bruce Willis' *The Return of Bruno*, there'd be no need for further scrutiny — such things don't really require much plot, or ask you to buy a ticket. In the actor-to-country singer game, Dorff's no Jeff Bridges in *Crazy Heart*, but his songs are adequate. However, why the hidden-star gimmick? Jared Moossy's excellent cinematography proves this could have been a beautiful art movie with some story added, but the interactions with average people are rote and make no larger point (a waitress serves him breakfast, a guy with a wacky mullet sells him a keyboard and ... he's polite). An actual

script could have illuminated the Wheeler character further, especially since the minimal plot culminates in an ending that's patently offensive if anyone involved were made to believe it was real. If Dorff wants to sing, he may have a future. If he wants to prove to himself he can get signed as an unknown, bully for him. Do we have to watch? (Luke Y. Thompson)

## ONGOING

**THE SALESMAN (FORUSHANDE)** Iranian director Asghar Farhadi's *The Salesman* is a tense, visceral drama of wounded masculinity — and therein lies part of its problem. Farhadi, whose *About Elly* and *A Separation* are two of the greatest movies of the past decade, can find tension in the most mundane of exchanges; he can bring your heart to a stop with just a few glances. *The Salesman* works well on a ground level, but everything resting atop the foundational drama slowly crumbles. The film opens with married theater actors Emad (Shahab Hosseini) and Rana (Taraneh Alidoosti) being forced out of their apartment building after it starts to shake and crack, thanks to a construction project next door. They manage to find a flat that's about to be vacated by another woman, Ahoo. But she never shows up to take her stuff away. That puts a strain on Emad and Rana's own relationship, a situation that becomes dire when Rana is mysteriously assaulted in their new place after letting in a mysterious man whom she thought was Emad. Farhadi's ability to stage a scene, to build the tensions between his characters until you're bursting with anticipation, remains so potent that I admired the immensity of his skill even as I called bullshit on much of what I was seeing. Farhadi's mastery of intimate drama, of the glances and slights and minor transgressions that can poison relationships, is predicated on moving the pieces of his narrative puzzle into just the right configuration for maximum conflict. This time, as he manhandles things into place, cracks begin to appear in his artifice. (Bilge Ebiri)

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# EAST SIDE STORIES

How a collection of bootlegged R&B oldies became a time capsule for Chicano culture in 1970s East L.A.

BY CHRIS KISSEL

**J**oe Ruiz walks out to the parking lot of Self Help Graphics, the Boyle Heights community arts center, to show off his car — a 1964 Chevy Impala SS. It's not so much a car as a steel monument, shining supernaturally, reflecting the street lights.

Ruiz is a sight, too, wearing a pinstripe suit jacket, beige slacks pulled up to the waist, and a flashy gold pendant. After admiring his car, he shows off a record displayed on a wall inside Self Help: *East Side Story Vol. 4*. There's Ruiz on the cover, 40 years younger, crouched down next to a classic lowrider.

Melissa Dueñas organized the show at Self Help as a fundraiser for her forthcoming documentary about *East Side Story*, the classic, unpolished 12-volume series of lowrider oldies. Originally released in the late 1970s and early '80s, *East Side Story* represents a distinctive vein of horn-laden R&B and soul music, mostly from the '60s — think The Four Tops or The Delfonics.

These were the songs often associated with Mexican-American lowrider culture, the types of songs one could expect to hear floating from the windows of a car like Ruiz's, cruising down Whittier Boulevard or similar thoroughfares in San Jose, San Antonio or Chicago circa 1978. The songs on the records weren't necessarily from L.A., but the *East Side Story* records originated here, and were particularly cherished for their covers, which featured snapshots of East L.A. Chicanos and Chicanas and their cars.

Dueñas found Ruiz in the same painstaking way she's tracked down others who appeared on the *East Side Story* covers — in his case, by cold-calling a former *Lowrider* magazine photographer who happened to be Ruiz's brother-in-law.

A 29-year-old from San Diego, Dueñas has been at this for more than a year, putting names to the faces on the records and digging into the stories of the "*East Side Story* families" who collected the records back in the day. In 2015, she started @eastsidestoryproject, an Instagram account with photos, old and new, of the people she has met, partly as a way to track down more of them.

"There are a lot of narratives that

intersect in these albums," Dueñas says. "I didn't really realize how complex it was until I started putting it out there. For example, if you post about an album cover and mention the original location, people will say, 'Oh man, I grew up next to that park!'"

The Instagram account has built a following among young Latinos eager to connect with the culture of the previous generation, and it formed the basis for Dueñas' documentary. "It kind of affirms who they are," she says. "When people see the *East Side Story* Instagram, they get excited because it really holds a fond place in their hearts. It's become this place for this collective narrative to really unfold."

Dueñas started collecting records when she was 16 and now hosts an online oldies radio show called *Low Rider Sundays*. The *East Side Story* compilations, she says, helped her tap into an endless well of vintage soul and funk. The records are foundational for many soul DJs, and their handmade covers and nameless faces pictured on the sleeves have helped fuel a sense of mystery around their origin. Rumor had it, for instance, that the records were created by a man who was Greek — not Latino, like the majority of those who bought his records — known only as Mr. B.

In fact, Mr. B was there at Dueñas' fundraiser — smiling, shaking hands, posing for pictures in front of the records mounted on the wall.

Long before the sign at the old Starlite Drive-In in South El Monte became a faded relic, 20 years before Melissa Dueñas was born, Anthony Boosalis and his sister took over their father's stall at the Starlite Swap Meet. Then as now, the sprawling flea market was a maze of vendors, hawking all kinds of goods. Boosalis, who is in fact Greek, sold blacklight posters. It was 1969.

Before long he had added records, and by the mid-'70s his curated selection of albums and 45s was flying off the shelf. Boosalis was exclusively selling records by then, and he paid close attention to the records that his clientele requested.

He started making his own bootleg 45s, carving out a niche in the swap meet's subterranean economy.

"I really knew the market inside and out," he says now. "I knew all the songs, and how popular certain songs were."



Melissa Dueñas  
at Self Help Graphics

PHOTO BY VICTOR SORIANO

Starting in 1978, Boosalis assembled the first three *East Side Story* volumes. With his brother-in-law, he designed the album's covers — the red and green lines, the chicken-scratch lettering. Without a budget for cover art, the pair drove around East L.A., taking pictures of young Chicanos and their cars.

Boosalis didn't license the music or pay royalties until years later; in all, it was a thoroughly underground operation. But the records were a hit from the start, and grew steadily as Boosalis poured energy into the enterprise. He visited local stores and flea markets, and went on a long road trip across the country, selling the records.

## EAST SIDE STORY COLLECTED SONGS ASSOCIATED WITH LOWRIDER CULTURE.

"Virtually everyone bought them," he says. He estimates that the total number of *East Side Story* records sold is somewhere in the high hundreds of thousands.

Looking back, Boosalis remembers the details well but doesn't tend to get reflective about what it all means. The idea of creating a formative document of lowrider culture never crossed his mind.

"It was a business venture," he says. "That was my primary motivation. It was strictly a way of earning some income to support my family."

He seems genuinely surprised by but appreciative of the continued interest. "It's kind of a validation of all the hard work I did," he says now. "I really knew that area of music ... and I spent hours and hours putting those compilations

together."

For Dueñas, the project is partly about acknowledging the records themselves but even more about communicating a collective history that, if not buoyed by the records' enduring popularity, might have been lost. That wide focus is evident in the sheer number of names, stories and locations she's sifted through in her work.

"As this project has gotten so crazy and thorough, I've thought, 'Gosh, this is insane — what am I doing?'" Dueñas says. "But then I'm like, 'Why the fuck shouldn't I do this?' These albums are very influential, and not just to a small community but to many people. The Beatles were not important in my upbringing — yet how many documentaries and books are there about The Beatles? This is an important part of musical history as well."

Dueñas' favorite *East Side Story* song is "It'll Never Be Over for Me," by East L.A. band Thee Midnites, from Vol. 3. It's a remarkable, perhaps perfect recording, driven by singer Little Willie G.'s desperate croon, a tribute to overwhelming sorrow.

"My dad used to have this little ghetto Walkman, and he always had random tapes in it, and he would always be singing along to [that song]," Dueñas recalls. "One time, I heard him in the shower singing it." Later, she says, she found an old 45 of "It'll Never Be Over for Me" inside her grandmother's record player cabinet.

"I also played that song at his funeral," she says. "And the words — they resonate in that way, when someone is gone. You know, 'It'll never be over for me,' no matter what happens. It's a very haunting song. It has this bittersweet quality."

"Most people, I think that's why they like oldies — because they're bittersweet. These are sad, sad songs, but they're so beautiful at the same time."



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## THE STRENGTH OF HER CONVICTION

WHEN IT COMES TO OUTLAW  
COUNTRY, JAIME WYATT  
HAS WALKED THE WALK

BY JEFF WEISS

**M**ost outlaw country musicians aren't outlaws. The holy trinity of Willie Nelson, Waylon Jennings and Kris Kristofferson weathered their fair share of drug busts and cold wars with the Nashville establishment but ultimately avoided significant brushes with the law.

Since its 1970s heyday, "outlaw country" has become marketing shorthand — a reach across to the aisle toward urban cowboys or "country for people who don't like country." Basically, people like me.

Then there's Jaime Wyatt, the latest country songwriter to break out of L.A.'s increasingly vibrant, twang-centric scene. Wyatt's biography makes her the outlaw country answer to 50 Cent, who turned getting shot into unimpeachable street cred.

Born in Santa Monica and raised outside Seattle, Wyatt got her first record deal at 17, which led to song placements on the *Wicker Park* soundtrack but little more. After that deal dissolved, Wyatt moved to L.A. and received another recording contract, which also went nowhere.

In the depressive aftermath, she developed an addiction to hard drugs, part of a desperate tailspin that led to her robbing her dealer. Charged with felony counts of home invasion and robbery, Wyatt copped a plea deal and spent eight months in an Oxnard jail, with six months of treatment and three years on probation.

Malevolent guards called her a "skin-head." One prisoner threatened to kill her, which was fortuitously averted thanks to a random cellblock switch. There was 24-hour lockdown with no yard.

"I really got to sit with myself for a long time. It was stressful but forced me to understand different parts of society," Wyatt says when we meet at a Silver Lake cafe.

Wyatt's been mostly crashing at her mom's trailer-park home in Calabasas, helping to take care of her father, musician Michael O'Neill, as he battles ALS. She's wearing a white fringe leather jacket and a colorful Western button-up with a vintage Neil Young concert tee underneath. If you didn't know her biography, you'd just as easily assume she was a random Eastsider with a penchant for honkytonk chic.

"One of the reasons why I liked using drugs was that you'd meet real fucking outlaws or gangsters," Wyatt says. "You'd



PHOTO BY OLIVIA JAFFE

encounter strung-out junkies and see the shadow of who they used to be. You'd see some goodness, but they'd ultimately be ships passing in the night. People in jails and institutions just come and go."

There's a narrow line between authenticity and procuring literary material. The works of Nelson Algren, William S. Burroughs and Baudelaire are populated by the seedy underworld characters they met. In Wyatt's case, the songs on this month's *Felony Blues* are short stories riddled with psychic carnage — gin-soaked lamentations cloaked in gorgeous arrangements and a forlorn stardust wail. Think Bonnie Raitt with a backstory closer to Boosie.

"I was so close to that stuff for years and literally had to go ride my bike, skateboard and be normal to realize I can do this,"

HER SONGS ARE  
SHORT STORIES  
RIDDLED WITH  
PSYCHIC CARNAGE.

Wyatt says about the many years it's taken her to turn these experiences into art. "I'm a perfectionist and wrote a lot of version of these songs to find the right ones."

The cumulative effect could convince you that there's a country renaissance transpiring in L.A., between Wyatt, her 40 Below labelmate Sam Morrow and Sam Outlaw (who appears on *Felony Blues* "Your Loving Saves Me").

"It might sound lame but there's empowerment in there — you know, fuck it, live the way you want to live, live free and be happy," Wyatt says. "Not everybody is going to approve of who you are and where you come from, but that doesn't mean that you can't still be all right."

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An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.



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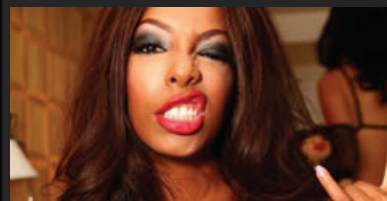
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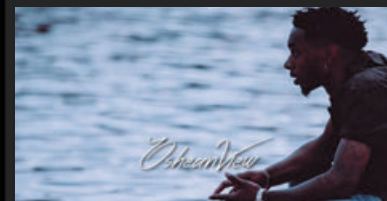
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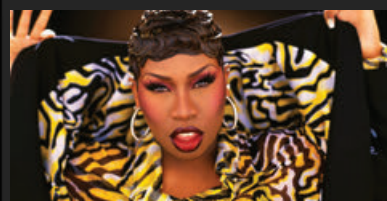
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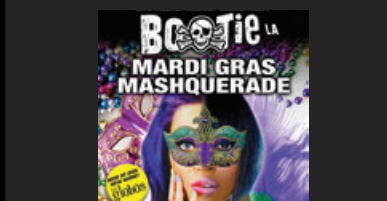
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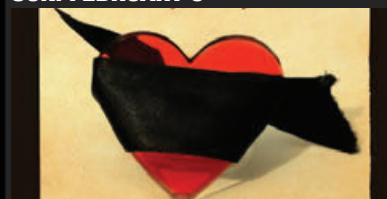
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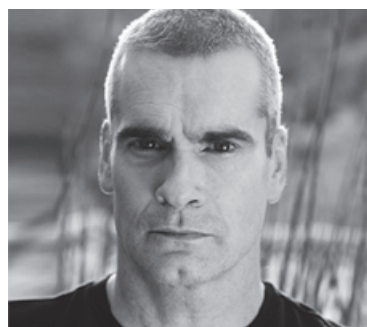
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## Henry Rollins The Column!



### TRUMP'S AMERICAN CARNAGE

I listened to comrade Trump's inaugural address and later downloaded the transcript. After reading it through a few times, it seemed to me that the man made a lot of yuge promises that were not only hard to define but also seemingly at odds with the plans of many of the people he wants to put into high-level positions.

As to the transition of power and how this time around it's gonna be real special:

"Today's ceremony ... has very special meaning. Because today we are not merely transferring power from one administration to another, or from one party to another — but we are transferring power from Washington, D.C., and giving it back to you, the American people."

How can he say that when he wants Betsy DeVos, someone who seeks to dismantle and privatize the country's public school system, as education secretary? That comrade Trump is not a crusader for the people is a known fact to some, but for others, it's going to take a while for that to sink in.

It's all about you and your power. You've been held down for so long. Oh! The tyranny!

"What truly matters is not which party controls our government but whether our government is controlled by the people. Jan. 20, 2017, will be remembered as the day the people became the rulers of this nation again. The forgotten men and women of our country will be forgotten no longer."

Really? Of course it matters which party controls our government. It's a lesson that will be used as a stick upside your head, starting immediately. And there are no forgotten people in America. Purposefully marginalized and disenfranchised, sure, but not forgotten.

"But for too many of our citizens, a different reality exists: Mothers and children trapped in poverty in our inner cities; rusted-out factories scattered like tombstones across the landscape of our nation; an education system flush with cash, but which leaves our young and beautiful students deprived of knowledge; and the crime and gangs and drugs that have stolen too many lives and robbed our country of so much unrealized potential."

Wait, he wants to help these people? You'd better get out your crayon and write him a letter. But not to worry; "those" people won't be moving into your trailer park.

This was some wacky bullshit:

"This American carnage stops right here and stops right now."

No, it won't. Gays, nonwhites, Muslims: all green-lit for maximum carnage. This is what you voted for and this is what you'll get.

For a man who spent the last several months alienating over half of the electorate like no one who has hit the campaign trail, he's feeling your pain. It was bullshit when Hillary Clinton said it and it's even more so when it comes out of his mouth.

"We are one nation — and their pain is our pain. Their dreams are our dreams and their success will be our success. We share one heart, one home and one glorious destiny."

One yuge, glorious destiny. That's what everyone wants, right? The above statement is as puke-inducing as his interior-decorating sense.

Here's the new extremist summer-camp invite:

"We will reinforce old alliances and form new ones — and unite the civilized world against radical Islamic terrorism, which we will eradicate completely from the face of the Earth."

More of your money going to Israel and an invite to your cuddly broski Vladimir to re-create the Soviet Union. Rock on, Rex Drillerson.

This next part will be harder than your third time through eighth grade, but you can do it!

"When you open your heart to patriotism, there is no room for prejudice. The Bible tells us, 'How good and pleasant it is when God's people live together in unity.' We must speak

## THIS IS WHAT YOU VOTED FOR AND THIS IS WHAT YOU'LL GET.

our minds openly, debate our disagreements honestly, but always pursue solidarity."

Open my heart to patriotism? Do I have to hug Ted Nugent? No room for prejudice? Hold on a second! There's always room for prejudice, just ask the millions who voted you into office. Sad!

Worst inauguration speech ever. The creation of a nightmare scenario with phantom foes allows this dangerous administration to do anything it wants and call it an upgrade. It's a false narrative that Trump and his gang established immediately. When Kellyanne Conway explained away Sean Spicer's lying bullshit to Chuck Todd as "alternative facts," she pulled the pin on the Orwellian disinformation grenade.

I don't have any butthurt nor do I need a tissue, bro. It's hilarious that these people lie about the small stuff. It's like learning to rob banks by stealing candy from a convenience store. People like Todd are going to have a field day with these phonies. And the comedians. And the hackers. And the rest of the world.

Listening to Sean Spicer take questions from members of the press was like watching a scene from an *Animal Planet* show where the lion is trying to eat the animal it just killed but the pesky hyenas keep nipping at the lion. The lion eventually leaves. Don't leave us, Sean, the fun is just beginning!

Of course more women gathered to march than attended Trump's inauguration. Are you surprised? Not me. They know full well what's at stake. Do you?

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## Pinback

@ THE ECHO

Pinback are presenting two contrasting sides of themselves on their current tour. In most cities, the San Diego band are playing two nights with two distinct sets. At the Echoplex on Thursday, Feb. 2, singer-guitarist Rob Crow (who also leads Goblin Cock), bassist-singer Zach Smith (Three Mile Pilot) and drummer Chris Prescott will perform Pinback's entire 2007 album, *Autumn of the Seraphs*, in honor of the record's 10th anniversary. The next night, the action moves upstairs to the Echo, where the trio will engage in a "regular" assortment of tunes from their various albums and EPs. The consistent thread throughout will be the group's inventive juxtaposition of contemplative, yearning indie-rock vocals mixed with intricately undulating riffs, which bend and twist and stop and start on a dime. Also Thursday, Feb. 2. —Falling James

## Kitten

@ THE ROXY

Once "they," now "she," Kitten has effectively become the stage name of L.A. chanteuse Chloe Chaidez. Barely into her 20s, Chaidez is both a scene veteran and a major-label survivor, now releasing music independently with longtime manager/mentor/producer Chad Anderson. Last year's *Heaven or Somewhere in Between* EP continued Kitten's channeling of '80s-pop melodrama through Chaidez's crystalline timbre and Anderson's twinkling arrangements, but the individual influences so apparent on earlier releases — Pet Shop Boys, Depeche Mode, heyday Madonna — began smearing into something more distinctive and assertive. Ostensibly continuing that collection's religious themes (on songs such as "Church" and "Heaven"), latest track "Oh My God" is in fact an outraged late-night, lost-love lament tracing arcs of ex-directed emotions, as Chaidez's breathless, disbelieving delivery teeters atop sparse beats, chilly synths and faux strings to persuasively "play-again" effect. Also Saturday, Feb. 4. —Paul Rogers

## Georgia Anne Muldrow, Steve Lehman

@ REDCAT

"Monoculture reigns over the world like a vulture," Georgia Anne Muldrow muses on her most recent record, *A Thoughtiverse Unmarried*. As with the prolific local singer's numerous other albums and EPs over the last decade, *Thoughtiverse* is crammed with restless ideas, subversive

Coco Hames:  
See Thursday.



PHOTO BY RACHEL BRIGGS

visions and tangled imagery. Yet even as Muldrow provokes the mind, her brainy lyrics are set against slinky, funky grooves that are more entrancing than confrontational. "I know I'm abstract/It ain't for everybody/The wind is my best friend when everybody doubt me," she admits on "The Outcome." Her nimble wordplay marries the militant rhythmic precision of hip-hop with the free-flowing expansiveness of the most soulful psychedelic jazz. Speaking of jazz, Steve Lehman opens with an unrestrained blizzard of interlocking notes on his alto saxophone. —Falling James

## Juicy J, Project Pat

@ HOLLYWOOD PALLADIUM

It wasn't too long ago that Juicy J and his group Three 6 Mafia were playing around with ghoulish, satanic imagery and menacingly slow Southern hip-hop music, scaring parents of impressionable teens all over the country. More recently, you could hear Juicy J casually drop a line about serial killer and cannibal Jeffrey Dahmer on Katy Perry's No. 1 single, "Dark Horse." It's a wild world, but now that Juicy J has become a household name after the Katy Perry feature (not to mention an Academy Award for Three 6 Mafia's work on 2008's *Hustle and Flow* soundtrack), he has traded in the horror-movie imagery to become the pied piper of club debauchery. On this tour, Juicy J will be bringing out Project Pat, his brother and Three 6 Mafia affiliate. —Sam Ribakoff

## Sharam

@ SOUND NIGHTCLUB

While his Deep Dish partner Dubfire has been exploring more minimal sounds, Sharam Tayebi has been sticking closer to the lush, progressive palette that catapulted the Washington, D.C., house duo to superstardom in the late '90s and early 2000s. Sharam's latest solo album, last year's *Retroactive*, shrewdly nods to the pop sensibilities of modern EDM on tracks such as "Same" (featuring Iranian-American singer Anousheh) while keeping the production firmly

rooted in sounds familiar to anyone who hasn't been clubbing since 2003. On the decks, he's likely to keep things darker and deeper, as on his recent edit of the Pyscatron remix of Valentino's "Flying," which would sound right at home on any of Deep Dish's classic Global Underground mixes. —Andy Hermann

## Skawars 2017

@ UNION NIGHTCLUB

SoCal ska-punk has evolved far beyond its early-'90s origins; in fact, at this all-day ska/punk/reggae celebration, many of the bands hail from Mexico, where the sound has taken on some Latin flavors. Buellton-based headliners Mad Caddies mix old-school ska-punk and reggae with a mellower vibe and touches of rockabilly, country and surf-rock. Mexico City's Mas-katesta put their own melodic spin on classic Jamaican and two-tone ska, while their countrymen Tokadiscoms play in a more modern, frenetic style. Local groups Viernes 13 and Chenchá Berrinches combine the bounce of ska with Latin rock, surf, punk and even a little ranchera, switching up tempos as often as they jump between Spanish and English lyrics. Also with Red Store Bums, Matamoska, La Resistencia, South Central Skankers and many more. —Andy Hermann

## Cool Maritime, Stephie's Castle, Virons

@ NON PLUS ULTRA

Come experience the latest in noise that transcends its harsher nature when Contact Wave and dublab present three locals at the forefront of DIY meditative sound. New Age synth outfit Cool Maritime conjure sounds perfect for either your next isolation-tank vacation or that dreamlike, intensely long drive to San Francisco up the Coast Highway. Virons — the current *nom de dormir* of artist Nicholas Rossi — puts the "long" back into Long Beach with illuminating sonic oases coming on like twilight

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turning into sunrise turning into the moment you suddenly wake up on Metro, having dozed off for just a second there. Stephanie Cheng Smith, the mastermind behind Stephanie's Castle, alchemizes such wildly varying sound sources as electronics, violin, motor arrays and light itself to create interactive pieces you can't believe you fell into, let alone got out of. —David Cotner

## mon 2/6

### Mind Meld, Frankie and the Witch Fingers

@ THE ECHO

Mind Meld might not be the official house band of Permanent Records, but you've definitely seen members inside — working, browsing or hitting up an in-store — and if you know Permanent's soft spot for hard rock, then you can guess what they might sound like. Think post-Sabbath hard rock, as excavated on those Brown Acid compilations and then reassembled by the peers and colleagues of right-now rockers like Thee Oh Sees or Ty Segall. Mind Meld's new LP is out Feb. 17, and that's what this residency is celebrating. In a world of barely committed psych-rock dilettantes, Frankie and the Witch Fingers deliver the real deal. Their last full-length, *Heavy Roller*, zigzags from S.F. Sorrow-style mind-blowers to junk-shop glam rockers like "Ice Cream" to the "And Your Bird Can Sing"-adjacent "Merry Go Round," which closes the record with a rainbow. —Chris Ziegler

## tue 2/7

### Carl Stone

@ BLUEWHALE

Composer Carl Stone's electronic performances reveal a poetic and playful bent grounded in his composition studies at CalArts with the pioneering likes of Morton Subotnick and James Tenney. While Stone has probed the microscopic depths of sound over the years using most every means — including modular synths, turntables, the human voice and acoustic instruments — his recent live sets have found him working primarily on a laptop with custom sound-crafting software, an array of digital effects units, his sharp ears and brain, and not much else. Stone makes beautiful, intelligent music that's quite ear-friendly though deceptively minimal; it collages, fragments, time-stretches and loops sampled sounds often drawn from nature and urban scenes, or recontextualizes other musical materials such as Chinese and European classical pieces, Okinawan folk songs and 1960s Motown pop ditties. —John Payne

## wed 2/8

### Lordi

@ WHISKY A GO-GO

Like Gwar playing KISS songs, Finnish

band Lordi have been dressing up as monsters and playing anthemic hard rock since forming in 1992. Led by the inimitable Mr. Lordi, a man who looks like Gene Simmons' yard sale come to life, Lordi remains the only hard-rock band to ever win the much-maligned and undeniably ridiculous Eurovision Song Contest in 2006, with the song "Hard Rock Hallelujah." Amazingly, last year's *Monstereophonic* was the band's eighth studio album. It reached No. 10 on the Finnish charts, proving that these musical monsters are still beloved in their home nation. If an Egyptian mummy playing catchy heavy metal alongside a demon and a zombie-minotaur doesn't sound like a whole lot of big, dumb fun to you, then you probably should look elsewhere for your midweek entertainment. —Brett Callwood

## thu 2/9

### Adam Ant

@ THE FONDA THEATRE

People sometimes forget that Adam Ant was a dirty punk rocker before he branched out into a more radio-friendly blend of percussive pop and neo-tribal new wave with Adam & the Ants on their early-'80s albums *Kings of the Wild Frontier* (which he'll perform in its entirety tonight) and *Prince Charming*. Malcolm McLaren basically stole the early lineup of the Ants from Adam to launch Annabella Lwin with Bow Wow Wow. Darby Crash was such an awed fan that he changed his entire image after visiting Adam in England. Adam has returned to creative relevance in recent years with his wordily titled 2013 solo record, *Adam Ant Is the Blueblack Hussar in Marrying the Gunner's Daughter*, a surprisingly engrossing combination of shadowy post-punk and glammy pop, topped with a dash of wounded Nikki Sudden-style romanticism.

—Falling James

### Coco Hames

@ PAPPY & HARRIET'S PIONEERTOWN PALACE

The Ettes were one of the more uniquely charming garage-pop revisionists when they started in L.A. in 2004. Their debut record, *Shake the Dust* (Sympathy for the Record Industry), was a madly endearing fusion of girl-group pop and fuzzy garage-punk, and the trio later recorded and toured with The Black Keys' Dan Auerbach. Singer Coco Hames even collaborated with one of her prime inspirations, Greg Cartwright (The Oblivians), in the side project The Parting Gifts. Beyond a reissue of *Shake* last year, The Ettes haven't released a full-length album since 2011's *Wicked Will*, but Hames has finally re-emerged with her first solo album (on Merge Records), a satisfying, self-titled mix of rueful country soul, surging punk and grandly lavish pop. Tracks range from the winsome, down-home harmonies of "Tennessee Hollow" to the shadowy romanticism of "Dead River."

—Falling James

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## CLUBS

### ROCK & POP

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Jonny Two Bags, The Wicked Wives, Dano Forte's Juke Joint Freak Show, Fri., Feb. 3, 9 p.m., \$10. Farbarf, Litronix, Mechachief, Asi Fui, Sat., Feb. 4, noon, \$10. The Koochie Monsters, Of Limbo, Drugs in the Alley, Kaylee & the Jays, Thu., Feb. 9, 8 p.m., \$5.

**AMOEBA MUSIC:** 6400 Sunset Blvd., Los Angeles. Carl Stone, Sun., Feb. 5, 2 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.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles. Bad Wave, Party Nails, Lewis Watson, Urban Cone, Sean Rowe, Mon., Feb. 6, 8 p.m., free.

**BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles. The Blank Tapes, Golden Animals, Dream Phases, Moth Drops, Fri., Feb. 3, 8:30 p.m., \$7. Dream Boys, Once & Future Band, L.A. Takedown, Sat., Feb. 4, 8:30 p.m., \$10. Louis Schefano, Whispertown, Umm, Viva Violet, Sun., Feb. 5, 8 p.m., \$7. Jaime Wyatt, Henry Wagons, Paige Calico, Tue., Feb. 7, 8 p.m., \$12. Young in the City, Soft Sleep, Wed., Feb. 8, 8:30 p.m., \$12. The Brevet, Rivvrs, Thu., Feb. 9, 8:30 p.m., \$10.

**CAFE NELA:** 1906 Cypress Ave., Los Angeles. FFC, Devil Moon, Thought Crime, Frame Three 13, Fri., Feb. 3, 8:30 p.m., \$5. Mike Watt & the Secondmen, Mushroom, Neverland Ranch Davidians, Dream Apes, Sat., Feb. 4, 8:30 p.m., \$8.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. The Kenny Wayne Shepherd Band, Fri., Feb. 3, 9 p.m., \$48-\$68. Paul Stanley's Soul Station, Sat., Feb. 4, 9 p.m., \$38-\$58.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. Tom Kenny & the Hi-Seas, Bullfish, Fri., Feb. 3, 8 p.m., free with resv; Steve Waddington & the Retro Rock All-Stars, Susan Ritter, Sat., Feb. 4, 8 p.m., free. Murphy's Flaw, Steve Lewis, Sun., Feb. 5, 11 a.m., free; Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free. Troy Walker, The Honey Lulus, Mon., Feb. 6, 7 p.m., free; The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free; Tracy Dawn, The Cody Bryant Experience, Wednesdays, 7:30 p.m., free. Jimmy Angel, Lou Farah, Cody Bryant, Mike Hastings, Thursdays, 6:30 p.m., free.

**DIEGO'S ROCK-N-ROLL BAR:** 220 E. Third St., Santa Ana. Shattered Faith, Just Because, Unit F, Fri., Feb. 3, 9 p.m., \$8.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Pinback, Vertical Scratchers, Fri., Feb. 3, 8:30 p.m., \$29.50 (see Music Pick). King Shelter, Emerson Star, Yip Yops, Sat., Feb. 4, 5:30 p.m., \$9.50. Lylis, Dead Heavens, Tennis System, Sun., Feb. 5, 9 p.m., \$18. Mind Meld, Frankie & the Witch Fingers, Psychic Jiu-jitsu, Babylon, Mon., Feb. 6, 8:30 p.m., free (see Music Pick). Savoy Motel, Jack Name, S. Candle, Wed., Feb. 8, 8:30 p.m., \$9.50. Mr. Elevator, Vinyl Williams, Drugdealer, Thu., Feb. 9, 8:30 p.m., \$9.50.

**THE ECHOPEX:** 1154 Glendale Blvd., Los Angeles. Sango, Monte Booker, Fri., Feb. 3, 8:30 p.m., \$24.50. The Garden, So Pitted, Go Dreamer, Wu Wu, Sun., Feb. 5, 8 p.m., \$16.50. Smoke Season, Kolars, Holy Wars, Mon., Feb. 6, 8 p.m., \$11.50. Emo Nite L.A., Tue., Feb. 7, 9 p.m., \$10.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. The Thingz, The Crazy Squeeze, Cuspidors, Sat., Feb. 4, 8 p.m., free.

**GENGHIS COHEN:** 740 N. Fairfax Ave., Los Angeles. Todd Kerns, Fri., Feb. 3, 9 p.m., TBA. Timothy Leavy, Thu., Feb. 9, 8:30 p.m., TBA.

**GRAMMY MUSEUM:** 800 W. Olympic Blvd., Los Angeles. Seymour Stein, in a celebration of Sire Records' 50th anniversary, Mon., Feb. 6, 7:30 p.m., \$20 (see GoLA). Gallant, Tue., Feb. 7, 8 p.m., \$20. Henry Kapono, Johnny Valentine, Alx Kawakami, Blayne Asing, Malani Bilyeu, Gaylord Holomalila, Kalani Pe'a, Wed., Feb. 8, 8 p.m., \$35.

**THE HI HAT:** 5043 York Blvd., Highland Park. John Isaac Watters, Anna Vogelzang, Rachel Goodrich, Brendan Hines, Fri., Feb. 3, 8 p.m., free. Old Testament, Black Mambas, Dommengang, Jeffertiti's Nile, Sat., Feb. 4, 8 p.m., \$5. Nocona, The Coals, Tue., Feb. 7, 8 p.m., free; I See Hawks in L.A., Tuesdays, 8 p.m. Starts Feb. 7. Thru Feb. 28, free. Tracy Bryant, Boytoy, Susan, Wed., Feb. 8, 8 p.m., \$12. Ramonda Hammer, Ex-Girlfriends, Fruit & Flowers, Wolf Prize, Thu., Feb. 9, 8 p.m., \$5.

**HM157:** 3110 N. Broadway, Los Angeles. Marquis & the Rhythm Howlers, Ursula Gueringer, Sourmash Hugband, plus magic, comedy and ventriloquism, Fri., Feb. 3, 8 p.m., \$10.

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

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

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Jane Lynch, Fri., Feb. 3, 8 p.m., \$30. Margaret Cho, Garrison Starr, Wed., Feb. 8, 8:30 p.m., \$30. See GoLA.

**LOADED:** 6377 Hollywood Blvd., Los Angeles. Fatso Jetson, Symbol Six, The Bourbon Saints, Fri., Feb. 3, 8 p.m., \$10.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Come Close, with Oshea, Myiah Lynnae, Craig F, Adrian Dominique, Sam Hill, Dylan Echo, Alanna Aguilar, Fri., Feb. 3, 10 p.m., \$10-\$15. Bootie L.A.: Mardi Gras Mashquerade, with Shyboy, Nubar, Sat., Feb. 4, 9 p.m. Willie Psycho's Circus of Mayhem Festival, with MaryAnn Cotton, Kaj & the Story, The 40 Ouncers, The Oskarholix, Dollar & Change, The Big Problem, Sun., Feb. 5, 6:30 p.m., TBA; Joy Mahone, William Hawkins, Oracle Jayne Doe, Sun., Feb. 5, 8 p.m. Nothingers, The Temporaries, Odd Hours, The No. 44, Cody Hitt, Wed., Feb. 8, 8 p.m.; A Boogie Wit da Hoodie, Wed., Feb. 8, 8:30 p.m., TBA. Just Juice, Flight Commander, The Only Hope, Thu., Feb. 9, 7:30 p.m., TBA; Faces in the Crowd, Gabi Sklar, Kyle Dion, Amina Buddaf, Thu., Feb. 9, 8 p.m., \$15.

**THE LOVE SONG:** 450 S. Main St., Los Angeles. Sophia Pfister, Sundays, 8:30 p.m. Thru Feb. 26, free. Spain, Tuesdays, 8:30 p.m. Thru Feb. 28, free.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. The Kyle Gass Band, Falling Doves, Kat Lively, Fri., Feb. 3, 9 p.m., free. The Sold & Bones, No Small Children, The Resonant Heads, Sat., Feb. 4, 9 p.m., free. Birthday Tribute to Johnny "Guitar" Watson, Mon., Feb. 6, 8 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. Brittany B., Sealy Troh, Girl Named Nino, Sophia Mojo, Imericjones, Fri., Feb. 3, 8 p.m., TBA. Yolanda Johnson, The Top Shelf Brass Band, Dylan Meek, The Beatjacks, Seth Walker, Jackie Bristow, Sat., Feb. 4, 7 p.m., \$12. Tropical Nasty, The Oil Barons, Crashing Spades, Lunar Oddities, Desiree, Sun., Feb. 5, 7 p.m., \$8. Hunnypot, Every other Monday, 7 p.m., free. Shera, Kiera Smith, Tue., Feb. 7, 7:30 p.m., \$12. Hayley Sales, Wed., Feb. 8, 8 p.m., free; Malai Llama, GrooveSession, Al Holbrook, Wed., Feb. 8, 9 p.m., \$10. Ethan Tucker, Brett Wilson, 19th Moon, Thu., Feb. 9, 8 p.m., \$15.

**THE MONTY:** 1222 W. Seventh St., Los Angeles. Velvet Timmine with Fatal Jamz, DJ Don Bolles, DJ Noah Wallace, DJ Jimi Hey, Fri., Feb. 3, 9 p.m., free-\$5.

**NON PLUS ULTRA:** 4310 Burns Ave., Los Angeles. Cool Maritme, Viron, Stephanie's Castle, Sun., Feb. 5, 8 p.m., \$5. See Music Pick.

**OYSTER HOUSE SALOON:** 12446 Moorpark St., Studio City. Record Head, Saturdays, 3 p.m., free.

**PALADINO'S:** 6101 Reseda Blvd., Reseda. Lucky Otis, Mondays, 8 p.m., TBA.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneerturn Road, Pioneerturn. Coco Hames, Thu., Feb. 9, 8:30 p.m., free. See Music Pick.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. Stal, J GRGRY, Erik Blood, Sat., Feb. 4, 6:30 p.m., \$7.

**THE ROSE:** 245 E. Green St., Pasadena. Wanted, Fri., Feb. 3, 10 p.m., \$19.50. DSB, Sat., Feb. 4, 9 p.m., \$19.50.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Kitten, Machine Heart, Sizzy Rocket, Fri., Feb. 3, 9 p.m., \$17.50 (see Music Pick). Kitten, The Technicolors, Draemings, Sat., Feb. 4, 9 p.m., \$17.50. Alcest, The Body, Creepers, Tue., Feb. 7, 8:30 p.m., \$24. Khalid, Wed., Feb. 8, 8:30 p.m., TBA.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Ottmar Leibert & Luna Negra, Thu., Feb. 9, 8 p.m., \$30.

**THE SMELL:** 247 S. Main St., Los Angeles. Espresso, Clit Kat, Whaja Dew, Fringe, Fri., Feb. 3, 8 p.m., \$5. Celebrity Crush, Sugarcube, Etta Friedman, Sat., Feb. 4, 9 p.m., \$5.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., Los Angeles. Some Gifts, Atomic Sherpas, Fri., Feb. 3, 10:30 p.m., free.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., Los Angeles. Ty Segall, Fri.-Sat., Feb. 3-4, 9 p.m., \$26. Tiger Army, TSOL, No Parents, Wed., Feb. 8, 7:30 p.m.

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Thursday • February 2 • 6 PM

## GABRIEL GARZON-MONTANO

Celebrating the release of his debut album, *Jardin* (out 1/27 on Stones Throw), with a live set and signing at Amoeba!

Saturday • February 4th • 4 PM

## CHARITY AUCTION HOSTED BY CAMERON ESPOSITO & RHEA BUTCHER

Join us and bid on a crazy array of concert tickets, collectibles, gift certificates and more! Proceeds benefit the ACLU - which needs our support now, more than ever! Amoeba matches all winning bids up to \$1000.

Sponsored by the LA Weekly.

Sunday • February 5th • 2 PM

## CARL STONE

Celebrating the release of *Electronic Music from the Seventies and Eighties* - a selection of his early works on the Unseen Worlds label - Carl Stone returns to Amoeba for a live set and signing.

Tuesday • February 7th • 6 PM

## THE MOLOCHS

Fresh off of their January Echo residency, The Molochs visit Amoeba for a live set and sign copies of their new album, *America's Velvet Glory*.

Thursday • February 9th • 7 PM

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2/14: **PANACHE'S ANNUAL VALENTINE'S DAY  
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2/16: **CHERRY GLAZER**

2/17: **SURFER BLOOD**

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Hanni El Khatib, Thurs., Feb. 9

**TIMEWARP RECORDS:** 12204 Venice Blvd., Los Angeles. Gnarvana, Margaret Garrett, Fri., Feb. 3, 6-8 p.m., free.

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

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. ALO, The Brothers Comotose, Fri., Feb. 3, 8 p.m., \$25. Leroy Sanchez, Madielyn Bailey, Sat., Feb. 4, 8 p.m., \$15.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Skawars 2017, with Mad Caddies, Maskatista, Viernes 13, Tokadiscos, Chenchá Berrinches, Red Store Bums, Matamoska, La Resistencia, South Central Skankers, Professor Galactico, Chris Murray and others, Sun., Feb. 5, 2:30 p.m., \$29.95. See Music Pick.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Bobby Brown Jr., Thu., Feb. 9, 9:30 p.m., TBA.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Jack Russell's Great White, Fri., Feb. 3, 7 p.m., TBA. Volto, Sat., Feb. 4, 8 p.m., TBA. Powerman 5000, Knee High Fox, Sun., Feb. 5, 10 p.m., TBA. Lordi, Wed., Feb. 8, 7 p.m., TBA (see Music Pick).

—Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. King Washington, Sat., Feb. 4, 8 p.m., \$20.

**AU LAC:** 710 W. First St., Los Angeles. Will Brahm & Homenaje, Sat., Feb. 4, 7:30 p.m., \$25. Sista Jean, Thu., Feb. 9, 7:30 p.m., \$15.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Jeff Lorber Fusion, Fri., Feb. 3, 9:30 p.m., \$25. Alex Machacek, Sun., Feb. 5, 9:30 p.m., \$20. Scott Kinsey, Tue., Feb. 7, 9:30 p.m., \$15. Joey Navarro, Wed., Feb. 8, 9:30 p.m.

**BLUEWHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. The Bennie Maupin Ensemble, Fri., Feb. 3, 9 p.m., \$35. Bluewhale Fundraiser, with performers TBA, Sat., Feb. 4, 9 p.m., \$15. Emmet Cohen, Mon., Feb. 6, 9 p.m., TBA. Carl Stone, Tue., Feb. 7, 9 p.m., TBA (see Music Pick). Mike Cottone, Thu., Feb. 9, 9 p.m., TBA.

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

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. Strunz & Farah, Feb. 3-4, 8:30 p.m., TBA. The San Gabriel 7, with Ingrid James & Eric Marienthal, Tue., Feb. 7, 8:30 p.m., TBA. Sharon Marie Cline, Wed., Feb. 8, 8:30 p.m., TBA. Paris Chansons, Thu., Feb. 9, 8:30 p.m., TBA.

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

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

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

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

**HARVILLE'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.

**HARVILLE'S LONG BEACH:** 201 E. Broadway, Long Beach. The Dave Cavalier Trio, Fri., Feb. 3, 9 & 10:30 p.m., \$15-\$25.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Joseph Santa Maria Quartet, Sat., Feb. 4, 11 a.m.-2:30 p.m., free. The Jimmy McConnell Big Band, Sun., Feb. 5, 11 a.m.-3 p.m., \$10. The Andy Langham Quartet, Wed., Feb. 8, 6-9 p.m., free.

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

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

**THREE CLUBS COCKTAIL LOUNGE:** 1123 Vine St., Los Angeles. Sara Gazarek, Strangers on a Saturday Night, Sun., Feb. 5, 9 p.m., free.

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

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Jason Joseph & the Gentlemen's Quintet, Sergio Lombo, Fri., Feb. 3, 6:30 p.m. The Urie Norris Trio, Sat., Feb. 4, 9 p.m. Catina DeLuna & Lado B Brazilian Project, Otmáro Ruiz, Bruno Mangueira, Sun., Feb. 5, 8 p.m., \$20. Gregg Arthur, Tom Ranier, Pat Senatore & Matt Gordy, Tue., Feb. 7, 8 p.m., \$20. Brandon

Wattz, Wed., Feb. 8, 8 p.m., \$20. Judy Wexler, Thu., Feb. 9, 8 p.m., \$20; The Judy Wexler Quartet, Thu., Feb. 9, 8 p.m., \$20.

**THE WORLD STAGE:** 4321 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

## COUNTRY & FOLK

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. House of Rabbits, Fri., Feb. 3, 9 p.m., free. Nocona, Sat., Feb. 4, 9 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Laurence Juber, Fri., Feb. 3, 8 p.m., \$25. John York, Sat., Feb. 4, 3 p.m., \$18; Incendio, Sat., Feb. 4, 7 p.m., \$20. Frankie Gavin, Sun., Feb. 5, 7 p.m., \$20. The Hét Hat Club, Laura Lackey's Rhythm Revue, Tue., Feb. 7, 8 p.m., \$18. Christie Lenée, Wed., Feb. 8, 8 p.m., \$15.

**E.B.'S BEER & WINE BAR, FARMERS MARKET:** 6333 W. Third St., Los Angeles. Annette Conlon, Mark Christian, Sat., Feb. 4, 7 p.m., free.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Feb. 3, 9 p.m., free. Punk Rock Barbie, Sat., Feb. 4, 9 p.m. AC Myles, Sun., Feb. 5, 8 p.m. Slim Jenkins, Tue., Feb. 7, 9 p.m. Reggie Dewitte & the Hollywood Hucksters, Thu., Feb. 9, 9 p.m., free.

**SAGEBRUSH CANTINA:** 23527 Calabasas Road, Calabasas. Sonny Mone, Saturdays, 4:30-8 p.m., free.

**TINHORN FLATS SALOON & GRILL:** 1724 N. Highland Ave., Los Angeles. Tina Michelle & the Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

—Falling James

## DANCE CLUBS

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

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Low Steppa, Bones, Bixel Boys, Sam Hiller, Fri., Feb. 3, 9:30 p.m.; Control, with DJs spinning dubstep and more, 19+, Fridays, 9:30 p.m. Project 46, Chance King, DJ AZ, Terry Pham, Sat., Feb. 4, 9:30 p.m. TigerHeat, Thu., Feb. 9, 10 p.m.

**BAR ONE TAP ROOM:** 12518 Burbank Blvd., North Hollywood. Groove Me, with R&B DJs Stylus, Tech & Joelskee, every third Saturday, 9 p.m., free.

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

**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Vicetone, Fri., Feb. 3, 10 p.m.; Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.; Armin van Buuren, Sat., Feb. 4, 10 p.m.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, 21+, Saturdays, 10 p.m., free-\$5.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Franki Chan, Astley, Flying Horse, Maikol, Sat., Feb. 4, 9 p.m., free-\$10; Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., \$10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21+, Wednesdays, 9 p.m., \$7. DJ Mad Skillz, DJ Rhettmatic, DJ Mona Lisa, Thu., Feb. 9, 9:30 p.m., \$15.

**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles.

Solarstone, Sneijder, Kristina Sky, Fri., Feb. 3, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Jack Beats, AC Slater, Mike Skinner, Sat., Feb. 4, 10 p.m., TBA.

**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. Boombbox, first Saturday of every month, 9 p.m. Night Shift, Thu., Feb. 9, 9 p.m., free.

**HONEYCUT:** 819 S. Flower St., Los Angeles. DJ



Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

**LA CITA:** 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21+, Sundays, 9 p.m.-2 a.m., free. De'Mar, Mon., Feb. 6, 9 p.m., TBA; DJ Moist, Mondays, 9 p.m., TBA.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Club Y2K, Fri., Feb. 3, 10 p.m.

**THE REGENT THEATER:** 448 S. Main St., Los Angeles. Flygrls, with Coco & Breezy, Eden Hagos, Madame Gandhi, Huneycut, Bella Fiasco, Ellen Kim, Sat., Feb. 4, 9:30 p.m.-2 a.m., \$10.

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

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21+, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. Club Rubbish, second Wednesday of every month, 10 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Marco Carola, Stacey Pullen, Fri., Feb. 3, 10 p.m., TBA. Sharam, Sat., Feb. 4, 10 p.m., \$22 & \$27 (see Music Pick).

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Funk Fam Funktion, with Sprinkles, Friskie Business, Fri., Feb. 3, 9 p.m., \$10; Killahurtz, with Paul T, Edward Oberon, Kasper, Seebas, Fri., Feb. 3, 10 p.m., \$10. We Love Kandy, Sat., Feb. 4, 8 p.m., \$20.

**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](http://laweekly.com).

## CONCERTS

### FRIDAY, FEB. 3

**ACE FREHLEY, ENUFF Z'NUFF:** 8 p.m., \$38-\$68. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**CHICAGO:** 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.

**CHINESE ARTS TROUPE:** 7 p.m. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

**JAUZ:** 9 p.m., \$35-\$65. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**LOTUS:** 9 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**MANDY HARVEY:** 7:30 p.m., \$33 & \$47. George Nakano Theatre, Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

**METHOD MAN & REDMAN:** 8 p.m., \$29.50-\$39.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

**THE MOTELS, MISSING PERSONS:** 6:30 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**ODDISEE, MNDSGN, DAWN:** 5 p.m., \$18. Natural History Museum of Los Angeles County, 900 Exposition Blvd., Los Angeles.

**STEPHEN SCHWARTZ:** 7:30 p.m. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**THE YARDAN OVSEPIAN CHAMBER ENSEMBLE:** 8:30 p.m., free. Union Station, 800 N. Alameda St. Ste 203, Los Angeles.

**WARREN G:** 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### SATURDAY, FEB. 4

**CHINESE NEW YEAR FESTIVAL:** Featuring the 118th Golden Dragon Parade, 12-8 p.m., free. Chinatown Central Plaza, 727 N. Broadway, Los Angeles.

**DASHBOARD CONFESSIONAL:** With Vinyl Theatre, 7 p.m., \$27.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

**DOWN BY LAW, GUTTERMOUTH:** With Pulley, Whitekaps, Sidekick, 8 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**DVBBS:** 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

**GO GEORGIA ANNE MULDROW, STEVE LEHMAN:** 8:30 p.m., \$20. REDCAT, 631 W. Second St., Los Angeles. See Music Pick.

**GO JUICY J:** With Project Pat, 6:30 p.m., \$35-\$50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles. See Music Pick.

**MANDY HARVEY:** 7:30 p.m., \$33 & \$47. George Nakano Theatre, Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

**REBELLUTION:** With Passafire, 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

**STEFAN GOLDMANN:** 7:30 p.m., \$7. LACMA, 5905 Wilshire Blvd., Los Angeles.

**TRIBUTE TO LANGSTON HUGHES: STORIES, POEMS, JAZZ & THE BLUES:** With The Supa Lowery Brothers

Band, 7:30 p.m., free. Forest Lawn Hall of Liberty, 6300 Forest Lawn Drive, Los Angeles.

**GO T.S.O.L., THE DWARVES, RHINO 39:** 8 p.m., \$15. The Observatory, 3503 Harbor Blvd., Santa Ana.

### SUNDAY, FEB. 5

**RICH THE KID, FAMOUS DEX:** With Thouxanbanfauni, Jay Critch, 9 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### MONDAY, FEB. 6

**DASHBOARD CONFESSIONAL:** With Vinyl Theatre, 8 p.m., \$27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### TUESDAY, FEB. 7

**CHICAGO:** 7:30 p.m., \$62-\$132. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

**KODO:** 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**MAYHEM:** With Inquisition, Black Anvil, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**SEVYN STREETER:** With Alonzo Bereal, in the Constellation Room, 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### WEDNESDAY, FEB. 8

**ALICIA KEYS:** 7 p.m., \$125. The Belasco Theater, 1050 S. Hill St., Los Angeles.

**CHICAGO:** 8 p.m., \$50-\$85. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

**CULTURES OF CHINA FESTIVAL OF SPRING:** 7 p.m. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

**DEVILDRIVER:** With Death Angel, Winds of Plague, The Agonist, 7 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE REVIVALISTS:** 9 p.m., \$24.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**STARRO:** With Pell, Kyle Dion, Venessa Michaels, 8 p.m., \$5 & \$10. The Regent Theater, 448 S. Main St., Los Angeles.

**STING:** With The Last Bandoleros, Joe Sumner, 7 p.m., \$101.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

### THURSDAY, FEB. 9

**GO ADAM ANT:** With Glam Skanks, 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

**AUSTRA:** With The Range, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**THE MANHATTAN TRANSFER, TAKE 6:** 8 p.m., \$38-\$95. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

**GO THE MOLOCHS, THE RELATIONSHIP:** With Deep Fields, in the Constellation Room, 9 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**RO JAMES:** With St. Beauty, Major, in the Constellation Room, 11 p.m., \$19. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**STEVE DORFF:** 7:30 p.m., \$45. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

**STING:** With The Last Bandoleros, Joe Sumner, 7 p.m., \$101.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

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**BENJAMIN HUDSON & ANTOINETTE PERRY:** Violinist Hudson and pianist Perry open up J.S. Bach's Sonata No. 3 in E major; Michael Paterson's *Avé & Esprit*; and W.A. Mozart's Sonata in A major, K. 526, Fri., Feb. 3, noon, free. First Lutheran Church & School, 2900 W. Carson St., Torrance.

**CALTECH CHAMBER MUSIC:** New music director Maia Jasper White leads a program TBA, Fri., Feb. 3, 8 p.m.; Sun., Feb. 5, 3:30 p.m., free. Dabney Lounge, Caltech, 1200 E. California Blvd., Pasadena.

**THE COLBURN ORCHESTRA:** Composer Matthias Pintscher conducts his own trumpet concerto, *Chute d'étoiles* (a tribute to artist Anselm Kiefer), followed by Mahler's Seventh Symphony, Sat., Feb. 4, 7:30 p.m., \$5-\$25. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.

**COMMUNITY SCHOOL FACULTY SHOWCASE:** Teachers at the Colburn School take a pop quiz about the music of Béla Kovács, Gideon Rubin, J.S. Bach, Michael Roberts, Sergei Rachmaninoff, Johann Hummel, Franz Schubert, Leon Kirchner and others, Sun., Feb. 5, 6 p.m., free. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

**JAMES MCVINNIE:** The organist is accompanied at times by Liam Byrne (on viola da gamba) and Chris Thompson (marimba) for a half dozen pieces by Nico Muhly followed by works by Orlando Gibbons, Handel, Vaughan Williams, Messiaen and Stravinsky, Sun., Feb. 5, 7:30 p.m., \$20-\$58. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**GO L.A. PHILHARMONIC:** Georgian violinist Lisa Batiashvili wends her way through Tchaikovsky's Violin Concerto in D major, Op. 35; and conductor Gustavo Dudamel summons forth Prokofiev's selections from *Romeo & Juliet* and Alfred Schnittzke's anti-dream (*Klein Sommernachtsstraum*, starting Feb. 2, through Feb. 4, 8 p.m.; Sun., Feb. 5, 2 p.m., \$20-\$195. Walt Disney Concert Hall, 111 S. Grand Ave.

**GO L.A. CHAMBER ORCHESTRA:** Violinist/violist Rachel Barton Pine leads the band and a discussion into the *The Harmonic Labyrinth* of Locatelli, as well as the music of Pisendel and Vivaldi, as part of the Baroque Conversations series, Thu., Feb. 9, 7:30 p.m., \$58. The Colburn School of Music, Zipper

Concert Hall, 200 S. Grand Ave., Los Angeles.

**THE L.A. VIRTUOSI ORCHESTRA:** Clarinetist Juan Gallegos sparks Mozart's Clarinet Concerto, K. 622, and the band also digs out melodies by Puccini and Britten, Sun., Feb. 5, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

**LE SALON DE MUSIQUES:** A small ensemble revels in the music of Franz Schubert and Gustav Mahler, Sun., Feb. 5, 4 p.m., \$85. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

**GO MARK MENZIES:** Mon., Feb. 6, 8:30 p.m., \$20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles. See GoLA.

**PACIFIC SYMPHONY:** Conductor David Danzmayr evokes Scotland through Hamish MacCunn's *Land of the Mountains & the Flood*, Max Bruch's Scottish Fantasy for Violin & Orchestra (featuring violinist Ning Feng), and Felix Mendelssohn's Third Symphony, starting Feb. 2, through Feb. 4, 8 p.m., \$25-\$195. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

**GO PITTANCE CHAMBER MUSIC:** L.A. Opera's estimable James Conlon conducts Mozart's Serenade in B-flat and Mendelssohn's Octet for Strings in E-flat, Op. 20, Fri., Feb. 3, 8 p.m., \$10-\$35. Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

**ROZALIA:** The ensemble unveils selections from its pianist-composer Nikos Syropoulos' *Portrait of Rhythm* album, in a performance that features tap choreography and percussion by Melinda Sullivan, Sat., Feb. 4, 7:30 p.m., \$25. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

**GO THE ST. LAWRENCE STRING QUARTET:** The audience sits onstage with the musicians, who compare and contrast John Adams' Quartet No. 1 (which was composed for the group) with Beethoven's String Quartet in A minor, Fri., Feb. 3, 8 p.m., \$63. Valley Performing Arts Center, 18111 Nordhoff St., Northridge. Also Sun., Feb. 5, 3 p.m., \$39 & \$49. Irvine Barclay Theatre, 4242 Campus Drive, Irvine.

**THE YOUNG MUSE FESTIVAL:** Sat., Feb. 4, 1 p.m., TBA. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., Los Angeles.

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For more listings, please go to laweekly.com.

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**Automotive**

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**AUTO LIEN SALE**  
Lien Sale 02/06/2017 @ 9am  
at 12445 LAMBERT RD,  
WHITTIER CA  
2012 BMW CA LIC# 6UZN932  
VIN# WBAK1C51CE839578

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**Notices**

**656**  
**Legal Notices**

**ORDER FOR PUBLICATION  
OF SUMMONS DIVORCE -  
Case #PDO62556 SUPE-  
RIOR  
COURT OF CALIFORNIA,  
COUNTY OF LOS ANGELES**  
in regards to the marriage  
of Petitioner Plaintiff: CINDY  
ANN FLORES  
and Respondent: MARCO  
TULIO UYU IN THE STATE OF  
CALIFORNIA, TO THE PERSON  
NAMED ABOVE AS RESPON-

**656**  
**Legal Notices**

DENT: IT IS ORDERED that the service of the summons in this action be made upon respondent MARCO TULIO UYU, DISSOLUTION OF MARRIAGE, by publication thereof in LA Weekly, a newspaper of general circulation published at Los Angeles, California, hereby designated as the newspaper most likely to give notice to said respondent; that said publication be made at least once a week for four consecutive weeks. **IT IS FURTHER ORDERED** that a copy of said summons, said petition, and his/her order for publication be forthwith deposited in the United States Post Office, postage paid, directed to said respondent if this address is ascertained before expiration of the time prescribed for the publication of this summons. A declaration of this mailing or of the fact that the address was not ascertained must be filed at the expiration of the time prescribed for the publication. Dated 12/06/16, Judge Susan L. Lopez-Giss.

**ORDER TO SHOW CAUSE  
FOR CHANGE OF NAME**  
Case No. BS167298  
Superior Court of California  
Los Angeles Superior Court  
111 North Hill Street Los  
Angeles, CA 90012. On  
12/29/16 - In the matter of  
petitioner: Mechelle Maria  
Stanford. It is hereby or-  
dered that all persons inter-  
ested in the above-entitled  
matter of change of name  
appear before the above-  
entitled court as follows to  
show cause why the peti-  
tion for change of name  
should not be granted. No-  
tice of hearing: April 11  
2017 10am Dept 44 Room  
418 Located at Los Angeles  
Superior Court 111 North  
Hill Street Los Angeles, CA  
90012 and a petition for  
change of name having  
been duly filed with the  
clerk of this Court, and it  
appearing from said peti-  
tion that said petitioner(s)  
desire(s) to have her name  
changed from: Mechelle  
Maria Stanford to My'Kell  
Miracle Gio'Vonni. Now  
therefore, it is hereby or-  
dered that all persons inter-  
ested in the said matter of  
change of name appear as  
indicated herein above then  
and there to show cause  
why the petition for change  
of name should not be  
granted. It is further or-  
dered that a copy of this  
order be published in the  
LA Weekly, a newspaper of  
general circulation for the  
County of Los Angeles,  
once a week for four (4)  
successive weeks prior to  
the date set for hearing of  
said petition. Set to publish  
01/12/17, 01/19/17,  
01/26/17 and 02/02/17  
Dated: Dec 29, 2016

**NOEMI PLACIDA MEDINA  
and Respondent:  
ERNESTO  
ORNELAS** IN THE STATE OF  
CALIFORNIA, TO THE PERSON  
NAMED ABOVE AS RESPON-  
DENT: IT IS ORDERED that  
the service of the summons  
in this action be made upon  
respondent **ERNESTO OR-  
NELAS**, DISSOLUTION OF  
MARRIAGE, by publication  
thereof in LA Weekly, a  
newspaper of general cir-  
culation published at Los  
Angeles, California, hereby  
designated as the newspa-  
per most likely to give no-  
tice to said respondent;  
that said publication be  
made at least once a week  
for four consecutive weeks.  
IT IS FURTHER ORDERED  
that a copy of said summons,  
said petition, and his/her  
order for publication be  
forthwith deposited in the  
United States Post Office,  
postage paid, directed to  
said respondent if this ad-  
dress is ascertained before  
expiration of the time pre-  
scribed for the publication  
of this summons. A declara-  
tion of this mailing or of  
the fact that the address  
was not ascertained must  
be filed at the expiration of  
the time prescribed for the  
publication. Dated  
11/07/16, Judge John A.  
Slawson.

**660**  
**Public Notices**

**Fictitious Business State-  
ment 2016300037.**  
The following person(s) is  
doing business as: **Squeeky  
Clean Mobile Carwash 712  
S. Westlake Ave. Apt 201,  
Los Angeles, CA, 90057.**  
This business is conducted  
by an individual. The regis-  
trant commenced to trans-  
act business under the ficti-  
tious business name or  
names listed above on: n/a  
Signed: Jose Wenceslao  
Koh-Tec, Alejandro Damien  
de Jesus and Armando Vi-  
dal. NOTICE- THIS FICTITIOUS  
NAME STATEMENT EXPIRES  
FIVE YEARS FROM THE DATE  
ON WHICH IT WAS FILED IN  
THE OFFICE OF THE COUNTY  
CLERK. A NEW FICTITIOUS  
BUSINESS NAME STATEMENT  
MUST BE FILED PRIOR TO  
THE EXPIRATION. The filing  
of this statement does not  
of itself authorize the use in  
this state of a fictitious  
business name in violation  
of the rights of another un-  
der federal, state, or com-  
mon law (see Section 1440  
et seq., Business and Pro-  
fessions Code.) **This state-  
ment was filed with the  
County Clerk of Los An-  
geles on: 1/12/17 Pub-  
lish: 02/02/17, 02/09/17,  
02/16/17, 02/23/17. LA  
Weekly**

**ORDER FOR PUBLICATION  
OF SUMMONS DIVORCE -  
Case #KDO96021** SUPERIOR  
COURT OF CALIFORNIA,  
COUNTY OF LOS ANGELES,  
400 Civic Center Plaza, Po-  
mona, CA. 91766 in regards  
to the marriage of Petition-  
er Plaintiff:

**NOEMI PLACIDA MEDINA  
and Respondent:  
ERNESTO  
ORNELAS** IN THE STATE OF  
CALIFORNIA, TO THE PERSON  
NAMED ABOVE AS RESPON-  
DENT: IT IS ORDERED that  
the service of the summons  
in this action be made upon  
respondent **ERNESTO OR-  
NELAS**, DISSOLUTION OF  
MARRIAGE, by publication  
thereof in LA Weekly, a  
newspaper of general cir-  
culation published at Los  
Angeles, California, hereby  
designated as the newspa-  
per most likely to give no-  
tice to said respondent;  
that said publication be  
made at least once a week  
for four consecutive weeks.  
IT IS FURTHER ORDERED  
that a copy of said summons,  
said petition, and his/her  
order for publication be  
forthwith deposited in the  
United States Post Office,  
postage paid, directed to  
said respondent if this ad-  
dress is ascertained before  
expiration of the time pre-  
scribed for the publication  
of this summons. A declara-  
tion of this mailing or of  
the fact that the address  
was not ascertained must  
be filed at the expiration of  
the time prescribed for the  
publication. Dated  
11/07/16, Judge John A.  
Slawson.

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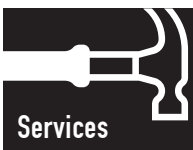
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Create 3D images depicting objects in motion/illustrating a process, using modeling programs. Design complex graphics, using independent judgment, creativity/computer equipment. Make objects/characters appear lifelike by manipulating light, color, texture, shadow, and transparency/manipulating static images to give the illusion of motion. 40hrs/wk, Bachelor in Visual Effects or related Req'd. Resume to Aaron Sims Creative, Inc. Attn: Aaron G. Sims, 727 S Main St, Burbank, CA 91506

**Accounting Assistant: f/t;**  
Analyze financial info & prep reports; Bachelor in Acctg, Econ, Biz Admin or equiv req'd; Resume: P&C Group 3701 Wilshire Blvd, #1070, LA, CA 90010

**Accounting Clerk:** Compute/classify & record accounting data & assist CPA. Req'd: BA/BS in Acct, or related. Mail resume: Cho & Kahng, An Accountancy Corp., 3250 Wilshire Blvd #1502, Los Angeles, CA 90010

**Architectural Designer:** Responsible for development of significant aspects of design and/or technical elements of architectural projects. FT position at NBBJ LP in Los Angeles, CA. See http://www.caljobs.ca.gov & Job ID #00000000 for details & reqs. Apply to: NBBJ, Attn: Brenda Langhust, 250 S. High St., # 300 Columbus, OH 43215

**Beauty Hair Trading, Inc.**, Torrance, CA, seeks FT European hair trend analyst, to monitor, analyze, & critique advances in European hair styles, techniques, products & processes; incorporate leading-edge trends & designs into Hairdreams' hair extension & thickening systems to be utilized by company in training, promotion & marketing programs for salons throughout North America. Bi-annual travel to Europe req. 10-14 days each. US licensed hair stylist w/ 5 years min. exp. in European-styling salons including 2 yrs with Hairdreams products. Email resume: Mr. Dorian Thomas, HR Manager, ncpt1@bht-usa.com

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**IT Project Manager (Tustin, CA)** Plan and implement IT systems. Bachelor's in computer science + 2 yrs exp. Resume to: WJ & Company Inc. 335 Centennial Way #200, Tustin, CA 92780

**Marketing Specialist**  
M.B.A. req'd. Send resumes to: K1 International, Inc., 2088 S. Compton Ave., LA, CA 90011, Attn: K. Kim.

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**Planner Demand (Nestle USA, Inc.)**  
Glendale, CA) Analyze factors that impact demand for products & build statistical models to quantify business environment. F/T. Reqs: Bachelor's degree (or foreign equivalent) in Statistics, Industrial Engineering, or related field & 3 yrs exp in job offered or work in Supply Chain environment. All stated exp must include: analysis of input/output data & build quantitative models of business problems; develop innovative solutions to complex problems; analysis of large data sets to identify errors & significant data amid large volumes of routine information; & apply multiple statistical models to complex data sets & identify best options for demand forecast performance. Resumes: J. Buenrostro, Nestle USA, Inc., 800 N Brand Blvd, Glendale, CA 91203. JobID: PD-MHD.

**Senior Counsel, Legal Affairs (Los Angeles, CA):**  
Reqs JD; active CA bar membership; 4 yrs exp as Sr Counsel or Director of Business & Legal Affairs, or related entertainment law transactional exp. Exp must include: legal aspects of merchandising & brand licensing; defamation, IP & right of publicity; legal aspects of new media advertising & marketing; sound recording & publishing agreements; license agreements; content acquisition & talent agreements; financial audits in entertainment industry. Send resume to 20th Century Fox Film Corp by email: jennifer.cruz@fox.com. Principals only. EOE.

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