

BEHIND THE BAR WITH GABRIELLA MLYNARCZYK · SKID ROW SINGS OUT

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LUCHA VAVOOM:

BODY SLAMS AND BURLESQUE

BY LIBBY MOLYNEAUX

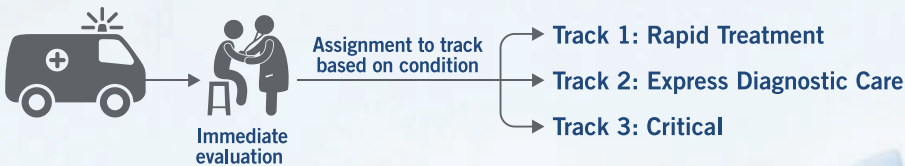
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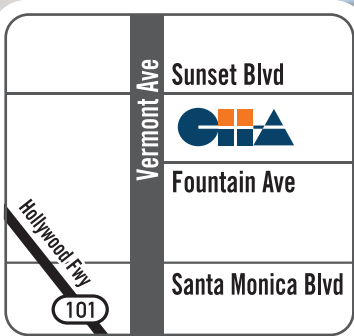


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GO»LA

Week of
FEB.
9-15

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UCLA GETS ALL SCHOLARLY
ABOUT PUNK ROCK

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DANCE AROUND DESMOND'S
WITH DIAVOLO

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ROXANE GAY DISCUSSES
HER MEMOIR AT THE HAMMER



P. 8 **WED**
CELEBRATE VALENTINE'S DAY
AT THE EDISON OR CLIFTON'S

fri

2/9

FILM/ARTS

Explore African Films

The 26th annual **Pan African Film & Arts Festival (PAFF)** kicked off Thursday with the world premiere of the family comedy *Love Jacked*, and it continues through Feb. 19 with 170-plus new films from more than 40 countries. Seventy-five fine artists also are participating in what's touted as the largest black film festival and the largest Black History Month celebration in the U.S. In addition to the new #Talk4Reel panel series, there's a stand-up comedy showcase Feb. 15, a fashion show Feb. 18 and the U.S. premiere of *The Forgiven*, starring Forest Whitaker and Eric Bana, closing the fest on Feb. 18. *Cinemark Rave 15 Theatres, 3650 Martin Luther King Blvd., Baldwin Hills/Crenshaw; Thu., Feb. 8-Mon., Feb. 19; \$6.50-\$75. (310) 337-4737, paff.org.* —Richard Chang

DANCE

Step This Way

In 60 colorful canvases, Harlem painter Jacob Lawrence audaciously tackled the original involuntary migration from Africa as well as the more voluntary African-American migration from the rural South to the industrializing North starting with WWI. Drawing on African percussive traditions and incorporating the percussive African-American dance style known as stepping, **Step Afrika** draws inspiration from Lawrence's paintings in *The Migration: Reflections on Jacob Lawrence*. Replicas of some of the paintings join the dancers onstage as part of this performance. *Younes & Soraya Nazarian Center for the Performing Arts, 18111 Nordhoff St., Northridge; Fri., Feb. 9, 8 p.m., \$33-\$78. valleyperformingartscenter.org.* —Ann Haskins

MUSIC

Punk Scholarship

Is there a genre more unscholarly than punk, a movement born out of chaos and anti-authority? At the inaugural **Curating Resistance: Punk as Archival Method**, you can be a slamming, spit-and-scabies punk rocker and learn about the music's academic side, too. Hosted by the UCLA Center for Musical Humanities, the two-day conference features walkthroughs of the UCLA Library Special Collections Punk Archive plus doz-

Diavolo Veterans Project:
See Saturday.



PHOTOS COURTESY DIAVOLO VETERANS PROJECT

ens of panels and workshops on just about every imaginable topic related to punk and its history, culture and ethos: women, Latinos and queer in punk; L.A. and East Coast punk; punk subgenres like hardcore and straight-edge; punk in the digital age; punk fanzines. Co-organizers Jessica Schwartz and Candace Hansen have assembled an impressive roster, including Allison Wolfe, Donita Sparks, Patty Schemel, Pleasant Gehman and Tequila Mockingbird. *UCLA, Royce Hall and Charles E. Young Research Library, Westwood; Fri., Feb. 9, 10 a.m.-9:45 p.m.; Sat., Feb. 10, 9:30 a.m.-8:30 p.m.; free, resv. required. eventbrite.com/e/curating-resistance-punk-as-archival-method-tickets-42368937633.* —Siran Babayan

sat

2/10

ART

Something Resembling Jasper

Flags, targets and bees — subjects close to the heart of artist Jasper Johns, whose retrospective **"Something Resembling Truth"** opens today. Exhaustive but never exhausting, it's a constitutionally illuminating triptych of six decades of art by the iconic American artist, made possible by a meeting of the minds with London's Royal Academy. More than 120 of Johns' drawings, paintings and sculptures — many never before seen in L.A. — give you the full measure of the man, whose art has distilled his dreams to bring

you this powerful moment of the American artistic experience. *The Broad, 221 S. Grand Ave., downtown; runs through May 13; \$25, 17 and under free. (213) 232-6200, thebroad.org.* —David Cotner

BOOKS

You Had Me at Zombies

With an eye to the ongoing pop culture fascination with triumphing over sick murder-happy ghouls, author Dahlia Schweitzer discusses **Going Viral: Zombies, Viruses and the End of the World** (Rutgers, \$28). She's down with the sickness and will tell you about how it informs everything from *The Walking Dead* to the Burroughs-ian language virus of the 2008 film *Pontypool* to that damned flu that's being going around. Constant viral awareness in the culture is somehow cathartic and helps cope with terrorism and the spread of the apocryphal Other; no guarantees you won't catch something by going out tonight, though. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Sat., Feb. 10, 5 p.m.; free. (323) 660-1175, skylightbooks.com.* —David Cotner

DANCE

America's Got Diavolo

Built in 1929 by the architect who styled Yosemite's Ahwahnee Hotel, Desmond's Department Store was a glittering anchor for the elegant shops that once lined the Miracle Mile stretch of Wilshire Boulevard. Several innovative performance groups team up for **The Performance Zoo** with Jacques Heim's

Diavolo and Diavolo alums Jones and Anna Maria Talmadge, who now head their own company, Not Man Apart. *The Performance Zoo* offers a site-specific tour of this historic site with dance, music, theater, comedy, circus and other artistic endeavors. In addition to the performances, options include food, drinks, parking and even a rooftop dinner for the top price. All proceeds benefit Diavolo's Veterans Project. *Desmond's Historic Department Store Building, 5514 Wilshire Blvd., Mid-Wilshire; Fri.-Sat., Feb. 9-10, 8 p.m.; \$10-\$100. brownpapertickets.com/event/3237590.* —Ann Haskins

THEATER

Ponies on the Pier

Have you ever seen a play inside a merry-go-round? Santa Monica Public Theatre presents **An Illegal Start** inside the historic Hippodrome building on Santa Monica Pier. The drama begins on a thunderstruck night in 1980s rural western Colorado, where an old amusement park merry-go-round (hence the setting) becomes a refuge for two young men after a near-fatal accident. The play was written by the pier's deputy director, James Harris, and is directed by Paul Sand, founder of SMPT. *200 Santa Monica Pier, Santa Monica; Feb. 9, 10, 16, 17, 23 & 24, March 2, 9 & 10, 8 p.m.; \$30. (310) 458-8901, anillegalstart.eventbrite.com.* —Richard Chang

sun

2/11

MUSIC

War Stories

When music underworld luminaries Exene Cervenka, Jane Wiedlin, Jack Grisham, Mike Martt and Pleasant Gehman gather for **War Stories: Tales of '70s & '80s Punk Mayhem Told by the Perpetrators Themselves**, one may expect lively, lurid re-examinations of their seditionary transcendence and spectacular transgressions. While the high-flying reminiscences of these formidable females are sure to be brain-scrambling, it's perhaps Tex & the Horseheads survivor Martt and infamously untamed TSOL singer Grisham who've likely borne witness to the wildest of hijinks. Also featuring Iris Berry, Bob Forrest, emcee Theresa Kereakes and our own Lina Lecaro at the turntables, it's not so much a question of how entertaining this will be — the thrill-o-meter is guaranteed to explode

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ARTS & CULTURE

Carnaval, Bahia Style

When it comes to Carnaval, Rio gets all the glory, but those in the know head to Salvador de Bahia — the heart of Afro-Brazilian culture and home to one of the world's biggest, music-fueled street parties. Bahia is a wellspring of traditional forms and contemporary practice — like those featured in the Fowler's "Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis," on display since September. Today the museum offers a family-oriented celebration of **Bahian Carnaval**. Make jewelry and masks, wish on colorful ribbons like those adorning the gates of Salvador's Nosso Senhor do Bomfim church — where a miraculous statue celebrates the convergence of Catholicism and West African deities — and dance to the spectacular samba-reggae rhythms of Batala Los Angeles. *Fowler Museum, 308 Charles E. Young Drive N., Westwood; Sun., Feb. 11, 1-4 p.m.; free. (310) 825-4361, fowler.ucla.edu. —Beige Luciano-Adams*

mon 2/12

PERFORMANCE ART

Man With a Vision

It would be slightly reductive to call "*El border brujo*," the new spoken-word monologue by Guillermo Gómez-Peña, a monologue — he speaks for those countless undocumented who got him to where he is in life, which is ironic since tonight is subtitled *The Most (un) Documented Mexican Artist*. Featuring manifestations by members Balitronica and Saula from his performance art troupe La Pocha Nostra, Gómez-Peña faces inner demons and then turns those faces to look at you in a performance the style of which he explains is a "combination of embodied poetry, performance activism and theatricalizations of postcolonial theory." *LACE (L.A. Contemporary Exhibitions), 6522 Hollywood Blvd., Hollywood; Mon., Feb. 12, 8 p.m.; \$15, \$10 LACE members/students. (323) 957-1777, welcometolace.org. —David Cotner*

BOOKS

Feel Her Hunger

Tonight's Some Favorite Writers salon presents **Roxane Gay**, the cultural critic riding high on her autobiography, *Hunger: A Memoir of (My) Body* (\$26, Harper). You can look at that memoir in terms of a concrete moment — because, as she explains in her gripping, nakedly honest tales, the form she finds herself in at the moment is not her final form. Through body-issue agonies to healing, weakness and strength, Gay transmits the best of herself through her writing — changing those reading about her plight and triumph as much as she has changed herself. *Billy Wilder Theater, Hammer Museum, 10899 Wilshire Blvd., Westwood; Mon., Feb. 12, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —David Cotner*

tue 2/13

COMEDY

You Come Here Often?

There's no bigger unifying subject in live comedy right now than the minefield that is online dating. Co-hosts Lichelli Lazar-Lea and Caroline Weiss volunteer their experiences of swiping and posting their way through love and lust in storytelling show *All the Crazy Dates I've Met on the Internet*. Filmmaker Lazar-Lea and comedian-writer Weiss will commiserate with female comics Aleksei Archer, Kasey Koop and Susan McIntosh, in addition to trans stand-up comic/model Riley Jess Silverman, as they crack wise about the good, bad and ugly of using hook-up sites, whether it's Tinder, OKCupid, Match or even Craigslist. If you're brave enough, drop your name in a hat and you might get called onstage to share your online dating mishaps. *Nerdmelt, 7522 Sunset Blvd., Hollywood.; Tue., Feb. 13, 9-10:30 p.m.; \$8. (323) 851-7223, nerdmeltla.com. —Siran Babayan*

BOOKS

Women and Rock

You might have seen tomes in the 33½ series — those cute, pocket-size books that burst with information and rhapsodic essays about rock albums of the past. Many of the 33½ editions focus on classic records that were overlooked by the reigning music-critic aristocracy at the time of their original release, and **Jenn Pelly's** *The Raincoats* brings much-needed attention to the British post-punk group's landmark self-titled 1979 album. Pitchfork writer Pelly adeptly traces the connections between The Raincoats' arty, playfully inventive and boldly feminist music and the male-dominated classic-rock music scene they were rebelling against, and also points out how their unpredictable songs still resonate today. Pelly engages in a conversation about the band with witty riot-grrl icon Allison Wolfe (Bratmobile, Ex-Stains). *Stories Books & Café, 1716 W. Sunset Blvd., Echo Park; Tue., Feb. 13, 7:30 p.m.; free. (213) 413-3733, storiesla.com. —Falling James*

wed 2/14

VALENTINE'S DAY

White Rabbits in a Tiki Paradise

In a whimsical salute to love — and to the inexhaustible marketing potential of *Alice in Wonderland* — Clifton's Republic promises V-Day revelers a wonderland of thematic options during its **Mad Hatter's Sweetheart Soiree**. For \$25, you can go "through the Rabbit Hole" and into three of its refurbished vintage bars, with complimentary desserts, entertainment and other, more mysterious enticements. A cool \$100 buys dinner for two with a live swing show in the Brookdale Ballroom, or seats at the tiki-themed Pacific Seas Punch Party. Those who've always dreamed of spending \$2,500 on a boat "ride" that doesn't leave downtown can sit in the vintage vessel at the center of the Pacific Seas for dinner, cocktails and entertainment

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VALENTINE’S DAY

An Electric V-Day

The Edison’s **Queen of Hearts Valentine’s Ball** offers a pastiche of neo-vintage sights and sounds in its vast, industrial-glam subterranean vault, arguably among the best iterations of this city’s fascination with aesthetic markers of Prohibition-era gaiety. Nancy Sanchez and her band headline with jazz standards and Latin pop originals from her new album, *American Novio*, with performances by renowned aerialist Brenda Hamilton and a blend of soul/funk/jazz from frequent Edison DJ Bennet Schmid. “Upscale cocktail attire,” \$25 and reserving ahead of time will get you in. *The Edison*, 108 W. Second St., #101, downtown; Wed., Feb. 14, 7 p.m.-2 a.m.; \$25; 21 and over. (213) 613-0000, edisondowntown.com. —Beige Luciano-Adams

thu 2/15

ART/TALK

Sex and Censorship

If you missed Ron Athey’s recent *Gifts of*

the Spirit: Prophecy, Automatism and Discernment, a performance/installation he co-created with composer Sean Griffin at the Broad in January, you can catch the performance artist discussing the Getty’s “Outcasts: Prejudice and Persecution in the Medieval World” (through April 8). **Sexuality, Sanctity and Censorship: A Conversation With Artist Ron Athey** looks at the collection of illuminated manuscripts of the Crucifixion, Alexander the Great and other religious and historical figures and how they depict people who were considered outsiders in medieval society, including Jews, Muslims, women and the poor. *Getty Center*, 1200 Getty Center Drive, Brentwood; Thurs., Feb. 15, 7 p.m.; free, reservations required. (310) 440-7300, getty.edu. —Siran Babayan

BOOKS

Risking Life and Limb for Coffee

Dave Eggers sure does get around, and tonight the mind-blowing globe-trotter will be joined by Mokhtar Alkhanshali to talk about Eggers’ newest book, *The Monk of Mokha* (\$29, Knopf). It’s the fantastic yet true story of Alkhanshali, a young Yemeni who grew up in San Francisco and fell in love with the coffee-making culture. He loves it so much that he goes back home to reignite Yemen’s ancient art of coffee-making and — of course! — war breaks out. Find out what happens next when Eggers and Alkhanshali lift their cups to the power of the over-cafeinated human spirit. *Mark Taper Auditorium, Central Library*, 630 W. Fifth St., downtown; Thu., Feb. 15, 7 p.m.; free. (213) 228-7500, lfla.org. —David Cotner

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Urban Voices Project caroling at Midnight Mission on Christmas Day

PHOTO BY JESSICA DONATH

| News //

SKID ROW SINGS OUT

Urban Voices Project creates safe space for homeless people to find their passion

BY JESSICA DONATH

Skid Row is a place like no other. Spread across a few square blocks in the heart of downtown L.A., many of its roughly 25,000 unsheltered homeless live in tents on the sidewalk.

Blocks away, patrons shop at glitzy stores, dine at fancy restaurants or catch a show at one of downtown's world-famous cultural institutions.

A few years ago the Colburn School, a renowned music and dance conservatory, decided to do something about this paradox. The administration asked around for ideas.

"I raised my hand and said, 'Singing sounds like the most accessible,'" recalls Leeav Sofer, Colburn faculty member and frontman of Jewish folk band Mostly Kosher.

That's how a burly 23-year-old who often wears his long brown hair in a man bun became co-founder of the Urban Voices Project (UVP), a choir for homeless people and their allies.

UVP was supposed to be a short-term community outreach project. Sofer partnered with Christopher Mack, who works at the John Wesley Community Health Institute. Together they recruited enough people to perform at Wesley's annual gala in October 2014.

The event was a huge success. Sofer realized that folks responded to what he offered in a way he didn't expect. He felt that he couldn't return to his own professional life on Bunker Hill as if nothing had happened.

Sofer looked around and told the singers: "If you show up next week, I show up next week."

The free professional classes UVP's artistic director offers are similar to those he teaches at Colburn. But over time the choir also became a designated safe space for the Skid Row community to gather.

"They want people to congregate and give them a reason for being that's constructive and positive," says choir member Vachel McFarland. The slender 63-year-old with youthful energy joined UVP more than a year ago.

McFarland, who hails from Nashville, has experience with homelessness. His life fell apart in 2002 after he got divorced. His ex-wife accused him of domestic violence. He denied the allegations and spent a year in jail.

"I got out of jail with no place to go and nothing but the clothes on my back," he recalls. He stayed at a Skid Row shelter for a few weeks.

UVP's associate director, Kate Richards Geller, also functions as a music therapy consultant. "I have many years of experience doing group therapy and I know about creating a safe container and allowing people to have their own experiences," she says.

Richards Geller, 54, a calm and soft-spoken music therapist from New York, joined the choir a couple of years ago. She had no intention of joining the leadership team until Sofer recruited her.

She teaches seminar-style classes that emphasize the positive effects music has on people's lives. During song share, for example, members can convey experiences and feelings through a song that is meaningful to them. But they don't have to. "We never ask," Richards Geller says. "It's all about the music."

"Once they are in, they tend to want to seek out other, more professionalized help," she says. The choir meets at the Wesley Clinic for rehearsals and classes where people can access services.

With her professional training and significant life experience, Richards Geller brings a warm nature that adds a certain sensitivity to the program.

"I know how to run a very good choir rehearsal, but there are people I had to adjust for and didn't have the tools until she came in," says Sofer, who has the authority of a

"YOU LIVE IN A NEIGHBORHOOD, THEN YOU HAVE THE NEIGHBORHOOD'S PROBLEMS AS WELL AS ITS POSITIVES AND YOU SHOULD BE ACTIVE ABOUT IT."

—LEEAV SOFER

seasoned choir director and teacher.

Richards Geller observed a rehearsal, for instance, and made Sofer aware of the effect some of his warmup exercises could have on members. "A woman coming off the street looking disheveled, is she somebody who wants to reach her arms up to the sky and then bend down toward the ground?"

Formerly homeless members such as McFarland, who has a degree in music educa-

tion, and Linda Leigh, are proof that the program works.

"If you stick with it, you'll find that you will start to be more consistent in your life," Leigh says. The 71-year old became a UVP cornerstone after she began attending sessions in June last year.

In 2014 she headed to Chicago to attend the School of the Arts Institute. She held a yard sale, sold her car and moved. A few days before classes began, an administrator told her that her paperwork was incomplete. Her high school graduation date was missing on her transcript. Leigh returned to L.A.

"I didn't want to have to depend on anyone," says the marble-haired artist and former yoga teacher from Queens, New York.

She stayed at a shelter for a couple of months and volunteered as a chef.

"When you come down here, one thing that needs to happen is that you have to have a plan and stick to it," Leigh says. "And don't make it so big that you can't do what you want to do."

Both Sofer and Richards Geller live downtown, a stone's throw from Skid Row.

"You live in a neighborhood, then you have the neighborhood's problems as well as its positives and you should be active about it," Sofer says.

Yet they struggle to reconcile the glaring discrepancy between their own lives and the situations many of UVP's members face.

"I sometimes feel a real conflict: 'Am I allowed to have the life that I have knowing that this is going on?'" Richards Geller says.

When she first began to spend time on Skid Row, she wasn't sure if she could deal with the omnipresent trauma. To cope, she sang while riding her bike from her apartment to the Wesley Clinic.

"I've really never seen this level of human suffering; I needed to sing and process all of what I was feeling and witnessing," Richards Geller says.

Sofer is now 27 but he comes across as an old soul. He attributes some of his personal growth to his work with UVP. It's also an opportunity to give back.

"I feel very privileged growing up," he says. "I had a very nice middle-class upbringing, very supportive parents."

After four years of private fundraising and struggling to find sufficient funds, UVP is becoming a 501(c)3 charitable organization.

The relaunch doesn't focus solely on structure but also on programming. Long-standing members can receive training to become facilitators and instructors. This will enable UVP to spread to other pockets of homelessness in the county and beyond.

Sofer and Richards Geller recognize that some people can't or don't want to deal with the stress of joining a quasi-professional choir. Their lives are complicated enough.

Therefore, UVP will split into two groups: one choir for casual singers with occasional and limited performances centered around the healing potential of music; and a chamber group, which will perform more frequently and at bigger venues so members can earn extra income through UVP.

UVP will start recruiting singers this month. Plans for a spring concert are in the works.

For more information, go to urbanvoicesproject.com.



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The Rollup by Madison Margolin

EMERALD CITY

Los Angeles loves weed and Los Angeles loves farmers markets. So, of course, the Emerald Exchange, a cannabis farmers market that brings outdoor, artisan growers from Northern California down south, has been a hit among Angelenos since it began in August 2016.

Those who have attended may fondly look back on leisurely afternoons meandering among the various booths, talking to farmers, snagging prerolls, trying new products, rubbing topicals on their hands, sampling medicated goodies and inhaling the sweet, dank aroma of cannabis bud in large glass jars put on quaint, Instagrammable display.

The Emerald Exchange has gone through three iterations so far, twice in Malibu, once in Moorpark. But since the Jan. 1 launch of California's legal cannabis program, the organizers behind the farmers market, like all other cannabis businesses, are tackling a confusing set of new regulations. These rules dictate the most esoteric details of how the event can function, and could change its format altogether.

Regardless, the Emerald Exchange remains committed to bridging the culture gap between NorCal cultivators and SoCal consumers — with the largest market being Los Angeles. After all, your average dispensary experience probably pales in comparison to meeting farmers IRL and having them teach you about the plant you put in your body.

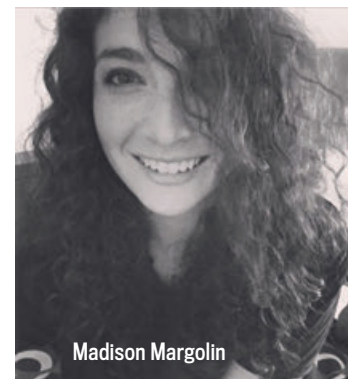
To put on a cannabis event, the organizers need both state and local approval. The Emerald Exchange has secured a state license but still needs local permitting from public fairgrounds to host the event. "Some are open to considering cannabis events, but many of those locations are already outright banning for now," says Michael Katz, Emerald Exchange co-founder. One fairground told him they weren't "engaging in that genre" and wouldn't for at least a year.

According to Renee Fernandez, a spokeswoman for Pomona Fairplex, L.A.'s own public fairgrounds, the board decided not to host any cannabis events at this point. "They said it's still something they need to look into further," she says.

The landscape of legalization may not look exactly like the promised land of ganja many had imagined or thought they voted for when Proposition 64 passed. Cannabis events producers, cultivators, manufacturers, distributors and retailers alike are all experiencing growing pains.

"People grossly underestimate how highly regulated the system is becoming and how much capital they'll need," says Aaron Herzberg, owner of Bud & Bloom dispensary in Santa Ana and founder of Puzzle Group, an entrepreneurial law firm advising clients on licensing.

Pre-Proposition 64 canna-business operators now must adhere to a laundry list of highly detailed rules regarding security plans, packaging, where products can be displayed and more. "We had to literally re-



Madison Margolin

configure the layout of our store," Herzberg says. "The new licensing is really not well geared toward mom-and-pop operators. It's extremely cost-intensive and time-intensive." Becoming compliant could cost more than \$1 million, he says.

Supporting the mom-and-pops, however, is exactly what the Emerald Exchange aims to do. The event fosters connections between consumers and farmers to show where weed comes from and how it's grown. "We're responsible members of a responsible community, with a focus on lifestyle and education," says Jessica Cure, Emerald Exchange co-founder.

The state law disallowing cannabis cultivators from selling directly to consumers (unless they hold a special license) creates another obstacle. In other words, if your favorite pastime is schnorring free samples at weed events, it's not as simple anymore as talking to farmers and trying their product — as you would at any other farmers market. "We've developed a couple different strategies for this, being that basically we will partner with retailers that do the selling," Katz says. "Nothing is stopping cultivators and brands from having booths and doing brand ambassadorship, but they can't make the sales directly if they don't have a retail license."

And because all the farmers participating in the Emerald Exchange will be licensed commercially by the state, they can't give away free samples (you can only do that if you're not a commercial operator in the industry).

Every product needs to be tracked, traced and accounted for, Cure explains, so the event organizers are considering a couple of systems. One is to set up a local dispensary area, where you would purchase your product after choosing it and taking a ticket from a brand booth. As far as sampling goes, they're considering a system whereby consumers can get a pre-purchased card for samples, so they're not technically free.

"This is the transitional point where the community has to step up and say, 'OK, we're in a confusing situation with some rules that don't make sense,'" Katz says. "Let's figure it out together and keep sharing the message about the importance of sun-grown cannabis and the small-batch cultivators who grow it."

An event such as the Emerald Exchange is particularly important because it bridges that SoCal-NorCal relationship.

"Most retailers down here will tell you there's only a market for indoor flower, but what the new market is going to demand, especially in a health-conscious, eco-friendly community like L.A., is a different approach to their products," Katz says. "The Whole Foods approach, the high-quality approach."



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THE BLOW-BY-BLOW

For the seven of you who've never heard of *Lucha VaVoom*, the name says it all:

Lucha — meaning "fight" in Spanish, from the phrase *lucha libre*, a term used to

describe Mexican professional masked wrestling, a combat sport that can be traced back to 1863 and developed out of the Greco-Roman version by probable tough guy Enrique Ugartechea.

VaVoom — meaning "titties."

But it's so much more. Throw in professional comics, and you have what has been called a "nonstop, action-packed scream-a-thon" where the Mexican masked wrestlers pounce and pulverize, while in between matches stunning professional burlesque dancers beguile and bowl over the crowd. For the price of one ticket, you get a heaping portion of "sexo y violencia."

Rita D'Albert and Liz Fairbairn are *Lucha VaVoom*'s co-producers. The pair met when D'Albert was producing the successful burlesque show *Velvet Hammer*, where Fairbairn designed and made costumes. "Liz took me to a Mexican wrestling show at the Olympic Auditorium," D'Albert recalls. "She was dating a Mexican wrestler, and she was trying to get him a visa. And there weren't a lot of wrestling shows and she thought, 'Well, if I can put on a show, then I can get him a visa.' The things we do for love."

A special-effects costume designer, Fairbairn had met the wrestler when she was on location in Mexico for a film she had made — what else? — baboon costumes for. "He was one of the stunt guys," she says. "We dated for the next 10 years and I followed him into his crazy world of *lucha libre*."

A self-described "song 'n' dance gal," D'Albert was a member of The Pandoras and an integral part of Andy Prieboy's much-loved rock musical *White Trash Wins Lotto*. She also might be the coolest chick in the room, with a sexy, smoky voice and a serious knack for lipstick. In 2002, she was working as a costumer for porn movies three days a month. "As you can imagine, it's not a big demand," she quips.

For that wrestling show, "Liz had to talk me into it," D'Albert says. "I was never into sports. I felt that was a different world than the one I inhabited. I am firmly in the rock & roll world. Any of that physical stuff is not for me. I was really close-minded about it at first. When I think of wrestling, I think of bullies. Guys with giant necks shouting (16»

LUCHA VAVOOM:

BODY SLAMS AND BURLESQUE

BY LIBBY MOLYNEAUX
PHOTOGRAPHY BY TIMOTHY NORRIS

Show founder Miss Rita



Matt Classic and Matt Classic Jr.



Lux LaCroix



Dirty Sanchez



Karis

>>15) through the TV."

But after that match at the Olympic, her view of wrestling changed. "In the early 2000s, there wasn't a lot of theatricality or physicality in rock. There was a lot of shoegazing stuff going on, so this brought the energy that I was missing so much," she says.

"It was an all-Hispanic crowd, except we ran into Tom Kenny, who does the voice of SpongeBob SquarePants. He was a huge Mexican wrestling fan," D'Albert recalls of the comic and actor who would host *Lucha Va Voom* early on. "It was mostly families. I really loved that. It's pretty violent but has physical humor that transcends any age. Everyone was having this great shared experience."

D'Albert treats the wrestlers like the celebrities they are. They arrive for the show in lowrider cars. "I thought these guys are rock stars. Just that Iggy Pop, putting yourself in danger and harm's way without regard for your own safety — that is just a turn-on. I can't do a cartwheel. I can barely complete a somersault. People who can do those

"IT'S LIKE CIRQUE DU SOLEIL EXCEPT MORE FUN AND LESS FRENCH."

—LUCHA VAVOOM CO-HOST JEFF B. DAVIS

things, I have the utmost admiration for. And they're doing this with giant guys who can really hurt you. There's a really balls-out attitude that I'm really drawn to. I think we're all drawn to fearlessness. It's super sexy, especially right now when everything is so safe."

D'Albert's work with *White Trash Wins Lotto* and *Velvet Hammer* had her cross-pollinating with the comedy scene. "I thought, why don't we have the comedians that I work with come do it in the *Mystery Science Theater* style," she says. She and Fairbairn teamed up, and *Lucha Va Voom* was born in 2002.

D'Albert envisioned a spectacle for modern audiences raised on MTV. At that Olympic Auditorium show, the matches were three-fall. "Sometimes I felt like they were milking it, and our crowd wouldn't have the patience," she explains. "I said, 'Let's do one fall instead of three; you've got 15 minutes max, no resting, just boom boom boom.'" Some of the colorful (that's an understatement) wrestlers include Magno, Chupacabra, Green Fuzz, Chocolatay Caliente and Dirty Sanchez, a comically nasty fellow who proudly sports the mirkin to end all mirkins.

D'Albert had the wrestlers, along with

dancers "as a palate cleanser" and comics in place, but how would L.A. audiences react? "We thought it was going to be a one-off," she says. "L.A. people — any band can and will tell you — are the worst audiences because we're pretty jaded. In The Pandoras, we'd go to San Francisco and we'd say, 'This is the best!' and we'd come back and see arms folded doing the same show with the same energy. So when I looked around at the first *Lucha* crowd and I saw people going crazy, it was a pivotal thing for me."

Blaine Capatch, a comic and TV writer who had been in *WTWL*, was on board from the beginning. A revolving slate of co-hosts included Fred Armisen (who hosted the very first show), Ron Lynch and Craig Anton. Later on Brian Posehn, Patton Oswalt, Drew Carey, Jeffrey Ross, Chris Hardwick and Bobcat Goldthwait would take on commentator duties.

"When the matches started, it was dead air, so I just started making jokes acting like a sports announcer," Capatch recalls. "It was super organic, but you couldn't sit down and create — it just hap- (18 >>



Athena Fatale



Chupacabra



Joey Ryan



Miss Rita, front, with Leigh Acosta, center, and roller girls

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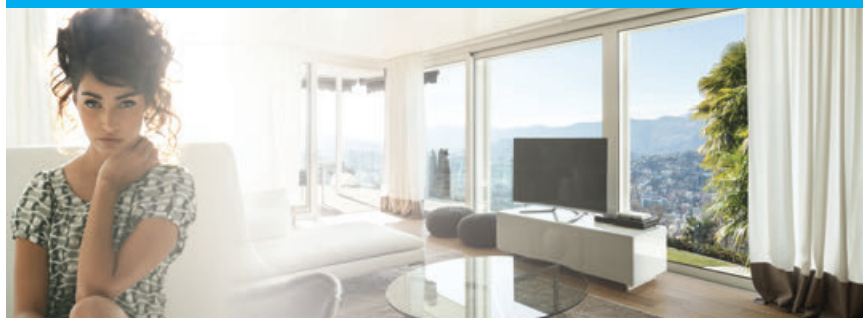
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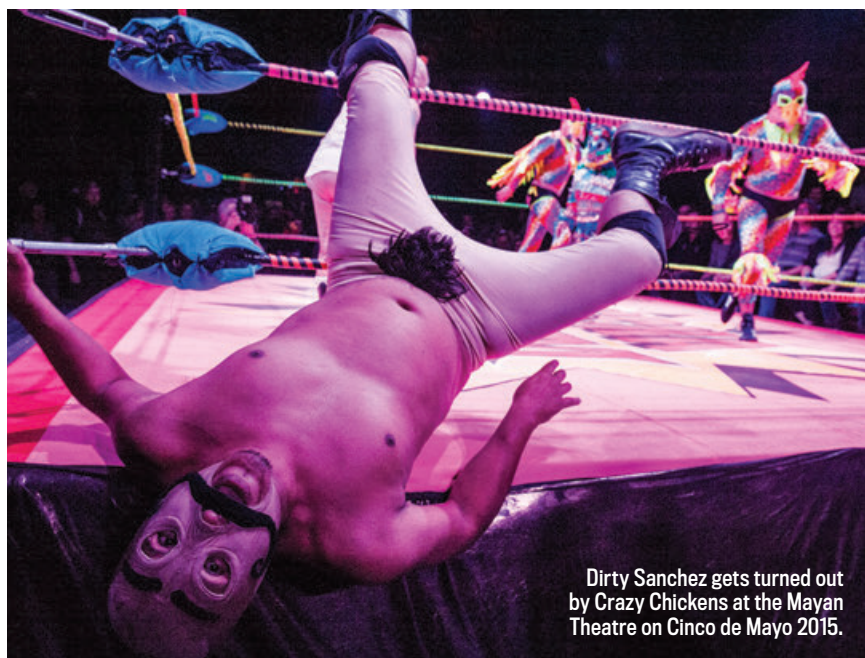
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Dirty Sanchez gets turned out by Crazy Chickens at the Mayan Theatre on Cinco de Mayo 2015.



Lil' Homies ready to hit the stage

»16) pened in the moment.” Such as the time the legendary *exotico* Cassandro jumped off the balcony onto a *rudo* (villain) in the crowd. “It was a pretty startling drop — and I said, ‘He’s OK, folks, he landed on some old ladies.’”

A hit was born, and *Lucha Va Voom* made downtown’s Mayan its home. “When the show happened and was successful, it seemed really easily laid out — that this would become a regular thing, and it almost seemed to me that it would be very easy, given my contacts and Blaine’s contacts, that we could just parlay this quickly into a TV show right away. We could franchise it and be in Las Vegas and we would be the next WWE. It seemed like that would be — ha ha — easy,” D’Albert laughs.

BEFORE THE WHISTLE

About a week before each show, all the players gather for a meeting. After “a lot of food,” D’Albert and cast look at ways to “make things pop.” She’s strict that “there can be no downtime in the show.” Does she have to crack the whip? “Sometimes

“FELLINI-ESQUE DOESN’T EVEN BEGIN TO DESCRIBE IT. FOR A GUY LIKE ME WITH RESPONSIBILITIES, IT’S AS CLOSE AS I CAN BE TO RUNNING AWAY WITH THE CIRCUS.”

—SOMETIME HOST TOM KENNY

— because we all love each other, and it’s the only time we get together outside of the show as a group, so of course we want to talk about everything.”

“You won’t find a weirder cast get along so well. Hugs, kisses, insanity and tequila,” co-host Jeff B. Davis says. “My favorite part of the show is backstage. The men’s dressing room is crammed with giant and tiny dudes who smell of Icy Hot and Ben Gay, talking a mixture

of languages, dressed like chickens, skeletons and piñatas, happily figuring out how they’ll beat the shit out of each other in the ring. The women’s dressing room is an ongoing party, open to anyone in the show, male, female or otherwise. It’s a jumble of hot, naked people and stylists, champagne and rock stars. Showbiz at its swinging-est. There really is nothing like it. It’s like Cirque du Soleil except more fun and less French.”

Ask the regulars what their favorite part of the show is, and many will mention the dressing rooms. “It’s like the opening scene of *Goodfellas* where you’re walking through the kitchen, and then into the dressing room, where there are all these girls in amazing outfits and everybody in costume and Aztec dancers and wrestlers everywhere. There needs to be a show where you see all this, but nobody can find a way to bottle that. There’s a lot of liniment going on,” Capatch says. “I usually just try to make sure I have my tie the right length. It takes eight or nine tries.”

“Fellini-esque doesn’t even begin to describe it. For a guy like me with responsibilities, it’s as close as I can be to running away with the circus,” Kenny notes. “In the dressing room, you see the toll it takes on the wrestlers. I saw Cassandro jump off a balcony and I thought I was going to have to file a police report. It still feels dangerous and illegal. Me and Blaine are just sitting on a perch cracking wise, like Statler and Waldorf from *The Muppets*. It gives me such deep respect — way deeper than I have for anybody on a sitcom.”



World record holder Marawa the Amazing



Medico Asesino launches off the Mayan balcony.



Some ladies don't take shit from Joey Ryan.

Liz Fairbairn, left, and Rita D'Albert of Lucha VaVoom



A thrill for Kenny was the time he “got thrown around Andy Kaufman-style” by a wrestler known as Dr. Wagner. “He grabbed me and threw me down. The closest I have even been to being in a fight. It was like going to Space Camp for me.”

“You’ll see a very harmonious dressing room with people helping each other with their costumes or somebody forgot a thing and everybody has an extra one,” D’Albert says. “We don’t do a prayer circle. We don’t need to. Everybody’s so excited for each other.”

VIVA LA LUCHA

D’Albert and Fairbairn pick a different theme for every show. “The girls do really cool amazing aerial stuff. There’s a dude on a pogo stick with glitter coming out of his g-string,” Capatch says. “There are some maniacs in the audience dressed like a Juggalo family. There’s always something to look at. I’ll look over and go, ‘Oh wow, there’s Gary Numan.’ Eric Idle shows up. He’s the sweetest guy on two legs, that guy. And everybody on the show is somebody you could be in a van with for 15 hours. The Valentine’s shows have Ron Funches. He is a huge wrestling guy, but he watches it with a completely different viewpoint.”

“We realized that people really want to identify and have contact with the wrestlers,” D’Albert says. “They fly out of the ring into those front rows, and those are the seats that cost the most and sell out first, because I think people are so hungry for something physical and dangerous that’s not really that dangerous.”

Ring girl Bonita La Belle came on board after contacting D’Albert through MySpace. “Liz and Rita have not only managed to stay relevant in the entertainment industry but have also succeeded in empowering other young women, myself included,” La Belle says. “The show is constructed through a feminist lens, therefore the machismo often erroneously associated with Mexican culture and *lucha libre* appears to be the running force — it is in fact quite the opposite. *Lucha VaVoom* challenges all heteronormative expectations of both wrestling and burlesque.”

10 THINGS YOU DIDN'T KNOW ABOUT LUCHA VAVOOM

- *Lucha VaVoom* is the only female-owned and -run wrestling promotion in the world.
- Peaches featured *Lucha VaVoom* characters in her video “Close Up” with Kim Gordon.
- Ring girl and performer Bonita La Belle is studying to get her Ph.D. in education.
- Co-producer Liz Fairbairn is the former manager of costumed heavy metal overlords Gwar.
- Harry Dean Stanton celebrated his 80th birthday at *Lucha VaVoom*.
- *Lucha VaVoom* often hits the road, including numerous U.S. cities, plus Big Day Out in Australia and the Fuji Rock Festival in Japan.
- *Lucha VaVoom* has hosted two weddings during the show.
- Wrestler Blue Demon Jr. once remarked that *Lucha VaVoom* is the closest thing to what it must have felt like for his legendary father to wrestle in the golden age of wrestling.
- *Lucha VaVoom* has delighted notable grumpasaurus Morrissey.
- Dave Stewart featured *Lucha VaVoom* characters in his video “Every Single Night.”

—LIBBY MOLYNEAU

One of La Belle’s favorite memories: “Being on morning TV and having Cas-sandro create hairspray clouds all over us — including the anchor and camera crew — while Leigh Acosta was upside down on a pole and Dirty Sanchez was running around being his dirty self. In my head I just picture a person waking up to this and being confused out of their minds. It still makes me giggle thinking about it.”

After 15 years, *Lucha VaVoom* is practically as historic to Los Angeles as the Moulin Rouge is to Paris. When you ask D’Albert if she can see herself doing this for another 15 years, she gives a hearty laugh. “I guess I have to. I have no choice.”

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f t i

SOUTHERN ITALIAN FOOD TAKES THE STAGE

Luigi al Teatro is a romantic if pricy addition to Ocean Park



Gnudi with shellfish in fish broth

PHOTO BY ANNE FISHEIN

BY MICHELE STUEVEN

Tucked away in one of Santa Monica's oldest neighborhoods in Ocean Park, just down the street from the historic shotgun house, is the romantic Luigi al Teatro, Michelin-starred chef Luigi Fineo's second restaurant. It's an upscale version of his nearby Osteria Venice West on the boardwalk.

Heading off of the noisy beaten path near Rose Avenue and Main Street, you have to search out Luigi al Teatro at the edge of a residential neighborhood in southern Santa Monica. Once you spot the big orange Mission Revival-style building draped with twinkling lights, you've arrived. The candlelight from the stained glass windows is the beacon that leads you to the almost secret entrance in the back, down the side of the restaurant and through the indoor/outdoor patio, which only builds up the intrigue.

One of the first permanent structures to be built in Ocean Park in 1910, it was the original building to house the Southern California Edison electrical plant for the city of Santa Monica, dubbed the Power House. In 1982 local personality Rey Hay, with his friends Paul Linke and Lucinda Zeizing, converted it into a theater. It was nearly destroyed by the 1994 Northridge earthquake.

Now Fineo has turned the building into a theater for his coastal Italian seafood. It's a restaurant with two very different dining rooms. The patio has a younger vibe; the west wall is covered with organic potted herbs, cherry tomato plants and organic lettuces used for the kitchen and cocktails. The roof is retractable for warm evenings.

The bar and salon have a more elegant feel. The furniture is all custom-built and the paintings on the lofted ceiling walls represent theater actors. The lighting is dim,

so the open kitchen and the chef's culinary performance are center stage.

Almost exclusively pescatarian, the menu offers only one meat of the day (market price) and an appetizer of Wagyu beef, sea urchin and pickled mushrooms (\$46). If you don't love fish, you may not want to navigate the pathway to the Power House.

Inspired by the abundant seafood of his hometown in Puglia in southern Italy, Fineo offers a unique crudo choice: amberjack with smoked roe and egg yolk, sprinkled with espelette pepper and Himalayan salt for a slightly crunchy and smoky finish

(\$22).

Octopus, probably one of Fineo's favorite and most mastered ingredients, is a good *cotti* choice. His charred *pulpo* is served with pureed chickpeas, olives and blistered teardrop tomatoes grown on the patio for a sweet pop (\$18). The scallop crudo is beautifully served in the shell with Olio Tenute Chiaromonte, preserved lemons and bagnet, or deep-fried pork belly (\$19).

The pasta dishes aren't dwarfed by dough; it's more of an accompaniment. The seafood is plentiful and pronounced; the sauces are light and simple. Pillowy *gnudi* with shell-

SPRING'S CBD POWER LUNCH HAS A SPECIAL INGREDIENT

Husband-and-wife team chef Tony Esnault and Yassmin Sarmadi have just revitalized lunch, becoming the first restaurant to incorporate cannabidiol-rich hemp oil and cold-pressed organic CBD coconut oil into the menu at Spring, their French oasis in the Douglas Building in downtown Los Angeles.

The \$37 CBD Power Lunch prix fixe menu, "created for optimal benefits and a boost to your day," consists of three choices:

Mixed green salad (mood-lifting, supports digestion) or butternut squash soup with spiced honey squash, pumpkin seeds, sage, crostini, celery and pomegranate seeds (supports circulation, calming, supports digestion and promotes alertness). The soup arrives with all the solid ingredients in the bowl and then the server dramatically pours the hot soup over them at the table. The yin and yang of the hot and cold demonstration already made me more alert.

The main-course choices include beet risotto made with carnaroli rice, pickled beets and Parmesan, dusted with orange zest (supports healthy blood pressure and increases oxygen supply.) There's the delicate branzino with seasonal market vegetables (supports digestion and joint health and boosts metabolism.) Mary's chicken breast with butternut squash, spinach and celeriac rounds out the three (improves memory, supports digestion and soothes muscles).

For dessert there's the knockout panna cotta with Tahitian vanilla, mango, passion fruit coulis and coconut sorbet (increases CBD absorption, aphrodisiac, soothes muscles and just plain makes you a happy camper). The chocolate cake option comes with a bittersweet ganache,



lemon honey sorbet, citrus vinaigrette and praline (increases CBD absorption, promotes bliss and improves digestion).

Instead of cooking with the CBD, Esnault uses it in every dish as a finishing oil, with a few

squirts applied in the airy open kitchen before serving. Because the extract has to be combined with oil — avocado, coconut, walnut, olive — that helps the chef determine food pairings. There is about a half teaspoon in each dish, for a total of about 8.5 milliliters in the three-course meal.

For an extra \$5 per dish, a CBD dose can be added to any item on the regular menu, and a 30 mL bottle of Ojai Energetics Super CBD is available for purchase to go.

Cannabinoids aside, the menu is a seasonal and springlike escape to Southern France in the atrium dining room under the shade of the pepper trees and next to the bubbling frog fountain. Michelin-starred chef Esnault and Sarmadi were pioneers in fostering the sophisticated downtown L.A. dining scene with their French bistro Church & State.

The effects? Full disclosure: I walked in as a snake oil skeptic. But after the combination of superfoods and those three healthy doses of CBD, I blissfully walked the seven blocks back to the train without joint pain for the first day in weeks. Or maybe it was just the passion fruit panna cotta that had me walking on air. —Michele Stueven

Spring, 257 S. Spring St., downtown; (213) 372-5189, springlosangeles.com.

fish in fish broth — gnocchi-like dumplings made with ricotta cheese instead of potato and semolina — melt in your mouth and are spiked with mussels, clams and oysters (\$36). The seafood lasagna is a tower of chef's fresh choice — mussels, calamari, langoustines, heirloom teardrop tomatoes and one thin sheet of fresh pasta (\$36). And no Southern Italian *ristorante* would be worth its salt without sardines — *pasta con le sarde* is on the menu, too (\$30).

The salmon is wrapped in puffed pastry with spinach (\$42) and there's a *Tuna can-nolo* with mango, peperoncino and avocado (\$18). Italian Calvisius caviar is also on the menu. The Prestige is \$80 an ounce and the Royal is available for \$135 per ounce.

For *dolci*, we recommend the *pastiera Napoletana*. The traditional Easter tart is deconstructed, with house-made ricotta, and topped with a fried crust.

Luigi al Teatro is not for the faint of wallet. The wine list, which reflects Fineo's Italian heritage, includes a \$750 bottle of Gaja Barbaresco Costa Russi as well as more reasonable options such as his signature cabernets. But it's a memorable visual and culinary experience worth a special occasion, with a vibe reminiscent of Abbot Kinney in the '80s.

In 2008 Fineo earned a Michelin star while executive chef at La Botte in Santa Monica. After that he joined Thomas Keller and team at the French Laundry. He served as executive chef alongside acclaimed Italian chef Gino Angelini at Rivabella Ristorante. In 2016 Fineo co-founded Landmarks Restaurant Group, which includes Osteria Venice West and Luigi al Teatro, both housed in historic beachside buildings.

If you're looking for a romantic Valentine's Day dinner, Chef Luigi is offering a five-course set menu at \$160 with prosecco. The regular menu won't be available.

Luigi al Teatro, 3116 Second St., Santa Monica; (310) 328-0000, luigialteatro.com.

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Behind The Bar

by Gabriella Mlynarczyk

A RIFF ON THE SALTY DOG, FOR THE YEAR OF THE DOG

Behind the Bar is a new column that will take readers into the world of anything that goes into a glass — it features local sommeliers, baristas, bartenders, mixologists and their creations. Gabriella Mlynarczyk is beverage director of the Accomplish Bar in Mar Vista.

Citrus season is upon us in sunny So-Cal and I'm on the hunt for the most delicious specimens our local growers have to offer. When I hit the mosh pit that is Santa Monica Farmers Market — to get the best loot, elbows often need to be used — my first stop is Garcia Organic Farms, where the plump and fragrant orbs of grapefruity goodness beckon me to come hither.

The standout by far is the oro blanco. It's technically not a grapefruit but a hybrid of a pomelo and a white grapefruit — sweeter, less bitter, seedless and just jam-packed with juice begging to be freed from its pale yellow skin.

As it happens, the pomelo is a lucky fruit to have at your dinner table for Chinese New Year, and since my task this week is to put together a cocktail to celebrate the Year of the Dog, I make a grab for as much of the fruit as my arms can carry. OK, to be honest, I order from Lety at Garcia Farms ahead of time; she's a doll. As a night-owl bartender I've spent many a morning arriving too late at the market, when stocks are seriously depleted, but it sounds less exciting if I tell you the boring truth of how I get my white gold citrus plunder.

Once I get back to the bar, I have my way with the fruit. The peel gets steeped in vodka because why waste any of this beauty, while the juice is put aside for the cocktail imminently forming in my head, a riff on a Salty Dog. Like any hunter, I'm a firm believer in using every single part of my "kill," so discarding such perfumed skin would be disrespectful of nature and its bounty.

My thoughts turn to complementary flavors. Oro blancos are a natural to pair with bitters such as bright red Campari, and red is an auspicious color for New Year celebrations. However, I opt to keep its glorious yellow color and choose instead a paler version called Cap Corse Quina. The lemony notes in this wine-based aperitif make me think of adding kaffir lime leaves with their invigoratingly floral aroma.

To get the fullest flavor from the peel and the leaves, a flash infusion happens by way of sous-vide. Now don't be put off by the fancy French term: I'm basically just dunking Ziploc bags filled with the leaves and spirit in a hot water bath, which helps to speed up the whole infusing process. An immersion circulator is used to control the heat of the water.

My circulator and I are besties and get to hang on a daily basis — the perfect relationship for me since I get to call all the shots, but I digress.

To round out this cocktail, I decide on a

local IPA beer as the final accent; its bitter finish and hoppy fragrance are a match made in heaven for the citrus. Beer works well as a lengthener in mixed drinks and can be added instead of soda water for effervescence. But for my purposes, I'm whipping it up with smoked salt into a head of foam that will outfit the drink with a meringue-like bonnet.



Gabriella Mlynarczyk
at Accomplish Bar

The finished drink is light, refreshing and totally session-able, a perfect partner to a plate of steamed dumplings, crispy egg rolls or Peking duck.

Kung Hei Fat Choi! To happiness and prosperity then!

Lunar New Year Salty Dog (1 serving)

1 oz. oro blanco zest-infused vodka
1½ oz. kaffir leaf-infused Cap Corse Quina (Lillet Blanc or Cocchi Americano are good substitutions)
1½ oz. oro blanco juice
¾ oz. elderflower liqueur
3 dashes hopped grapefruit bitters
1 pinch Maldon smoked salt

For the IPA foam (makes enough for 10-12 servings)

½ liter IPA beer
4 oz. elderflower liqueur
1 oz. Maldon salt solution (teaspoon Maldon smoked salt + 1 oz. hot water)
1 tsp. *texturas* sucro

Oro blanco vodka

1 liter bottle vodka; my preference is Cap Rock

Peel of four oro blancos or pomelos

Using a Y peel, shave off peel and toss either into a Ziploc bag or large screw-top jar. Pour in vodka to cover.

If you are using the sous-vide method, place bags in hot water bath with temperature on immersion circulator set at 55 degrees Celsius.

Leave for 2 hours. Allow to cool before transferring back into bottle. Store in fridge until ready to use.

If using jar method, place in fridge and allow to steep for at least 48 hours before using to get fullest flavor.

Kaffir lime leaf quina

750ml Cap Corse Quina (Lillet Blanc works, too)

20 grams (or 25-30) kaffir lime leaves

Use same method for infusing as oro blanco vodka.

A POETIC FUGUE

First play in Hudes' trilogy traces effects of war in three generations of a Puerto Rican family

BY DEBORAH KLUGMAN

The first play in a three-part trilogy, *Elliot: A Soldier's Fugue* delves into the experience of war for three generations of soldiers in a Puerto Rican-American family. Written by Quiara Alegria Hudes (who wrote the book for Lin-Manuel Miranda's *In the Heights*), it's a lyrical exploration of the fear, bravado and bewilderment of lonely soldiers struggling to survive the dubious battles our country has waged over the last seven decades. Hudes studied music before she took up playwriting, and that's evident in the lilt and rhythm of her writing, which also has plenty of droll moments to counter some of the story's dark sadness.

The play was a finalist for the Pulitzer Prize, an honor secured by its sequel *Water for the Spoonful* (which opens at the Mark Taper Forum on Feb. 11) in 2012. It's regrettable that the current production, directed by Shishir Kurup at the Kirk Douglas Theatre, is notable chiefly for the poetic language of the text; on-stage, events and emotions transpire in a way

that's mostly flat and not all that affecting.

As the word "fugue" implies, the narrative is made up of several threads, arrayed in counterpoint. The pivotal character, Elliot (Peter Mendoza), is 18 when he joins the Marines, following in the tradition of his Pop (Jason Manuel Olazábal), a Vietnam vet; his mother, Ginny (Caro Zeller), a military nurse who met Pop overseas; and his grandfather George (Rubén Garfias), who saw action in Korea but now uses a wheelchair and has Alzheimer's.

Elliot signed up not under pressure from his family — in fact, his dad won't even speak of his own experience at war — but because he chose to do so himself. He's proud of this choice; it's given him a sense of self-worth, of becoming someone other than a kid making sandwiches in a hoagie shop. Later, home for a visit, his enlistment garners attention from the media, which spotlights him as a hero and interviews him on camera, a staged exploitative event in brusque contrast to the harsh realities Elliot has undergone.

The young man's narrative interweaves with those of his dad, his grandad and his mom, who alternately spin their own tales on various parts of a broad, stark proscenium.

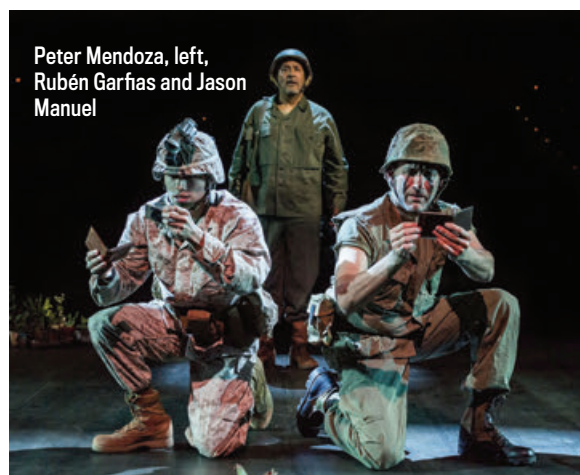


PHOTO BY CRAIG SCHWARTZ

Little George (Pop) and George speak of suffering through jungle heat and biting cold, respectively, and all three men about the trauma of taking another man's life. George is a musician who brings his flute to Korea and on frosty nights plays classical melodies to his troubled comrades. When his son goes off to boot camp years later, George gives him the instrument in lieu of advice (but it ends up tossed in the river after Pop's best bud is shot down by enemy fire).

For Ginny, a mother, wife and caregiver, the scenario is different. After Elliot ships out to Iraq, she furiously cultivates her garden to re-create the landscape of her native Puerto Rico. As a hospital nurse, she uses touch and kisses to soothe dying and wounded men. That's how she meets Pop, whom she seduces and marries.

Speaking voluminously and passionately of her garden and the men she's loved and cared for gives Ginny some of the most vibrant and vital passages in the play, but Zeller's performance is capable rather than heartfelt or even distinctively her own. The same holds true elsewhere; notwithstanding a few effective moments, the text dominates the actors, rather than the other way around, and the result is underwhelming.

Sibyl Wickersheimer's uninspired scenic design

is mostly a bare stage with a few detached panels projecting helicopters and the like, while Ginny's garden is insufficiently represented by a few potted plants. Geoff Korf's lighting spotlights each performer similarly when it might have been used more effectively to singularize the separate voices. John Nobori's sound appropriately underscores the drama.

In the final moment, a background curtain is drawn back revealing a desert panorama through which Elliot passes as he returns once more to a punishing tour of duty. It's a moving summation to a play that deserves a more distinguished execution.

ELLIOT: A SOLDIER'S FUGUE | Kirk Douglas Theatre, 9820 Washington Blvd., Culver City
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Culture //

CARAVAN BOOKS IS CLOSING

“End of an era” was a struggle for owner Bernstein

BY BEIGE LUCIANO-ADAMS

After nearly 64 years on Grand Avenue, downtown's beloved antiquarian bookseller Caravan Book Store announced Jan. 31 it will close its doors at the end of February. Specializing in rare, curious and out-of-print books on California and the Old West, exploration, gastronomy and niche historical genres, the tiny storefront persisted in an antiquarian book market now driven by keywords and online sales.

Inextricably linked with the personality and proclivities of its owner, the shop's essence — its idiosyncratic collection, atmospheric imprint, promise of discovery — has long been cocooned from encroaching pressures; a rare, self-contained sanctum of an already distant era.

Two years ago an evocative *L.A. Times* article cataloged the store's charms, celebrating its “analog insistencies” amid upheavals of a rapidly changing downtown — and declared, “Caravan won't be found on the internet.”

Now, owner Leonard Bernstein isn't sure about that. “What we don't (sell) we'll take

with us and be online, probably, and maybe open another little gallery somewhere,” he said by phone from his shop, where he has spent most days since he took over the business from his father more than 30 years ago.

Bernstein's congenial tone belied ambivalence, sadness, determination. Even as he checked off familiar rationales for retirement — he'll be approaching his mid-70s, people are telling him to step back, enjoy his new grandson, tend his garden — he is not ready to let go of an identity crafted through decades of daily practice, or the attendant sense of purpose.

“This is my home. I'm part of the community here. I know the neighborhood, I know the people — and yet every day is a new experience. There's someone to meet, someone new and exciting. ... It's very stimulating, mentally, and very refreshing.”

The decision to close, he said, has been a “struggle in my mind” for nearly two years.

Calling it the “end of an era,” Brad Johnson, owner of Johnson Rare Books and Archives in Covina, remembered Caravan as “a great browsing shop,” the likes of which are disappearing as sellers move online and focus on more expensive and rare stock.

“That's the great thing about open shops:



Caravan Book Store owner Leonard Bernstein kids around in the shop with his grandson.

PHOTO COURTESY CARAVAN BOOK STORE

When you hop on the net you have a key word, but when you walk down the aisle something might catch your eye — that ability to browse and make discoveries, that sort of serendipity, was a particular specialty of Caravan,” Johnson added. “Their roots run deep here in the L.A. book community.”

But “they” is really just “he.” With occasional help from his three children in earlier years, Bernstein has kept the doors open, answered the phone, organized, cleaned, handled inventory and shipping, developed pitch-perfect customer service and faced the onslaught of questions, both erudite and mundane.

His son, Jeremy, remembered working in the shop, often called upon to find “that one book that a customer wants, buried under a thousand books.” But now, he said,

his father is also tasked with handling “the homeless and mentally ill wandering into the shop multiple times a day, every single week.”

Bernstein said he has family and good friends who “come and go or get me a sandwich from time to time, that kind of thing. But basically it's me.”

Bernstein insists there are no economic issues, no obscene rent inflation driving him out. Succession is more complicated.

“I could've hired people; I took a résumé today,” he said, unconvinced. “But you have to have a sixth sense in this business and know the material.”

Caravan Book Store is at 550 S. Grand Ave. in downtown Los Angeles. Items throughout the shop will be marked down during a closing sale that runs through Feb. 24.



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Brie Larson in
Basmati Blues

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| Film //

BRIE MEETS GHEE

The most fascinating thing about *Basmati Blues* is its very existence

BY ALAN SCHERSTUHL

Look, whatever you're tempted to say about *Basmati Blues*, here's one thing that's true: There's no way your satiric screwball Amerindie Bollywood-inflected Brie Larson romantic musical comedy about agribusiness in India would work better. Nobody's wheelhouse has *Basmati Blues* in it. As such, Dan Baron's film is less a narrative feature you get caught up in then it is a document of the fact that, yes, this thing got financed and finished. Watching it is something like watching a play's first full dress rehearsal or a gangly baby deer's initial attempts to stand, where it's the effort that's more engaging than the achievement itself.

Whatever else, *Basmati Blues* does qualify as "achievement." Here's a film where Tyne Daly, as a powerful businesswoman, belts out a laugh line about how great it would be to bring back child labor. Here's a film in which the consideration of the impact of genetically modified seeds on global farmers somehow builds to Larson on horseback facing down riot police and then chasing a train. It's in the heat of this climax, of course, that her character — Linda — finally realizes which of her suitors she loves.

Larson gamely sparkles, though she can't quite make Linda comprehensible. (The film was shot in 2013 and is now

seeing release thanks to Larson's higher profile.) A scientist who has engineered a super rice for a corporation that's totally not Monsanto, Linda gets sent to India by her CEO (Donald Sutherland!) to convince the residents of a farming community to sign contracts to agree to buy the seeds she's engineered each year. Despite being a woman of great accomplishment who lives in Manhattan, where swans throughout Midtown sing in the fleet opening number, Larson's Linda is wholly overwhelmed at first by the subcontinent. She almost panics leaving the airport because there's about a dozen people right outside the doors — enough to throw any seasoned New Yorker!

And, speaking of seasoning, she's flummoxed at her first meal in India, uncertain what's food and what isn't. Yes, she's another driven career woman who has never found time in her life for *living* — or, apparently, takeout.

These opening scenes are cut with a jagged aggression, each moment spliced right on top of the next with no room to breathe. It's an exhausting onslaught, like watching the film at 1.5 speed, especially a miserable sequence of Linda's disorientation — all tilted and swooping shots of crowds, cows, streets and goats. She loosens up after realizing she's staying in a palace, though the morning after she sings about wondering what tomorrow will bring while sitting in the backseat of a car and glumly staring straight ahead at nothing in par-

ticular. The editors slice in interesting shots of village life — I guess to show us what she's missing?

The songs tend toward a glittering guitar-based pop, sometimes tinged with tabla and sitar, only on occasion compelling or expressive of the characters' hearts. Generic yet pleasant, they sound something like a cross between late-period U2 (glisten majestically, you

WATCHING *BASMATI BLUES* IS SOMETHING LIKE WATCHING A GANGLY BABY DEER'S INITIAL ATTEMPTS TO STAND — THE EFFORT IS MORE ENGAGING THAN THE ACHIEVEMENT ITSELF.

rising chords!) and the kind of upmarket Nashville country that sells better at Target than it does at Walmart. I wrote that in my notebook and then was gratified by the end credits, which revealed that songs had been pitched in from Pearl Jam and Sugarland.

The most Bollywood *Basmati Blues* gets is a romantic duet sung between Larson and Utkarsh Ambudkar, who

plays Rajit, the poorer of Linda's romantic options.

This number's a legitimate highlight, though it's not as delightful as the moment that precedes it. Rajit faces Linda in a radiant two-shot inside a temple as they bicker through a seed-politics version of the small chain-vs.-megastore *You've Got Mail* conflict. (He's right; she's wrong; Linda's too humble/clueless to be the white savior character that some viewers of the trailers attacked.) Once they're talked out, they hush, for a breath, and then Rajit gazes longingly upon her and, without accompaniment, croons the first line of their duet.

Linda cuts him off. "You're going to sing now?" she snaps.

Too bad so much of *Basmati Blues* is utterly unlike that moment, one of the few where Linda is not a naif, where she seizes control of a moment, where it's the rhythms of the actors that give the scene shape rather than the haste of the editors. Like Linda, the Indian characters slip continually from flat to round. Some are comically broad — this is, after all, a movie where a goat assists in a jailbreak — and some serve to teach Linda that, actually, the international conglomerate she works for does not have Indian farmers' interests at heart. That this is news to her makes her difficult to cheer for, but I guess we can give the movie this: No character is as broad a caricature as its white lead. Early on, in a charmingly comic scene, our sheltered American even gets fooled into believing that it's customary in India to greet new acquaintances with gentle slaps to the temples.

Wondering about the choices behind *Basmati Blues* often is more interesting than the film's moment-to-moment drift. Did the screenwriters — Baron with Jeff Dorchon — intend to make their protagonist a deeply uninformed nonentity who, despite her advanced degrees and desire to feed the world, has apparently never once thought about how people other than herself actually live? Perhaps this characterization is meant as inoculation from accusations that, in creating *Basmati Blues*, they have sought to appropriate a culture that isn't theirs. (In the press notes, Baron admits to never having seen a Bollywood film until after he conceived of this project; Bollywood's greatest influence on the final film mostly seems to be in the license the director and screenwriter felt to go broad.)

In one way, Linda's story seems a version of their own: A nice American goes to India but knows not to pretend for a moment to be an expert on anything except what she's trained in.

Perhaps that's admirable. But art demands vision rather than a surplus of notions and some humility, and the animating idea behind too many scenes here seems simply to be, "Wow, we're here making this movie!" It looks like it was fun.

BASMATI BLUES | Directed by Dan Baron
Written by Baron and Jeff Dorchon | Shout! Studios
Arclight Santa Monica and on-demand



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Film //

FRIGHTENINGLY UNORIGINAL

Our condolences to the families whose kids fall for *Monster Family*

BY APRIL WOLFE

I can only assume that it must be great fun and good money to voice characters in animated features, because those are the only reasons I can think of for Nick Frost, Jason Isaacs, Emily Watson and Jessica Brown Findlay to have signed onto *Monster Family*, a lifeless, meandering mashup of *The Incredibles* and *Monster House* with a few blood drips of *Monster Squad*. It's all neither funny nor sweet and seems as though someone Mad-Libbed

the script together in the last few minutes before drifting off to sleep. It comes as no surprise that there are six writing credits.

Directed by Holger Tappe, the film focuses on an unhappy wife and mother (Watson) who accidentally calls Dracula (Isaacs) and is suddenly his romantic target. Dracula sends a witch, Baba Yaga (Catherine Tate), to turn the mother into a vampire because Dracula doesn't want to bite her, as this would somehow steal the essence he so loves about her. That's a weird argument about the value of an unravished woman's purity

for a family movie, and it's one of many we get in this film.

Meanwhile, the family — mom, dad (Frost), daughter Fay (Findlay) and son Max (Ethan Rouse) — attends a Halloween party in monster costumes. They get mistaken for a hired band, then thrown out of the venue into an alley, where the witch confronts the mother and accidentally turns the whole family into monsters for real — a vampire, Frankenstein's monster, a werewolf and a mummy. Then Baba Yaga uses a faulty magic amulet to lead the mother on a lengthy chase, with mom using her new vampire powers to track the witch all over the city. Then the family realizes she's heading to London's Eye, and they have to board a plane to find her. This is all in the first 20 minutes.

I've not gotten to the subplots about villainous supermodels or the ones about bullies, an amorous Imhotep, a desert oasis detour or the mother's hippie bookstore employee who uses the power of kindness to save them or even the one about the dad's nervous stomach — he's constantly farting a noxious lime-green gas. Frost speaks about five lines total, and the rest of the time just groans while his character lets 'em rip.

Nothing matters in this movie; stuff just happens.

The existence of a film like this, one whose creators put a great deal of thought into their 3-D animation and almost none into its story, isn't an anomaly. Tappe made another knockoff film in 2012 called *Animals United*, with a voice cast including Stephen Fry, Vanessa Redgrave and Jim Broadbent. The most accurate review of that film came from British critic Robbie Collin, who called it “Badagascar,” referring to its aping of *Madagascar* — and its demonstration of little understanding of why that film was so critically lauded. A German production, *Animals United* still made \$51 million at the international box office and likely more from DVD sales to parents in need of literally anything for their kids to gawk at for a couple of hours.

Family films that deftly face down difficult issues, such as racism (*Zootopia*), wrongful incarceration and immigration (*Paddington 2*) and inequality (*Moana*), become classics for a reason. Sometimes, thankfully, this translates into a box office or home-video success. Other times, *The Emoji Movie* and its ilk dominate. God help the parents whose kids fall in love with *Monster Family*.

MONSTER FAMILY | Directed by Holger Tappe | Written by David Safier and Catharina Junk | Viva Pictures Citywide

OPENING THIS WEEK

BECKS With *Becks*, directors Elizabeth Rohrbach and Daniel Powell have crafted an understated musical that really works, thanks to Alyssa Robbins' heart-felt music and standout performances from the cast. Brooklyn singer-songwriter Becks (Lena Hall) has everything she wants: a moderately successful music career, a cute girlfriend and a move to Los Angeles on the horizon. But after a brutal betrayal, she loses everything and moves back into her mom's house in St. Louis, where her room remains unchanged from her teen years. Becks, played with a devil-may-care slacker attitude by Broadway vet Hall, is the type of 30-something who leaps before she looks, which clashes with the very mindful lifestyle her pious mother (Christine Lahti) has crafted since her children left home. As she seeks refuge outside the house, Becks' (first and last) high school boyfriend (Dan Fogler) serves as her friend, whiskey-pouring sage and patron — the bar he owns doubles as a place for her to gig and earn tips. Soon, someone catches her eye: Elyse (Mena Suvari), the bi-curious wife of her high school adversary. When Elyse hires Becks for guitar lessons, things get complicated. Hall's performance in particular is strong, both as a singer and an actor, and her chemistry with Lahti's nun-turned-mom adds an intimate, barbed layer of family drama. Unfortunately, the story stumbles when it comes to surprises: Becks runs headlong into a predictable set of problems in this story of arrested development. (Tatiana Craine)

ENTANGLEMENT The barrier between real and imaginary is permeable for sad sack Ben Layton (Thomas Middleditch), who slips between them without perceiving a difference. That's a tricky state to capture, and director Jason James, making his first feature, does so by creating a visual cocoon around Ben — no shadows, clutter or crowds. Everything in his world seems normal, but too much so, like the well-lit showroom of an elegant home-goods store. James also aims for black comedy, but instead of submitting this fragile character to excoriating humor, he swaddles Ben tightly, taking a whimsical approach to his mental instability. Ben's condition isn't defined; his numb befuddlement is punctuated by flights of hallucinatory fancy. Middleditch expresses the fear that underlies Ben's behavior, especially the need to create a narrative for his life that doesn't lead to attempted suicide. Screenwriter Jason Filiault provides that alternate path with the introduction of Hanna Weathers, the irresistible girl who magically arrives to be everything the flailing boy didn't know he needed. Jess Weixler tackles this thankless role with verve and wit, making Hanna alternately cajoling and comforting. Hanna is meant to help the stunted Ben finally grow up, but *Entanglement* only highlights how much errant white men are coddled. (He even sees a child psychologist.) (Serena Donadoni)

THE FEMALE BRAIN Neuroscientist Julia

has a hack for just about everything: She guzzles Soylent and she'll reject a potential mate because his brain scans show a lack of empathy. Director and co-writer Whitney Cummings stars as the not-looking-for-a-man scientist at the center of this overwrought rom-com based on the pop-science book by Louann Brizendine. We meet Julia as she's presenting her research on — wait for it — the pesky, fickle female brain. In her study, Julia delves into the minds of couples who are dating, newlyweds and long-term spouses. But things get complicated when she can't hack the feelings that she develops for one of her subjects. Does Julia fall prey to the psychologist's fallacy — or will she nail the science behind what makes people tick?

Cummings and Neal Brennan's script makes for an earnest, if slightly uneven, combination of info and laughs that skews a bit too Psych 101. Cutaways purport to reveal the science behind behavior, punctuating scenes of the couples as they bicker, spice things up and test boundaries. Still, despite its strong cast (including Sofia Vergara, Cecily Strong and James Marsden), *The Female Brain* has trouble making its characters more than one-dimensional. (Beanie Feldstein stands out as Julia's bubbly, over-medicated millennial assistant.) Instead, it offers a myopic, heteronormative look at romance that spends a lot of time playing up women's impulses for laughs before conceding that these instincts are actually kind of a good thing. Its creators' hearts may be in the right place, but that's not enough to save *The Female Brain* from overthinking it. (Tatiana Craine)

GO SALESMAN A vérité masterpiece of the bullshit that America sells itself, Albert and David Maysles' *Salesman*, from 1968, documents a way of life that was dying even then — the soiling grind of getting by as a door-to-door salesman, talking people who don't want you there into buying junk they don't need with money they're almost certainly short on. *Salesman*'s milieu of motels and porkpie hats may have passed, but its broader diagnosis has lost none of its truth. In huckster America, everyone's a mark. The Maysles brothers and co-director Charlotte Zwerin capture the peddling of Bibles to families on the outskirts of Boston and in Opa-locka, Florida. The filmmakers follow a quartet of not-especially-religious sharpies and wannabes as they work what they call “the territory,” just like the fast-talkers in *The Music Man*. Some seem born to the life; others, like Paul “The Badger” Brennan, seem to be trying to look like they're born to it, talking the talk and selling the idea of themselves as salesmen. Working on behalf of the Mid-American Bible Company, and always blessed with the imprimatur of a local church, this crew turns up at the homes of parishioners with an offer that would strike most of us as patently refuseable: “The Bible runs as little as \$49.95,” the heart of the pitch goes, “and we have three plans on it.” Fifty years on, scenes

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YOUR WEEKLY MOVIE TO-DO LIST

Revisiting Michael Curtiz and Tripping Through *Fantastic Planet* Friday, Feb. 9

UCLA's tribute to Michael Curtiz (prompted by the release of Alan K. Rode's new biography) continues with one of the studio director's most famous: ***Mildred Pierce***. The James M. Cain story of a housewife who divorces her husband, begins a successful restaurant business and endures a murder case furnished Joan Crawford with one of her juiciest roles (for which she won an Oscar) and gave the noir style a deceptively domestic setting. The second feature, ***Flamingo Road***, reuniting director and star, finds Crawford navigating the treacherous politics of an American small town. UCLA will screen a rare 35mm nitrate print for what should be a flammable evening. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., Feb. 9, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Sunday, Feb. 11

The American Cinematheque concludes its retrospective of Japanese genre master Seijun Suzuki with "ultra-rare" 35mm prints of ***Everything Goes Wrong*** and ***Fighting Delinquents***. Suzuki's early devil-may-care demolitions of classical Japanese cinema were at the forefront of what would become an exciting new wave, and his kinetic camerawork and focus on youth culture set him apart from his countrymen. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Feb. 11, 7:30 p.m.; \$12. (323) 466-3456, americancinema.thequecalendar.com.*

Albert and David Maysles' ***Salesman*** is one of the best documentaries ever made, and a goldmine for devotees of downbeat Americana. A close examination of door-to-door Bible salesman, the film is remarkable for its close attention to process and ritual, which accumulate toward a shattering emotional climax. The Aero Theatre will screen a DCP of a new digital restoration from Janus Films, which indicates that a Blu-ray is in the works. *Aero Theatre, 1328 Montana Ave., Santa*

***Fantastic Planet***

Monica; Sun., Feb. 11, 7:30 p.m.; \$12. (323) 466-3456, americancinema.thequecalendar.com.

Tuesday, Feb. 13

LACMA's monthlong tribute to Czech director Milos Forman presses on with ***The Firemen's Ball***, a rich satire having to do with a fire department's disastrous attempt at a farewell party in a small Czech town. A favorite of British director Ken Loach, Forman's social satire lays bare the brokenness of human nature with an unsparing yet benign sense of humor. The film was considered an allegory of Communist society and was subsequently banned. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 13, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Feb. 15

"Trippy" is the term most commonly applied to ***Fantastic Planet***, René Laloux's sci-fi animation, based on a novel by Stefan Wul, about a race of giant humanoid aliens who keep humans as pets. The creature design is daring and imaginative enough to compensate for their limited mobility, and the entire project is rich with historical allegory, including references to state-sponsored fascism. Laemmle's Throwback Thursday series presents this one-of-a-kind spectacle in partnership with Eat/See/Hear. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., Feb. 15, 7:30 p.m.; \$12. (310) 478-3836, laemmle.com.*

—Nathaniel Bell

of the men in the kitchens and living rooms of believers still sting and discomfit. This is all shot in crisp black-and-white with the participants exhibiting no awareness of the cameras. The technique is transparent, in its way, which makes it doubly important to consider it as the film unfolds. (Alan Scherstuhl)

TEHRAN TABOO There are many taboos explored in Ali Soozandeh's animated *Tehran Taboo*, not the least of which is the taboo against filming movies in Tehran about things that are taboo in Tehran. As such, Iranian-born Soozandeh shot his cast against a green screen in Germany — where he lives in exile, another barrier to location shooting — and rotoscoped them into an animated vision of the Iranian capital. *Tehran Taboo* would almost be too bleak had it been shot as a live-action film, exploring as it does the extreme sexual hypocrisies of the modern Islamic Republic of Iran — and, by extension, all conservative patriarchies. Soozandeh wastes no time establishing both the hypocrisy of the devout in Iran (or America, or Gilead) and his *Short Cuts*-ian tapestry of characters: In the opening scene, prostitute Pari (Elmira Rafizadeh) goes down on a cabbie (Farhad Payar) after giving the money to her mute son Elias (Bilal Yasar) in the backseat. The driver sees his daughter

walking down the street holding a man's hand. The driver becomes so overcome with rage at his daughter's impropriety — again, while he is getting blown by a prostitute whose son is in the backseat — that he crashes the taxi. Other stories involve marriage and divorce. The quest to either sew up a hymen or purchase a passably fake one before a wedding gets treated as just a normal thing that normal people do in a morally righteous country that — and this is going to sound cuckoo-bananas, but roll with me here — may not be quite as concerned with maintaining women's morality as it is with protecting men's frail egos. (Sherilyn Connelly)

ONGOING

GO A FANTASTIC WOMAN (UNA MUJER FANTASTICA) In the tense but hearty Chilean drama *A Fantastic Woman*, actress Daniela Vega plays a transwoman, Marina, who must navigate life after the death of her lover. But no matter what trials Marina must face going it alone in a city either hostile toward or simply confused by the nuances of gender identity, director Sebastian Lelio refuses to paint her as a simple victim, bucking the prevailing assumption that a transwoman at the center of a film must necessarily be a tragic figure. In the early scenes, Marina is adored and

cherished by an older man, Orlando (Francisco Reyes). But Marina has no idea how dependent on Orlando she is until he suffers sudden chest pains and she must rush him to the hospital. Once the two are separated by the surgery room doors, Marina seems to understand her life of happiness and security is already dissipating. A doctor delivers the news that Orlando is dead and questions Marina about a bruise on his head — sustained from a fall as she was helping him get to the hospital. But she knows people will be skeptical of her story. Marina then slips into survival mode, and Vega's performance is so kinetic, here, that we can almost see the blood pulsing furiously through her body as Marina digests that her safety is now threatened. The physicality of her performance is the most intriguing element of this film. Marina's oscillating comfort and discomfort in her body is a story told without words. *A Fantastic Woman* shows that the obvious insults a transperson may endure will, of course, weigh on the psyche, but the death by a thousand well-meaning cuts hurts as well. (April Wolfe)

LIES WE TELL *Lies We Tell* is the model definition of a kitchen-sink melodrama. Not only does it exhibit all of the genre's key features — British, working-class setting, a narrative heavy in social real-

ism, a disillusioned male protagonist — but it throws in everything but-you-know-what in its 119-minute running time. Gabriel Byrne plays the longtime driver of an American businessman (an all-too-briefly glimpsed Harvey Keitel) who gets roped into the life of his boss's Muslim mistress (Sibylla Deen) after the businessman dies. It seems the mistress, who's studying to be a lawyer, comes from a lowdown neighborhood where the resident drug kingpin (Jan Uddin) is not only her cousin but her ex-husband who raped her when she was a teen. While she obviously wants to get out of there, she keeps getting sucked back into this hell, especially when her ex is out to make her little sister his new bride (never mind about that white girl he already knocked up). Yeah, there's a lot going on in this movie. We haven't even gotten to Byrne's character and his problems (quietly mourning the loss of his dead daughter, making sure any evidence of his boss's affair doesn't land in the hands of his boss's shitty son). As much as director/co-writer Mitu Misra wants to show the oppression and repression that still have a stranglehold on Muslim communities in Britain, he does what a lot of first-time filmmakers do their first time out — he overplays his hand. From the story to the score to the climactic reaction shots to the purposely head-scratching ending, *Lies We Tell* is crammed, histrionic and way too damn much. (Craig D. Lindsey)

GO SHOT IN THE DARK "Fuck ball," coach Louis Adams tells his team at the

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

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Mama Africa: Miriam Makeba Fri., 7:30 p.m.; Sat., 3 p.m.; Sun., 2:30 p.m.; Mon., 7:30 p.m.; Tues., 4:30 p.m.; Wed., 10 p.m.; Thurs., 7:30 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
 Call theater for schedule.

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

Black Panther Thurs., 7, 7:45 p.m.; Thurs., 7, 7:20, 9, 10:15 p.m.

Black Panther in Disney Digital 3D Thurs., 7:30, 11:15 p.m.; Thurs., 10:45, 11:30 p.m.

Opening Night Fan Event - Black Panther Thurs., 6 p.m.

The Metropolitan Opera: L'Elisir d'Amore

ENCORE Wed., 1, 6:30 p.m.

Magical Girl Lyrical Nanoha: Reflection Sun., 12:55 p.m.; Wed., 7 p.m.

Mazinger Z: INFINITY Sun., 12:55 p.m.; Mon., 7 p.m.
The Metropolitan Opera: L'Elisir d'Amore Sat., 9 a.m.

Fifty Shades Freed Fri-Sun., 12 noon, 3, 6, 9 p.m.

UNIVERSITY VILLAGE 3 3323 S.

Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West Sunset Boulevard (323)654-2217
 Call theater for schedule.

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard (310)478-3836

The Metropolitan Opera: L'Elisir d'Amore Sat., 9 a.m.

The Great Escape Sat., 7:30 p.m.

LAEMMLE'S MUSIC HALL 3 9036

Wilshire Blvd. (310) 274-6869

Signature Move 9:55 p.m.

WESTWOOD, WEST L.A.

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

Black Panther Thurs., 7, 10:30 p.m.; Thurs., 7, 10:15 p.m.

Black Panther in Disney Digital 3D Thurs., 9:30 p.m.

Black Panther: An IMAX 3D Experience Thurs., 7 p.m.

Black Panther: The IMAX 2D Experience Thurs., 10:45 p.m.

Early Man Thurs., 5, 7:15, 9:30 p.m.

Opening Night Fan Event - Black Panther Thurs., 6 p.m.

The Metropolitan Opera: L'Elisir d'Amore

ENCORE Wed., 1, 6:30 p.m.

The Metropolitan Opera: L'Elisir d'Amore Sat., 9 a.m.

The 15:17 to Paris Fri-Wed., 11:30 a.m., 2:15, 4:45, 7:15, 10 p.m.

Fifty Shades Freed Fri-Wed., 12:15, 2:45, 5:15, 8, 10:45 p.m.

Fifty Shades Freed: The IMAX 2D Experience

Fri-Wed., 11:15 a.m., 1:45, 4:15, 7, 9:45 p.m.

Peter Rabbit Fri-Wed., 11:45 a.m., 2, 4:20, 6:45, 9 p.m.

LAEMMLE'S ROYAL THEATRE 11523

Santa Monica Blvd. (310) 477-5581

The Royal Opera House: Rigoletto Wed., 7:30 p.m.

Sleepless in Seattle Tues., 5, 9:30 p.m.

The Way We Were Tues., 7:10 p.m.

Le Misanthrope Mon., 7:30 p.m.; Tues., 1 p.m.

LANDMARK'S NUART THEATRE

11272 Santa Monica Blvd. (310)

473-8530; No Texting Allowed

2018 Oscar Nominated Shorts - Animation 3, 7:30 p.m.

2018 Oscar Nominated Shorts - Live Action 12:40, 5:10, 9:40 p.m.

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

Harold and Maude Fri., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton

Ave. (310) 208-3250; No Texting

Allowed

The Florida Project Fri., 4:25, 7, 9:35 p.m.; Sat., 2, 5:25, 8 p.m.; Sun., 1, 4:25, 7, 9:35 p.m.; Mon., 3:45 p.m.; Tues-Thurs., 4:25, 7, 9:35 p.m.

Reel Talk Mon., 7 p.m.

The Room (2003) Sat., 11:59 p.m.

LANDMARK WEST L.A. 10850 W.

Pico Blvd. (310) 470-0492; No

Texting Allowed

Black Panther Thurs., 7:20, 10:15 p.m.

Fifty Shades Freed Fri-Sun., 12 noon, 2:30, 5, 7:30, 9:55 p.m.

IPIC WESTWOOD 10840 Wiltshire Blvd (310) 307-7003

Black Panther Thurs., 7, 7:30, 10:30, 11 p.m.

The 15:17 to Paris Fri-Wed., 1:30, 4:30, 7:20, 10:30 p.m.; Thurs., 1:30, 4:30, 7:15, 10 p.m.

Fifty Shades Freed Fri., 1, 1:45, 4, 4:45, 7, 7:45, 10, 10:45 p.m.; Sat., 11 a.m., 1, 1:45, 4, 4:45, 7, 7:45, 10, 10:45 p.m.; Sun., 1, 1:45, 4, 4:45, 7, 7:45, 10, 10:45 p.m.; Mon., 1, 1:40, 4, 4:40, 6:55, 7:40, 9:55, 10:40 p.m.; Tues-Wed., 1, 1:45, 4, 4:45, 7, 7:45, 10, 10:45 p.m.; Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

Peter Rabbit Fri., 1:10, 4, 7:15, 10 p.m.; Sat., 10:30 a.m., 1, 3:30, 6:45, 9:30 p.m.; Sun., 11 a.m., 1:30, 4:15, 7, 9:30 p.m.; Mon-Tues., 1:30, 4:15, 7:15, 10 p.m.; Wed., 1:15, 3:50, 6:45, 9:30 p.m.

Winchester Fri., 1:30, 4:50, 7:45, 10:50 p.m.; Sat., 1:15, 4:15, 7:30, 10:20 p.m.; Sun., 1:15, 4:20, 7:30, 10:20 p.m.; Mon-Tues., 1:50, 4:45, 7:30, 10:15 p.m.; Wed., 1, 4 p.m.

The Shape of Water Fri-Sat., 12 noon, 3:30, 7:15, 10:20 p.m.; Sun., 12:15, 3:25, 6:45, 10:15 p.m.; Mon-Tues., 12:30, 3:40, 7, 10:15 p.m.; Wed., 12:30, 3:40, 7:15, 10:15 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394

Black Panther Thurs., 7 p.m.; Thurs., 7:45, 11 p.m.; Thurs., 7:45, 9:25, 11, 11:25 p.m.

Black Panther in Disney Digital 3D Thurs., 10:15 p.m.; Thurs., 8:35, 11:50 p.m.

Opening Night Fan Event - Black Panther Thurs., 6 p.m.

The Metropolitan Opera: L'Elisir d'Amore

ENCORE Wed., 1, 6:30 p.m.

Mazinger Z: INFINITY Sun., 12:55 p.m.; Mon., 7 p.m.

The Metropolitan Opera: L'Elisir d'Amore Sat., 9 a.m.

Fifty Shades Freed Fri-Sun., 12:10, 2:50, 5:30, 8:10, 10:50 p.m.; Fri-Sun., 7:15 p.m.

RAVE CINEMAS BALDWIN HILLS

CRENSHAW PLAZA 15 + XTREME

4020 Marlon Avenue (323)296-1005

Sweet Country Sun., 8:40 p.m.

Black Panther Thurs., 7, 10:30, 11:30 p.m.; Thurs., 9:30 p.m., 12:45 a.m.; Wed., 6:30 p.m.

Black Panther in Disney Digital 3D Thurs., 8 p.m.; Thurs., 8:30 p.m., 12:05 a.m.

Opening Night Fan Event - Black Panther Thurs., 6 p.m.

The Rape of Recy Taylor Tues., 9:30 p.m.

Gurumbé. Afro-Andalusian Memories (Gurumbé. Canciones de tu memoria negra) Mon., 3:40 p.m.; Tues., 9:15 p.m.

Félicité Fri., 8:50 p.m.

Carapinteros (Woodpeckers) Sat., 8:40 p.m.

The Wound (Inxeba) Sat., 7:05 p.m.; Tues., 6 p.m.

2nd Chance Short Docs Tues., 1:10 p.m.

3 As Shorts Sun., 6 p.m.

African Shorts Program Fri., 1:25 p.m.; Sun., 1:10 p.m.

Alaska Is a Drag Fri., 1:20 p.m.; Sun., 6:50 p.m.

Ancestral Voices: Spirit is Eternal Fri., 9:15 p.m.; Thurs., 9:45 p.m.

Angelica (2016) Fri., 6:15 p.m.; Mon., 1:15 p.m.

As Evil Does Sat., 6 p.m.; Mon., 1:20 p.m.

Back to Natural Thurs., 1:15 p.m.

Barrow: Freedom Fighter Mon., 6:50 p.m.; Wed., 1:40 p.m.

Behind the Movement Fri., 8 p.m.

Bigger Than Africa Mon., 3:45 p.m.

Borders (Frontières) Sat., 4:25 p.m.

Brown Girl Begins Fri., 9:40 p.m.; Sat., 4:55 p.m.; Wed., 1:20 p.m.

Burkinabe Rising: The Art of Resistance in Burkina Faso Fri., 3:45 p.m.; Thurs., 4:15 p.m.

Capitaine Thomas Sankara - Archives de la révolution au Burkina Faso Mon., 9:20 p.m.

Cargo (2017/III) Sun., 6:35 p.m.; Mon., 8:40 p.m.; Tues., 3:40 p.m.

Caribbean Shorts Sat., 3:45 p.m.

Catching Feelings Mon., 8:40 p.m.; Wed., 2:30 p.m.; Thurs., 4:10 p.m.

Chasing the Blues Fri., 3:50 p.m.; Sun., 9:50 p.m.

The Citizen (Az allampolgar) Sun., 1 p.m.

Dead Donkeys Fear No Hyenas Tues., 1:20 p.m.; Sat., 12 noon.

Devil's Chest Mon., 6:30 p.m.

Evolutionary Blues... West Oakland's Music

Legacy Sun., 9:10 p.m.; Mon., 1:25 p.m.

Foreign Body (Jassad Gharib, Corps Etranger) Fri., 1:15 p.m.; Mon., 6:10 p.m.; Wed., 3:35 p.m.

Found in a Dream Thurs., 8:55 p.m.

The Giant is Falling Sat., 11 a.m.; Tues., 3:50 p.m.

Giants of Africa Wed., 7 p.m.

Green Days by the River Thurs., 7 p.m.

Inkotanyi Sun., 12:40 p.m.; Thurs., 9:45 p.m.

Kalushi: The Story of Solomon Mahlangu Mon., 8:50 p.m.

Keteke Sat., 11:45 a.m.; Mon., 3:55 p.m.; Wed., 5:15 p.m.

The Killing of the 5th Element Sat., 10 p.m.

Kimpa Vita Fri., 1:30 p.m.; Wed., 4:30 p.m.

King of Stage: The Woodie King Jr. Story Sat., 7:15 p.m.; Sun., 1:30 p.m.

Kiumeni Sat., 1:15 p.m.; Tues., 9:10 p.m.

Krotoa Sat., 3 p.m.; Thurs., 1:15 p.m.

LAST LIFE Sun., 6:10 p.m.; Mon., 8:45 p.m.

La Vie Magnifique De Charlie Fri., 6:45 p.m.; Sun., 1:15 p.m.

Le reve francais Tues., 6:40 p.m.; Wed., 1 p.m.

Liyaana Sat., 2:05 p.m.

Love By Chance Sun., 7:10 p.m.; Tues., 3:45 p.m.

Love Jacked Wed., 8 p.m.

Lucky Specials Thurs., 3:55 p.m.

Mama Colonel (Maman Colonelle) Fri., 1 p.m.; Mon., 3:50 p.m.

Maynard Fri., 7 p.m.; Sat., 7:25 p.m.

Moko Jumbie Sun., 9:30 p.m.; Tues., 7 p.m.

Moussou Faso. Homeland of the Wholehearted Women Mon., 4 p.m.

Muslimah's Guide to Marriage Sun., 3:45 p.m.; Wed., 9:45 p.m.

The Naked Poet Fri., 6:20 p.m.; Sun., 8:40 p.m.; Wed., 9 p.m.

Noem My Skollie: Call Me Thief Fri., 9:20 p.m.; Tues., 6:30 p.m.

The Number Sat., 9:35 p.m.; Tues., 4:10 p.m.

Pajaud: Art + Work Sat., 12:15 p.m.; Sun., 9:20 p.m.



PHOTO BY TERRY OKEY

| Music //

GYPSY SWINGERS

The Hot Club of Los Angeles keeps Django Reinhardt's style of music alive

BY BRETT CALLWOOD

Gypsy-jazz pioneer Django Reinhardt may have died in 1953 from a brain hemorrhage at the horribly young age of 43, but thanks to bands such as the Hot Club of Los Angeles, named after Reinhardt's own Quintette du Hot Club de France, his music remains alive and well.

There are, in fact, "Hot Clubs" all over North America, Europe and beyond, including the Hot Club of Detroit and the Hot Club of New Orleans. Our L.A. version formed in 2011, when a group of session players and side men united, naturally, out of a deep love for gypsy jazz and the music of Reinhardt.

"That brought us together initially, and then we started doing a few shows around town," says singer, pianist and accordionist Carl Byron. "Initially we had a residency at the Redwood Bar, but then we got the offer of doing the Monday nights at the Cinema Bar and we went for that. Then we started picking up various other things — corporate things [and] weddings, and last year,

Jackson Browne started sitting in with us and he hired us for an event last year, which we'll be doing again this year in March."

It should come as no surprise that the music of Reinhardt remains so beloved to this day; he's by far the most recognizable name associated with gypsy jazz, a fiery, passionate, intricate and sexy style of music.

When people who are not fans of jazz explain why, they talk, rightly or wrongly, about the genre's perceived lack of structure and melody and the cold technicality of the players. Those same people should give gypsy jazz a shot. Still, Byron discovered it through other types of jazz.

"[Reinhardt's] style is technically defined as gypsy jazz, or jazz Manouche, or gypsy swing," Byron says. "But it has also influenced a lot of other types of more mainstream, trad jazz. Most people who have played jazz, or for that matter country or western swing, or even rock and pop, have at least some awareness of him because his influence continues to be so big on all these styles of music, obviously particularly for guitarists."

Byron describes gypsy jazz as usually

having an infectious, rhythmic feel, combining elements of Roma, or gypsy, music with Eastern European music and 1920s and '30s traditional jazz.

"You'll find in the gypsy jazz songbook a lot of covers of standards, like Gershwin songs and other songs that were

"YOU'LL FIND IN THE GYPSY JAZZ SONGBOOK A LOT OF COVERS OF STANDARDS, LIKE GERSHWIN SONGS AND OTHER SONGS THAT WERE BIG DURING THAT ERA."

— CARL BYRON

big during that era," Byron says. "The instrumentation is obviously a big part of it, too. It's very guitar-oriented, and then in Django's most celebrated group, the Quintette du Hot Club de France,

that group also featured Stephane Grappelli, the great jazz violinist. So a big part of the sound of gypsy jazz was Django's guitar backed up by two other guitarists playing rhythm, bass, and then Stephane, who was the co-soloist on violin. But that was by no means the only configuration."

After more than seven years of performing, usually weekly, Byron says there's a solid audience for gypsy jazz and the music of Django Reinhardt in and around Los Angeles. He also says that, were he alive today, Reinhardt would get a kick out of the fact that he could travel to so many different cities and find a Hot Club to sit in with.

"He was such an interesting person on so many levels," Byron says. "The way he led his own life was not typical of many musicians, and that's already saying something. Part of it had to do with his Roma heritage and characteristics. He was not always his best promoter, and he seemed to be rather equivocal about commercial success. He transcended the idea of being a professional musician because music was his whole being. It's not something he started doing because he wanted to be successful. It was something that he had to do. He had such a passion for it. Anybody who went through what he went through with the fire that burned so much of his body and disfigured his hand, who then goes back how to relearn how to play the instrument to the degree that he did and become one of the all-time greatest musicians, obviously has a great deal of passion for the music that goes way beyond being a star and being popular."

The Hot Club of Los Angeles continue to play every Monday evening at the Cinema Bar in Culver City, usually performing two sets a night. To keep things as interesting as possible, Byron says they mix the sets up each week to a degree.

"We bring in newer stuff," he says. "For instance, for the record that we're making right now, we have also incorporated some originals that a couple of us in the band have composed. Then we will adapt some other things, which is a tradition in gypsy jazz. You might hear us play our own version of 'Goldfinger.' The gypsy jazz songbook is so vast that it's really impossible in the space of two sets to do more than cover a small percentage of the material. We have ones that we do on a fairly consistent basis, and then ones that we bring in and might not do as frequently, plus the new ones that we bring in."

The HCOLA is currently finishing up its latest album, tentatively titled *Cinema Swing*, which should be out in the spring. And in March, the band will be performing with Jackson Browne at his Artists for Peace and Justice event. Reinhardt's music isn't going anywhere in a hurry, because Hot Clubs such as the L.A. branch work so hard.

The Hot Club of Los Angeles play at 9 p.m. every Monday at the Cinema Bar, 3967 Sepulveda Blvd., Culver City; (310) 390-1328.

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Upcoming Events at Amoeba!

THURSDAY • FEBRUARY 8 • 6PM

FU MANCHU

Southern Californian hard-rock legends, Fu Manchu, celebrate their new album, *Clone of the Universe*, with a live set and signing at Amoeba Hollywood!

Purchase your copy of *Clone of the Universe* at Amoeba on 2/8 to attend the post-show signing. First 25 purchasers will receive a silkscreened "Fu Manchu-Live at Amoeba" poster signed by the band!

Catch them at their album release show at The Troubadour, February 9th.

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TUESDAY • FEBRUARY 13

FAT TUESDAY!

Join us for our annual FAT TUESDAY Mardi Gras celebration — featuring DJs, a parade, beads and fun!

3pm - DJ Bennett kicks off the party jams
4pm - MARDI GRAS PARADE!!

Bring your horn or percussion and join us for our annual party procession! Amoeba will again donate a portion of the day's proceeds to Tipitina's Foundation and New Orleans Musicians' Clinic.

WEDS • FEBRUARY 14 • 6PM

CAR SEAT HEADREST

Celebrate Valentine's Day with your true love: Car Seat Headrest! Live performance followed by album signing for the new release, *Twin Fantasy*. Signing is limited to purchasers of *Twin Fantasy*.

SAT • FEB 17 • NOON-4PM

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Music //
Picks //

fri

2/9

Exmortus, Kreator, Sabaton

@ THE WILTERN

Whittier's very own sonic sadists Exmortus celebrate their 15th year as one of the finest purveyors of deeply tight, extortionately ordered extreme metal that makes the unfaithful eat their words with a healthy dose of Tabasco. Kreator — the pride of Essen, Germany — formed 35 years ago and went through various name changes until finally finding their own voice, using it to flay the gathered throngs of fans like a whip made entirely of barbed wire. Swedish power metallers Sabaton — sometimes called a "tireless killing machine," because *someone* has to be! — will blow your minds with tales of struggle, annoyance and victory. —David Cotner

Dead Prez

@ THE ROXY

"Time is getting rough, huh? That's nothing new to us," Dead Prez announced on "A New Beginning," from their 2012 opus *Information Age*. "This crazy world we live in/They taking, ain't no giving/Consuming not producing." The Brooklyn duo of stic.man and M-1 have never been fascinated with collecting dead presidents like more materialistic rappers. Instead, they'd rather burn those dollar bills — and burn down the whole system: "The end of the world don't mean too much/To us it's a new beginning." For all their uncompromising lyrics, Dead Prez aren't about death and destruction. Instead, they confront reality with something more daring than violence — hope. "The dollar bill is just a piece of paper/If the lights go out, it ain't gonna save ya," stic.man advises on "What If the Lights Go Out," emphasizing the need for "organization, communication, clarity, family, solidarity." —Falling James

Noncompliant, Anthony Parasole

@ LOT 613

Hailing from Indianapolis, Lisa Smith — who DJs and produces music as Noncompliant (and, formerly, as DJ Shiva) — is a 20-year veteran of the Midwest rave scene. In recent years, Smith, who is equally respected for her technique and her track selection, has established herself as one of the United States' most in-demand techno DJs — as well as one of the strongest voices for women in electronic music culture. She shares the bill at Prototype with fellow master Anthony Parasole, a Brooklyn native and mainstay in New York's nightclubs and underground parties. If you can't catch Noncompliant tonight, never fear; Smith will be back in L.A. on April 27 at a to-be-announced location. —Matt Miner

Fu Manchu

@ TROUBADOUR

Huntington Beach rockers Fu Manchu have spent the majority of their 25-year career being lumped in with the stoner-

Fu Manchu: See Friday.



PHOTO BY JOHN-GILHOOLEY

rock genre. The reality, though, is that the band is a more sand-and-surf-obsessed beach-bum cousin to the desert-rock movement that birthed seminal acts such as Kyuss. While lyrical themes on favorite albums such as 2000's *King of the Road* were inspired by a love of cars, skateboarding and surfing, Fu Manchu's recent output has mined more esoteric themes of science fiction and the supernatural. What remains unchanged on the band's latest record, *Clone of the Universe*, is a love of catchy hard-rock hooks filtered through a mix of '70s analog warmth and an early-'80s hard-core punk edge, making it another in a long line of perfect soundtracks for night-time drives up and down PCH. —Jason Roche

sat

2/10

Goapele

@ THEATRE AT ACE HOTEL

Woke before anyone else realized they'd been sleeping, Oakland singer Goapele has since childhood inextricably intertwined activism and awareness with songs that are so smooth they boggle the cochlea with the warmth of their coolness. She'll be taking full advantage of the beautiful acoustics of the old United Artists Theatre tonight, unveiling new songs-in-progress and singing old favorites that can be interpreted in any number of ways because Goapele is nothing if not righteous in her multidimensional right-on-ness. Her music — minimal, sensual and subtly affecting — works in service of her words, never line-stepping or becoming tedious as it lifts up what she has to say. —David Cotner

Sir Richard Bishop

@ ZEBULON

If you see Sir Richard Bishop onstage with just an acoustic guitar, don't be fooled into thinking you're about to hear

some gently lulling folkie. While the Phoenix native can unspool artful flurries of beautifully cascading classical-style melodies, he is no easy-listening escapist. As a member of the ultra-prolific Sun City Girls, Bishop effortlessly segued from Django Reinhardt-style flurries of jazzy guitar into unrestrained psychedelic bursts of pure, unpredictable noise. He's never been knighted by any dotty, inbred members of royal families, but Bishop is a prince among mere mortals. When other guitarists coast on their ancient hits, he prefers instead to infuse his momentous explorations with a little bit of everything, including exotic world-music textures, as on his 2015 release on Drag City Records, *Tangier Sessions*. Also Sunday, Feb. 11.

—Falling James

sun

2/11

Love Is Gay

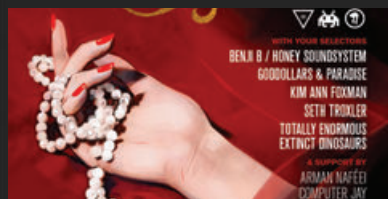
@ THE ECHO

This early-evening benefit for the LGBT Center reminds that love comes in all shapes and sizes and genders. The Valentine's Day season can be horribly depressing, but tonight's performers emphasize that love is inclusive and welcoming, and just not a rare state of being that must be fought over by jealous minds. With majestic pop entreaties like "Human Female" and more provocatively rocking anthems such as "Keep Your Dis-ease," Bloodboy presides over the lineup with her aching, powerfully yearning and ultimately inspiring vocals. Lucy & La Mer dig up relatively low-key but charming folk-pop interludes such as "Rainy Days," while Pom Poms' music ranges from shadowy, sensual rockers like "Gimme You" to such sweetly dreamy, retro garage-pop tunes as "Betty." Local songwriter Lexie Rose confides with a

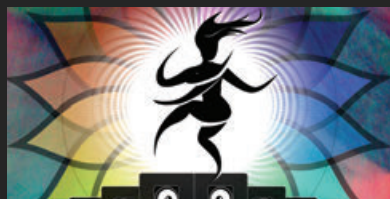
UNION



FRI. FEBRUARY 9



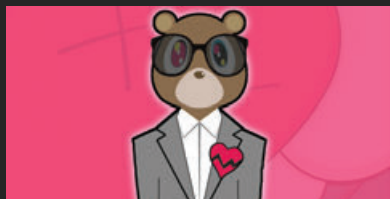
SAT. FEBRUARY 10



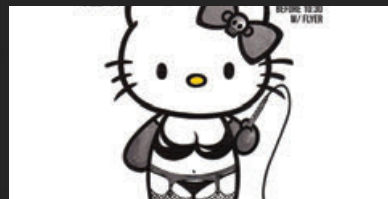
SAT. FEBRUARY 10



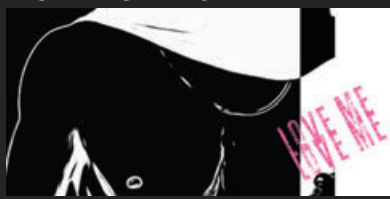
SAT. FEBRUARY 10



SUN. FEBRUARY 11



THU. FEBRUARY 15



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2/16 LOVE & LUST 2018
2/16 BOTTLES & MODELS
2/17 WAZE & ODYSSEY, DENNEY AND
SECOND CITY
2/17 ECSTATIC BASS YOGA
2/17 CRAZE LEGALIZED
2/18 JOLLOF N CHILL
2/19 THE SHOWCASE TOUR
2/22 MOVING CHANNELS FT.
SHIFTY RHYTHMS & FRIENDS
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DOC!), JENO, GARTH, MARKIE,

2/24 SUBLEVEL LIVE +
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3/3 UNIIQ3 & DAI BURGER:
NAILZ N PONYTAILZ TOUR LA
3/6 AFTON PRESENTS:
THE CLASSIC CRIME 2018 TOUR
3/9 SYLVAN LACUE
3/9 GET HEAVY PRESENTS WHIPPIN
IN THE LAB TOUR FEAT. HESH,
CHMST, ECTO, EXECUTIONER,
LEVEL, & MUCH MORE!
3/9 ¡CUMBIATRON!: THE WORLDS
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3/16 MAC AYRES
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LOS globos

THU. FEBRUARY 8 · 9PM



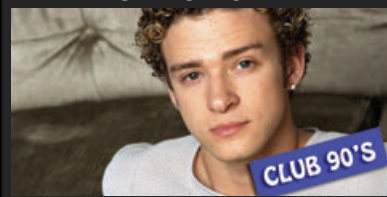
THE WILD HAIR

FRI. FEBRUARY 9 · 10PM



THE HIDEOUT

FRI. FEBRUARY 9 · 10PM



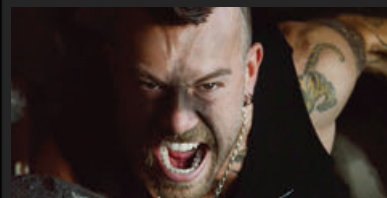
**CLUB 90'S
JUSTIN TIMBERLAKE" NIGHT**

SAT. FEBRUARY 10 · 7PM



LITTLE STRANGER

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JESSE BLAZE

SAT. FEBRUARY 10 · 10PM



LIT PARTY

SUN. FEBRUARY 11 · 9PM



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SONIDO LATINO SWEET SUNDAYS

COMING SOON:

2/8 VIVA LATINOAMERICA,
DJ KAMENI, DJ CHI
2/10 SHABBAAAAA, DJ SEAN G,
DREWBYRD
2/14 LOUD & CLEAR - A GATHERING
FOR CREATIVE SOULS
2/14 ABSOLUTE VALENTINE'S NIGHT
2/15 CASA DE BAMBA
2/16 BAILALO BASSMENT: GEOSF OLI
2/16 CLUB 90'S
2/17 DILF LOS ANGELES
2/18 CLUB 90'S
2/18 YOUNG BACA PRODUCTIONS
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2/18 SWEET SUNDAYS: SONIDO

2/19 LATINO LOS MAGNIFICOS
2/19 THE FLOOR IMPROV NIGHT
2/20 THE FLOOR IMPROV NIGHT
2/21 THE MOTH
2/21 JUNIOR REID
2/22 KARAOKE IS FOR LOVERS
2/23 RIH RIH - DI BAD GYAL
DANCEHALL PARTY
2/24 CLUB 90'S
2/25 THE CANVAS
2/25 SWEET SUNDAYS:
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2/25 LOS MAGNIFICOS
2/25 2ND ANNUAL TRIBUTE TO TWO
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3/2 CLUB 90'S
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singer-songwriter intimacy, and Fiona Grey's beguiling melodies are wrapped in bluesy riffs. —Falling James

Cartalk, Jessica Childress, Hawk Percival and Friends, Prudence

@ THE HI HAT

Another manifestation of PLAG Presents consciousness — PLAG Presents being a group that fosters and furthers the cause of girl power — reveals itself unto you tonight with a litany of the latest sounds of independent women doing their thing. Cartalk make a type of music that singer Chelsea Moore calls tenderpunk, and it's a kind of alt-country that's the perfect soundtrack for twilight whispers shared beneath the harvest moon. Soulful singer-songwriter Jessica Childress plays songs off her debut album, *Days*, while Hawk Percival and Friends return to the land with a stripped-down, heartfelt antidote to the Land of the Spree and the Home of the Crave. Prudence give the night a sense of blessed completion, rocketing you breathily away on wings of cosmic reverie, far beyond the confines of the greater metropolitan Highland Park area. —David Cotner

mon

2/12

Igorrr, GosT

@ ECHOPLEX

Igorrr aren't the first group to combine metallic aggression with an electronic sheen and classical-music pomp, but the way they fuse it all together is exceedingly strange. On the French collective's latest album, *Savage Sinusoid*, dueling vocalists Laurent Lunoir and Laure Le Prunenec are opposing forces. Lunoir bellows with an aggressive, guttural hardcore intensity, whereas Le Prunenec's operatic wailing soars with a stirring power. Underneath it all, mastermind Gautier Serre manipulates an intense fusillade of throttling electronics, percussion and sampled guitars layered with traces of sitar. Some interludes exude a chamber music-style prettiness and delicacy that's soon crushed when the wall of sound comes down again. GosT is a masked one-man machine, cranking out foreboding metallic passages that shift into electronic soundscapes. Expect a night of terror as visually and musically unsettling as a nightmare. —Falling James

SAÍGO

@ THE BOOTLEG

A welcome presence on last year's *Phantasmagoria* album by Kan Wakan, vocalist Saigo — né Tien Nguyen — returns for another evening of his February residency at the Bootleg, singing songs about everything from climate-change denial to surveillance-state shenanigans to the acidic shifting borders of late-night arguments with the one you think you love. His music brings to mind tracks on those old OM Records compilations from the late '90s, only with twice the grit and a mere fraction of the slouching loucheness of those boutique lifestyle jams. —David Cotner

tue

2/13

Georgia Anne Muldrow

@ THE ECHO

Georgia Anne Muldrow's father was jazz guitarist Ronald Muldrow, and her mother is Rickie Byars-Beckwith, founder of the Agape International Choir. While jazzy nuances and vocal dexterity course through her music, her songs are sparked by her own life experiences and distinctively insightful lyrics. The tracks on Muldrow's 2015 album, *A Thoughtiverse Unmarried*, aren't limited by the usual rules of rap. Her lyrics flow freely, but her musical universe expands with her to encompass dreamy soul and subtly psychedelic passages. Muldrow's words are more inspiring than caustic, and her aptly titled *Thoughtiverse* is a contemplative, multilayered album that seeks to inspire instead of criticize as the singer invokes family, love and identity against a backdrop of ever-changing moods. —Falling James

Morton Subotnick

@ @ REDCAT

1967 was a big year for avant-garde music. Records by John Cage, Betsy Jolas and Iannis Xenakis rubbed shoulders in the shops with the relative weirdness of *Sgt. Pepper's Lonely Hearts Club Band* and *The Velvet Underground & Nico*. 1967 also was the year that composer Morton Subotnick produced the marriage of classical and electronic music known as *Silver Apples of the Moon*. Released on Nonesuch, his LP presented electronic music as something accessible, even danceable. Tonight, along with selections from that record, he'll also perform "Crowds and Power" — a "media tone poem" inspired by the writing of Nobel-winning novelist Elias Canetti — in collaboration with wife and vocalist Joan La Barbara, and with Berlin-based artist Lillivan showing live visuals, the intensity of which resemble Helen Keller touching and re-touching a Sistine Chapel ceiling laced with LSD. —David Cotner

wed

2/14

Ken Boothe

@ THE ECHOPLEX

"For the first time from Jamaica ... Ken Boothe for U.K. pop reggae, with backing bands sound systems," Joe Strummer once declared with star-struck admiration on The Clash's punk-rock ode to reggae "White Man in Hammersmith Palais." After citing a list of other early Jamaican idols, Strummer added, "And if they've got anything to say/There's many black ears here to listen." As with other reggae vocalists, Boothe was influenced by American soul and R&B, and you can hear those influences in his mellifluous voice. Unlike Peter Tosh and Bob Marley, Boothe is more of a romantic at heart than a fiery rebel freedom fighter, and in the 1970s he moved away from the intensity of reggae and ska into a lighter pop sound. Tonight, he'll be backed by local acolytes The Steady 45s. —Falling James

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CLUBS

ROCK & POP

THE AIRLINER: 2419 N. Broadway, L.A. Club Violaine, with The Meeting Places, Strange Phases, Fri., Feb. 9, 10 p.m., \$7.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Delta Bombers, Restavrant, Hardship Anchors, Fri., Feb. 9, 8 p.m., \$10. Sea Ritual, Tudors, Struckout, Lungwerm, Sun., Feb. 11, 8 p.m., free. Bitchin' Summer, The Pretty Flowers, The Young Dudes, Family Tree Analog, Thu., Feb. 15, 8 p.m., \$5.

AMOeba MUSIC: 6400 Sunset Blvd., L.A. Parallel Attractions, Fri., Feb. 9, 8 p.m., free. DJ Bennett, Tue., Feb. 13, 3 p.m., free. Car Seat Headrest, Wed., Feb. 14, 6 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Beauty in the Breakdown, Paper Jackets, Che'Nelle, Fri., Feb. 9, 8:30 p.m., \$15. Fitness, Lost Beach, M. Rivers, Sat., Feb. 10, 8:30 p.m., \$8. Saigo, Mondays, 8:30 p.m. Thru Feb. 26, free (see Music Pick). Parting Lines, Bart & the Bedazzled, Remambran, Tue., Feb. 13, 8:30 p.m., \$10. Young Jesus, Wed., Feb. 14, 8:30 p.m., free. Tickle Torture, Dream Machines, Jackbenny, Thu., Feb. 15, 8:30 p.m., \$8.

CAFE NELA: 1906 Cypress Ave., L.A. Mars, Electric Ferrets, Fri., Feb. 9, 8:30 p.m., \$5. Haunted Garage, Master Cylinder, Memphis Vampires, Noir Vulpes, Sat., Feb. 10, 8:30 p.m., \$8. Peg Leg Love, Deadwood Celebration, The Swords of Fatima, The Yellin' Bells, Ex Party, Sun., Feb. 11, 6:30 p.m., \$5. Non-Blips, Dante & the Hellhounds, Defected DronesDead Babies, Thu., Feb. 15, 8:30 p.m., free.

COAXIAL ARTS: 1815 S. Main St., L.A. Byron Westbrook, \$3.33, Tom Hall, GS/CRM, Fri., Feb. 9, 8 p.m., \$8.

THE ECHO: 1822 W. Sunset Blvd., L.A. Mr. Hudson, Bad Feelings, Torii Wolf, Fri., Feb. 9, 8:30 p.m., \$15. Rock Lottery, with Mikal Cronin, Patty Schemel, Alex Estrada, Charlie Overbey, Kelcey Ayer, Mike Watt and others., Sat., Feb. 10, 9 p.m., \$15. Love Is Gay with Bloodboy, Pom Poms, Lucy & La Mer, Lexie Rose, Fiona Grey, Sun., Feb. 11, 6 p.m., \$12 (see Music Pick). Jesus Sons, Healing Gems, Cat Scan, The Premonitions, Mon., Feb. 12, 8:30 p.m., free. Georgia Anne Muldrow, DJ Pete Rock, Declaime, Ill Camille, Ayun Bassa, Monalisa, DJ Adrian Younge, Tue., Feb. 13, 8:30 p.m., \$20 (see Music Pick). Feels, Los Bolos, Mane, Thu., Feb. 15, 8:30 p.m., \$12.

THE ECHOPEX: 1154 Glendale Blvd., L.A. Froth, Lavender Blush, Topographies, XO, Sun., Feb. 11, 8 p.m., \$13. Iggorrr, GoST, Thief, Mon., Feb. 12, 7 p.m., \$18 (see Music Pick). Debo Band, Wondem, Ethio Cali, DJ Egon, Tue., Feb. 13, 8 p.m., \$20. Ken Boothe, The Steady 45s, Judah Eskender Tafari, Wed., Feb. 14, 9 p.m., \$22 (see Music Pick). Gavlyn, Girl Pusher, Blimes Brixton, WASI, Shiva Linga, Olivia Braga, Thu., Feb. 15, 8 p.m., \$15.

EL CID: 4212 W. Sunset Blvd., L.A. War Stories, with Exene Cervenka, Jane Wiedlin, Mike Martt, Pleasant Gehman, Iris Berry, Jack Grisham, Bob Forrest, DJ Lina Lecaro and host Theresa Kereakes, Sun., Feb. 11, 9 p.m., \$10-\$25.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. The Lolas' Burlesque Valentine's Day Show, Wed., Feb. 14, 8 p.m., \$20.

GENGHIS COHEN: 740 N. Fairfax Ave., L.A. Edward Rogers, Sun., Feb. 11, 7 p.m.; Marty Willson-Piper, Sun., Feb. 11, 7:30 p.m. Marty Willson-Piper, Edward Rogers, Mon., Feb. 12, 7:30 p.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. Eighteen Visions, Martyr AD, Forced Order, The Eulogy, Fri., Feb. 9, 7 p.m., \$20. Lights, Chase Atlantic, DCF, Sat., Feb. 10, 8 p.m., \$26-\$146.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Peter Asher, Sun., Feb. 11, 2 & 7 p.m., \$50-\$100. The Oak Ridge Boys, Thu., Feb. 15, 8 p.m., \$30.

THE HI HAT: 5043 York Blvd., Highland Park. Jessica Childress, Prudence, Hawk Percival, Cartalk, Sun., Feb. 11, 8 p.m., free (see Music Pick). Honus Honus, Kali Kazoo, Slut Island, Tue., Feb. 13, 8 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. The Watkins Family Hour, Fri., Feb. 9, 8:30 p.m., \$30. Judd Apatow: A Benefit for St. Anne's Church, Sun., Feb. 11, 8 p.m., \$50. Nikka Costa, Wed., Feb. 14, 8:30 p.m., \$30.

LODGE ROOM: 104 N. Avenue 56, L.A. Yacht, Fri., Feb. 9, 8 p.m., \$15. M. Ward, Wed., Feb. 14, 8 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Jesse Blaze Octobrists, Fall of Silence, Sat., Feb. 10, 6:30 p.m., \$10; Little Stranger, Sat., Feb. 10, 7 p.m. Los Magnificos, Sundays, 9 p.m.; Cool Nutz, Mickey,

Lunez Tunez, Sun., Feb. 11, 9 p.m., \$10. Loud & Clear, Follies & Vices, Wellness, The New Hippies, Wed., Feb. 14, 8 p.m. Jonia, Glenn Red, Bobby Easton, Thu., Feb. 15, 9 p.m., \$5.

THE LOVE SONG: 450 S. Main St., L.A. Matthew O'Neill, Fri., Feb. 9, 9 p.m., free. Hush Empire, Sat., Feb. 10, 9 p.m., free. Brandon Graham, Sun., Feb. 11, 9 p.m., free. Entrance, Mondays, 8 p.m. Thru Feb. 26, free. The White Blinds, Tue., Feb. 13, 8 p.m., free. The Northeast Groove Ensemble, Wed., Feb. 14, 8 p.m., free; Victoria Bailey, Wed., Feb. 14, 10 p.m., free. Spain, Thu., Feb. 15, 8:30 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. David Lindley, Feb. 9-10, 8 p.m., \$25. The Hollow Trees, Sun., Feb. 11, 10:30 a.m., \$10.

THE MINT: 6010 W. Pico Blvd., L.A. Alice Underground, Bendita, Kira Alexi, Madison Taylor, Megan Davies, Curtis Peoples, Fri., Feb. 9, 7:30 p.m., \$12 & \$17. The Place on Rugby, Unsound Sunday, Lujuria, Killing Rock, Seth Walker, Sat., Feb. 10, 8 p.m., \$12. Thrift, Sage, Angie, Cygz, Swerve, Sun., Feb. 11, 7:30 p.m., \$15. The Mint Jam, every other Monday, 8 p.m., \$5; The Will Lyle Quartet, Mon., Feb. 12, 9 p.m., \$5. Phlask, Wens, Nick Howrey, Tue., Feb. 13, 7:30 p.m., \$8. Tom Bates, Michael Alexander, Brooklyn Rose, Wed., Feb. 14, 7:30 p.m., \$8. Austin Sexton, Alexi Blue, Sway, Christopher Donoyan, Aiya Lee, Thu., Feb. 15, 8 p.m., \$10.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. R.Lum.R, Gibbz, Fri., Feb. 9, 8 p.m., \$15. Spendtime Palace, Santoros, The Bash Dogs, Bear Call, Sun., Feb. 11, 8 p.m., \$10. La Cuneta Son Machin, El Santo Golpe, DJ Eddy, Mon., Feb. 12, 7:30 p.m., \$15. Car Seat Headrest, Tue., Feb. 13, 7 p.m., \$25. Mini Bear, Polartropica, Iconique, Wed., Feb. 14, 8 p.m., \$10. Curis, Fatal Jamz, Gabriel Delicious, Thu., Feb. 15.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Jeezy, Tee Grizzley, Fri., Feb. 9, 10 p.m.

THE PEPPERMINT CLUB: 8713 Beverly Blvd., West Hollywood. Riah, Fri., Feb. 9, 9 p.m., \$10. Brighton Reinhardt, Sat., Feb. 10, 8 p.m., \$10. Madison McFerrin, Wed., Feb. 14, 8 p.m., \$10.

PROJECT CLUB L.A.: 6356 Hollywood Blvd., L.A. Eric Bellinger, Sammie, Wed., Feb. 14, 8 p.m., \$30-\$60.

RAFA'S LOUNGE: 1836 W. Sunset Blvd., L.A. Oscura Luna, Sonoda, ModPods, The Sad Girls, Sat., Feb. 10, 8 p.m.

RESIDENT: 428 S. Hewitt St., L.A. Sutcliffe Jügend, HIVE Mind, Clay Rendering, DJ Amanda Siegel, Fri., Feb. 9, 8 p.m., \$20. FaLaLaLand, Sun., Feb. 11, 5:30 p.m., free. Wylie Cable, Alluxe, Tue., Feb. 13, 8 p.m., \$5.

THE ROSE: 245 E. Green St., Pasadena. The Babys, Fri., Feb. 9, 9 p.m., \$24-\$34. Pure Prairie League, Sat., Feb. 10, 9 p.m., \$24-\$48. JD Hall & the Barry White Symphony Orchestra, Wed., Feb. 14, 8 p.m., \$35. Fifth Dimension, Thu., Feb. 15, 9 p.m., \$28-\$48.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Dead Prez, Lyrics Born, Mayday, Fri., Feb. 9, 9 p.m., \$28 (see Music Pick). J.I.D. & Earthgang, Sat., Feb. 10, 9 p.m., \$65. Eighteen Visions, Martyr AD, Forced Order, Vamachara, Sun., Feb. 11, 7 p.m., \$20. Joywave, Sasha Sloan, Koppes, Tue., Feb. 13, 8 p.m., \$20. Dave Davies, Jason Charles Miller, Wed., Feb. 14, 8 p.m., \$35. Smart, Funny & Black, Thu., Feb. 15, 8:30 p.m., \$25.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Decorator, Rhys Langston, Night Talks, Rumblepak, Fri., Feb. 9, 9 p.m., \$12. Checkerneck, Livingmore, Kat Meoz, Furiosa, Mon., Feb. 12, 9 p.m., free. Henry Hall, Balto, Lucy Arnell, Wed., Feb. 14, 9 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A.

Francesca Crowley, Gabe Cole, Sat., Feb. 10, 5 p.m., \$10. Marbin, Tue., Feb. 13, 8 p.m., \$15. AM Radio Hits, Ray Argyle, Emily Molloy, Joshua Wood, Thu., Feb. 15, 8 p.m., \$10.

THE SMELL: 247 S. Main St., L.A. Shark Toys, Moi, Eric Kiersnowski, Randy Randall, Fri., Feb. 9, 9 p.m., \$5. Hot Brothers, Meow Twins, Chud, Loko Ono, Sat., Feb. 10, 9 p.m., \$5. The Pantones, plus a screening of *King of L.A.*, Sun., Feb. 11, 9 p.m., \$5. Leonard Cohen Valentine's Day Tribute Night, with Bum Orchestra, Dalmacio Posadas, Moisture Boys, Salty Hearts, Jesse Saunders, Sleep Club, Nico Turner, Voice on Tape, Charlyne Yi, Wed., Feb. 14, 9 p.m., \$5.

THE STARDUST: 7643 Firestone Blvd., Downey. L.A. Gothic Fest, with bands TBA, Sat., Feb. 10, 9 p.m., \$10.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Typhoon, Sun., Feb. 11, 8 p.m., \$22. Panache's Valentine's Day Village of Love, a Planned Parenthood benefit with Best Coast, Ty Segall, Nick Waterhouse, Julianna Barwick, Mikal Cronin, Shannon Lay, Cones and others, Wed., Feb. 14, 8 p.m., \$35.

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MAR 31 The Fab Four	APR 5 GORDON LIGHTFOOT	APR 14 NANA Mouskouri	APR 20 BLOOD SWEAT & TEARS
APR 27 THE TEMPTATIONS	APR 28 GORDON LIGHTFOOT	APR 29 THE ISLEY BROTHERS	MAY 19 GINGO BOINGO DANCE PARTY
SEPT 15	SEPT 21	OCT 27	

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24: THE SPINNERS
MAR 3: DON McLEAN
4: JAKE SHIMABUKURO
9: MANHATTAN TRANSFER
23: CARROT TOP
24: GINO VANNELLI
25: MORRIS DAY & THE TIME
31: JOHN CLEESE & THE HOLY GRAIL
APR 5: ARLO GUTHRIE
14: WHICH ONE'S PINK
20: AIR SUPPLY
27: THE FAB FOUR
28: GORDON LIGHTFOOT
29: NANA MOUSKOURI
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Hollywood. Fu Manchu, Dusted Angel, Fri., Feb. 9, 8 p.m., \$16 (see Music Pick). John Oates, The Good Road Band, Sat., Feb. 10, 7 p.m., \$35. Vista Kicks, The Jacks, Tom Kenny & The Hi-Seas, Wed., Feb. 14, 8 p.m., \$14.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Trina, Laila V, DJ Charisma, Thu., Feb. 15, 9 p.m., \$40-\$100.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. The Veer Union, Xaon, Veio, Black Oxygen, Fri., Feb. 9, 8 p.m., \$12. Bad Cop/Bad Cop, Go Betty Go, The Venomous Pinks, Glam Skanks, Fare Game, Sun., Feb. 11, 7:30 p.m., \$15. The Sunset Jam, Mondays, 8:30 p.m., free. Black Pussy, Jennie Vee, The Lone Gunmen, Wed., Feb. 14, 8 p.m., \$10. Thor, The Streetwalkin' Cheetahs, Blade Killer, Thu., Feb. 15, 7:30 p.m., \$10 (see Music Pick).

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Zebra, Fri., Feb. 9, 8 p.m., TBA. The Chaotic Static, Riddle House, Reno DeLucci, Sun., Feb. 11, 7 p.m., \$10. Dai Hirai, Mon., Feb. 12, 9 p.m. Exmortus, Thu., Feb. 15, 7 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. The Big Pink, Collapsing Scenery, Palm Springsteen, Fri., Feb. 9, 9 p.m., free. Sir Richard Bishop, Bill Orcutt, Kevin Royal Johnson, Sat., Feb. 10, 8 p.m., \$10 (see Music Pick). Sir Richard Bishop, Eyvind Kang & Jessika Kenney, The Youngs, Sun., Feb. 11, 8 p.m., \$10. Mia Doi Todd, Thalma de Freitas, Bloco Obini, Mon., Feb. 12, 9 p.m., free. DJs Kyle Thomas, Luiza Sa-Davis, Chris Fallon, Tue., Feb. 13, 9 p.m., free. LFZ, Ezra Feinberg, Cruel Diagonals, Wed., Feb. 14, 8 p.m., free. Calvin Love, The Entire Universe (DJ set), Thu., Feb. 15, 9 p.m., free.

—Falling James

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Hadrien Feruad, Fri., Feb. 9, 9:30 p.m. Allen Hinds, Sat., Feb. 10, 9:30 p.m. Jason Harnell, Sun., Feb. 11, 9:30 p.m. Sabine Pothier, Tue., Feb. 13, 9:30 p.m. Jerry Vivino, Wed., Feb. 14, 9:30 p.m.

THE BATTERY BOOKS & MUSIC: 26 S. Los Robles Ave., Pasadena. Joe Baiza, Triosphere, Fri., Feb. 9, 8 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. David Friesen, Joe Manis, Fri., Feb. 9, 9 p.m., \$15. Blue Whale Fundraiser, with Josh Johnson, Daniel Rotem, Artyom Manyukan, Nick Mancini, Gerald Clayton, Jeff Parker, Josh Nelson, Vardan Ovsepian and others, Sat., Feb. 10, 9 p.m., \$20. The Martin Diller Quintet, Sun., Feb. 11, 9 p.m. The Matt Otto Quintet, Mon., Feb. 12, 9 p.m. Kenton Chen, Tue., Feb. 13, 9 p.m. Jane Monheit, Strangers on a Saturday Night, Wed., Feb. 14, 9 p.m., \$15. Emmet Cohen, Thu., Feb. 15.

BOSTON COURT: 70 N. Mentor Ave., Pasadena. Joanna Wallfisch, Sat., Feb. 10, 8 p.m., \$30 & up.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Maysa, Feb. 9-10, 8:30 & 10:30 p.m. Steve Tyrell, Wed., Feb. 14, 8:30 & 10:30 p.m. Steve Tyrell, Thu., Feb. 15, 8:30 p.m., TBA.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The CJS Quintet, Sat., Feb. 10, 11 a.m.-2:30 p.m., free. The Mike Barone Big Band, Sun., Feb. 11, 11 a.m.-3 p.m., \$10. The Joseph Santa Maria Quintet, Wed., Feb. 14, 6-9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Jennifer Keith, Fri., Feb. 9, 6:30 & 9 p.m., \$20. Bill Cantos, Sat., Feb. 10, 6:30 & 9 p.m., \$20. Freddie Ravel, Sun., Feb. 11, 8 p.m., \$20. The Mudbug Brass Band, Tue., Feb. 13, 8 p.m., \$20. Billy Valentine, Wed., Feb. 14, 7 p.m., \$150. Brenna Whitaker, Thu., Feb. 15, 8 p.m., \$25.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Bennie Maupin, Feb. 9-10, 9 p.m., \$25.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Beppe Gambetta, Sat., Feb. 10, 8 p.m., \$17.50.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Walker & Co., The Brady Harris Band, Goldfincher, Billy Kent, Dan Clark, Fri., Feb. 9, 8 p.m. Tom Gramlich, Mark Nemetz, Sat., Feb. 10, 9 p.m. The Hot Club of L.A., Mondays, 8:30 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Merle Jagger, Fri., Feb. 9, 9 p.m., free. Big Sandy & His Fly-Rite Boys, Sat., Feb. 10, 8 p.m., \$15-\$25. The Deep Cuts, Sun., Feb. 11, 8 p.m., free. The Tom Marion Venice 5, Mon., Feb. 12, 9 p.m., free. The Swamp Coolers, Tue., Feb. 13, 9 p.m. Seatbelt, Thu., Feb. 15, 9 p.m.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., \$5.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Echo Flex: A Hip-Hop Party, Fri., Feb. 9, 9 p.m., \$5-\$10. Dub Club, a night of reggae, Wednesdays, 9 p.m., \$7.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Sinner, Lvcid, Haavi, Zuma, Fri., Feb. 9, 10 p.m. DJ Alexander, Sat., Feb. 10, 10 p.m.; Shabbaaaaa, DJ Sean G, Drewbyrd, Sat., Feb. 10, 10 p.m., \$10; Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Absolute Valentine's Night, Wed., Feb. 14, 9 p.m.

LOT 613: 613 Imperial St., L.A. Anthony Parasole, Noncompliant, Maheras, Fri., Feb. 9, 10 p.m., \$15 & \$20. See Music Pick.

THE MARK: 3311 S. Main St., L.A. Chapter 2: Brown Sugar, Tue., Feb. 13, 7 p.m., \$5-\$125.

THE REGENT THEATER: 448 S. Main St., L.A. Hip-Hop Weekly Showcase, Thu., Feb. 15, 5:30 p.m., \$225.

1720: 1720 E. 16th St., L.A. Simian Mobile Disco, Matthew Dear, Sat., Feb. 10, 8 p.m., \$30.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. A Rhondavous, with Ill Points., Fri., Feb. 9, 9 p.m., \$20. Killahurtz #019, with Random Movement, Dave Owen, T.R.A.C., Seebass, Sat., Feb. 10, 10 p.m., \$15; Kanye Loves Kanye, Sat., Feb. 10, 10 p.m., free. Coast 2 Coast, Sun., Feb. 11, 9 p.m.; Sekushi, Sun., Feb. 11, 10 p.m. Love Me Love Me, Thu., Feb. 15, 9 p.m., \$5-\$10.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, FEB. 9

GO ALICE BAG, MIKE WATT: 7 p.m. UCLA Ackerman Grand Ballroom, 308 Westwood Plaza, Westwood.

AMANDA MIGUEL Y DIEGO VERDAGUER: 9 p.m., \$45-\$115. UCLA, Royce Hall, 340 Royce Dr., Westwood.

CHARLIE WILSON, KEITH SWEAT: 7:30 p.m. Microsoft Theater, 777 Chick Hearn Court, L.A.

GO DRIVE-BY TRUCKERS: With Lilly Hiatt, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GO HONEY CHILD: With Leslie Stevens, Eliza Rickman, 8 p.m., \$15. Bob Baker Marionette Theater, 1345 W. First St., L.A.

JACKSON BROWNE: 8 p.m., \$45-\$100. Warner Grand Theatre, 478 W. Sixth St., San Pedro.

JEEZY: With Tee Grizzley, 7 p.m., \$40. The Belasco.

THE MUSICAL BOX: 9 p.m., \$28-\$58. Saban Theatre.

THE NINTH ANNUAL EDWARDIAN BALL & WORLD'S

FAIRE: With Xian Vox, Buck Down, The Holy Crow Jazz Band, Le Petit Bonbons, Tango Flash Mob, Le Cancan Bijou, Dr. Solar's Traveling Medicine Show, 8 p.m., \$75-\$125. Globe Theatre, 740 S. Broadway, L.A.

GO SABATAN, KREATOR: 6:30 p.m., \$35. The Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.

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

WALK THE MOON: With Company of Thieves, 7 p.m., \$39.50. Hollywood Palladium, 6215 W. Sunset Blvd.

SATURDAY, FEB. 10

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

BRIAN STOKES MITCHELL: 7:30 p.m., \$60 & up. The Broad Stage, 1310 11th St., Santa Monica.

BRUCE COCKBURN: 8 p.m. El Rey Theatre.

DON DIABLO: With Lost Frequencies, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

GO GOAPELE: 8 p.m. The Theatre at Ace Hotel, 929 S. Broadway, L.A. See Music Pick.

JA RULE, ASHANTI: With Ray J, 8 p.m., \$55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

LARRY GOLDINGS & LARRY KOONSE: 8 p.m., \$35. Moss Theater, 3131 Olympic Blvd., Santa Monica.

MAKO: With Night Lights, Caroline Pennell., 8 p.m., \$30. The Regent Theater, 448 S. Main St., L.A.

MIRANDA LAMBERT: With Jon Pardi, Lucie Silvas, 7 p.m., \$29.75-\$79.75. The Forum, 3900 W. Manchester Blvd., Inglewood.

THE NINTH ANNUAL EDWARDIAN BALL & WORLD'S FAIRE: With Xian Vox, Buck Down, The Holy Crow Jazz Band, Le Petit Bonbons, Tango Flash Mob, Le Cancan Bijou, Dr. Solar's Traveling Medicine Show, Two Bit Circus and others, 8 p.m., \$75-\$125. Globe Theatre, 740 S. Broadway, L.A.

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SUNDAY, FEB. 11

ANGELA CARRASCO: 7 p.m. The Novo.

LOS TEMERARIOS: With Molotov, 8 p.m., \$55-\$155.

The Forum, 3900 W. Manchester Blvd., Inglewood.

MS. LAURYN HILL: 11 p.m., \$60. The Observatory.

GO! ONE LOVE CALI REGGAE FEST: With Nas, Ben Harper & the Innocent Criminals, Iration, Stick Figure, Common Kings, Tribal Seeds, The Green, Matisyahu, Barrington Levy, Yellowman, The Original Wailers, Irie, The Expanders, Arise Roots and others, 12 p.m., \$70-\$275. Queen Mary, 1126 Queens Highway.

MONDAY, FEB. 12

GO! CAIFANES: 8 p.m., \$65 & \$75. The Observatory.

DUA LIPA: 8 p.m., Hollywood Palladium.

TUESDAY, FEB. 13

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

WEDNESDAY, FEB. 14

GO! CAIFANES: 8 p.m., \$65 & \$75. The Observatory.

CUCO: With The Marias, DJ Vick Jagger, August Eve, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

THE CYRUS CHESTNUT TRIO: 8 p.m., \$35. Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica.

DOROTHY: 8 p.m., \$20-\$70. The Observatory.

GO! THE FRIGHTS: With Thee Commons, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

JOHNNYSWIM: 7:30 p.m., \$42-\$87. The Orpheum.

KEVIN MORBY: With Greta Morgan, Elvis Perkins, Eric D. Johnson, Kacey Johansing, 8 p.m., \$23-\$65. The Regent Theater, 448 S. Main St., L.A.

GO! LUCHA VAVOOM VALENTINE'S: 8 p.m., \$40-\$75. The Mayan, 1038 S. Hill St., L.A.

THURSDAY, FEB. 15

BETH HART: With Marina V. The Theatre at Ace Hotel.

LETTUCE: With The Motet, 8 p.m. The Wiltern.

GO! LUCHA VAVOOM VALENTINE'S: The Mayan.

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

SOULECTION RADIO TOUR: El Rey Theatre.

—Falling James

CLASSICAL & NEW MUSIC

ASHLEY BATHGATE: The cellist performs a solo recital, Sat., Feb. 10, 3 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

GO! CANDIDE: L.A. Opera's presentation of Leonard

Bernstein's update of Voltaire's satire is highlighted by beguiling vocal performances by coloratura soprano Erin Morley (as Cunegonde), tenor Jack Swanson (as Candide) and versatile mezzo-soprano Peabody Southwell (as Paquette), Sun., Feb. 11, 2 p.m.; Thu., Feb. 15, 7:30 p.m.; Sat., Feb. 17, 2 p.m.; Sun., Feb. 18, 2 p.m., \$29-\$299. Dorothy Chandler Pavilion.

THE COLBURN CHAMBER MUSIC SOCIETY: London Symphony Orchestra clarinetist Andrew Marriner unfolds Brahms' Clarinet Quintet, and the ensemble also lulls with serenades by Strauss and Dvorák, Sun., Feb. 11, 3 p.m., \$13 & \$27. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., L.A.

THE COLBURN CHAMBER ORCHESTRA: Maxim Eshkenazy conducts selections by Holst, Purcell and Verdi, Sun., Feb. 11, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

GO! KALEIDOSCOPE CHAMBER ORCHESTRA: The conductorless group delves into the West Coast premiere of Viet Cuong's *Re(new)al*; the U.S. premiere of Aart Strootman's *Requiem Apoidea*; the world premiere of an untitled work by Alyssa Weinberg; and Arnold Schoenberg's Chamber Symphony No. 1, Op. 9, Sat., Feb. 10, 10 p.m. L.A. Theatre Center, 514 S. Spring St., L.A. Sun., Feb. 11, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

GO! L.A. MASTER CHORALE: Grant Gershon conducts Handel's oratorio *Israel in Egypt*, Sun., Feb. 11, 7 p.m., \$29-\$129. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

GO! L.A. PHILHARMONIC: Israeli-American pianist Yefim Bronfman unwinds Esa-Pekka Salonen's Piano Concerto, and the composer also conducts works by Heinrich Biber and Ludwig van Beethoven, Fri.-Sat., Feb. 9-10, 8 p.m., \$20-\$188. Canadian-American violinist Leila Josefowicz digs out Esa-Pekka Salonen's Violin Concerto (a piece that was written for her), and Salonen reprises Biber's *Battalia* and Beethoven's Seventh Symphony, Sun., Feb. 11, 2 p.m., \$20-\$188. Members of the orchestra plunge into string quartets and a piano sonata by Beethoven, Tue., Feb. 13, 8 p.m., \$20-\$99. Disney Hall, 111 S. Grand Ave.

LE SALON DE MUSIQUES: Baritone David Castillo, violinist Francois Chouchan, violist Brian Chen, and pianists David Kaplan and Francois Chouchan assemble chamber-music pieces by Beethoven, Schubert and Mendelssohn, in the fifth-floor salon, Sun., Feb. 11, 4 p.m., \$85. Dorothy Chandler Pavilion.

GO! MORTON SUBOTNICK: The composer and CalArts founder reprises his 1967 electronic album *Silver Apples of the Moon* with the help of vocalist Joan La Barbara, Feb. 13-14, 8 p.m., \$30. REDCAT, 631 W. Second St., L.A. See Music Pick.

GO! ORCHESTRA OF THE AGE OF ENLIGHTENMENT: Scottish violinist Nicola Benedetti untethers Beethoven's Violin Concerto in D major, Op. 61; and Cecilia Bernardini guides the British group through Beethoven's Fourth Symphony, Mon., Feb. 12, 8 p.m., \$38. Renée & Henry Segerstrom Concert Hall.

—Falling James

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Enedina Perez, CASE NUMBER: 17STFC0379. You have 30 calendar days after this summons and petition are served on you to file a response (form FL-120) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fee and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/self-help), at the California Legal Services website (www.lawhelpca.org), or by contacting your local county bar association. NOTICE - restraining orders are on page 2. These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. If the court may order you to pay back all or part of the fees and costs that the court waived for you or the other party: 1) The name and address of the court are: Superior Court of California, County of Los Angeles, 111 N. Hill Street, Los Angeles, California, 90012. The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney are: Enedina Perez 912 E. 46th Street Los Angeles, CA 90011, phone: 323-303-8890. STANDARD FAMILY LAW RESTRAINING ORDERS. Starting immediately, you and your spouse or domestic partner are restrained from: 1) removing the minor children of the parties from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court; 2) cashing, borrowing against, canceling, transferring, disposing of or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability held for the benefit of the parties and their minor children; 3) transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether community, quasi-community, or separate, without the written consent of the other party or an order of the court, except in the usual course of business or for the necessities of life; and 4) creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer without the written consent of the other party or an order of the court. Before revocation of a non probate transfer can take effect or a right of survivorship to property can be eliminated, notice of the change must be filed and served on the other party. You must notify each of either of any proposed extraordinary expenditures at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs. NOTICE-ACCESS TO AFFORDABLE HEALTH INSURANCE: Do you or someone in your household need affordable health insurance? If so, you should apply for Covered California. Covered California can help reduce the cost of your health care. For more information, visit www.coveredca.com. Or call Covered California at 1-800-300-1506. WARNING-

IMPORTANT INFORMATION. California law provides that, for purposes of division of property upon dissolution of a marriage or domestic partnership or upon legal separation, property acquired by the parties during marriage or domestic partnership in joint form is presumed to be community property. If either party to this action should die before the jointly held community property is divided, the language in the deed that characterizes how title is held (i.e., joint tenancy, tenants in common, or community property) will be controlling, and not the community property presumption. You should consult your attorney if you want the community property presumption to be written into the recorded title to the property.

660 Public Notices

ORDER FOR PUBLICATION OF SUMMONS DIVORCE - Case #KD097558 SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES In regards to the marriage of Petitioner Plaintiff: **LUIS HERNANDEZ-ABURTO** and Respondent: **MARIA DEL CARMEN RESENEZ GUZMAN** IN THE STATE OF CALIFORNIA, TO THE PERSON NAMED ABOVE AS RESPONDENT, IT IS ORDERED that the service of the summons in this action be made upon respondent **MARIA DEL CARMEN RESENEZ GUZMAN**, 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: 11/02/17. Judge H. Don Christian.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. SS028696 Superior Court of California County of Los Angeles located in 1725 Main Street, Santa Monica, 90401, West District. On 1/05/18 - In the matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 1725 Main Street, Santa Monica, 90401, West District. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Armando Aguilar** to **Fernando Aguilar**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 1/25/18, 1/31/18, 2/01/18, 2/08/18, Dated: Jan. 5th., 2018**

652 Announcements
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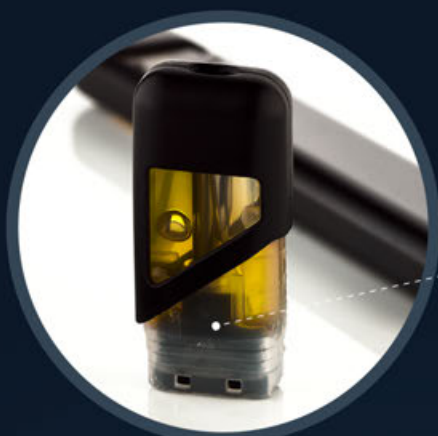
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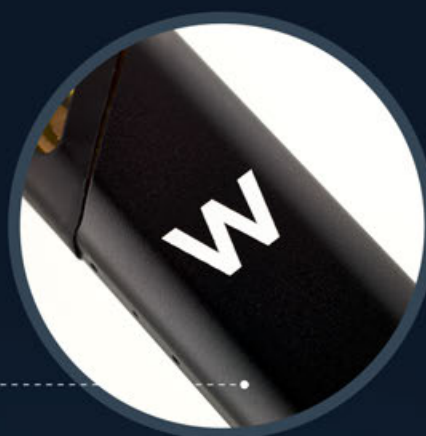
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