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# THE Secret mistory of THE ENDLESS SUMMER

Fifty years ago, three Southern California surfers took off on a trip around the world. The world hasn't been the same since BY KEITH PLOCEK



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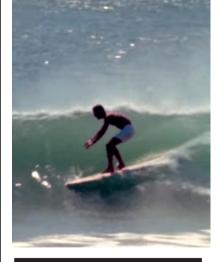
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#### THE SECRET HISTORY OF THE ENDLESS SUMMER ... **6**

Fifty years ago, three SoCal surfers took off on a trip around the world. The world hasn't been the same since.

BY KEITH PLOCEK.

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6



he morning of the perfect wave, Mike Hynson says he woke up early on an isolated cape in South Africa and smoked a bowl of marijuana out of a wooden pipe. Hynson and his companions had rolled up to a small village in the middle of the night, five guys crammed in a van with just two seats. The driver was a South African named Terence, who captured animals for zoos. Terence liked to toss snakes in the back of the van. He was the only one who thought that was funny.

Hynson saw a little wave ripple across a distant cove, and he thought it might be something worth checking out. He'd been traveling with fellow surfer Robert August and filmmaker Bruce Brown around the world in search of waves,

### BY KEITH PLOCEK

and so far they'd found squat. Sure, they'd paddled out in Senegal and Ghana, but those waves were nothing like the ones back home in Southern California. Hynson smoked a few cigarettes and waited for August and Brown to wake up.

Around 10 or 11, Hynson's companions finally emerged from their huts. The three sat on the beach, looking out at the Indian Ocean. Only a few weeks into their trip, they were already getting on one another's nerves. The main road from Cape Town to Durban wound along the coast about 10 miles inland, and they'd taken just about every bumpy trail on the map that veered toward the water, often peering off a cliff

before turning around and bouncing back inland.

Hynson was fed up with August and Brown, but dealing with a couple of squares was still better than facing all the Vietnam draft board notices piling up at home.

He kept seeing little ripples in a cove that curved behind them, but every time he nudged Brown, the waves were gone. Brown started to wonder if Hynson was just messing with him. Finally Hynson grabbed his white, red and blue 10-footlong surfboard, said, "Fuck you and your fucking movie," and marched down the beach alone.

That's when he saw the waves again. Four of them. Perfect. Coming through in a clean set.

Surfers generally are careful about entering foreign waters. There are sharks, rocks, the unknown, But Hynson (8»



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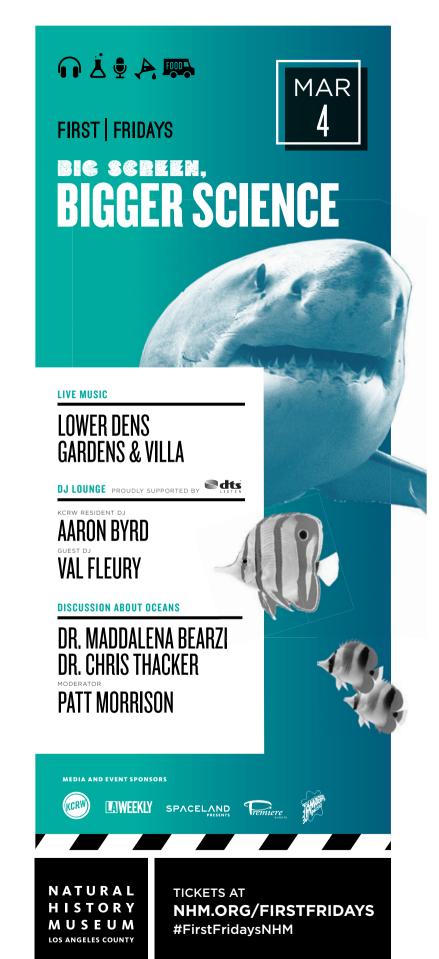
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The perfect waves at Cape St. Francis, South Africa, as captured in The Endless Summer

**>>6)** couldn't contain his excitement.

"As soon as I hit the water and paddled out, it was so magical," he says. Another little set came through, and Hynson let the first wave pass, then the second. The third was his. He paddled and popped up. "And I kept going and going. I was just standing there. And then I realized I'd better kick out of this wave—I'm going to need a taxi to come back."

Hynson sat on his board and looked back down the beach. August and Brown were running toward him, Brown dragging his equipment, August's board carving a trench in the sand. Brown set up his camera, and August paddled out to join Hynson.

For 45 minutes they surfed wave after wave. To exhaustion. August vomited in the water from the excitement.

Later that day, Brown would film them marching across nearby sand dunes, pretending that's how they came upon the magical point break for the first time. The next day they'd go back and the waves would be so flat they'd barely recognize the spot. But that wouldn't matter. Brown got the footage he needed to make the entire trip worthwhile. The Endless Summer would feature shots from beaches around the globe, but it was those waves at Cape St. Francis that made the flick.

After the movie was edited, Hynson and Brown toured the U.S. in a bus in the summer of 1964, screening the documentary in high school auditoriums and Lions Clubs. The film originally didn't even have audio; Brown would play surf records and narrate the action live. Every time those shots from Cape St. Francis came onscreen, Hynson would feel exhilarated all over again. He'd ridden the perfect wave, a point break ripper all to himself.

"That sequence, coming over the sand dunes and finding that offshore, fun-feeling wave, just floored so many surfers and so many people," says surf photographer Craig Peterson, who first saw the movie as a teen.

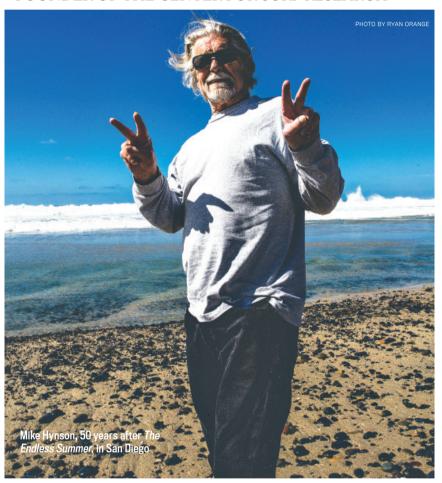
Before The Endless Summer, independent surf films featured shots of Hawaii, maybe Malibu, with very little action on dry land. Brown's flick was a crossover hit, with Hynson and August spending about half their screentime out of the water. They discovered breathtaking waves, but they also interacted with local kids in Ghana and got chased by wild animals in South Africa. They were on an epic journey.

A generation later, a little boy in Australia would see the movie for the first time and feel an overwhelming need to travel. "It was like a ball in my gut," says Jess Ponting, who grew up to become the founder of the Center for Surf Research in San Diego. "I lusted after going and surfing these perfect waves in amazing places."

#### "THE ENDLESS SUMMER PLANTED AN ADVENTURE SEED IN MILLIONS OF YOUNG PEOPLE'S MINDS."

-JESS PONTING,

FOUNDER OF THE CENTER FOR SURF RESEARCH



The idea of the perfect wave wasn't even part of the surfing lexicon before *The Endless Summer*, and the faraway, friendly nirvana presented by the movie created a template for marketing what would become a \$130 billion global surf industry.

"The Endless Summer planted an adventure seed in millions of young people's minds," Ponting says. The impact of the resulting journeys wasn't always positive. "It was those of us that were out having our minds enriched that dropped the ball when it came to our impact on those places."

Fifty years after the film was released nationwide, the perfect wave still inspires surfers to take off across the globe. Their footprints might wash away from the sand, but their treks have changed the world forever. **The Endless Summer** is ultimately a movie about avoiding crowds.

Talk to old-timers in Malibu and they'll blame *Gidget*, the 1959 film starring Sandra Dee, for hipping everyone in the Valley to one of Southern California's most consistent point breaks. But *Gidget* was the product of a surf scene that was already booming. Even then, Malibu was so full of surfers that many of the movie's iconic scenes were filmed farther up the Pacific Coast Highway at Leo Carrillo State Park. That spunky teen surfer, later portrayed on the small screen by Sally Field, would keep the momentum going.

When Bruce Brown first started paddling out in the 1950s, surfers numbered in the hundreds. By the time he released his first major film, 1958's Slippery When Wet, the numbers were surging into the millions. This boom brought out the crowds to his films, or at least enough people to fill high school auditoriums and event halls, but it definitely didn't make for good surfing.

The most perfect wave in the world is no fun if five other people are on it.

Brown hatched the idea for a trip to South Africa, and then learned from his travel agent that it would actually cost \$50 less to fly around the world than to return the same way they'd come. Thus *The Endless Summer* was born, a circumnavigating search for warm water and empty waves. (The irony is that waves are generally better in colder months, but *The Endless Winter* sounds more like a Soviet prison than a surf adventure.)

Brown decided he would take the first two surfers who could finance their own flights, and his two knights soon appeared, ready for the quest: brown-haired Robert August, a goofy footer, and blond Mike Hynson, a regular. On camera they were presented as two halves of wholesomeness, but they were very different guys. August had just graduated from high school, as class president, and put his plans for college on hold after his family and teachers advised him not to miss the trip of a lifetime. Hynson was a few years older and already slipping into the countercultural revolution. He'd been busted stealing surfboards from famed shaper Hobie Alter, though Alter forgave him and loaned him money for the flight. One of Hynson's big reasons for taking the trip, besides the chance for fame, was to avoid the Vietnam draft. The two surfers' paths would diverge even more in the years following the movie.

The guys loaded up their boards and equipment at LAX, wearing business suits, and headed for Senegal, where they caught some very warm waves all to themselves, then to Ghana, where they taught some local kids how to surf. Brown was playing to white audiences, and 50 years later this whole segment has a decidedly neocolonialist feel, especially when a scene is inserted that was shot later in Orange County — and makes it look as if August and Hynson were surprised in the bush by a local chieftain, who was actually promoter R. Paul Allen in blackface.

It wasn't till South Africa that the surfing got good. After catching some crowded waves near Cape Town, the trio hitched a ride with animal lover Terence Bullen and his son, who were driving across the country to Durban and agreed to take on three passengers in exchange for gas money.

Bouncing down dirt roads in the back of a van, they happened upon Cape St. Francis, and Brown knew he had the footage he needed. He'd been shipping film back to the States for editing along the way, but those shots of Hynson and August were (11»



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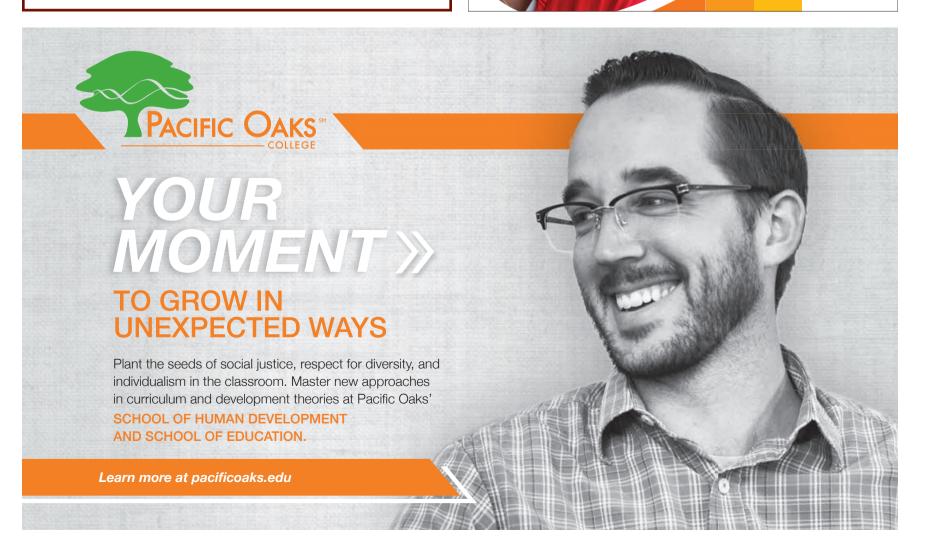
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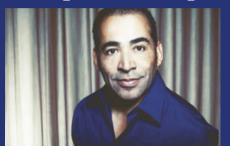








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**>>8)** far too valuable to risk in the mail, so they carried the canisters for the rest of the trip through India, Australia, New Zealand, Tahiti and Hawaii.

During the layover in Bombay, which didn't make the film, Hynson walked through customs in a suit with the canisters strapped to his chest, while August and Brown lumbered around the airport with everything else. They'd heard Indian customs officers were confiscating cameras from foreigners to prevent filming at holy sites, and they weren't taking any chances. As Hynson sat on the plane, sweating, waiting for the other two to board, he realized how much of a rush smuggling could be. That feeling would get him in trouble in later years.

After they got back to the States, Brown edited the footage together and started showing the movie in small venues, just as he had his others. All it took were a few screenings to reveal that he had something entirely different this time around. He had a hit.

"It was unbelievably popular from the very beginning," Brown says. "Santa Monica Civic [Auditorium], I think it holds like 2,500 people, we sold it out for a week straight. And we went back several months later and did it again. So that inspired us to think we could get this in theaters, and I wouldn't have to drive to Pasadena every other night to show it in an auditorium."

Rather than heading back out to make an-

kids would come in and rent a theater in the Big Apple and show their movie."

In the words of *The New York Times'* Robert Alden: "With the kind of courage — some might say foolhardiness — required to become a surfer, Mr. Brown opened his film at Kips Bay Theater, without the auspices of a professional distributor or even a press agent. He's just crazy enough to become quite comfortably rich."

Glowing reviews followed, including praise from *The New Yorker*'s Pauline Kael, and the bigwigs finally started calling. They all wanted to toss some bikini-clad girls on the poster and figure out a way to work in a love interest, but Brown and Allen wouldn't have it. This was not *Beach Blanket Bingo*. Cinema 5 agreed to work with them on their terms, and the film was distributed nationally, then internationally.

Several years later South African surfers would see the film and become inspired to explore their own coastline.

You rarely hear a surfer talk about "a perfect wave." It's almost always "the perfect wave," an archetypal glassy curl with a little bit of spray in the air. The perfect wave is long, consistent and definitely not full of bros.

For Hynson, there was only one perfect wave, and he'd caught it.

"No one else has been able to do that," he says. "I climbed Mount Everest."



other movie, Brown decided to really market this one. August went off to college, but Brown and Hynson and some other surfers piled into a big bus and drove across the country. They filled up smaller venues, but they were still renting their own spaces and lacked the distribution it would take to really get the movie out there.

By 1966 Brown still hadn't found a distributor, and he was told the movie would never play 10 minutes from the coast. So he rented a theater in Wichita, Kansas, the farthest away from the beach he could imagine. Thanks to the hustle of promoter Allen, he sold out a two-week run in the middle of a freak snowstorm. The marquee with "The Endless Summer" in block letters was covered in ice, but that didn't stop Middle America from coming out.

The big distributors still weren't convinced, so Brown blew up the print from 16mm to 35mm and rented a theater in New York City. "We got a lot of publicity," he says. "We were too dumb to know, but I guess it was highly unusual that a couple California

For most surfers, there are many perfect waves, and that list often includes the one they just rode.

Imagine you're picking up a child and spinning her around. What will she say as soon as you put her down? "Again! Again!" Most adults lose that feeling, that endless "Again!" But not surfers. They want to ride the perfect wave over and over.

"I couldn't help but think of the hundreds of years these waves must have been breaking here," Brown narrates over the Cape St. Francis footage. "But until this day, no one had ever ridden one. Think of the thousands of waves that went to waste, and the waves that are going to waste right now at Cape St. Francis."

Seeing Hynson and August paddle out again and again inspired countless surfers to pack their bags and venture outside their home breaks.

"Through the '50s and early '60s, surfers thought the surf in California was somewhat unique," says Steve Pezman, publisher of *The Surfer's Journal* and a contempo-

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rary of the Endless Summer crew. "It didn't occur to us that all the other coastal stretches on the globe had rideable waves. We thought it was a unique aspect of the waves in California, which was kind of a ridiculous thought."

The movie was a huge influence on Craig Peterson and Kevin Naughton, two Orange County surfers who took off a decade after the movie's release and published dispatches in Surfer magazine that helped cement the surf trip as an integral part of the culture.

"We never thought surf travel would become such a big thing, because it was hard." Peterson says. "It was hard traveling with one board only. And you didn't know when the swells were going to come up. We never envisioned that it would become what it is today, with surf travel packages and resorts."

According to the World Surf League, there are now 35 million surfers across the globe. The Center for Surf Research just wrapped up a poll of 3,000 surfers and found that twothirds had traveled internationally for waves in the past five years.

Peterson and Naughton were originally blasted by fellow surfers for blowing up secret spots, but later they were flown in by developers to write about places. The secret was out, and surfers looking to avoid crowds at home can now expect to find slightly smaller crowds on foreign beaches. Call it the irony of colonization, or just another version of gentrification.

the wave's shape. It blew off the beach into the water and helped smooth over the rocky hottom

No more sand, no more waves.

The most famous clip in all of The Endless Summer, of Mike Hynson, ecstatic, riding the perfect wave at Cape St. Francis, is actually footage from two different waves spliced together. Brown played fast and loose with some of his narration, and a few out-of-water scenes were shot back in Southern California. He also messed with the timeline a little and made it seem as if the surfers had crossed those sand dunes, not knowing where they were exactly, to find the perfect wave.

The Endless Summer wasn't a documentary in the purest sense, but myths often have more power than facts.

"The world these surfers travel through is a world that seems to be completely uncomplicated by the reality of politics," says Scott Laderman, author of Empire in Waves, a critical look at the sport's global impact. "It's as if they're just traveling through this fantasy world of waves and animals and beautiful landscapes and seascapes."

Laderman, an L.A. native, watched the film dozens of times as a kid, thinking, "I've got to get over to South Africa."

Beyond a quick joke during the Durban sequences — "Sharks and porpoises have yet to integrate in South Africa" — there is no mention of the country's vicious apart-

#### "IT DIDN'T OCCUR TO US THAT ALL THE OTHER COASTAL STRETCHES ON THE GLOBE HAD RIDEABLE WAVES. WE THOUGHT IT WAS A UNIQUE ASPECT OF THE WAVES IN CALIFORNIA."

*—SURFER'S JOURNAL* PUBLISHER **STEVE PEZMAN** 

Brown's documentary, as well as its 1994 sequel, had such an effect on surf culture that when his son, Dana, decided to make another surf travel movie, Step Into Liquid, surfers didn't even seem to mind publicizing their hidden spots.

James Fulbright and a few buddies had discovered waves in a very un-picturesque location: the Houston Ship Channel, in the wake of giant oil tankers. It was their secret, and they had no plans to share it until Dana Brown asked them to be in Step Into Liquid.

"It'd be like you're a movie star wannabe, and right out of the box Martin Scorsese gives you a call," Fulbright says. "We discussed it a lot. Should we do this? Shouldn't we do this? And we all came to the conclusion that if we're going to do it with anybody, it would be the Browns. These guys are the best. They're just about fun, the good side of surfing - not the chest-pounding arrogance."

Tanker surfing still hasn't taken off, but Cape St. Francis, the location of Hynson's perfect wave, is barely even rideable anymore. For starters, Brown had exaggerated how often it's good, and on top of that, all the development that sprang up around the spot in the years after *The Endless Summer* has taken over the sand dunes. That sand was incredibly important for maintaining

heid policies.

August attributes the movie's success to its complete avoidance of politics. John F. Kennedy was shot while they were away on the trip, and by the time the movie was released nationally, the Vietnam War was escalating. The film's simple themes were a respite from the complicated cultural revolution happening back home.

This avoidance of politics set the template for many surf trips to follow. In Indonesia, surfers were flown in to help publicize the country's beaches, right at the time when the Suharto regime came into power and massacred at least half a million people.

"You look at the magazine articles, you look at the surf films," Laderman says, "and it's virtually impossible to find any acknowledgement of Indonesia as what Amnesty International called an Asian gulag." What you do see are uncrowded waves and pristine beaches, and the influx of more and more surfers brought more and more hard currency into the country.

Surfers aren't necessarily worse than other tourists when it comes to not caring about local politics, but they are often part of tourism's first wave. If artists are the vanguard of gentrification in run-down city centers, surfers are the christeners of foreign (14»

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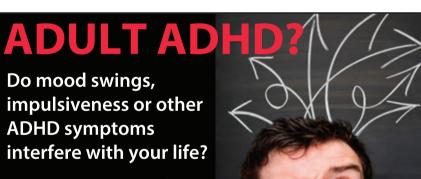
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#### >12) beaches.

Thanks to *The Endless Summer*, entire towns exist where there was nothing before. And the impact of that isn't always positive.

When August was hanging out at a surf expo in Florida in the early 1990s, he met a Texas businessman who encouraged him to visit a new resort he was building in Tamarindo, Costa Rica. August was skeptical, saying that such trips cost a lot of money. So the businessman convinced a Costa Rican tourism board to chip in, and next thing you know August was surfing killer waves.

In *The Endless Summer II*, two younger surfers journeyed to Costa Rica with August not long after that trip. Brown mentioned that August had bought property down there, and the whole sequence — uncrowded waves, easy living — opened the floodgates to travelers. Tamarindo soon grew from a little fishing town to a surfing mecca.

By 2008, testing revealed that fecal coliform bacteria levels along the beach were 24,000 times higher than what would be considered safe for swimming in the U.S. — the result of sewage from all those extra tourists. Eventually it was cleaned up, but Tamarindo still has trouble shaking its reputation as being part of a "ruta de mierda."

"You're on a surf trip and you're scoring good waves, and you don't think about the stuff you leave behind," says USC professor Peter Westwick, who has written extensively earned \$30 million.

Hynson went to a Hollywood lawyer, who told him he was owed millions. Even though the lawyer told Hynson not to talk to Brown, he picked up August and they both drove up to Santa Barbara to confront the director. Brown offered them each \$5,000 cash, a new car and help with starting a business. August took the offer, but Hynson declined on principle. He tells *L.A. Weekly* he was dealing drugs at the time and had \$15,000 in the trunk of his car, so he didn't really need the cash. He later tried unsuccessfully to sue Brown and August.

Hynson wound up hanging with the Brotherhood of Eternal Love, a hippie mafia based in Orange County, whose members preached the gospel of LSD and dealt tons of drugs. His experience smuggling film through Indian customs came in handy when the Brotherhood used him to hollow out surfboards to get hash out of New Delhi. His highs included marriage to model Melinda Merryweather and palling around with Jimi Hendrix. Among the lows, he went to jail several times on drug-related charges.

Hynson now lives in Encinitas, and he has a line of surfboards and clothing. He speaks to Brown and August only when they're brought together for an event. Their memories vary when recalling that perfect wave and the voyage surrounding it; for instance, the other two swear Hynson never brought

#### "WE WERE TOO DUMB TO KNOW, BUT I GUESS IT WAS HIGHLY UNUSUAL THAT A COUPLE CALIFORNIA KIDS WOULD COME IN AND RENT A THEATER IN THE BIG APPLE AND SHOW THEIR MOVIE." -BRUCE BROWN.

THE ENDLESS SUMMER PRODUCER-DIRECTOR

about the sport. "But all of that stuff has to go somewhere, and sometimes it's right back in the ocean."

The Endless Summer opens with shots of Hynson and August, silhouetted in warm, orange sunlight, and a big part of the movie's appeal lies in its two main characters — no matter that Brown provides all the narration and the two surfers never speak. The Endless Summer is a buddy movie, a road-trip movie, an epic quest by two heroes in search of glory. The story of someone traveling the world solo suggests lonely contemplation, while a group doing the same feels like a rolling party. But with a pair of protagonists, you've got the makings of a deep friendship: Dennis Hopper and Peter Fonda, Susan Sarandon and Geena Davis, Tom Cruise and Dustin Hoffman

Brown played up the shared adventures of his charismatic duo, but Hynson and August weren't great friends before the trip, and their paths diverged after it.

Three years after they returned, the film finally took off. Brown was getting great press and being called the surfing millionaire. He had put up \$50,000 of his own money for promotion, and that investment was finally paying off. The film eventually

any marijuana to South Africa.

"We were together 24 hours a day," August says. "There was no weed anywhere."

After they all got back from the trip, August went to college, with plans for dental school, but he says an encounter with his own dentist changed his life forever. He'd scheduled an appointment to ask for career advice, and the dentist told him, "I hate it. People hate going to the dentist. It's awful. I create pain all day long, and the worst part is, I'm a bill collector."

This was around the time *The Endless Summer* was playing in almost every theater in America, and the dentist told him, "You know when I'm happiest? When I'm in a surf shop. Everybody is so happy. They're getting a board or they're going somewhere."

These days, when he's not hanging out in Costa Rica, August can be found shaping boards down at his shop in Westminster. People still drop by to tell him the movie changed their lives, often in ways that have nothing to do with surfing. The search for the perfect wave is a metaphor with many meanings.

Brown has heard it, too. "I've had people come up and go, 'You know, that movie changed my life.' And I'd say, 'You started surfing?' And the reply was, 'No, no, I became a disc jockey in Waco, Texas."



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Eats // Fork Lift //

## **WORTH THEIR SALT**

What's gained and what's lost now that Salt's Cure has moved to Hollywood

#### BY BESHA RODELL

he original Salt's Cure in West Hollywood was an odd kind of restaurant, one that tended to slip your mind when recalling favorite places to eat but one that - if you did happen to find yourself there - made you wonder why you didn't think of it more often. Brunch was a bit of an exception; Salt's Cure and its glorious oatmeal griddle cakes always turned up on "best brunch" lists, and the competition on a Sunday morning to snag a seat in the small dining room on Santa Monica Boulevard was fierce.

But dinner was not as much of an event,

#### **CRITIC'S RATING** $\star\star\star$

Zero = Poor

- ★ = Fair
- ★ ★ = Very Good
- ★ ★ = Excellent
- ★ ★ = World-Class

which may have been in part because the place was a little difficult to categorize. The term "open kitchen" is perhaps too formal to describe the

setup that chefs Chris Phelps and Zak Walters had in the old location. It was more that the room itself was a kitchen, and customers sat either at the kitchen counter or at tables along the wall. It

had the feel of an old-fashioned lunch counter, the kind without any kitsch, where guys cooked food in front of you and handed it across the pass to the customers themselves. Except here the food — ordered from a sparse chalkboard menu mounted on the wall — was mainly high-quality meat butchered in-house and served simply but with a touch of cleverness in its accompaniments and execution. A list of mainly natural wines (years before that trend truly took root) rounded out the experience. Even after the place became an all-day affair, serving breakfast, lunch and dinner, it never lost the feel that it could just up and vanish one day.

Rather than vanish, Salt's Cure moved a few miles east into a more conventional space. While about double the size of its original 34 seats, the new Salt's Cure still feels modest in this age of dining rooms so big they can hardly be called "rooms" at all (there's a reason "space" has become ubiquitous in food writing and PR, and it's not only because we're all desperate for synonyms for "restaurant").

At the new Salt's Cure, honey-colored wood dominates, the walls are whitewashed brick, and big windows open out onto Highland Avenue. It has the feel of a bistro, albeit an American one with a sort of sleek rusticism.

The kitchen now functions from behind swinging doors rather than out in the open, and there's a real bar where you can eat or drink and where an expanded drinks program operates, one that retains its focus on interesting wines (with a much longer list) but now includes cocktails. Really, really good cocktails. If you've never fully understood the allure of a Singapore sling, having only had horribly sweet versions, the bar at Salt's Cure is a fine place to reverse that particular prejudice. The original cocktails, too, tend to be balanced and elegant.

The menu, which comes on paper instead of a blackboard, is longer and far more verbose, with actual descriptions of the dishes. The blackboard still exists, though, residing beside the front door, and on it you'll find the day's steaks and chops, offerings from the whole-animal butchering that is the heart of this restaurant.

Along with prime cuts of beef, which are big and tangy and fantastic, you might find something called "pork secret," a small, seared cut of pork so tender you'll be happy to eat it medium rare. Or a lamb loin chop, a cross-section of muscles that's bouncy and bloody and musky and returns you to your base carnivorous state, tearing at the meat like a wolf.

The regular menu tends to focus on the byproducts of the butchery, as well as seafood and salads. A fat, white sausage with a lovely, smooth consistency comes with poached apples and sauerkraut, an example of the way Phelps and Walters

are able to translate classic cooking, in this case German sausage-making. They channel the country cooking of France with pork pâté over a slice of crisp apple on hearty wheat toast, and there are hints of Spain in the wide dish of clams with hunks of nubbly lamb sausage. A generous slice of grilled bread at the bottom of the bowl soaks up the meaty/oceanic

Beyond the subtle international influences, there are dishes that are purely New American and produce-driven. Pork ham confit - shredded, pleasingly oily slivers of piggy ham — is paired with a jumble of greens over some kind of puree. One night it was a bitter-edged rapini puree; another night, grassy green pea took the limelight.

The brunch here retains its crown as one of the best in town, though service tends to be slower and more disorganized during the daytime weekend hours. It can take 20 minutes to get a cocktail, and certain items run out within an hour of the 10 a.m. opening time. But those oatmeal griddle cakes are as good as ever, hearty yet light and crisped at the edges.

I had a few things at Salt's Cure, during one dinner in particular, where the seasoning was way off: where the pickled escarole atop rosy chicken liver toast was so salty it obliterated the creamy liver; where a salad of baby beets, baby kale and cultured cream was too salty to eat: where a special of fried smelts lacked salt and became floppy and wet too quickly (usually, I can eat the crispy little fish like popcorn). Even the grapefruit pie, one of the restaurant's longtime signature dishes, lacked the pithy grapefruit flavor that gave it its sweet/sour/bitter magic.

This experience was singular, and on return visits some of the dishes that had been awash in salt were balanced and lovely. I'm going with the benefit of the doubt here; all kitchens have an off night. This kitchen, in my experience, has far more nights where it's doing just about everything right.

In this sense, not much has changed about the soul of this restaurant, despite the more orthodox room and menu and service. For the restaurant's ongoing legacy and its business model, these changes are probably good, and for the most part they're surface differences.

But I'd like to take a brief moment to be a little sad at the passing of the old model. That terse blackboard menu, the semipermanent feel of the room, the intimacy of sitting right at the edge of the kitchen it had an audacity and purity of personality that I found refreshing.

But if I'm being honest, this new, reinvented Salt's Cure is more likely to come to mind when I get that oft-repeated question: "Where should I eat in Hollywood?" If that question ever plagues you, try to remember Salt's Cure. It won't be that hard.

SALT'S CURE | 1155 N. Highland Ave., Hollywood | (323) 465-7258 | saltscure.com | Dinner: Nightly, 6-11 p.m. (bar open until midnight). Brunch, Sat. & Sun., 10 a.m.-3 p.m. | Entrees. \$18-\$34, much more for market-price steaks | Full bar | Valet and street parking



PHOTO BY AMY SCATTERGOOD

#### | **Eats** // | | Squid Ink //

## DEMITASSE OFFERS MORE

BEER, WINE AND A FULL MENU AT NEW ROASTERY AND KITCHEN IN HOLLYWOOD

he coffee nerds of L.A. are well familiar with Demitasse, the coffee shop that started in Little Tokyo but now has outposts in Santa Monica and Mid-City. We here at L.A. Weekly are slightly obsessed with their hot chocolate, their Kyoto-style iced coffee and just about every other caffeinated thing to come from behind their coffee counters. Last summer, owner Bobby Roshan told the L.A. Times he was planning a location in Hollywood with an expanded food program.

That plan has come to fruition with the opening of Demitasse Roastery & Kitchen on Cahuenga Boulevard.

While other Demitasse locations have been slowly expanding their food offerings (the Santa Monica location offers sandwiches and salads from Fundamental L.A.), this larger space will serve more as a full-fledged restaurant. There will still be a strong focus on hand-roasted coffee, which will be done in-house. But this Hollywood location will serve breakfast, lunch and dinner.

They've brought on chef Jeff Lustre, who worked for a while at the sadly departed Alumette in Echo Park. Lustre has been holding pop-up dinners at other Demitasse locations for more than a year, usually leaning on his Filipino heritage for inspiration. The "globally inspired" menu at the new Hollywood Demitasse will likewise have Filipino flavors, as well as touches of Spain and other international influences. The menu sounds incredibly

ambitious, with dishes such as hearts of palm with beets, Cara Cara orange, an egg steeped in black tea and mousseline vinaigrette, or a whole red sea bream served with thin pancakes and black garlic.

There's also a beer and wine program, focusing on natural wines and local beers. A "special signature Demitasse shim menu" is promised, "shim" being a low-alcohol cocktail. For this purpose they've brought on cocktail consultant Marissa Grasmick, who works full-time at Aestus in Santa Monica. —Besha Rodell

Demitasse Roastery & Kitchen, 1542 N. Cahuenga Blvd., Hollywood; (323) 498-5155, cafedemitasse.com.

FARMERS MARKETS

#### Local Bananas Are Back at the Santa Monica Farmers Market

It's just a few minutes past 8:30 a.m., and a stand piled with bananas at the Santa Monica Farmers Market is mobbed with customers hurling questions. "Which of these is ready for eating right now?" asks a man with a toddler strapped in a stroller. "Will these make good banana bread?" counters a woman holding a massive bunch of bright yellow fruit. Two older men who look as if they've spent the last decade backpacking the subcontinent ask which bananas the locals in India would prefer, while other customers break large bunches of fruit into smaller ones.

Andy Sheaffer of Vista Punta Gorda Ranch in Ventura County and a ranch employee do their best to keep up with the questions while defending the crop against grabby customers. Bananas that are completely yellow end to end can be eaten immediately and are scooped up quickly by the hoards. The ones with a hint of green at the tips should be ready in a day or two, and they're all great for baking once they've fully ripened.

If this sounds like a lot of excitement for bananas that are half the size of the imported versions you can get at Albertsons, know that it's been a long time since area farmers market shoppers have had







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access to local bananas. Farmers market supervisor Laura Avery recalls a small offering from Seaside Banana Gardens decades ago but says owner Doug Richardson's supply at the market was minimal — and that it disappeared completely after landslides inundated his farm. "We've never really had commercial bananas at the farmers market," she says.

That's likely because bananas can be finicky. Sheaffer's current banana crop has been five years in the making, and he admits he was going to give up on the project if it didn't work out this season. Early plantings produced spottily, and last year his trees were ravaged by winds. It wasn't until recently that he established plants in a location with the right combination of shelter and access to sunlight. Now they're producing enough fruit to warrant trucking the bananas to Santa Monica.

Sheaffer offered two varieties at a recent market. The Brazilian dwarf looks like mobster's fingers, with short, tight clusters of chubby fruit. Their flavor is bright and crisp with acidity, lending them the nickname "apple bananas." Raja Puri bananas are smaller and slightly sweeter. Both are delicate, with thin peels that easily gave way to the plump fruit beneath.

In the coming weeks, so-called ice cream bananas — known for their pronounced vanilla flavor — will become available, along with other varieties. Sheaffer thinks his crop will peak soon and run strong until late spring or early summer, producing enough fruit to keep both the Wednesday and Saturday markets in Santa Monica well stocked. -Scott Reitz

COOKWARE

#### Where to Find Bargain Kitchenware in L.A.

One of the unspoken myths perpetuated by glossy food magazines (and even glossier chef-driven cookbooks) is that you need to spend a lot of money on your kitchen tools. In a perfect world, we all could shell out \$150 for a Shun knife or \$200 for a Le Creuset, but for amateur cooks and kitchen hobbyists, that kind of investment isn't always feasible.

The good news: A tight budget shouldn't keep you from getting the equipment you need to toss together a proper stir-fry or make that bundt cake recipe you've been eyeing. Here in L.A., there are several stores offering professional-level kitchen supplies at warehouse prices. The bargain suppliers might not have the polished, upscale veneer of places like Sur La Table and Williams-Sonoma, but their prices are much, much lower.

#### **Ta Fong Restaurant Supply**

Just east of Chinatown, a block away from Lax-C, there's a bulk grocery market commonly referred to as "Thai Costco." Ta Fong is a massive warehouse filled with crowded shelves that resemble the ones from the end scene of Raiders of the Lost Ark. This is no-frills retail—items are stacked tightly in cubbies or piled in large bins, and you'll have to dig though on your own — but you can find deals on all types on Asian cookware, like a steel wok for \$9

or a heavy-duty Chinese boning knife for \$8.121 W. Elmyra St., Chinatown; (323) 223-1488. tafongusa.com.

#### Kitchen Plus

Located on the basement level of the Koreatown Galleria, Kitchen Plus is a great resource for items you'd find in a Korean kitchen. Think steamer baskets, clay pots and metal grates for grilling. You also can find pretty much any item that Alton Brown might require, often at half-price compared with traditional cookware shops. Our advice: Pick up one of the Japaneseimport knives for less than \$20, plus a sharpener, and you'll have a reliable go-to knife that will last you for years. 3250 W. Olympic Blvd., Koreatown; (323) 732-1160. ChefsMart

Need a giant rice cooker? How about a 10-gallon stockpot? ChefsMart in the South Bay is a warehouse supplier for both professional restaurants and those who are looking to take their array of kitchen equipment to the next tier. Prices are a bit higher than the previous two locations, but in general you will spend less than you would at most brick-and-mortar outlets and probably about the same as the cheaper online vendors — with the added bonus of great customer service. 1355 W. 190th St., Gardena; (310) 630-1688. - Garrett Snyder

AWARDS

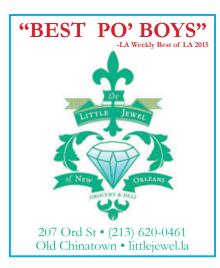
## If Los Angeles Wants James Beard Awards, We've Got to Get Our Act Together

On Feb. 17, the James Beard Foundation announced its annual list of semifinalists for chef and restaurant awards. This list has long created some confusion among consumers and chefs alike. Are the folks on this list nominees?

The answer is no: These are the chefs and restaurants and beverage professionals from which the nominees will be chosen. Those nominees will be announced on March 15.

As usual, Los Angeles has a decent representation on this semifinalists list, including the straight-up surprising (and awesome) inclusion of Baroo, the fantastic but nontraditional modern Korean restaurant in Hollywood, as a Best New Restaurant semifinalist. Other L.A. semifinalists include Cassia in Santa Monica for Best New Restaurant, the Varnish for Outstanding Bar Program, Suzanne Goin for Outstanding Chef, République's Margarita Manzke for Outstanding Pastry Chef, A.O.C. and Providence for Outstanding Restaurant, Roy Choi for Outstanding Restaurateur, Spago for Outstanding Wine Program, Madcapra's Sarah Hymanson and Sara Kramer for Rising Star Chef, and a ton of folks for Best Chef in the West: Josef Centeno, Michael Cimarusti, Jeremy Fox, Ludo Lefebvre, Travis Lett, Ori Menashe, Jon Shook and Vinny Dotolo, and Kris Yenbamroong. You can see the entire list of 2016 semifinalists at jamesbeard.org.

In recent years, this type of L.A. representation on the semifinalist list has garnered a couple of actual nominations but few awards, leading our food media and food community to wonder why the









awards committee keeps shafting us. But I'm here to tell you that it's not the committee's doing. If L.A. wants actual awards, then L.A. — all of L.A. — needs to get its act together.

Before you start accusing me of declaring our chefs and restaurants unworthy, let me explain. The committee has one task: to put together the semifinalist list. After that, the awards are a pure numbers game. The people from the semifinalists list who get the most votes become nominees, and then another round of voting happens to decide the winners.

Voting at both of these stages is done by hundreds of voters, mainly food media and past winners. The voting ballot stipulates that a judge should vote only for restaurants where he or she has actually eaten. This tends to give big cities with lots of visitors a major advantage, especially in the national categories. Last year, Russ Parsons pointed out in the L.A. Times that David Chang's New York City empire alone has won more awards than all of Southern California. Because New York has so many visitors, particularly of the chef and food media variety, voters are much more likely to have eaten at - and therefore vote for - NYC restaurants. It's an advantage that the Beard Foundation has yet to figure out, and until it begins sending a panel of judges around the country to try each semifinalist (which would be an outrageously expensive undertaking), it's unlikely to change.

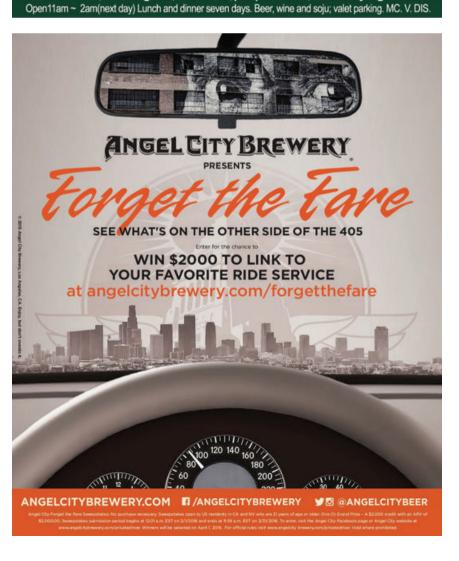
The other complaint I hear a lot from food types is that the same people end up on the semifinalist list year after year. Aside from Best New Restaurant (for obvious reasons), that tends to be true: I've lost count of the times Suzanne Goin has been nominated for Outstanding Chef, and as much as I adore the Varnish, it would be nice to see another L.A. bar program recognized. But I also get the sense that the committee is reluctant to move on from the Goins and Cimarustis of L.A. because those chefs deserve to win and never have. It's hard to justify putting the brilliant upand-comers on these lists when their mentors have never properly been recognized.

So the moral of the story is this: If we want those sweet awards, L.A. has to become a must-visit city. We're getting there. Last year was a record year for tourism. Multiple national magazines have declared Los Angeles to be the best eating city in the United States. Our food journalists are some of the most boosterish writers in the country, for better or worse. Major food festivals, such as the upcoming All Star Chef's Classic (which brings many chefs who are past winners, and therefore voters, to stay and eat in L.A.) will help greatly. This is an issue of tourism: The folks who run the L.A. Tourism Board ought to make a major push for L.A. as a food destination. It's an issue of making writers and chefs and editors feel as though they can't afford not to have eaten here.

Whether or not you agree with their exact choices, the James Beard Awards committee has consistently recognized Los Angeles on its semifinalist list. The rest is up to us as a city, to make sure enough people are eating here to get the votes that count toward actual awards. -Besha Rodell



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P. 21 FRI
THE GROUNDLINGS DO THEIR
MOST INAPPROPRIATE SKETCHES

P. 21 SAT

AN AWARDS SHOW WHERE THE WINNERS ARE ACTUALLY LOSERS

P. 21 SUN
BOARD A BUS FOR A MAGICAL
JOURNEY TO RIVERSIDE



P. 23 TUE

BONNIE MCFARLANE ON WHY

WE'RE ALL BETTER THAN SHE IS

Week of



2/26

COMEDY

#### **Foul Play**

After last year's hiatus, the Groundlings' X-rated *Trash Show* returns. An annual, midnight tradition since the '90s, the show includes sketches considered too risqué and inappropriate for the comedy theater's mainstage but perfectly suitable for a skin flick. Alumnus and *Saturday Night Live* writer Mikey Day again directs members of the main company, who likely will display full frontal nudity. It's like watching intentionally funny porn. *Groundlings Theater*, 7307 *Melrose Ave.*, *Hollywood*; *Fri.*, *Feb. 26*, 11:45 p.m.; \$14; 18 and older only. (323) 934-4747, groundlings.com. —Siran Babayan

OPERA

#### The Other Opera

Although Pacific Opera Project has presented a series of classic operas since opening shop in 2011, there's never been anything remotely traditional about its approach. The local company kicks off its sixth season with Franz Lehár's venerable operetta The Merry Widow, a comedy of manners about European diplomats, which originally was set in 19th-century Paris. But artistic director Josh Shaw and music director/arranger Stephen Karr have moved the action to Gold Rush-era California, with a revised English-language libretto by Josh and Kelsey Shaw, which spotlights a harried widow's fight against a dastardly railroad company that wants to steal her land. Expect plenty of campy cowboymovie parodies and contrastingly sublime singing mounted on an unusual two-story set that inverts the intimate room's typical stage. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park; Fri.-Sat., Feb. 26-27, 8 p.m.; also March 3, 4, 5, 11 & 12, 8 p.m.; \$15-\$120. (323) 739-6122, pacificoperaproject.com. -Falling James

VAUDEVILLE

#### Oh! You Pretty Things

There's a decided shortage of sword swallowing and knife throwing happening in modern entertainment. Not so



Maxim's Exotic Showgirls of The Merry Widow: See Friday.

when the traveling variety show **Pretty Things Peepshow** comes to town. The four-person troupe of muscly men and buxom ladies is part circus sideshow, part classic vaudeville — besides the sword swallowing and knife throwing, there's bawdy puppetry, burlesque, comedy and more. It's a mini-circus minus the horrifying clowns and questionable treatment of animals. Bob Baker Marionette Theater, 1345 W. First St., Echo Park; Fri., Feb. 26, 8 p.m.; \$15 in advance, \$20 at the door. (213) 250-9995, face book.com/events/1244735665543791. **-Gwynedd Stuart** 

sat

2/27

ART

#### Wizard of Moz

L.A. may have the monopoly on Morrissey fandom, but the limited-edition photography book *To Me You Are a Work of Art* shows the singer has devotees all over the country, and they have tattoos of his face, autograph, lyrics and album covers to prove it. Edited by Anthony

Amor and Julian Chavez, and photographed by Patrick Moore, Nicole Kuntz and Jared Polin, this visual representation captures die-hard fans in 10 cities, from Oakland to New York, who've marked themselves as tribute to Moz, who in the book's foreword lovingly writes: "Ink has brought me into being as a part of so many lives, and only death can seal it up or cut it down or scorch it off." This book launch/exhibit includes an appearance by guitarist Jesse Tobias of Morrissey's band. Lethal Amounts, 1226 W. Seventh St., downtown; Sat., Feb. 27, 8-10 p.m.; free, book is \$55. (213) 265-7452, lethalamounts.com. -Siran Babayan

FILM

#### Berry, Berry Bad

On the eve of Hollywood's biggest annual circle jerk, the fine folks behind the Razzie Awards gather to dole out Golden Raspberries to actors, writers and directors who really stunk up theaters and Redboxes in 2015. This year's nominees include Johnny Depp for his role as a mustachioed asshole in the cinematic abortion Mordecai and "Adam Sandler"

and Any Pair of Shoes" for worst onscreen duo in *The Cobbler*, a movie that came out apparently. Besides the awarding of awards, the show features skits, sketches and, of course, the requisite overblown musical number. *Palace Theatre*, 630 S. Broadway, downtown; Sat., Feb. 27, 8 p.m.; \$14-\$35. razzies.com.—Gwynedd Stuart

sun

2/28

DANCE

#### **Remembering Geoffrey**

When he won Tony and Olivier awards for his choreography for The Lion King, Garth Fagan credited Geoffrey Holder for opening doors for his own career. Fagan and his Garth Fagan Dance arrive with Geoffrey Holder Life Fete ... Bacchanal, a critically praised tribute to choreographer-dancer-director Holder and his marriage/partnership with the equally legendary dancer Carmen de Lavallade, who began her career in L.A. before moving to New York as the star of a nascent Alvin Ailey American Dance Theatre. Known beyond the dance world for his distinctive Trinidad-accented baritone in television ads pitching 7Up made from the "un-cola nut," in the dance and theater world Holder broke racial barriers as a multihyphenate dancer, choreographer, director and designer, applying all those talents in The Wiz, his retelling of The Wizard of Oz from a distinctively African-American perspective, winning Tony Awards for costume design and direction. Fagan offers a new generation a glimpse at this giant talent. Nate Holden Performing Arts Center, 4718 W. Washington Blvd., West Adams; Sun., Feb. 28, 3 p.m.; also Fri., Feb. 26, 8 p.m.; Sat., Feb. 27, 2 & 8 p.m.; \$35. ebonyrep. org. -Ann Haskins

ZINES

#### DIY or Die

Don't just let the people at Cometbus, Motorbooty and Spaghetti Cinema steal all the glory. In observance of Zine Week L.A. and the 2016 L.A. Zine Fest (coming March 6), today's **Ama-ZINE Workshop** offers the chance for at-









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tendees to make eight-page zines they can fill with anything from poetry to comics to insults that really hit home. Also on hand: the fest's traveling zine library and a button-making station. It's a perfect opportunity to finally realize those teenage punk-rock dreams of zine publishing stardom. Craft & Folk Art Museum, 5814 Wilshire Blvd., Mid-Wilshire; Sun., Feb. 28, 1 p.m.; \$5 members, \$10 general. (323) 937-4230, cafam.org/programs. -David Cotner

#### ROAD TRIPS

#### Get Outta Town

Feeling nostalgic for the days of field trips? Obscura Society L.A. and Cartwheel Art Tours have the answer for that. Sunday's Riverside Road Trip is a bus-based journey into the heart of the Inland Empire's art world. You'll stop at Tio's Tacos, a wonderful restaurant filled with sculptures made from found and recycled objects by owner Martin Sanchez, and take a private tour of the spectacular Mission Inn. Travelers will move on to the "Women of the New Contemporary" at La Sierra University's Brandstater Art Gallery, where they will view a new collection of murals, sit in on artist talks and attend the exhibition's opening reception. It's a lot of art packed into one day and, while you'll be traveling by bus, you'll need to be ready for plenty of walking, too. The bus departs from Los Angeles' Arts District. Urban Radish, 661 Imperial St., downtown (meeting point); Sun., Feb. 28, 12:30 p.m.; \$75; (213) 537-0687; cartwheelart. com/art-tours, atlasobscura.com/events. -Liz Ohanesian

#### FOOD & DRINK

#### No Meat. No Problem

Who says vegans can't enjoy a good old-fashioned chili cook-off? For the fourth year in a row, Golden Road Brewing founder Tony Yanow is hosting the Vegan Chili Cook-Off, a celebration of



various fears and anxieties. Comedians/

therapists/empaths (circle one or more)

Dave Ross and Anna Seregina plumbed

the depths of the human condition over

the course of two years — this final show

includes surprise guests joining them to

perform the rawest unveiling of fears in

public that you could possibly imagine.

NerdMelt Showroom, 7522 Sunset Blvd.,

Hollywood Hills West; Mon., Feb. 29,

9-10:30 p.m.; \$8. (323) 851-7223, nerd

meatless chili, at his Burbank craft-beer pub. Five high-profile vegan chefs from across L.A. will do battle, including Roy Elam of Plant Food and Wine and Mollie Engelhart of Sage Organic Vegan Bistro. For \$10, spectators can taste 3-ounce samples of each entry — and vote for the people's choice winner. Tony's Darts Away, 1710 W. Magnolia Blvd., Burbank; Sun., Feb. 28, noon-4 p.m.; \$10. (818) 253-1710. tonysda.com/happening-at-tonys. -Garrett Snyder

non

meltla.com. -David Cotner

#### **POLITICS**

#### **Poll Dancing**

Is America feeling the Bern? Will Trump triumph? Are we ready for another Clinton in office? When master of horror Stephen King deemed Ted Cruz the "scariest candidate," was that an endorsement or a warning? Find out how the electorate answers these questions and more at the Hammer Museum's

Super Tuesday Bash, co-presented by the UCLA Bruin Democrats and the UCLA Bruin Republicans. The university's politically minded students invite you to follow the polls on the Hammer's big screens for a night of toasting the political process, endless commentary and boozy ideological debates fueled by a cash bar. Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., March 1, 5:30 p.m.; free. (310) 825-4321, hammer. ucla.edu/programs-events/2016/03/ super-tuesday-bash. -Neha Talreja

#### BOOKS

#### Thanks for the Memoir Ease

Comedian Nikki Glaser, host of Comedy Central's Not Safe With Nikki Glaser. interviews Bonnie McFarlane about her new book, You're Better Than Me. In her memoir, McFarlane writes about her life and comedic career, from her childhood on a Canadian farm to her appearances on The Tonight Show With Jay Leno, Late Show With David Letterman and Last Comic Standing, McFarlane also directed the 2014 documentary Women Aren't Funny, which looked at the ageold debate about sexism in comedy and featured Joan Rivers, Chris Rock, Sarah Silverman, Rosie O'Donnell, Wanda Sykes and Adam Carolla. But fans know McFarlane best as co-host of the podcast My Wife Hates Me, in which she and comedian husband Rich Vos mostly bicker about their marriage and the industry. Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., March 1, 7:30 p.m.; free, book is \$15.99. (323) 660-1175, skyliahtbooks.com. -Siran Babayan



#### COMEDY

#### Schitts and Giggles

Schitt's Creek on the POP network (formerly TV Guide Network) is a Canadian

#### **PODCASTS** Fear Itself

Are you frightened of the emptiness farewells leave yet know that truly facing your fears will make you a better adult human being? Then come see the Last **Terrified**, a live taping of the final episode of Terrified, one of Nerdist's most celebrated podcasts, an exploration of how fucked up people are based on their



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...Is Meth yours?

If you are 18 years or older, using crystal meth, and looking to stop, call our research clinic in Hollywood (866) 449-UCLA or visit www.uclacbam.org/meth

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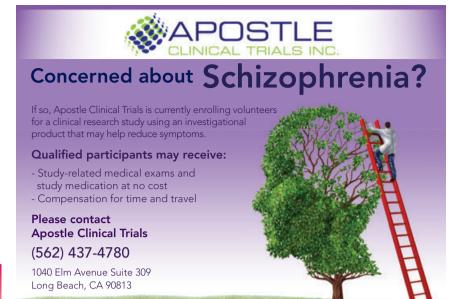
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## Do You Drink Alcohol? Are you Caucasian?

The Addictions Research Laboratory in the Department of Psychology at UCLA is looking for Caucasian individuals age 21 to 45 who drink alcohol regularly to participate in a study about responses to alcohol. This study involves coming to UCLA, providing a DNA sample, and completing an intravenous alcohol administration session—a total of 4 visits.

www.apostleclinicaltrials.com

Participants will be compensated up to \$220 for participation, an average of \$10-15 per hour.

To get more information about the study and complete a screen, please visit https://www.surveymonkey.com/s/AlcoholResponseStudy2.

For specific questions, please call (310) 206-6756 and mention the "Alcohol Response Study."

Protocol ID:IRB#14-000501 UCLA IRB Approved Approval Date: 8/18/2015 Through: 2/18/2016 Committee: Medical IRB 3







sitcom about the reverse rags-to-riches story of an obnoxious, wealthy family that loses its fortune and moves into a motel in a small, rural town. The Palev Center hosts a discussion on the comedy series with the cast, including cocreators Eugene Levy and son Daniel. SCTV alum Catherine O'Hara, Annie Murphy, Emily Hampshire and Jennifer Robertson, and screens a preview of season two, which begins airing March 16. The Paley Center for Media, 465 N. Beverly Drive, Beverly Hills; Wed., March 2, 7 p.m.; \$25. (310) 786-1000, paleycenter. org. -Siran Babayan

#### BOOKS

#### She's a Little Runaway

After Cherie Currie's harrowing 2010 memoir, Neon Angel, singer and guitarist Lita Ford gets to have the latest word on the story of '80s rockers The Runaways. As part of Live Talks Los Angeles, Ford discusses her new book, Living Like a Runaway, in which she writes about joining the band at 16 and recording and touring with the group, which was hugely popular in Europe and Japan, even though they never achieved arena status in the United States. Later Ford found solo success as a Grammy-nominated pop-metal princess. She also looks back on being managed by Kim Fowley and Sharon Osbourne, as well as her collaborations and relationships with Ozzy Osbourne, Nikki Sixx, Jon Bon Jovi, Eddie Van Halen, ex-fiance Tony Iommi and ex-husbands Jim Gillette and Chris Holmes. Bootleg Theatre, 2220 Beverly Blvd., Westlake; Wed., March 2, 7:30 p.m.; \$20-\$95. livetalksla.com or bootlegtheater.org/event/1076387-live-talks-litaford-los-angeles. -Siran Babayan



#### THEATER

#### Spock Check

Who better to satirize the musicaltheater genre and the "farcical aspects of science fiction" than a sibling duo composed of a playwright and a Caltech theoretical physics grad student? Boldly Go! A Musical Parody Based Upon Star Trek promises to go "where no musical has gone before." Sure, musical theater has already been turned on its ear, but not Spock's pointy ones, and the idealism of Gene Roddenberry's original creation is brought to life in 19 original numbers (including "Warp Drive Tango" and "Live Long and Prosper"), as the Starship Enterprise navigates the late 23rd century in this brainy concoction of love, triumph, intergalactic discovery and "musical mayhem." Theater Arts at Caltech (TACIT), 275 S. Hill Ave., Pasadena; Thu., March 3-Fri., March 4, 7:30 p.m.; Sat., March 5, 2:30 p.m.; \$18 (\$5 Caltech students, \$9 Caltech faculty). (626) 395-3295, tacit.caltech.edu/ shows/1516boldlygo. -Skylaire Alfvegren







State of California Los Angeles Regional Water Quality Control Board

FACT SHEET AND NOTICE OF OPPORTUNITY TO COMMENT

Former Continental Graphics Facility 101 North La Brea Avenue Los Angeles, California 90036 Site Cleanup No. 1255A, Site ID No. 2040421

February 2016

Si necesita información en español, comuníquese con Susana Lagudis, Participación Pública: 213.576.6694

This fact sheet provides information on the environmental investigation and proposed cleanup activities directed by the Los Angeles Regional Water Quality Control Board (Regional Board) at the Former Continental Graphics Facility located at 101 North La Brea Avenue in the City of Los

At this time the Regional Board is encouraging public review and comment on a cleanup plan called "Revised Removal Action Workplan (Revised RAW), dated January 22, 2016. Information about the activities and cleanup methods proposed in the Revised RAW is outlined in this

#### Site Overview

The approximately 0.2-acre property is currently used as a payed parking lot. It is bounded by a commercial area to the north, North La Brea Avenue and commercial properties to the east, West First Street and commercial properties to the South, and an alley followed by a residential area to the west

The property was developed as early as 1951 when a gasoline service station was located on the Site, and was later converted into a parking lot for the Continental Graphics Corporation facility located south of the Site (171-181 South La Brea Avenue).

During lot grading in 2012, eight 50-gallon underground storage tanks (USTs) were discovered at the Site. During removal of the USTs (also in 2012) under the oversight of the Lost Angeles Fire Department (LAP) elevated concentrations of total petroleum hydrocarbons (TPH) and low concentrations of fuel-related volatile organic compounds (VOCs-including ethylbenzene, xylenes, and naphthalene) were documented in soil at the Site.

Groundwater investigation and monitoring conducted at the Site between 2013 and 2014 identified low concentrations of fuel-related TPH and VOCs in groundwater located at approximately 16 feet below

#### Cleanup Plan

A cleanup plan has been submitted to the Regional Board to address soil contamination documented in the area of the former USTs. This plan (referred to above) is called the Revised Removal Action Workplan (Revised RAW).

The Revised RAW proposes further characterization of UST-related men revised over physics state of transferration to distribution to distribution to state of the contamination in soil, soil gas, and groundwater to be followed by the removal of contaminated soil for disposal at a permitted waste disposal facility. The Site characterization and waste removal activities are being proposed for the protection of human health and groundwater quality in the Site area.

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#### **Opportunity For Public Comment**

The proposed Revised RAW is now the subject of a 30-day public comment period to address any questions or comments the public may have. Your participation is encouraged. The Regional Board will not make a final decision to approve or implement the RAW until the public and interested parties have had a chance to review and comment

The plan may be reviewed at the following link (under the Site Maps/

Public comments must be postmarked or emailed by March 28, 2016 and sent to Regional Board Project Manager Jeff Brooks (contact information provided below).

Mr. Jeff Brooks, Project Manager Los Angeles Regional Water Quality Control Board 320 Wes 4th Street, Suite #200 Los Angeles, CA 90013 Jeff.Brooks@waterboards.ca.gov

#### Information Repositories and Contacts

The Revised RAW, reports and additional information regarding the Site may be found on the California Water Quality Control Board's interactive GeoTracker online database at http://geotracker.waterboards.ca.gov/profile\_report.asp?global\_id=T10000003894

The administrative file for the Site is available to review in person at the

Regional Board's office: Los Angeles Regional Water Quality Control Board 320 West 4th Street, Suite #200 Los Angeles, CA 90013 By appointment, please call (213) 576-6600

If you have questions about this Site, please contact:

Jeff Brooks, Project Manager 213 620-6070 jeff.brooks@waterboards.ca.gov Susana Lagudis, Public Participation 213-576-6694

susana.lagudis@waterboard.ca.gov



| Culture //

# PRIDE AND PREJUDICE AND JANEITES

A subculture that's all about manners gets rude when Pasadena's annual Jane Austen Evening sells out in minutes

#### BY RENÉE CAMUS

t noon last Nov. 14, tickets for a hotly anticipated event went on sale.
Brown Paper Tickets told the organizers that at exactly 12 p.m. it had received more than 500 discrete requests for admission. By 12:01, the event was sold out.

But this wasn't a concert, comedy show or sporting event. It was "an afternoon of tea, discourse, music and dance in the spirit of the estimable Miss Austen," otherwise known as the Jane Austen Evening, held Jan. 23. Now in its 18th year, the Pasadenabased re-enactment event has developed a zealous fan base.

Many regular attendees, unable to get tickets and frustrated by the purchasing process, flooded the event's Facebook page with angry comments. Apparently a computer glitch had prevented the sale of 80 tickets. When those were made available a week later, they sold out within minutes.

As a dancer and historian, I've attended many Jane Austen balls, but I'd never seen a response like this. Yes, it's a wonderful event, but this year's sell-out was so immediate and bred so much ire among people who were shut out. There are plenty of other local Austen events — for instance, the Victorian Tea & Dance Society's Jane Austen Social, on Jan. 24, and its Jane Austen Spring Assembly on March 12.

Why has the Jane Austen Evening become the event of the year?

Walter Nelson, a dancer and presenter of many historically themed events, started JAE in 1998 as a way to jump-start the English country dance community in Southern California. The world was firmly in the grips of Austen fanaticism and had been since 1995, the year Ang Lee's Sense and Sensibility, Amy Heckerling's Clueless (a modernized Emma) and the essential Colin Firth-starring Pride and Prejudice miniseries were all released. Nelson clearly had found the perfect hook to attract newcomers to his events.

"It really is about a hook," Nelson says.
"I've become rather cynical about marketing, [but] I think people feel a greater draw to an event that has Jane Austen's name on it. If I called it 'the Prince Regent's Assembly,' we would get half the turnout."

But clearly there's more to JAE's popularity than just a name.

Inside the Pasadena Masonic Lodge, the Jane Austen Evening begins at 4 p.m. with an elegant tea and dinner, followed by English country dancing — a traditional, community-building folk dance with couples in long lines, often seen in Austen films — until 11:30 p.m. I spoke to attendees

as young as 13 and as old as 76, from places as far away as San Francisco and Las Vegas. Formal attire is required, and the majority of revelers wear Regency-era clothing straight out of an Austen novel.

"When you walk through those doors, you really are walking through 200 years in time," says Tim Steinmeier, who took over organizing the event when Nelson's day job became too demanding. "People behave differently because of the costumes and the formalwear. It's totally amazing. You just can't get that anywhere else in today's society."

Nelson agrees that the ambiance is a huge factor: "I think [attendees] are looking for something that feels 'Austen-y."

The movies attract many people — especially women — to these events by portraying Austen's era in a way that makes it seem especially romantic: the slow, gentle movements; joining gloved hands with your partner and gazing into his eyes; flirting yet keeping your distance. They want to go back in time. They want to live it.

This was certainly true for author Syrie James, who writes Austen-style novels. "When I first fell in love with Jane's books after seeing the movies, what I really wanted was to live in a Jane Austen novel," James says. "Since I couldn't do that, the next best thing was to write about it. Actually, the next best thing is to attend one of

these balls."

Darlene Hamilton, organizer of the Victorian Tea & Dance Society's Jane Austen Social, says, "Why is Halloween so popular? People like stepping into an alternative personality/reality, and this one's a very lovely one."

But sometimes this kind of perfectly healthy escapism turns ugly, particularly when tickets to the most anticipated Austen-related event of the year disappear too quickly. The event has always been popular, but sell-out times have decreased dramatically, from three months to two weeks to, now, a matter of minutes.

"We really broke some records here," Nelson says. "It's a little distressing, and people are getting nasty and angry and bitter."

Some of the people who attend these gatherings are costumers first: They sew beautiful, historically accurate costumes, and they start dancing as an excuse to wear their finery. Others — like me — are dancers first: Their love of dance leads them to learn more about the clothes and the history, and to find or create outfits to wear. With JAE, a third group enters the mix: the Janeites, Jane Austen aficionados who take their Austen events very seriously.

The differences between the various attendees aren't typically a problem. Each group is happy to help the other, but here (perhaps because of the nature of the Internet), some people responded in ugly, decidedly non-Austen ways.

There were those who felt that dancers should have first shot at tickets, lest the event turn into a fashion show instead of a ball. Others said that to divide things in such an unwelcoming way was unfair; after all, they argued, the costumes are an important part of the atmosphere.

It's disheartening — and odd — to watch members of a group bound by its affinity for a novelist of manners and country dancing turn on one another.

Fortunately, this divide is not apparent at the ball itself. Nelson and Steinmeier know their audience and keep the dances simple, maintaining that smooth elegance seen in films, achieved from walking steps rather than the energetic skipping actually danced in Austen's day.

For example, "Mr. Beveridge's Maggot" is a popular dance for Austen-based events because of its use in two filmed versions: the Firth *Pride and Prejudice* and *Emma* (1996). But the dance is actually from 1695 and would have been out of fashion by 1813, when *Pride and Prejudice* was published. Nelson explains, "It's a minuet, and really should be danced in powdered wigs and panniers."

But it's a beautiful dance that captures the quintessence of that Austen romanticism and ambiance.

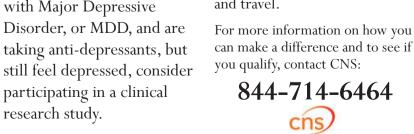
"It's not necessarily reality, but it's what people are looking for in this particular ball," Steinmeier says. "It's not a dancer's ball. It's a mystique. It's a conception. It's their idea about how things were in the past."

#### JANE AUSTEN SPRING ASSEMBLY

| South Pasadena Masonic Lodge, 1126 Fair Oaks Ave., South Pasadena | Sat., March 12, 11 a.m.-11 p.m. | \$105 | victorianteaanddance.org









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Clinical Study

UCLA CARE Outreach Hotline

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- ✓ You have a CD4+cell count at or above 100
- ✓ You are not currently using a statin drug
- ✓ You have no history of cardiovascular disease (heart attack, stroke, etc.)

vascular risk and to see if you would qualify for this study



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#### | **Culture** // | Art Picks //

## A GHOSTLY APPARITION RIDES THE METRO

ALSO, VINTAGE PHOTOS
OF PROSTITUTES AND POETRY
FOR ABIGAIL ADAMS

#### BY CATHERINE WAGLEY

his week, faceless kids climb ropes in West Adams, and a deathlike apparition makes repeat appearances in a Silver Lake show.

**Second first lady** 

L.A.-based Alex Chaves, a painter and writer, titled his first book, Abigail Adams, after our nation's second first lady. But his Abigail is a conflicted American icon, maybe an iconoclast. Grace Dunham, also a writer-artist and the younger sibling of Lena, wrote something of a blurb for Chaves. It took the form of a letter and included the following: "Some people wear their hearts on their sleeves; others paint their hearts on their canvases. ... But your heart? I wonder if it's in New Jersey, or inside your tummy, or scattered around in sacred, banal places, buried like treasure." Dunham will read with Chaves this weekend. 951 Chung King Road, Chinatown; Fri., Feb. 26, 7:30 p.m. www.poeticresearch.com.

#### Hustler with a camera

In the mid-1980s, Scot Sothern spent time roving around Southern California, seeking out prostitutes and photographing them, often in odd bedrooms or hotel rooms. The intimate B&W photographs were hardly ever shown in the intervening years. Now a book is coming out and the small, vintage images hang at Little Big Man gallery next to typewritten narratives pinned to the wall. The narratives, written in retrospect, give raw glimpses into Sothern's encounters with the women. He never comes off as an outside observer. Rather, he's a hustler too, negotiating, sometimes

engaging sexually, fascinated with the way the women resist or embrace him. 1427 E. Fourth St., Unit 2, downtown; through April 16. (917) 361-5039, littlebigmangallery.com.

Big brother probably shoots hoops

The grimy, melted black tower near the entrance to Debo Eilers' show at Night Gallery has a red Spalding sports logo on it and rims of bright red basketball hoops protruding from it. There are other towers in the show Eilers calls "Liberty," including one that looks like a burnt, broken trellis and a red, ladderlike one weighted down by a bulgy black rock chained to its rungs. Three paintings of contorted Raggedy Ann dolls hang on walls, beneath surveillance cameras surrounded by more destroyed trellis material. The show counters apocalyptic grime and privacy violations with devil-may-care cuteness, making lack of liberty seem like a messy farce. 2276 E. 16th St., downtown; through March 5. (323) 589-1135, nightgallery.ca.

#### Ghoul on a train

For his show "King and Slave," Julien Ceccaldi painted mural on the back wall of Jenny's small Silver Lake space. A bald, emaciated, naked man sits on a Metro train bench, while three other nicely dressed, healthy-looking passengers lean away from him. A man holds his nose. A woman covers her face. They seem grossed out and scared. The emaciated figure makes repeat appearances in this show. In one sleek, framed drawing, he shoots elegantly out of a toilet. In another, he's in fetal position in a bed, next to a sculpted, androgynous figure with a pillow over her face. This response is understandable — who wouldn't want to ignore the deathlike apparition that keeps invading her space? 4220 Sunset Blvd., Silver Lake; through March 5. (323) 741-8237, jennys.us. Public school training camp

Artist Ajay Kurian's "Unilateral Educational Disarmament" is a vaguely militarized, candy-colored gym-class nightmare. Installed at JOAN, Kurian's show begins in a darkened entryway, with a vitrine lit green, like a fish tank. Bells and tiny gingerbread men populate the plastic, chintzy scene. Then, in the main room, child-sized figures with melted metal limbs and heads without features climb ropes and loiter. They wear gym shorts and T-shirts. "I saw Napoleon on horseback," one shirt says. Kurian's kids feel like pawns with attitudes, training for some futuristic battle they don't even know about yet. 4300 W. Jefferson Blvd., West Adams; through March 27. (323) 641-0454, joanlosangeles.org.



MOLAA AT TWENTY: 1996-2016

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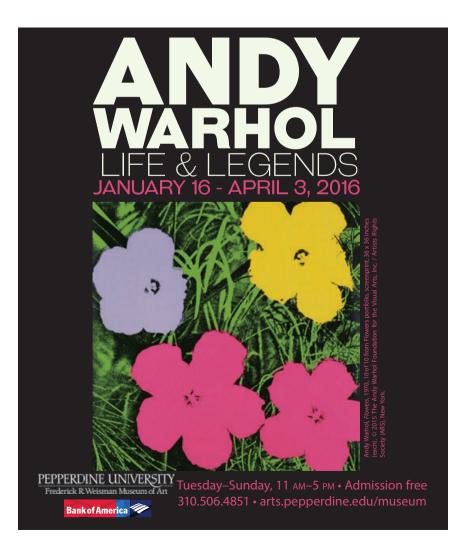
EXHIBITION OPENING - SAT. FEB 27 | 7:00-9:00PM FREE FAMILY FESTIVAL - SUN. FEB 28 | 11:00-5:00PM

The Museum of Latin American Art (MOLAA) kicks off its 20th Anniversary Weekend Celebration with the opening of a new exhibition, *MOLAA at Twenty:* 1996–2016, on Saturday, February 27 and a FREE Family Festival on Sunday, February 28.





628 Alamitos Ave., Long Beach, CA 90802 t: 562.437.1689 **www.molaa.org** 



#### Culture // Theater Reviews //

Broken Fences tackles race relations and real estate on Chicago's West Side — just not very well

#### BY DEBORAH KLUGMAN

ne of the more effective moments in Steven Simoncic's socially conscious melodrama Broken Fences comes about 15 minutes in. when Hoody (Bruce A. Lemon Jr.), a black man living in a house that has been in his family for generations, gets a first look at his new neighbors. The genial auto mechanic and his wife, D (Donna Simone Johnson), enter their backyard to catch sight of a Caucasian couple: Czar (Coronado Romero), a whitecollar guy who works in advertising, and his pregnant wife, April (Mia Fraboni). The pair, for various reasons — partly economic and partly to evade the suburbs - have purchased a home in Chicago's Garfield

Park, a neighborhood that's rundown but on the cusp of an upswing.

Hoody's nuanced double take and the accompanying query — "Y'all ... need directions or something?" — sum up the conflict at the heart of the play.

The dialogue, to this point, is mostly chatty exposition among Czar, April, Czar's buddy and colleague Spence (Kris Frost) and his wife, Barb (Ivy Khan). The latter couple are nosy bigots who've dropped by to get a look at their friends' new digs, and to marvel at the pioneering pluck of Czar and April and their choice to move into the ghetto.

The entrance of Lemon and Johnson rescues the production from a vexatious sense of contrivance, some of it rooted in the script but much of it brought on by stagey performances. Under Andre Barron's direction, the opening scene between Czar and



April unwinds without chemistry, while Frost and Khan come across as caricatures, there to serve as uptight foils for the downhome folks on the other side of the fence. James Holloway, as Hoody's thornier brother, takes a plum role and inexplicably punctures it with empty posturing.

All this is really too bad, since Simoncic's timely take on gentrification and the interconnection between race relations, real estate and the relentless financial pressure on today's working and middle classes deserves the dramatic spotlight he is is trying to leverage.

For even as Czar and April celebrate their new domicile and the imminent birth of their first child, Hoody and D are wrestling with soaring property taxes and other bills that they cannot afford. For D,

the daughter of a homeless addict who found shelter years ago due to the kindness of Hoody's mom, the prospect of losing the only home she's known is a double disaster.

Lemon and Johnson are believable as longtime marrieds, and some scenes play well, such as one in which April and Czar argue over why they made what now seems like the wrong move in the first place.

 $My favorite \, moments \, come \, in \, the \,$ bonding between the two principal homeowning men as they pass a joint across that doggone fence. Their exchange serves up a wisp of brotherhood and reason, to be gently savored before it's finally snuffed out.

BROKEN FENCES | The Road Theatre Company on Magnolia, 10747 Magnolia Blvd., North Hollywood Through April 3 | (818) 761-8838 | roadtheatre.org



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L-R: Sharon Lawrence, York Walker, Mae Whitman and David Pittu. PHOTO BY CRAIG SCHWARTZ

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#### | **Film** //

## BAD COP, WORSE COP

Triple 9's great cast, mean premise and killer heist all get wasted

#### BY ALAN SCHERSTUHL

ad cop movies — whether bad movies about cops or movies about bad cops can be like those Arctic core samples from which scientists determine longgone CO2 levels, though in this case they're measuring American anxiety about police authority. Pop on John Hillcoat's agonized pulp thriller Triple 9 in 20 years and you'll at least have evidence of the current national wariness toward the militarization of that now-stouter-than-thin blue line. It's also a précis on the personal fallibility of individual officers - and, apparently, of what happens when producers cut up a long, complex film into something they consider more accessible.

This is a bad cop movie in both senses of the phrase, one thick with murderers, dope sniffers and special-ops monsters, all prepared to put their own concerns and safety above those of the public they've sworn to protect. An exemplary cast runs through the motions of shooting innocents and betraying one another, but Matt Cook's script, while generous in its killings, is never tough-minded about its antiheroes. As he leads his bad-apple crew through elaborate crimes, the best of Triple 9's bad cops has his reasons, including a family kidnapped by the Israeli-Russian mafia, here embodied by Kate Winslet as the delectably named Irina Vlaslov.

She's hilarious, but this material might be more engaging if it investigated why real cops turn crooked or power-mada heel turn made electric in last year's documentary The Seven Five. Instead, Hillcoat and Cook make Winslet's haughty, brittle Eastern Euro fashion beast into a Grand Theft Auto quest hub, a cartoon who demands that a haunted Atlanta officer (Chiwetel Ejiofor) pull off R-rated Missions: Impossible.

The film opens well, with one of those capers: a clockwork bank heist whose construction as a sequence is as intricate as what the characters are up to. Like the bank robbery we're watching Triple 9's hooded hoods execute, the set piece always feels as if it might spin out of control, and viewers must huff along to keep up. Who's heisting what, and why, is never as clear as the how — Hillcoat and Cook like to catch us up as we go. That's invigorating as that heist becomes a chase becomes a shootout, all misted over by one of the bank's exploding dye packs.

Hillcoat's interest in step-by-step procedure is still involving during a long

early scene of chaotic police work in which Casey Affleck's Grade-A Certified Good Cop leads a SWAT team through the apartment of a drug kingpin, sweating each door, closet and corner.

The thrill wears off, though, as the story becomes convoluted, motivations get hidden from us and characters languish as thumbnails. The story isn't complex, but its telling is tangled, often willfully so. It's the kind of movie in which one character suggests to the gang one of those ideas so crazy that it just might work — in this case, the "Triple 9" of the title. But then the scene ends with everyone mulling over the ramifications of a term the film won't get around to actually defining for quite a while.

Here's a cheat sheet: The title has nothing to do with that bonkers Herman Cain tax plan from four years ago. It's instead

police code for an officer killed in the line of duty. The mobsters have tasked the team - featuring nonentity characters played by Ejiofor, Anthony Mackie, Norman Reedus and Clifton Collins Jr. - with thieving a Who Cares from an Impregnable Wherever. How to buy the time needed for the job? Trick a local thug into assassinating an earnest newbie cop (Affleck) who has harassed him. The logic: Every P.O. in Hotlanta will rush to that scene rather than to the heist.

That's a vicious setup worthy of Hammett, arresting and upsetting and perhaps irresponsible to throw up on movie screens across gun-mad America. It's powered by our understanding of police tribalism, represented here by Woody Harrelson, in an Old Glory tie, as something like Winslet's counterweight. He plays the sad old salt, woozy with drugs he's seized off perps, convinced something big is going to hit his town soon.

Too bad Triple 9 has so little time for these people. It's got three hours of plot stuffed into just under two hours, and the breath-to-breath storytelling of those early set pieces gives way to structural uncertainty and then incoherence - it's hard to tell how much time has passed between scenes, or just why, as the twists come, the characters would suddenly turn so dumb. The cast is often stranded in such familiar scenes that the filmmakers don't bother to give us all the key beats of their arcs.

Aaron Paul plays a bottomed-out junkie, skittish and unreliable — quite possibly the last thing the world ever needs to see him play again. Ejiofor proves sturdy as the not-quite-good man forced to do bad to save his family, but he never distinguishes the part. You've seen this before, even in at least one Fast & Furious movie. The ending is grim, which perhaps is supposed to tell us something about crime not paying, but since Triple 9 riffs on, rather than examines, our ambivalence toward police stateism, it illuminates nothing for us today.

In a couple of decades, though, it might be worth another look. One thing I expect will astonish viewers then: The only black woman with a speaking part in a film set in Atlanta in the 2010s is a pantsless addict dancing on a dumpster. (Several others grind topless in the strip club, of course.)

TRIPLE 9 | Directed by John Hillcoat | Written by Matt Cook | Open Road Films | Citywide

#### **BACKTRACK HAS GHOSTS BUT LACKS SUSPENSE**

eople knock M. Night Shyamalan for not being able to replicate the artistic success of his supernatural chiller The Sixth Sense, but he should be getting kudos for continuing to inspire brooding, twisty, half-assed imitations a decade and a half later. In Backtrack, writer and second-time director Michael Petroni's glossily shot yet soullessly schematic Australian mystery, emotionally fragile psychiatrist Peter Bower (Adrien Brody) discovers he sees dead people, including his mentoring shrink (Sam Neill) and a hooded little girl who must've escaped from Don't Look Now. But don't fret; that's a first-act reveal, and Peter's ghostly curse is just a hokey catalyst to guide his guilt-ridden character back to his hometown.

Suffering from the recent death of his own daughter, Peter's mopey intensity is exacerbated by repressed memories of a tragic train accident



(repeated in by-thenumber flashbacks) that lead to one final traumatic secret that's grossly cynical.

Between the generic shadowy cinematography and a gothic score that

manages to telegraph even the film's jump scares, there's no tangible tension to build an effective climax. Reality is thrown out the window the moment Petroni tips his specter-haunted hand, so it's also hard to believe in or care about Peter's unraveling sanity, even when Brody's melancholic performance offers more than this rehash deserves. -Aaron Hillis

> BACKTRACK | Directed and written by Michael Petroni Saban Films | AMC Burbank Town Center 8



#### | **Film** //

## Eddie the Eagle Is No. Cool Runnings

BIOPIC OF BRITISH SKI JUMPER FAILS TO INSPIRE

#### BY SCOTT TOBIAS

n the Winter Olympics, ski jumping is one of those sports - bobsledding and luging are others — where Joe and Jane Satellite Dish cannot tell the difference between a great performance and a terrible one unless the athlete is carried away on a stretcher. No doubt there are crucial nuances in power and form, but on television, the mechanics all look the same: Athlete whooshes down giant ramp, athlete glides majestically through the air with body forward and skis up, athlete attempts to land without breaking his neck. Whoever jumps the farthest wins. The winner is usually Scandinavian.

For broadcast networks to simply show the event — round after round, jump after jump, from 70- and 90-meter distances — they'd have to be willing to watch their ratings glide majestically downhill, too. So instead, they look for inspirational stories to package - and they got a doozy in Michael "Eddie" Edwards, a British ski jumper who finished dead last in both events at the 1988 Games in Calgary, but whooped and flapped as if he'd won the gold. Never much of a force in the Winter Games, the Brits had no tradition as a ski-jumping nation, which allowed Edwards to slip into competition without much experience or skill (and to considerable controversy from the sporting elite). But with his Mr. Magoo glasses, his ungainly frame and his big personality, Edwards was a media sensation: a working-class bloke with

dreams of Olympic glory.

The Jamaican bobsled team also dazzled Calgary with its non-excellence that year, inspiring the Disney comedy Cool Runnings five years later. And now Edwards' story has finally been packaged as *Eddie the* Eagle, which could be dubbed a Full Monty cash-in if it weren't so late for that, too. A tacky embroidered sweater of a movie, Eddie the Eagle has the populist tone of those TV packages for the Olympics, only at 20 times the length and without Bob Costas' narration. It tiptoes around the stickiest questions about Edwards' legitimacy, invents a hard-drinking American coach out of whole cloth and covers most of its hero's athletic progress in a training montage set to Hall & Oates' "You Make My Dreams Come True." Short of outfitting Edwards with a beer helmet as he careens down the inrun, the film's commitment to broad feel-good-isms is absolute.

As Edwards, Taron Egerton is as crazily mannered and over-the-top as the nerd in an '80s college comedy, but clips of the real man downgrade that assessment to merely "a bit much." After scenes from Edwards' childhood establish him as a physically limited boy with Olympic aspirations — a Rushmore-esque montage of failed backyard events (javelin, pole vaulting, hurdles, etc.) yields a tin of shattered glasses — *Eddie the Eagle* catches up with him as a 22-year-old still eyeing the medal stand. Having shifted from summer sports to skiing, Edwards targets ski jumping as his ticket into the

British Olympic team and heads on his own dime to Garmisch-Partenkirchen, Germany, to teach himself how to do it. The Finns treat him shabbily, but a snowplow operator named Bronson Peary (Hugh Jackman), a former ski-jumping hopeful from the United States, takes the Eagle under his wing.

From the film's perspective, there are only two types of people: those inspired by Edwards' plucky resolve and the Finnish snobs or bureaucratic prigs who insist that he's denigrating the sport. If there's a reasonable position somewhere in the middle - the person who admires Edwards' determination but respects the cruel meritocracy of athletic skill — Eddie the Eagle isn't aware of it. The hero is a jumper-come-lately who's dodging a future as a plastering apprentice; the villains are Olympians who have been honing their craft since the age of 6. Unless their stories are colorful, their achievements don't matter. That's true of primetime Olympics broadcasts — and of Eddie the Eagle.

Actor-turned-director Dexter Fletcher, who previously made the Pretenders jukebox musical Sunshine on Leith, approaches the material with an uncomplicated exuberance that wears you down. Not a second of *Eddie* the Eagle rings true, but it goads the audience into guzzling its cheery platitudes anyway, like the shots the other athletes force on the teetotaling Edwards in Calgary. Did Edwards really learn proper aerial form through a Bo Derek sex fantasy? Did he really spend the Opening Ceremony passed out in a laundry bin? It's tempting to imbibe every last drop of Fletcher's noxious absinthe and get drunk on his tall tales of underdog achievement. But it won't feel good in the morning.

> **EDDIE THE EAGLE | Directed by** Dexter Fletcher | Written by Sean Macaulay and Simon Kelton 20th Century Fox | Citywide



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ONE-WEEK ENGAGEMENT STARTS FRIDAY, FEBRUARY 26









#### **OPENING THIS WEEK**

1982 It is admittedly lazy to begin a review of a movie written and directed by an African-American filmmaker with references to Tyler Perry and his even more didactic peer T.D. Jakes, but the regressive, flatly written 1982 could have come off either of their assembly lines. (Actually. Perry would have at least attempted some levity.) Written and directed by Tommy Oliver, 1982 is a ham-fisted morality tale about love, marriage and the fallout of the '80s crack epidemic as though told by someone whose intel on all three came primarily from pulp sources. Hardworking, blue-collar Tim (Hill Harner) is a devoted husband to Shenae (Sharon Leal) and father to their smart, ridiculously cute daughter Maya (Troi Zee). When a figure from Shenae's murky past returns to wreak havoc - shattering the marriage, besmirching Shenae and endangering Maya - Tim has to show that being morally upright does not preclude kicking some ass. Oliver's script is full of broadly sketched characters gracelessly manipulated through a plot





YOUR WEEKLY MOVIE TO-DO LIST

## Classic Comedies and an Oscar Mocking Party

Friday, Feb. 26

If its list of plot contrivances is any indication, I Love a Mystery lives up to its title. Henry Levin's adaptation of the radio show of the same name involves a prophecy of doom, a flaming dessert that nearly fulfills said prophecy, a man with a peg leg, a shadowy religious order and, of course, an inheritance worth millions. UCLA screens the pulpy thriller alongside the Southern Gothic-inspired **The Unknown** — another midcentury mystery concerning a contested will - as part of its Out of the Ether: Radio Mysteries and Thrillers on Screen series. UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., Feb. 26, 7:30 p.m.; \$10. (310) 206-8013. cinema.ucla.edu.

Wes Craven will probably always be best remembered for helping to define (and then redefine) the slasher genre with A Nightmare on Elm Street and Scream, but his legacy extends far beyond Elm Street. Cinefamily digs deep into the horror auteur's back catalog to present The Serpent and the Rainbow, a supernatural curio from 1988. Bill Pullman plays a doctor who treks to Haiti in order to use a voodoo drug as the active ingredient in an experimental anesthetic, as one does, but his Hippocratic plans are complicated by the inevitablein-hindsight appearance of zombies. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., Feb. 26, 11:59 p.m.; \$12. (323) 655-2510, cinefamily.org.

#### Saturday, Feb. 27

Two love stories at the Aero, one romantic and one platonic: Twentieth Century and The Odd Couple. A screwball benchmark, the former stars John Barrymore and Carole Lombard as a Broadway producer and an up-and-coming starlet whose working relationship turns into a romantic entanglement; Jack Lemmon and Walter Matthau are the opposites who attract in Gene Saks' adaptation of the Neil Simon play. The Odd Couple is one of those classics so well known and well regarded that many are exceedingly familiar with its legacy without having actually seen it; if that applies to you, consider finally seeing what all the fuss is about. Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Feb. 27, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

#### Sunday, Feb. 28

Temper the disappointment and rage that comes with the Academy Awards by enduring the overlong telecast at Cinefamily. Doug Benson Watches the Oscars will be preceded by a taping of the latest Dining With Doug and Karen podcast, making this a full afternoon and evening of commentary and snark. The potluck event



Stalker

(actual dishes are encouraged) is free, but online preregistration is required. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax: Sun., Feb. 28, 3:30 p.m.: free. (323) 655-2510, cinefamily.org.

#### Tuesday, March 1

Narrowing down the list of Howard Hawks' greatest films is no easy task, but few would begrudge Only Angels Have Wings a place near the top. Its recent Hitchcock program now concluded, LACMA screens the 1939 drama about a fleet of mail-delivering pilots in South America as this week's Tuesday Matinee. The film made a star of Rita Hayworth and managed to distinguish itself in a year that also brought us Gone With the Wind and The Wizard of Oz. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 1, 1 p.m.; \$5. (323) 857-6000, lacma.org.

#### Thursday, March 3

No one made heady science fiction like Andrei Tarkovsky, whose vast body of work is being celebrated all semester long at CSUN. The latest in the school's free screening series is **Stalker**, whose title refers to a dystopian shepherd leading two men on an expedition to the Zone, a mysterious place where travelers are said to find that which they most desire. This makes the film kin to Solaris, which likewise explores the perils of being confronted by the possibility that finally getting what you want - or think you want - is worse than being denied it. CSUN, 18111 Nordhoff St., Northridge; Thu., March 3, 7 p.m.; free. (818) 677-1200, csun.edu.

Dustin Hoffman has said that he never considered Tootsie a comedy, which is not to say Sydney Pollack's 1982 classic isn't funny. Famously starring Hoffman as a struggling actor who poses as a woman in order to land more gigs, it landed 10 Oscar nominations (including a win for Jessica Lange) and set a new standard for movies about men dressing as women for comedic effect. That's genuinely one of the oldest tricks in the book, but it's rarely been carried out with this level of insight and charm. ArcLight Hollywood, 6360 Sunset Blvd., Hollywood; Thu., March 1, 7:30 p.m.; \$14. (323) 464-1478, arclightcinemas.com. -Michael Nordine

both treacly and exploitative. (A scene in which a turned-out Shenae turns tricks for crack is less shocking than shamelessly manipulative.) Harper does his best with his character, but it's Leal who. by virtue of her talent, makes the film such exasperating viewing. She brings a dark prickliness to Shenae right from the start, before we know her backstory and before her past returns to drag her family down. She also hints at psychological and emotional currents never really supplied or fleshed out by the script - and makes the viewer wish the actress and her character were in a film worthy of them. (Ernest Hardy)

EDDIE THE EAGLE The sports media found a doozy of an inspirational story in British ski jumper Michael "Eddie" Edwards, a working-class bloke with dreams of Olympic glory. Or it would have, had

Edwards not finished dead last in two different events at the 1988 Winter Games in Calgary — but whooped and flapped as if he'd won the gold. Now Edwards' story has been packaged as Eddie the Eagle. A tacky embroidered sweater of a movie, it has the populist tone of those TV packages for the Olympics, only at 20 times the length. It tiptoes around the stickiest questions about Edwards' (Taron Egerton) legitimacy, invents a hard-drinking American coach (Hugh Jackman) out of whole cloth and covers most of its hero's athletic progress in a training montage set to Hall & Oates' "You Make My Dreams Come True." Short of outfitting Edwards with a beer helmet as he careens down the in-run, the film's commitment to broad feel-good-isms is absolute. From director Dexter Fletcher's perspective, there are only two types

of people: those inspired by Edwards' plucky resolve and the Finnish snobs or bureaucratic prigs who insist that he's denigrating the sport. If there's a reasonable position somewhere in the middle — the person who admires Edwards' determination but respects the cruel meritocracy of athletic skill - Eddie the Eagle isn't aware of it. The hero is a jumper-come-lately dodging a future as a plastering apprentice; the villains are Olympians who have been honing their craft since the age of 6. Unless their stories are colorful, their achievements don't matter. That's true of primetime Olympics broadcasts - and of Eddie the Eagle. (Scott Tobias)

JACK OF THE RED HEARTS Few would understand the trials and tribulations of living with a special-needs child, but as the mother of a son on the autism spectrum, director Janet Grillo (Fly Away) ably and unsentimentally immerses viewers in that demanding experience in Jack of the Red Hearts. AnnaSophia Robb stars as "Jack." a septum-pierced teenage runaway who, in a quick-cash attempt to gain custody of her younger sister. impersonates a caregiver to a family with an 11-year-old autistic daughter named Glory (Taylor Richardson), Moderately streetwise but in over her head, Jack not only manages to fool the low-functioning girl's perpetually frazzled mother (Famke Janssen), uncomfortably numb father (Scott Cohen) and frustrated teen brother (Israel Broussard) but also forms a bond with her young charge. Aside from some hallucinatory POV shots to illustrate Glory's sensory issues, the film has the sterile look and feel of a made-for-TV melodrama, the situation and its livedin details far more compelling than its blandly earnest plotting. There's an unnecessary romantic interlude between Jack and the brother, and the inevitable crumbling of the delinquent's façade along with a denouement of good intentions and forgiveness - plays out exactly as it would on the Lifetime network Still it's rare that a drama shows such specificity to the resilience of those coping with autism, and that sensitivity goes a long way. (Aaron Hillis)

#### THE LAST MAN ON THE MOON The title

A Trip to the Moon has been taken, but this wide-eyed there-and-back-again doc more than deserves it. The story of Apollo 10 and 17 astronaut Eugene Cernan, but also the story of the Apollo program itself. Mark Craig's film at first resembles many other cultural-history docs: There are interviews, re-enactments and vintage home-movie clips touring us through NASA's wild '60s. The old footage is uniformly arresting, whether it's showing us the kabooming beauty of liftoff or the astronauts' wives smiling beneath their fetching bouffants. There are some rueful confessions - "We were not very good husbands. We weren't very good fathers, either," says Alan Bean — and choked-up bursts of feeling, as when Cernan reads aloud the letter he wrote to his daughter just before Apollo 10, the test-flight moonshot in which Cernan and co. did everything Neil Armstrong would later except land. But then the film vaults into orbit itself with its extended treatment of Cernan's time on the lunar surface during the last Apollo mission, in 1973. He speaks at affecting length about watching the Earth rise, about the silence and loneliness, about cruising in that buggy rover. We see all this, and because he's a born talker - and because director Craig is careful and natient - we feel it all. too. The Last Man on the Moon puts you there and then asks why in the world we haven't gone back. "I almost wish I didn't come here today," Cernan says in recent footage as he walks through what's left of NASA's old launch sites. Mostly, though. Craig's film stirs emotions closer to what Cernan exclaimed when first stepping into the lunar dust: "Oh, my golly! Unbelievable!" (Alan Scherstuhl)

ONLY YESTERDAY (OMOHIDE PORO PORO) Despite being Japan's highestgrossing film in 1991, Studio Ghibli's adultoriented, non-make-believe Only Yesterday is only now enjoying its first U.S. release. It's both an important part of Ghibli's history and a gem in its own right. Taeko (Miki Imai) is an unmarried 27-year-old Tokyo native in 1982 who travels to the country to work for a spell on a safflower farm. Along the way, she begins to reminisce about being 10 years old, living with her parents and two sisters while dealing with the indignities and pleasures of school and life. Only Yesterday alternates between the two timelines, with 1966 Taeko (Youko Honna) getting as much if not more screen time as 1982 Taeko - who, though not necessarily unhappy with her life, still wonders if she's grown into the kind of person she wanted to be. 1982 Taeko is aware of her 10-year-old self as an active presence in her life; as she ruminates on the train. "I didn't intend the 10-year-old me to come on this trip. But somehow. once she showed up ... she wouldn't leave me alone." We then see young Taeko emerge from a curtain behind her older self's back; she's not a ghost, or a figment of older Taeko's imagination, as the grown-up her doesn't actually see her earlier incarnation. It's in slices of life, most of them more mundane or painful, where Only Yesterday truly shines. The presentday scenes often have the pastoral reveries common in anime: the socioeconomics of safflower rouge production is explained in some detail, as well as the benefits of organic farming by 1982 Taeko's potential love interest Toshio (Toshirô Yanagiba). (Sherilyn Connelly)

TRIPLE 9 Bad cop movies - whether bad movies about cops or movies about bad cops — can be like those Arctic core samples from which scientists determine long-gone CO2 levels, only they're measuring American anxiety about police authority. Pop on John Hillcoat's agonized pulp thriller Triple 9 in 20 years, and you'll at least have evidence of the current wariness toward the militarization of that now-stouter-than-thin blue line. This is a had con movie in both senses of the phrase - one thick with murderers, dope sniffers and special-ops monsters, all prepared to put their own concerns and safety above those of the public. An exemplary cast runs through the motions of shooting innocents and betraying one another. The story isn't complex, but its telling is tangled. A character suggests to the Mafia one of those ideas so crazy that it just might work - in this case, the "Triple 9" of the title. (It's police code for an officer killed in the line of duty.) The mobsters have tasked the team featuring non-entity characters played by Chiwetel Eijofor, Anthony Mackie. Norman Reedus and Clifton Collins Jr. - with thieving a Who Cares from an Impregnable Wherever. How to buy the time for the job? Trick a local thug into assassinating an earnest newbie con (Casev Affleck) who has harassed him. The logic: Every P.O. in Hotlanta will rush to that scene instead of the heist. The ending is grim, which perhaps is supposed to say something about crime not paying. But since Triple 9 riffs on, rather than examines, our ambivalence toward

police state-ism, it illuminates nothing for us today, (Alan Scherstuhl)

WHO'S DRIVING DOUG The road-trip drama Who's Driving Doug is earnest but not overly sweet - a blessing for a film with built-in sentimentality traps. R.J. Mitte, who played Walter White Jr. on Breaking Bad, stars as the title character, an L.A. college student living with muscular dystrophy. Doug does well for himself. but he needs someone to drive his van. Enter Scott (YouTube comedy star Ray William Johnson), who's jokey and a bit frantic. On day two of their new partnership, Scott promises Doug adventure and excitement if he'll let him use the van to attend to an urgent personal matter in Las Vegas. Doug agrees, and off they go, along with Doug's best friend (and secret crush) Stephanie (Paloma Kwiatkowski). It takes screenwriter Michael Carnick and director David Michael Conley, both making feature debuts, a bit too long to set the trio on its way. But the drive passes quickly, and soon Doug is doing familiar Vegas things, including, in the film's best scene, losing his virginity to an empathetic prostitute (Shanti Lowry, excellent). It doesn't exactly ring true when the nature of Scott's personal crisis is finally revealed, but the painful ache in Johnson's performance, and Mitte's equivalent response to it, give this formulaic tale a surprising, melancholy resonance. (Chuck Wilson)

#### ONGOING

**DEADPOOL** Deadpool is his film's own junky, retrograde RiffTrack, cracking endlessly about balls and gayness, about burn victims and 90s bands and the conventions of superhero movies. Marvel comics' "merc with a mouth" is a sort of shock-jock Spider-Man, with the Punisher's arsenal, Wolverine's healing powers, and the dialogue of one of those open-mic comedy dudes who believes its some kind of courageous truth-telling to point out that men like blowiobs. Onscreen, he can't go a minute without a one-liner about jerking off, or calling bad guys "cock thistle" or "wheezing bag of dick tips." In a tense moment in his pre-costume life, talking with his love (Morena Baccarin) over how he'll dealt with the cancer that's killing him. he spouts with some wistfulness, "If I had nickel for every time I spanked it to Bernadette Peters." Between the patter, Deadpool's about splatter, some of it memorable: Deadpool pinballs the severed head of Mook A to take out Mook B. and he cheerily loses the use of every limb, Monty Python and the Holy Grailstyle, fighting the immovable Colossus (Stefan Kapicic), on loan from the X-Men movies. It's all too much, by design, and it's also by design that carping about it make you feel like a killjoy. Go ahead and go nuts if your life has a void in it that can only be filled by a superhero who gets an eyeful of Gina Carano and immediately declares that she must have a "wang" — and later compares her to Rosie O'Donnell. You just can't pretend it's radical, on-the-edge comedy when the hero picks the same joke targets as Donald Trump. (Alan Scherstuhl)

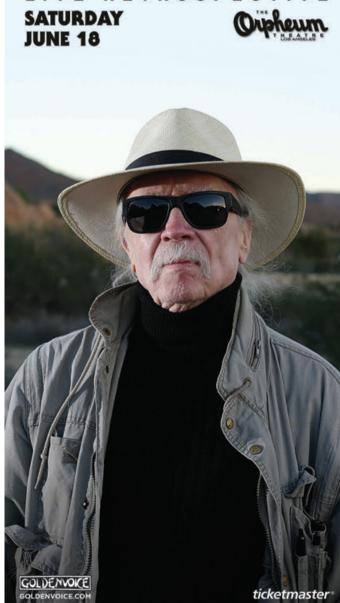


#### German and Japanese Risqué Cinema Week



## JOHN CARPENTER

LIVE RETROSPECTIVE



#### | Neighborhood Movie Guide //

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

#### HOLLYWOOD & VICINITY

**ARENA CINEMA** 1625 North Las

ARENA CINEMA 1625 North Las
Palmas Avenue - Next to Egyptian
Theater (323)306-0676
King Georges Fri, 525, 645 p.m.; Sat, 1:30, 4:45 p.m.;
Sun, 1:20, 4:10 p.m.; Mon., 9:15 p.m.; Tues, 1:45 p.m.;
Wed, 9:20 p.m.; Thurs, 7:25 p.m.
Mustang Fri, 9:55 p.m.; Sat, 3 p.m.; Mon, 7:30 p.m.
Hoe Forbidden Room Wed, 7:20 p.m.
Ava's Possessions Thurs, 10:20 p.m.
They Look Like People Fri, 8:15 p.m.; Sat, 6:10, 9:45 p.m.; Sun, 2:45, 5:30 p.m.; Mon, 6; 10:35 p.m.; Tues, 12:15 p.m.; Wed, 6, 10:40 p.m.; Thurs, 8:55 p.m.
ARCLIGATH HOLLY WOOD S. Unspet Blyd

ARCLIGHT HOLLYWOOD Sunset Blvd.

at Vine (323) 464-4226 Triple 9 Fri., 11:30 a.m., 2:30, 4:45, 7:15, 8:45, 9:45, 11:45 p.m., 12:30 a.m., 8:tt, 11:30 a.m., 2:30, 4:45, 7:15, 8:45, 9:45, 10:45, 11:45 p.m., 12:30 a.m., \$u., 11:30 a.m., 2:30, 4:45, 7:45, 10 p.m.

z:30, 4:45, 7:45, 10 p.m. Whiskey Tango Foxtrot Wed., 7:30 p.m. Eddie the Eagle Fin, 11:45 a.m., 1:25, 4:35, 7:10, 9, 10:25 p.m., 12:35 a.m.; Sat, 11:45 a.m., 1:40, 3:20, 5:45, 7:10, 9, 10:25 p.m., 12:35 a.m.; Sun, 11:40 a.m., 1, 4:35, 7:10, 10:25 p.m.

Gods of Egypt Fri., 2:15, 7:45, 10:10 p.m., 12:05 a.m.; Sat, 2:15, 7:45, 10:10 p.m., 12:40 a.m.; Sun., 1:55, 7:30, 10:10 p.m.

Sat., 215, 745, 10:10 p.m., 12:40 a.m.; Sun., 1:55, 7:30, 10:10 p.m.

Gods of Egypt 3D Fri. Sun., 11:40 a.m., 4:55 p.m.

Race Fri., 11:05 a.m., 1:50, 4:25, 7:25, 10:35 p.m.; Sat., 10:40 a.m., 1:25, 4:25, 7:25, 10:35 p.m.; Sun., 10:50 a.m., 1:50, 4:25, 7:25, 10:35 p.m.; Sun., 10:50 a.m., 1:50, 4:25, 7:25, 10:35 p.m.

The Witch Fri., 10:30 a.m., 1:215, 2:45, 5, 7, 8:15, 9:15, 10:15, 11:15 p.m., 12:45 a.m.; Sat., 10:30 a.m., 12:15, 2:45, 5, 7, 8:15, 9:15, 11:15 p.m., 12:45 a.m.; Sun., 10:30 a.m., 12:15, 2:45, 5, 7, 8:15, 9:15, 11:15 p.m., 12:45 a.m.; Sun., 10:30 a.m., 12:15, 2:45, 5, 7, 8:15, 9:15, 11:15 p.m., 12:45 a.m.; Sun., 10:30 p.m.; Sun., 11:30 a.m., 2:05, 4:40, 7:20, 10:05 p.m.; Sun., 11:10 a.m., 2, 4:40, 7:20, 10:05 p.m.; Sun., 11:10 a.m., 2, 4:40, 7:20, 10:05 p.m.; Sun., 11:10 a.m., 2, 4:40, 7:20, 10:05 p.m.; Sun., 11:15 a.m.; Sun., 10:45 a.m., 12:30, 7:15, 10:30 p.m., 12:15 a.m.; Sun., 10:45 a.m., 12:30, 7:15, 10:30 p.m.; Fri. Sun., 12 noon, 2:45, 5:30, 8:30, 11:30 p.m.; Sun., 12:55, 2:20, 8:10, 11:20 p.m.

Zoolander 2 Fri. Sun., 2:50, 5:40, 8:05, 11:25 p.m.; Sat., 11:10 a.m., 4, 4:50, 7:40, 10:20 p.m.; Sun., 11:35 a.m., 14:40, 7:40, 9:55 p.m.; Sat., 11:10 a.m., 4, 4:50, 7:40, 10:20 p.m.; Sun., 11:35 a.m., 14:40, 7:40, 9:55 p.m.; Sat., 11:10 a.m., 4, 4:50, 7:40, 10:20 p.m.; Sun., 11:35 a.m., 11:30 a.m., 12:40, 7:40, 10:15 p.m.

a.m., 12.0, 4.40, 17.19 j.m. 2016 Oscar Nominated Shorts - Animated Fri-Sat, 2.20, 7:05 p.m.; Sun, 2:15, 7:05 p.m. 2016 Oscar Nominated Shorts - Live Action Fri-Sat, 11:50 a.m., 5:05, 9:50 p.m.; Sun, 11:50 a.m.,

Fri. Sat., 11:50 a.m., 5:05, 9:50 p.m.; Sun., 11:50 a.m., 5; p.m.

Anomalisa Fri. Sat., 11 a.m.; Sun., 11:15 a.m., 3:35 p.m.

The Hateful Eight Fri. Sun., 1:45 p.m.

The Revenant Fri., 11:20 a.m., 2:10, 5:10, 8:20, 11:20 p.m.; Sat., 11:20 a.m., 2:0, 5:05, 8:20, 10:40 p.m.

The Big Short Fri., 2, 5:15 p.m.; Sat., 12:10, 5:15 p.m.; Sun., 2, 5:15, 9:35 p.m.

Creed Fri., 12:20, 3:45 p.m.; Sat., 2 p.m.; Sun., 3:15, 9:50 p.m.

9:50 p.m. **Spotlight** Fri., 12:05, 5:35 p.m.; Sat., 12:05, 4:15 p.m.; Sun., 12:05, 5:10, 9:30 p.m. **Brooklyn** Fri., 12:25, 3:20 p.m.; Sat., 12:25 p.m.; Sun.,

6 p.m. **Room** Fri.-Sat., 3:05 p.m.; Sun., 11:25 a.m., 2:35, 7:55 p.m.

Tootsie Thurs., 8 p.m. Nashville Tues., 7:45 p.m.

LOS FELIZ 3 1822 N. Vermont Ave.

(323) 664-2169 A Country Called Home 1:30,7 p.m. Who's Driving Doug 1:30, 415, 7,945 p.m. Hall, Caesarl 1:30,415,7,945 p.m. Where to Invade Next 4:15,9:45 p.m.

#### TCL CHINESE 6 THEATRES 6801

TCL CHINESE 6 THEATRES 680.1
HollyWood Blvd. (323) 461-3331
Gods of Egypt Fri, 1, 4, 7, 10 p.m; Sat., 1, 4, 7, p.m; Mon.Thurs., 1, 4, 7, 10 p.m
Busco Novio Para Mi Mujer Fri, 12:40, 3, 5:20, 7:40, 10 p.m; Sat., 12:40, 3, 5:20, 7:40, 10 p.m; Mon.-Thurs., 12:40, 3, 5:20, 7:40, 10 p.m.
Deadpool Fri, 1:30, 4:30, 7:30, 10:30 p.m; Sat., 1:30, 4:30, 7:30 p.m; Mon.-Tues., 1, 1:30, 4, 4:30, 7, 7:30, 10, 10:30 p.m; Wed., 1:130, 4, 4:30, 7, 7:30, 10, 10:30 p.m.
How to Be Single Fri, 1:20, 4:20, 7:20, 10:20 p.m.; Sat., 1:230, 7:20 p.m; Mon.-Thurs., 1:20, 4:20, 7:20, 10:20 p.m.
Star Wars: The Force Awakens Fri., 12:30, 3:45, 7.

Star Wars: The Force Awakens Fri., 12:30, 3:45, 7, 10:10 p.m.; Sat., 12:30, 3:45, 7 p.m.; Mon.-Thurs., 12:30, 3:45, 7, 10:10 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331 Gods of Egypt: An IMAX 3D Experience Fri., 1:15, 4:15, 7:15, 10:15 p.m.; Sat., 1:15, 4:15, 7:15 p.m.; Mon. Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

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

Zootonia Thurs 7 n.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax

(323) 692-0829 Triple 9 Fri. Sun., 11:45 a.m., 2:30, 5:45, 7:20, 8:25, 10:10, 11:10 p.m.; Mon., 11:45 a.m., 2:30, 5:45, 7:20, 8:15, 10:10, 11:10 p.m.; Tues., 11:45 a.m., 2:30, 5:45, 7:20, 8:25, 10:10, 11:10 p.m.; Wed., 11:45 a.m., 2:30, 5:45, 7:20, 10:10, 11:10 p.m.

Eddie the Eagle Fri.-Wed., 11:20 a.m., 1:55, 4:35, 7:40.

Gods of Egypt Fri.-Sun., 11:25 a.m., 5:25, 8:20, 10:55 p.m.; Mon., 11, 11:15 a.m., 5:25, 8:20, 10:55 p.m.; Tues.-Wed., 11:25 a.m., 5:25, 8:20, 10:55 p.m.; Fri.-Wed.,

Tues-Wed., 11:25 a.m., 5:25, 8:20, 10:55 p.m.; Fri-Wed., 2:05 p.m.

Race Fri-Wed., 11 a.m., 2:05, 5:10, 7:30, 10:40 p.m.

Risen Fri-Sun, 11:05 a.m., 1, 4:45, 7:10, 10:40 p.m.; Mon., 11:05 a.m., 1:40, 4:45, 7:10, 10:40 p.m.; Tues-Wed., 11:05 a.m., 1:40, 4:45, 7:10, 10:40 p.m.

The Witch Fri-Wed., 11:15 a.m., 2:20, 5:10, 8:25, 10:45 p.m.

Deadpool Fri-Sun, 10:30, 11:30 a.m., 12:30, 1:30, 2, 3, 3:30, 4:30, 5:30, 7, 8, 9:30, 10:30, 11:15 a.m., 12:30, 2, 2:30, 3:40, 5:30, 7, 8, 9:30, 10:30, 11:15 a.m., 12:30, 2, 2:30, 3:40, 5:30, 7, 8, 9:30, 10:30, 11:15 a.m., 12:30, 7, 8, 9:30, 10:30, 11:05 p.m.; Wed., 10:30, 11:30 a.m., 12:30, 2, 3, 3:30, 4:30, 5:30, 7, 8, 9:30, 10:30 p.m.

How to Be Single Fri-Sun, 11:25 a.m., 2:10, 5:55, 8:25, 10:35 p.m.; Mon., 11:25 a.m., 2:10, 5:25, 8:25, 10:35 p.m.; Tues., 11:25 a.m., 2:10, 5:25, 8:25, 10:35 p.m.; Tues., 11:25 a.m., 2:10, 5:20, 3:25, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:25, 3:25, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:25, 3:25, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35 a.m., 12:50, 5:45, 7:15, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 3:25, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35 4:55, 7:15, 9:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 4:55, 7:15, 9:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 4:55, 7:15, 9:46, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 3:25, 4:45, 7:25, 9:40 p.m.; Tues.Wed., 10:45 a.m., 12:35, 4:45

949 p.m.; 1085-Web, 1049 d.m., 1229, 329, 449, 725, 940 p.m.

The Revenant Fri-Sun, 10:30 a.m., 1:35, 4:55, 7:15, 9:45 p.m.; Mon, 11:20 a.m., 1:35, 4:55, 7:15, 9:45 p.m.; Tues-Wed, 10:30 a.m., 1:35, 4:55, 7:15, 9:45 p.m.; Tues-Wed, 10:30 a.m., 1:35, 4:55, 7:15, 9:45 p.m.; Tues-Wed, 10:30 a.m., 1:35, 4:55, 7:15, 9:45 p.m.; Tues-Wed, 1:50, 9:45

The Big Short Fri.-Tues., 4:15 p.m.; Wed., 1:40 p.m. VISTA 4473 Sunset Dr. (323) 660-6639 Deadpool 1:30, 4:15, 7, 9:45 p.m.

#### DOWNTOWN, S. LOS ANGELES

#### **DOWNTOWN INDEPENDENT 251**

South Main Street (213)617-1033

**CGV CINEMAS LA** 621 South Western

Avenue (213)388-9000

Like for Likes (Joh-ahaejwo) Fri-Wed., 10:30 a.m., 1:30, 4:30, 7:30, 10:15 p.m.

A Violent Prosecutor (Geomsawejeon) Fri-Wed., 10 a.m., 1, 4, 7, 10 p.m.

Deadpool Fri-Wed., 10:15 a.m., 12:30, 3:15, 6:30, 9 p.m.

**REGAL CINEMAS L.A. LIVE STADIUM** 

14 1000 West Olympic Blvd. (844)462-7342 4046 Triple 9 Fri. Sat., 11:20 a.m., 2:10, 5, 7:50, 10:40, 11:50 p.m.; Sun., 11:20 a.m., 2:10, 5, 7:50, 10:40 p.m.; Montues, 1:45, 4:45, 7:55, 10:45 p.m.

Zootopia Thurs., 11 p.m. Zootopia in Disney Digital 3D Thurs., 7, 9:45 p.m.;

Imagine Dragons: Smoke + Mirrors Concert

Imagine Dragons: Smoke + Mirrors Concert Wed, 7:30 p.m.

An Evening With Neil Young Live Q&A Mon., 5 p.m.
Gods of Egypt Fir. Wed, 3:50, 10:10 p.m.
Gods of Egypt 3D Fri. Sat., 12:40, 7, 11:30 p.m.; Sun.Wed., 12:40, 7 p.m.

Gods of Egypt 3D Fri-Sat, 12-40, 7, 11:30 p.m.; Sun-Wed, 12-40, 7 p.m.

Busco Novio Para Mi Mujer Fri-Tues, 12:10, 2:40, 5:10, 7:40, 10 p.m.; Wed, 12:10, 2:40, 5:10 p.m.

Race Fri-Wed, 1, 4:10, 7:30, 10:30 p.m.

Risen Fri-Wed, 12:30, 3:30, 6:50, 9:40 p.m.

The Witch Fri-Wed, 12:30, 3:30, 6:50, 9:40 p.m.

Deadpool Fri-Sat, 12:50, 3:40, 6:40, 9:20 p.m.; 12 mid.; Sun-Tues, 12:50, 3:40, 6:40, 9:20 p.m.; 12 mid.; Sun-Tues, 12:50, 3:40, 6:40, 9:20 p.m.; Wed, 1:40, 4:30, 7:20, 10:20 p.m.; Hri-Sun, 11:40 a.m., 1:40, 2:30, 4:30, 5:20, 7:20, 8:10, 10:20, 1:10 p.m.; Mon-Tues, 12 noon, 1:40, 2:40, 4:30, 5:20, 7:20, 8:10, 10:20, 11 p.m.; Wed, 120, noon, 12:50, 2:40, 3:40, 5:20, 8:10, 11 p.m.; Tues, 1:50, 4:50, 8, 11 p.m.; Tues, 1:50, 4:50, 8, 11 p.m.; Tues, 1:50, 4:50, 8, 10:5p. m.

Zoolander 2 Fri-Mon, 1:50, 4:50, 8, 11 p.m.; Tues, 1:50, 4:50, 8, 11 p.m.; Tues, 1:50, 4:50, 8, 10:5p. m.

Kung Fu Panda 3 Tri-Wed, 4, 9 p.m.

Kung Fu Panda 3 Tri-Wed, 1:20, 4:20, 6:20, 9:10 p.m.

The Revenant Fri-Sun, 11:30 a.m., 2:50, 6:10, 9:30 p.m.; Mon-Wed, 2:50, 6:10, 9:30 p.m.;

UNIVERSITY VILLAGE 3 3323 S.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321 Call theater for schedule.

#### WEST HOLLYWOOD, BEVERLY HILLS

#### **LAEMMLE'S AHRYA FINE ARTS**

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

**Anomalisa** Fri.-Sun., 5, 9:55 p.m.; Mon., 1:50 p.m.; Tues., 9:55 p.m.; Wed., 1:50 p.m.; Thurs., 5 p.m.

Summer Wars (Sama Wozu) Tues., 7:30 p.m.; Thurs., 9:55 p.m. McCabe and Mrs. Miller Wed., 7:30 p.m.

1982 Fri.-Sun., 1:50, 7:30 p.m.; Mon.-Wed., 5 p.m.; Thurs., 7:30 p.m.

Teatro alla Scala: Requiem Mon., 7:30 p.m.; Tues.,

**SUNDANCE SUNSET CINEMA 8000** West Sunset Boulevard (323)654-2217 Call theater for schedule.

#### LAEMMLE'S MUSIC HALL 3 9036

Wilshire Blvd. (310) 274-6869 **The Lady in the Van** Fr., 12:30, 2:30 p.m.; Sat., 7:30, 10 p.m.; Sun., 12:30, 2:30, 5, 7:30, 10 p.m.; Mon., 10 p.m.; Luss, 12:30, 2:30, 5, 7:30, 9:40 p.m.; Wed. Thurs., 12:30, 2:30, 5, 7:30, 10 p.m. Theeh 12:10 4:50 9:40 nm

Son of Saul (Saul fia) 12 noon, 2:30, 5, 7:30, 10 p.m.

2016 Oscar Nominated Documentary Shorts: Program A Mon., 12:30 p.m. The Teller and the Truth 2:40, 7:20 p.m.

#### WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa

Monica Blvd. (888) AMC-4FUN Triple 9 Fri, 10:55 am, 145, 445, 7:30, 10:25 p.m.; Sat, 11:05 am, 145, 445, 7:30, 10:25 p.m.; Sun-1ues, 10:55 am, 145, 445, 7:30, 10:25 p.m.; Wed, 10:55 am, 145, 5,7:45, 10:25 p.m.

5, f.45, 10:25 p.m. London Has Fallen Thurs., 7, 9:30 p.m. Whiskey Tango Foxtrot Thurs., 7, 9:45 p.m. Zootopia: An IMAX 3D Experience Thurs., 7,

Whiskey Tango Foxtrot Thurs, 7, 9:45 p.m. Zootopia: An IMAX 3D Experience Thurs, 7, 9:45 p.m. Zootopia: An IMAX 3D Experience Thurs, 7, 9:45 p.m. Eddie the Eagle Fri.-Sun., 10:05 a.m., 1, 4:05, 7, 10 p.m.; Mon.-Wed., 10:35 a.m., 1:15, 4:05, 7, 10 p.m.; Mon.-Wed., 10:35 a.m., 1:15, 4:05, 7, 10 p.m.; Mon.-Wed., 10:25 a.m., 1:35, 4:40, 7:45, 10:45 p.m.; Mon.-Wed., 10:30 a.m., 1:35, 4:40, 7:45, 10:45 p.m.; Mon.-Wed., 10:30 a.m., 1:35, 4:40, 7:45, 10:45 p.m.; Sat., 9:55 p.m.; Sun.-Mon., 9:45 p.m.

Mei ren yu (The Mermaid) Fri., 11:50 a.m., 5:05, 10:10 p.m.; Sat., 5:05, 10:10 p.m.; Sun.-Mon., 11:50 a.m., 5:05, 10:10 p.m.; Tues.-Wed., 11:50 a.m., 10:10 p.m.

Mei ren yu 3D (The Mermaid 3D) Fri.-Mon., 2:25, 7:35 p.m.; Tues.-Wed., 12:50, 4, 7:25, 10:35 p.m.; Mon.-Wed., 12:50, 4, 7:25, 10:35 p.m.; Mon.-Wed., 12:50, 4, 7:25, 10:35 p.m.; Mon.-Wed., 12:50, 4, 7:25, 10:35 p.m.; Sat., 1:55, 4:35, 7:20, 10:50 p.m.; Sun., 10:50 a.m., 1:40, 4:20, 7:05, 10:45 p.m.; Iues.-Wed., 10:50 a.m., 1:40, 4:20, 7:05, 10:45 p.m.; Iues.-Wed., 10:50 a.m., 1:40, 4:20, 7:05, 10:45 p.m.; Iues.-Wed., 10:50 a.m., 1:40, 4:20, 7:05, 10:45 p.m.; Uses.-Wed., 10:50 a.m., 1:40, 4:20, 7:05, 10:45 p.m.; Les.-Wed., 10:50 a.m., 1:40, 4:20, 7:05, 10:05 p.m., 2:35, 5:20, 7:50, 10:30 p.m.; Iues., 11:55 a.m., 2:35, 5:05, 7:30, 10:45 p.m.; Wed., 11:55 a.m., 2:35, 5:15, 8:15, 11 p.m.; Sun., 11:30 a.m., 2:15, 5:15, 8:15, 11 p.m.; Sun., 11:30 a.m.,

215, 3.35, 3.35, 11, p.i.i., moil. rvet., 11:30 al.ii., 2:10, 5:15, 8:05, 10:45 p.m.

Peadpool: The IMAX Experience Fri. Wed., 10:30 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

How to Be Single Fri., 11:35 a.m., 2:20, 5, 7:55, 10:40 p.m.; Sun., Ved., 11:35 a.m., 2:20, 5, 7:55, 10:40 p.m.; Sun., Wed., 11:35 a.m., 2:20, 5, 7:55, 10:40 p.m.; Sun., Wed., 11:35 a.m., 2:20, 17:50 p.m.; Mon., 11:10 a.m., 1:50, 4:50, 7:25, 10:55 p.m.; Mon., 11:10 a.m., 1:50, 4:50, 7:25, p.m.; Ved., 11:40, 7:30 p.m.

Hail, Caesarl Fri.-Sun., 2:30, 8:20, 11 p.m.; Mon.-Wed., 2:30, 8:10, 10:45 p.m.

Kung Fu Panda 3 Fri.-Wed., 11:20 a.m., 2, 4:30, 7:10, 9:50 p.m.

9:50 p.m.
The Revenant Fri, 11 a.m., 12:15, 3:45, 7:20, 10:05 p.m.;
Sat, 10:55 a.m., 12:15, 3:45, 7:20, 10:05 p.m.; Sun., 11
a.m., 12:15, 3:45, 7:20, 10:05 p.m.; Mon, 11:40 a.m.,
3:10, 6:45, 10:15 p.m.; Tues-Wed, 11:40 a.m.,
3:10, 6:45, 10:15 p.m.

3:10, 6:45, 10:15 p.m. **Star Wars: The Force Awakens** Fri.-Sun., 10 a.m., 1:10, 4:25, 7:40 p.m.; Mon., 10:30 a.m., 1:40, 5, 8:05 p.m.; Tues., 10:30 a.m., 4:15, 10:15 p.m.; Wed., 10:30 a.m., 4:15, 10:10 p.m.

LAEMMLE'S ROYAL THEATER 11523

LAEMMLE'S ROYAL THEATER 11-5/23 Santa Monica Blvd. (310) 477-5581 A War (Krigen) Fn, 410, 950 p.m.; Sat-Sun, 10:40 a.m., 410, 950 p.m.; Mon-Thurs, 410, 950 p.m. Rams (Hrutar) 1:40, 7:20 p.m. Son of Saul (Saul fia) Fn, 1:50, 4:30, 7:10, 9:45 p.m.; Sat-Sun, 11:10 a.m., 1:50, 4:30, 7:10, 9:45 p.m.; Mon-Thurs, 1:50, 4:30, 7:10, 9:45 p.m.; Mon-Thurs, 1:50, 4:30, 7:10, 9:40 p.m., Sat-Sun, 10:50 a.m., 4:20, 9:40 p.m., Sat-Sun, 10:50 a.m., 4:20, 9:40 p.m. Kon-Thurs, 4:20, 9:40 p.m. Carol 1:20, 7 p.m.

#### LANDMARK'S NUART THEATER

11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed Only Yesterday (Omohide poro poro) 1:15, 4:10, 7,9:45 p.m.

Spirited Away (Sen to Chihiro no Kamikakushi)

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

**LANDMARK'S REGENT 1045 Broxton** Ave. (310) 208-3250; No Texting Allowed Bridge of Spies Fri., 5, 8 p.m.; Sat.-Sun., 2, 5, 8 p.m.; Mon.-Thurs., 5, 8 p.m.

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

Texting Allowed
Whiskey Tango Foxtrot Thurs, 7:40, 10:10 p.m.
Eddle the Eagle 12 noon, 2:30, 5, 7:30, 9:55 p.m.
Embrace of The Serpent (El abrazo de la serpiente) Fri., 10:45 a.m., 1:35, 4:25, 7:46, 10:25 p.m.; Sun, 10:45 a.m., 1:35, 4:25, 7:40, 10:25 p.m.; Sun, 10:45 a.m., 1:35, 4:25, 7:40, 10:25 p.m.; Sun, 10:45 a.m., 1:35, 4:25, 7:40, 10:05 p.m.; Alli, Caesar! 12:10, 2:40, 5:10, 7:40, 10:05 p.m.
2016 Oscar Nominated Shorts - Animated Frisun, 10:30 a.m., 3, 7:30 p.m.; Mon-Thurs, 3, 7:30 p.m.
2016 Oscar Nominated Shorts - Live Action
12:25, 5:05, 9:35 p.m.
The Lady in the Van Fri-Tues, 12:15, 2:45, 5:15, 7:40, 10:05 p.m.; Wed, 11:05 a.m., 1:35, 4:05, 10:15 p.m.; Thurs, 12:15, 2:45, 5:15, 7:40, 10:05 p.m.
Anomalisa Fri-Sun, 10:50 a.m., 1.315, 5:30, 7:45, 9:55 p.m.; Mon, 1, 3:15, 5:30, 7:45, 9:55 p.m.; Mon, 1, 3:15, 5:30 p.m.
The Revenant 12:30, 3:50, 7:10, 10:25 p.m.
Where to Invade Next Fri-Mon, 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m. Wed, Terry, 3:20, 3:20, 3:20, 3:30, 7:10, 10:25 p.m.
Where to Invade Next Fri-Mon, 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m. Wed Terry, 3:20, 3:20, 3:20, 3:20, 3:20, 3:30, 7:10, 10:25 p.m.

The Revenant 12:30, 3:50, 7:10, 10:25 p.m.
Where to Invade Next Fri-Mon, 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m.; Iues., 4:35, 7:20, 10 p.m.; Wed-Thurs., 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m.
The Big Short Fri-Sun, 10:45 a.m., 1:40, 4:35, 7:30, 10:20 p.m.; Mon-Thurs., 11 a.m., 1:45, 4:35, 7:30, 10:20 p.m.; Mon-Thurs., 11 a.m., 1:45, 4:30, 7:25, 10:15 p.m.; Mon-Thurs., 11 a.m., 1:45, 4:30, 7:25, 10:15 p.m. Brooklyn Fri-Tues., 11:30 a.m., 2:05, 4:40, 7:15, 9:45 p.m.
Wed., 2:35, 7:15 p.m.; Thurs., 11:30 a.m., 2:05, 4:40, 7:15, 9:45 p.m.

**Room** 11:15 a.m., 1:50, 4:25, 7:10, 9:45 p.m.

# DRAWN TO THE BEAT

From Mad Decent Block Party to underground dance clubs, Van Jazmin's art captures the energy of dance-music culture

# BY PATRICK SHANNON

ust after sundown on a Friday night, illustrator Van Jazmin stands in the middle of the Lab L.A.'s dirty off-white floor, which has been mottled from years of dancers grinding their shoes into the paint. He is intensely focused on the DJ, a Dutch producer named Oliver Heldens, whose dark, messy hair bounces around his face as he grooves to his loud house music mix.

Jazmin holds a large sketchbook with his left arm and braces it against his waist. He pulls a red marker from the breast pocket of his worn denim jacket — an heirloom from his hippie grandmother, decorated with an old "Steal Your Face" patchwork. Then he starts drawing, first framing the page an inch from the edge, as if preparing a comic book panel.

He looks back up at Heldens and feverishly begins to draw in the frame. Within minutes, a tricolored illustration of the DJ takes shape. Once he's done, he retreats into the crowd to find a new subject.

Thanks to Van Jazmin's nightlife illustrations, those debaucherous Hollywood nights that would mortify your mother have been immortalized in ink on paper. The artist takes an impressionist spin on capturing club culture by freeform drawing his way through the swirl of faces and bouncing shoes that make up the dance floor. His illustrations tell the sweatsoaked story of L.A.'s vibrant club scene, a late-night world that some might otherwise never see and others simply can't quite remember.

Van was born Savana Jazmin to bohemian musicians in rural Pennsylvania. Although born female, he knew from an early age that he was miscategorized.

"I grew up without gender roles," he says.
"I also grew up barefoot. So having to wear
shoes reminds me of having to stand in
lines with girls [at school] and not being
allowed to be a Boy Scout."

Jazmin's predilection for artistic documentation began when he was a child growing up on a secluded Appalachian farm. His early childhood renderings depicted the family's livestock as erratic characters, whose identities his mother helped him define. "I would verbally tell the story, and my mom would write it. I would illustrate it, and she would do the wording."

As his subject matter matured through adolescence, so did the complexities of fitting in. He was much larger than his peers, and his teachers labeled his illustrative endeavors a distraction. "[The school] put me in one of those isolation desks that they put people in to take tests, or at the back of the library. I did not have friends for a long



COURTESY OF VAN JAZMIN



Examples of Van Jazmin's live-action club illustrations

time," he says.

High school proved to be more tolerable, as Jazmin fell in with a group of misfit musicians who encouraged him to draw their jam sessions. But in class, his preferred form of expression still got him in trouble.

"I had this teacher that looked like a female David Letterman, and she confiscated one of my drawings," Jazmin recalls. "She was taken aback because it had nudity in it. It was this weird David Bowieinspired drawing of these two aliens. One had big tits, and the other one had this kind of phallic tail coming out of the back. In my head it was just science fiction."

His teacher gave the drawing to the dean, who called the young artist into his office. "The dean gives me a slap on the wrist and hands [the drawing] back to me in an envelope. Later on, that dean bought one of my acrylic paintings.

"It was very validating," Jazmin recalls.

"Not only did he buy the painting but he had a place in his house to put it with lights on it. It was in a collection, almost. He told me right before I graduated high school that he kept a copy of the drawing that he confiscated from me. He had to do his job,

but he lowkey liked my art."

After high school, Jazmin attended Ringling College of Art and Design in Sarasota, Florida, where he stumbled upon a monthly live-art exhibition that included musicians, writers, dancers and artists. The event was curated by John Lichtenstein, an artist and provocateur who would conduct chaotic live performances that Jazmin would document visually in front of the audience as they took place. It was here that Jazmin learned to capture a room quickly on paper.

Jazmin's art took a new direction when his college placed him as a live illustrator at corporate seminars that taught creativity in the workplace. He was tasked with graphically recording the lectures, and over time learned how to represent verbal communication visually.

After college, Jazmin decided to pick up everything and move to L.A., with the aspiration of working for oddball rapper Riff Raff, whom he'd met once in Florida and whose outlandish style personified the artist's struggle to fit in. Jazmin's fan art soon caught the eye of Riff Raff's merchandising team, and he was hired to design the artwork for Riff's Neon Icon album.

While hanging with Riff Raff at 2013's Mad Decent Block Party, Jazmin was placed in a familiar situation: socially adapting to his surroundings through his art

"I was kinda nervous because I didn't really know anybody except for Riff's

# HIS ILLUSTRATIONS TELL THE STORY OF L.A.'S VIBRANT CLUB SCENE.

media people and a few people at Mad Decent," he says. "I was just this weird person backstage, like, why am I here? So I just started drawing. I was drawing people like Djemba Djemba and Cashmere Cat, and people would walk up to me and start conversations." He had found his calling.

Jazmin now immerses himself in the EDM and hip-hop industries, and dance culture's vernacular dominates his illustration portfolio. "When I'm going to these events and parties, I'm not just drawing what I see but I draw what I hear. I capture quotes, conversations and concepts," he explains, while drawing a portrait of his L.A. Weekly interviewer.

A short photographer wearing glasses approaches and starts snapping pictures of the artist. Now Jazmin is working on a piece that captures all of the cameras in the room — a GoPro in the back streaming Heldens all over the Internet, numerous camera phones, the photographer's lens pointed at him.

The illustration comes together in colorful layers. He's drawing over his initial outlines in a neon teal, making the red indistinguishable. He interchanges his markers almost as if he's flipping through Photoshop overlays. It looks chaotic, but captures the sporadic motion of the room around him.



# | **Music** | Bizarre Ride //

# FREEWAY MEDITATIONS

ELECTRONIC COMPOSER ANENON'S PETROL TURNS LOS ANGELES'
TRAFFIC AND SPRAWL INTO A GENRE-DEFYING MASTERWORK

# **BY JEFF WEISS**

f you abandon your car and climb into the smog shrouding the Cypress Park intersection of the 5 and 110 freeways, you'll discover a little-known arterial called the Arroyo Seco Parkway Walkway. There's a stairwell reeking of urine and a homeless encampment, but otherwise it's the semi-private secret of those few locals who walk in L.A. — a bizarre civic crossroads where there's nothing stopping you from stepping onto the freeway and snuffing out your existence in a Sig Alert of glory.

This is where Brian Simon, better known as the avant-garde electronic composer Anenon, chose to meditate during the recording of *Petrol*, his poetic love-hate letter to L.A.

"It's this weird, unknown place where thousands of people pass by but never pay it any attention," says Simon, the bespectacled producer who was raised in Beachwood Canyon but until recently lived in Boyle Heights. "I'd go up there and meditate on car sounds. It was thrilling but calming, too."

He's speaking at the moment from Mexico City, where he recently decamped with his girlfriend to take a sabbatical from the hometown he's never really left. He returns for an album release show at the Los Angeles Contemporary Archive on Feb. 25.

"The experience made me think about the dichotomy of walking versus driving in L.A.," Simon continues. "Living here puts you in your own emotional bubble, where you might not interact with people for days at a time. You get lost in your own head."

The chaos and clutter of the city manifests in the alternately frenetic and serene pace of *Petrol*. Simon juxtaposes found sounds that capture the tidal crush of traffic with anxiety-riddled synthesizers and plaintive saxophones.

It's a uniquely modern record that obliterates genre, settling at a nexus between improvised jazz, minimalist dance music and ambient. It's as meticulously planned as a freeway grid and as infinitely sprawling as the tract suburbs outside the city limits. Its title came from a four-way intersection near Simon's old apartment, where a gas station occupied every corner.

"The older that I get, the more I feel the weight of everything," says Simon, who just turned 32. "I'm really attracted to this place where beauty and sadness mix and become this unspoken thing. I'm trying to build my own language."

Such conceptual ambition is nothing new for Simon, who studied music



Brian Simon, aka Anenon, performs at MOCA.

history at UCLA and built his own Non Projects label into one of the city's most respected electronic imprints over the last five years. His musical vernacular reflects a decade of tireless experimentation since he first picked up the sax at 22.

You can see his ideas at play in Monument, the yearlong performance series Simon is co-curating at MOCA, which pairs musicians with objects from the museum's permanent collection. For his own piece, Simon divined inspiration from MOCA's Black Mountain Gallery, including works by Cy Twombly and

# "LIVING IN L.A. PUTS YOU IN YOUR OWN EMOTIONAL BUBBLE."

John Cage. His acoustic performance found him navigating the packed museum grounds, leading a guitarist, drummer and violinist like a free-jazz pied piper.

With Petrol, released March 4 on Friends of Friends, he's achieved something masterful and permanent, built from several improvisational jam sessions, and whittled down into something taut and simmering — as intimate and unknowable as the neon cityscape seen from the freeway.

"Driving in L.A., you get these epic vistas, but you lose them really quickly and you're stuck in your own little bubble again. That's what this album is trying to capture," Simon says. "There are so many visions and perspectives, micropockets and climates. So many intersect, but so many don't. This is the city as choose-your-own-adventure."

THE LODGE AT LOS ANGELES CONTEMPORARY ARCHIVE | 2245 E. Washington Blvd., downtown Thu., Feb. 25, 7 p.m. | free

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Shots Fired podcast. Find him online at passionweiss.com.

# **THU. FEBRUARY 25**



**BRI ALYSSE BIRTHDAY BASH** 

### FRI. FEBRUARY 26



AMBULANCE

# **SAT. FEBRUARY 27**



NATURE WORLD NIGHT OUT FEST FT. SOULJA BOY, TRASH TALK, WEDIDIT & MORE

# **SUN. FEBRUARY 28**



FACTION 3 FT. HATCHA, JAKES, MEGALODON, POGMAN & MORE

# **THU. FEBRUARY 25**



PLUGGED IN FT. JSTJR, BIG MAKK, LIL TEXAS, CHOPPA DUNKS & MORE

# FRI. FEBRUARY 26



TRACK MEET LOS ANGELES FT. YNFYNYT SCROLL, NAR, C.Z. & AIR DJ

# **SAT. FEBRUARY 27**



KONA + WW.F PRESENT: CAN I COME, TOO? **GIANNI LEE, SOFTEST HARD** 

# FRI. MARCH 4



**RONCOVACOCO** 

# **COMING SOON:**

- 2/26 BROWNIES & LEMONADE
- **COLORS LA**
- 3/4 3/5 8 KALACAS
- THE BODY (RECORD RELEASE)
  DRAKEPARTY.NET PRESENTS: **WAY UP**
- COUNTERPARTS G. PERICO
- MUMDANCE & RABIT 3/18
- **FUSION** 3/19
- **FAUST**
- 3/24 KIRKO BANGZ
- 3/25 DAS BUNKER GRAND RE-OPENING 3/26 THE WORLD OF DRUM &
- BASS 2016 TOUR 3/26 TROJAN LOUNGE

- THE RETURN OF DOUBLE AGENT &
- RUDO MOVIMIENTO LIVE FROM L.A. W/ J STASH, TRILLY SAMMY & MITCH PORTER

- TRILLY SAMINY & WITCH PORTER
  4/7 TIM HECKER
  4/9 BANE: FINAL LOS ANGELES
  PERFORMANCE
  4/10 B-SIDE LOS ANGELES PRESENTS:
  10 YEARS OF DEEP MEDI
  4/14 ABK: THE APRIL FOOLS FOOLIN
- TOUR 2016 4/24 COMEBACK KID

- 4/29 BACKSLIDER / SEX PRISONER 5/6 DAS BUNKER STAR WARS NIGHT V
- 5/27 ESPLENDOR GEOMETRICO 5/29 KINGDOM 7/8 TARRUS RILEY

# globos

**THU. FEBRUARY 25** 



**HOLY F\*CK** 

FRI. FEBRUARY 26



SHOEBOXX + WIZRDS ONLY

**SAT. FEBRUARY 27** 

**HIP HOP SHOWCASE #14** 

**SUN. FEBRUARY 28** 



L.A. DRONES

FRI. FEBRUARY 26



**ASYLUM W/ YULTRON** 

FRI. FEBRUARY 26



KXNG CROOKED

**SAT. FEBRUARY 27** 



**EL CUMBION** 

# **TUE. MARCH 1**



HAMMERED SATIN

# **COMING SOON:**

- 2/28 REDO LATIN SUNDAYS 3/2 EDM SCHOOL W / BRILLZ &
- VIRTUAL RIOT
  DAVE LUXE
  BLOOD ON THE DANCE FLOOR 3/5
- **LIL DURK**
- 3/8 BANJEE BALL 3/10 MONO SOUND

- 3/11 SERTAB ERENER 3/12 JARREN BENTON 3/13 FOUNDATION REGGAE SUNDAYS
- 3/14 APE MACHINE 3/15 DJ SUGA SHAY
- 3/15 THE MOTH 3/15 FUNHOUSE REUNION SHOW
- 3/16 **CAT 500**
- 3/17 BTYF24K

3/22 3025 PRESENTS: CELEBRITY CRUSH, ARJUNA GENOME, KATHLEEN DREEMS 3/24 VIOLENT J (OF INSANE CLOWN POSSE) 3/24 BILLIONAIRE BUCK 3/26 VICTIMS

- 3/29 BANJEE BALL
- 3/30 RUMBLE FOR THE JUNGLE 3/31 UNEARTH
- 4/9 ALEX WILEY

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3/3: EMPRESS OF • GEMS

3/5: RON POPE • JONATHAN TYLER • TRUETT

3/12: **ELECTRA** 

BANQUETS

3/16: THE REVIVALISTS

3/18: JERRY PAPER

3/22: LUST FOR YOUTH

3/24: **RA RA RIOT** 

3/25: CITIZEN + TURNOVER

3/31 WHITE DENIM

4/1: SOLD OUT WHITE DENIM

4/2: THE FLOOZIES

4/3: GEOGRAPHER

4/7: CULLEN OMORI

4/8: RJD2

4/9: TRIXIE WHITLEY

4/16: SUICIDE GIRLS: BLACKHEART BURLESOUE

4/19: CLOUD CULT 4/21: **BOMBINO** 

4/22: ASAF AVIDAN

5/2: TORTOISE

5/5: BLEACHED

5/7: DANCE YOURSELF CLEAN

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5/13: BOB MOULD BAND

5/20: KING GIZZARD AND THE LIZARD WIZARD

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6/18 Orpheum Theatre



STEEL PANTHER 10AM • 18+



EAR FACTORY ON SALE FRI. 2/26 @ 10AM Fonda Theatre



**VIOLENT FEMMES** 

**5/7** Orpheum



ON SALE FRI. 2/26 @ 10AM

5/19 El Rey

FRIGHTENED RABBIT DN SALE FRI. 2/26 @ 10AM Theatre

# **UPCOMING SHOWS** GOLDLINK onda Theatre

COEUR DE PIRATE 2/27 » El Rey

BLACK TIGER SEX MACHINE 3/3 » EI Rey (18+)

GALACTIC FEAT. CYRIL NEVILLE

THE MAVERICKS

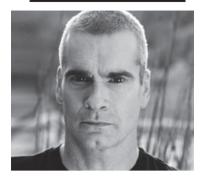
SHINEDOWN 3/9 » The Mayan

SKIZZY MARS 3/10 » EI Rey

MIKE STUD







# **HOW MUCH FREEDOM CAN YOU STAND?**

upreme Court Justice Antonin Scalia's unexpected passing has made the political landscape in America a far more interesting and serious matter. Suddenly. Donald Trump's juvenile bullshit is nothing but worn-out distraction.

Of all the Republican presidential hopefuls, it is perhaps Ted Cruz who will be able to use the threat of a possible appointment by President Obama as a tool to get voters to the ballot box. He will have to be careful, though. as that's a blade that cuts cleanly two ways.

I was onstage three nights ago and mentioned that Scalia was no longer with us. I wasn't prepared for the reaction. Several people cheered as if I had told them their favorite team had won. Not everyone was a fan.

Scalia's death has changed the entire conversation in this current election cycle. It will garner much column space and speculation, and give anyone running for office an opportunity to define themselves. It also will take up a lot of the president's 300-and-some days he has left in office.

I think America has been on the move to get somewhere since the Civil War ended and I believe we have arrived. We are done with Washington and living in a post-political nation. People on both sides of the aisle are mad. They want their country back from the other side, which they are sure has hijacked it.

These are not new arguments, but they are louder, ruder, less sophisticated and more charged with aggression than ever. The meanness and unrestrained dipshittedness of the last several months of politics in the USA has been an incredible turnoff.

So what's the solution? I don't believe there is one.

I've been to all seven continents and about 90 countries and have never experienced anywhere nearly as free as the United States. We are where a lot of countries want to be, and we have a lot of what they want. They might not dig all of our guns and the sad statistics that come with them, but they are jealous of our patch of property.

Americans are proof that when you really get down to it, humans will resist authority and always strive for autonomy. We may have one-size-fits-all religion, but that's it.

I think this puts Americans under undue pressure. It's the paperwork that's such a hassle. It's real pretty to think that it could

work — all people being created equal, etc. - but ever since the ink dried on the Bill of Rights, Americans have been unwilling or otherwise unable to see it through. It's not a problem of Americans lacking some key attribute that keeps them from turning their country into a paradise of constitutional adherence. It's that the bar is set too damn high.

The miracle of the United States is that there hasn't been at least two more major conflicts between the states on the level of the Civil War. When you think about it, the fact that what are basically 50 different countries get along to the degree that they do is a profound human achievement. It often doesn't work, but it is truly amazing that we have been able to keep the bloodshed as contained as we have.

Homo sapiens are, for the most part, ungovernable. Places like the United States and Somalia are the proof. That's why our prisons are full, our defense industries humming, future wars in preproduction and our health care delivery systems a matter of great dispute.

Humans don't get along all that often. That's why there is murder, divorce and Congress.

People still insist that America's playing field is level. These are usually the ones who greatly benefit from its stark unevenness. They know much, much better. To a great degree, this is the fact that informs both Republicans and Democrats in their campaign rhetoric

It has always been this way, with both sides pointing the finger at the other. The author of the Declaration of Independence was a slave owner. The fix was in from the start. Civil rights has never, ever been of majority national interest in the history of the United States. Look at what happened to those who really tried to make it stick. If you could get a dollar for every American who wanted President Lyndon B. Johnson booted out of office for ramming through the Civil Rights Act of 1964, you could buy any house in L.A.

You live in a free country. There are politicians who want to give you even more freedom! Freedom from pesky food inspectors and other free-market inhibitors. Anything less is a Bernie Sanders, socialist, ambitionkilling vegan tree hug, right?

2016 is the year America hopped over the equals sign in the equation formed by the country's social, industrial and technological evolution. You have one vote. Sheldon Adelson has one vote, too, but his vote is more votey than yours will ever be. All politicians want every possible vote, but they want his more than yours.

Romney was right. As bizarre as it sounds, corporations are people. Citizens United put it in the books. Judge Scalia was a big part of that. You're a gorgeous, wonderful thang, but your government has closer ties, stronger obedience and higher fidelity to Boeing and Raytheon than it ever will to you.

American Democracy Inc. has shown you what it is. Save yourself the time and add years to your life by believing it. Otherwise, the teeth of the machine will tear your arm off.

It's amazing we even have what you could loosely call a country at all. It's amazing that only a little less than 10 percent of our presidents have been murdered. America's a rough room. Always has been.

You wanted freedom, right? This is what it looks like.

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#### Metric

#### @ HOLLYWOOD PALLADIUM

The daughter of Canadian poet and former Carla Bley lyricist Paul Haines, Metric singer-keyboardist Emily Haines has always had an unusual way of looking at the world. She's certainly no vapid pop starlet. "Offer me a free lobotomy/Got to be sedated to be seen/On the cover of your magazine," she murmurs coolly on the opening track of Metric's sixth record, Pagans in Vegas. As with much of the Toronto quartet's work, the recent album is an unexpected collision of influences, from propulsive synth-pop to more introspective indie rock, evoking such influences as The Cure, Depeche Mode and Joy Division. Guitarist-producer Jimmy Shaw pumps up electronic tracks like "Cascades" with a dance-music glow but also gives Haines' ruminative vocals room to wander among the skeletal post-punk riffs of "For Kicks." Also at House of Blues Anaheim on Sunday, Feb. 28. -Falling James

# **Diane Coffee**

@ THE ECHO

Sometime Foxygen drummer Shaun Fleming doesn't take into consideration styles or time frames on his second album as Diane Coffee, Everybody's a Good Dog. The potpourri follow-up to his hazy and psychedelic debut, My Friend Fish, touches on that album's vibe only once, on "GovT." Instead, it visits Motown on "Down With the Current," '50s girl groups on the jangly guitars of "Tams Up," reggae swings and shivery dub on "Soon to Be, Won't to Be" and space jams on "Too Much Space Man." Horns take center stage on the Rolling Stones-inspired "Mayflower," while album opener "Spring Breathes" is airy and gorgeous. Theatricality abounds, as Fleming takes cues from The Rocky Horror Picture Show a number of times, on "Everyday," "Not That Easy" and even the raw punk of "I Dig You." -Lily Moayeri



# **Women Fuck Shit Up Fest**

@ THE SMELL

UNWEEKLY.[FO]]/ALERTS

With a name that subverts the macho, mindlessly violent ethos of the early-'80s hardcore scene, the Women Fuck Shit Up Fest offers two days of "art, poetry, music and feminism" to benefit Girls Rock Camp Alliance. While it would be nice to evolve to a point where such pointedly female-dominated bills are no longer needed as a counterpoint to Coachella, it's still nice to see a lineup loaded with defiantly uncompromising punk and indie-pop performers, whatever their gender. Reflective pop bard Allison Weiss headlines day one, preceded by the contrastingly hard-rocking and revitalized punks Batwings Catwings, arty



disco-based post-punk confrontationalists French Vanilla and the yearning indie-rock eclecticism of Le Ra, a coed quartet based alternately in Tijuana and San Diego. Day two includes surging local punks Upset and Post-Life, the riotgrrl dance-pop of WASI and beguiling pop-rocker Colleen Green. Also Sunday, Feb. 28. -Falling James

# **Parquet Courts**

@ AMERICAN LEGION HALL POST 306 In the six years since their formation, Brooklyn-via-Texas rockers Parquet Courts have maintained a rigorous work ethic that's reflected as much in their recordings as in their fiery live performances. The quartet recently announced plans to release their fifth studio album in six years, Human Performance, in April, and that doesn't even include their two EPs and a Live at Third Man Records set. If first single "Dust" is any indication, Human Performance will be the rockers' most polished to date, at least compared with the manic energy of their garage-meets-postpunk past. With a sound and ethos that remain fiercely grounded in the DIY scene (they aren't even on social media), Parquet Courts are one of the rare emerging bands that continue to grow without worrying about catering to the mainstream. Also Sunday, Feb. 28. -Daniel Kohn

# Megadeth

@ HOLLYWOOD PALLADIUM

Maybe Dave Mustaine was a bitter bloke long before his 1983 firing from soon-tobe heavy-metal juggernaut Metallica, but certainly he's spent his time since spewing spite through his consistently successful mouthpiece, Megadeth. Of course, the 'deth's 15 albums of sonic

vitriol would never have been possible without Mustaine's virtuoso six-string shredding, knack for penning accessible thrash-metal ditties and appropriately acidic snarl. On the quartet's latest studio effort (first with drummer Chris Adler and guitarist Kiko Loureiro), last month's Dystopia, Mustaine's cynical takes on global events are illuminated by firework spirals of fleet-fingered widdling and similarly dexterous rhythm-section gymnastics. Megadeth's apparently openended tenure as metal mainstays should be little surprise, considering their deft delivery of some of the genre's central tenets: apocalyptic angst, instrumental mastery and ambitious, melodramatic arrangements. -Paul Rogers

# Drive Like Jehu, The Dogs, Feels @ THE ECHOPLEX

Tonight's lineup is an unusual mix of bands from completely different backgrounds and eras. Led by Pitchfork singer Rick Froberg and Rocket From the Crypt's Jon Reis, the recently reunited Drive Like Jehu came out of San Diego in the early '90s with a heavy, Mission of Burma-style sound that alternated post-hardcore tempos with elaborate math-rock time changes and epic song structures. Fronted by Little Caesar's Loren Molinare, The Dogs were one of L.A.'s very first punk bands, arriving here in the mid-1970s after starting out as a high-powered MC5/Stooges-inspired trio in Michigan in the late '60s. Feels, meanwhile, are a new local band formerly known as Raw Geronimo. On their selftitled, Ty Segall-produced debut album, singers Laena Geronimo and Shannon Lay alternate between chaotic punk and spacey dream-pop. -Falling James

# James Intveld

@ THE GASLAMP

Honky-tonk/rockabilly idol James Intveld



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TUESDAY - MAR. 1 **REGGIE WATTS & KAREN, JACKBENNY** 

WEDNESDAY - MAR. 2 SHORT FILM NIGHT

THURSDAY - MAR. 3 **BOB WOODRUFF, LITTLE LONELY,** YOURS TRULY MICHELE

*FRIDAY - MAR. 4* MAD REVIVAL, JEN AWAD, EVERYDAY ANIMALS

SATURDAY - MAR. 12 SUGAR FLY (RECORD RELEASE SHOW)



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- 2.25 PALEHOUND WITH MIYA FOLICK + RAMONDA HAMMER @ THE ECHO
  2.25 KNEEBODY + DAEDELUS WITH TEEBS

- KNEEBODY + DAEDELUS WITH TEEBS
  © ECHOPLEX
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  TIME + INDUCE + DZA & FRIENDS +
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  OF FOXYGEN) WITH LOS ANGELES
  POLICE DEPARTMENT + INFANTREE
  © THE ECHO SOLD OUT
  CLUB 90'S BRITNEY SPEARS
  NIGHT © ECHOPLEY
- NIGHT © ECHOPLEX
  VISION + COBALT CRANES +
  DRAEMINGS WITH THE GREAT INDOORS 2.27
- © THE ECHO BOOTIE LA: ONESIE NIGHT 2 27
- © ECHOPLEX
  2.27 FUNKY SOLE © THE ECHO
  2.28 DRIVE LIKE JEHU WITH THE DOGS +
  FEELS © ECHOPLEX SOLD OUT
  2.28 80s MIXTAPE NITE WITH GUEST DJS
  ALEX & RAY [FROM THE SMITHS &
  DEPECHE MODE CONVENTIONS]
- 2.29 DAVID BOWIE TRIBUTE SHOW WITH CAUGHT A GHOST + RYAN BEATTY + TEARIST + HAMMERED SATIN + VUM +
- MORE! ® THE ECHO
  WILD WILD HORSES WITH LINE &
  CIRCLE + SNOWBALL II + BARROWS
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- + NOMADS ® THE ECHO
  3.02 FREAKWATER with JAYE JAYLE +
  MORGAN GEER'S DRUNKEN PRAYER
- 3.02 DUB CLUB with DJ TOM CHASTEEN +
  BOSS HARMONY @ ECHOPLEX
  3.03 PROTOMARTYR with CHASTITY BELT +
  SHARK TOYS @ THE ECHO

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- 2.25 FLYGRLS THE PARTY WITH DJ JCK DVY + NOODLES + AMY PHAM +
- 2.26 DRAKE VS. KANYE (TRIBUTE

- 2.26 DRAKE VS. KANYE (TRIBUTE PARTY)
  2.27 NATASHA LEGGERO FREE
  2.27 SOUL CLAP & DANCE-OFF FT.
  JONATHAN TOUBIN
  3.04 SOULECTION 5 YEAR
  ANNIVERSARY (NIGHT ONE) SOLD OUT
  3.05 SOULECTION 5 YEAR
  ANNIVERSARY (NIGHT TWO) SOLD OUT
  3.06 THE ROCK 'N' ROLL FLEA MARKET
  3.06 PIGTAILS & PIRATE SHIPS:
  A PIPPI LONGSTOCKING
  CELEBRATION
  3.11 DANCE IN A PANIC WITH
- CELEBRATION
  DANCE IN A PANIC WITH
  TOCETHER PANGEA + CATEWAY DRUGS +
  KAV + MAGIC WANDS + DRINKING
  FLOWERS + MORE!
  BOOTIE LA: '90s MASHUP NIGHT
  SOUTHSIDE SUICIDE TOUR WITH
  POUVA + THE BUFFET BOYS + SUICIDE 3.11
- BOYS + DON KREZ + GERM + MIKEY THE MAGICIAN
- JUNIOR BOYS WITH JESSY LANZA + BORYS + COOPER SAVER MAGMA WITH HELEN MONEY
- 3.16

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has long been one of L.A.'s most distinguished, sincere artistic forces. No retrofixated comball, he has an innate dignity of bearing plus talent to burn, whether headlining his own show or touring the globe as a hired gun with the likes of The Mavericks and John Fogerty. Performing here to raise funds for his ailing father (himself a hardcore rock & roller who passed on his feverish love of country and big beat to James and his siblings), this should be a day of intense, deeply emotional music. With additional kicks courtesy of superb local blues royals James Harman and Kid Ramos (to name but a few on this multiband brawl), expect a large, high-voltage musical charge. -Jonny Whiteside

mon

2/29

# **Purple Disco Machine**

@ SOUND NIGHTCLUB

Party people probably have hit the floor to the sound of Purple Disco Machine's "My House" at least a few times. With a forlorn guitar and preach-y spoken words kicked up for maximum funkiness, the club hit captures that moment when you're about to call it a night but just can't leave the dance floor. It's the jam that will trigger your second wind, and much of the German DJ/producer's output is like that. Purple Disco Machine has a knack for refreshing the conventions of classic house - speeches with religious imagery, big vocals and generous helpings of piano - in both his productions and his DJ sets. He can make old favorites sound new and bust out current jams that will pack the floor. -Liz Ohanesian

tue

3/

# **Hammered Satin**

@ LOS GLOBOS

L.A.'s Hammered Satin are a band from an alternate universe where John Lydon never moved past selling acid at Hawkwind shows, and where punk and postpunk didn't happen 'til T. Rex was damn good and ready to leave the spotlight. That means a universe full of fabulous outfits, of course, but that also means Heavy Metal Kids, The Jook and Milk 'N' Cookies would've been all over the charts — which would've made Hammered Satin a lot easier to explain to a 2016 L.A. that might look at these guys and think, "Are we doing hair metal again?" No, man - we're doing hard-edged, '70s-style, teenage discotheque crunchers, crushers and stompers, just like Marc Bolan would've wanted. It's too sweet to be punk but too punk to be The Sweet — or half-hammered, half-satin, just like the name promises. -Chris Ziegler

wed

3/2

# Plague Vendor, The Bots @ THE TROUBADOUR

Though the name Plague Vendor prob-

ably conjures up an image of superpale dudes cloaked in black, growling stuff about Satan while hidden behind oil-slick-straight hair and corpse paint, this Whittier-based band actually would fit in better on a bill with local surf-punk heroes FIDLAR and Together Pangea. This is the part where half of you rejoice and the other half of you are very, very disappointed. But if you fell into the latter group, fear not - Plague Vendor may not be metal, but they're still pretty heavy, taking cues from post-punk tempos with a hardcore spirit. Catch the Epitaph-signed shredders as they prepare to release their sophomore LP, Bloodsweat, out March 25. With Los Angeles blues-punk brother duo The Bots. -Artemis Thomas-Hansard

thu

3/3

# Best Coast, Wavves, Cherry Glazerr

@ THE FONDA THEATRE

Summer gets an early start tonight with the arrival of co-headliners Best Coast and Wavves. Best Coast singer Bethany Cosentino and guitarist Bobb Bruno have made something of a cottage industry out of updating Brian Wilson's vision of Southern California as a mythical beach paradise. But their latest album, California Nights, is more musically diverse and lyrically bittersweet, as Cosentino moves from unabashedly adoring pop valentines such as "Heaven Sent" to more rueful songs like "In My Eyes." Like Best Coast, San Diego quartet Wavves' love of the ocean is reflected in their name, as well in album titles like 2010's King of the Beach. Their latest record, V, contrasts Alex Gates' euphoric punk guitar with singer Nathan Williams' lyrical despair over a life of excess. Cherry Glazerr opens, offering strangely enchanting garagepop melodies from their recent album, Haxel Princess. -Falling James

# **Protomartyr**

@ THE ECHO

Detroit band Protomartyr draw their power from the same rust-belt tradition of transforming despair into creative action — surely there must be a German word for this? - that manifested Rocket From the Tombs, Devo, Mirrors and more into the world. Put simply, these are people who turned nothing into something, and Protomartyr's recent album, The Agent Intellect, might be about what it sounds like as all that hard-won something slowly fades back to nothing again. Think outsiderslooking-in such as Michael Yonkers and Minutemen, or think of Pere Ubu's double-shot album closer, where the bottle-smashing "Sentimental Journev" slurs into David Thomas' "It's just a joke, man!" And then think of Protomartyr and their art-brut track, "Dope Cloud": "That's not gonna save you, man/But what will?"

-Chris Ziegler

#### **CLUBS**

#### **ROCK & POP**

THE AIRLINER: 2419 N. Broadway, Los Angeles. Brain Fragment, Dangerously Sleazy, Fetus Vomit, Kill for Kicks, L.A. Suspects, Lint Vaccine, Lonely Summers, Loss for Concern, Pedal Strike, Revolting Sounds, Segue, Your Cruelly, Fri., Feb. 26, 8 p.m., \$5.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Snakearm, Willy Tea Taylor, Jake La Botz, The Americans, Fri., Feb. 26, 9 p.m., \$12. Posse Whipped, Sat., Feb. 27, 9 p.m., \$5. Tsunami Bomb, Red Devil Squadron, Orange Blossom Special, Sun., Feb. 28, 8 p.m., \$15. Furcast, The Black Noise, Bastidas, SoCal Tennis Pros. Thu., March 3, 8 p.m., \$5.

AMERICAN LEGION HALL: 227 N. Ave. 55, Los Angeles. Parquet Courts, D.A. Spunt Co., Feb. 27-28, 7 p.m., \$23. See Music Pick.

AMOEBA MUSIC: 6400 Sunset Blvd., Los Angeles. La Santa Cecilia, Thu., March 3, 6 p.m., free.

ARROYO SECO GRILL: 1055 Lohman Lane, South Pasadena, Sofia Talvik, Wed., March 2, 7 p.m., free, BAR LUBITSCH: 7702 Santa Monica Blvd., Los Angeles.

Tiff Jimber, Michelle Lewis, Tue., March 1, 8 p.m., \$10. BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Leon, Bridgit, Bird Dog, Mon., Feb. 29, 8 p.m., free.

BOARDNER'S: 1652 Cherokee Ave. Jessie Evans, Femme Fatality, Jeweled Snakes, Sat., Feb. 27.

THE BUCCANEER LOUNGE: 70 W. Sierra Madre Blvd., Sierra Madre. Raw Power Rangers, The Walker Brigade, Swords of Fatima, Sat., Feb. 27, 9 p.m., free.

CAFE NELA: 1906 Cypress Ave. Agression, The Infected, Sorry State, Fatal Riot, Done For, Fri., Feb. 26, 8:30 p.m., \$10. Cycotic Youth, Unglued, Media Blitz, Countime, Defects, Dirt-13, Sat., Feb. 27, 8 p.m., \$7. Players, Sach III Pages, Half Magus, Sun., Feb. 28, 6 p.m., \$7. The Ringleaders, Strange Imperial, It, Thu., March 3, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Judy Collins, Ari Hest, Fri., Feb. 26, 8 p.m., \$28-\$45. Paul Stanley's Soul Station, Sat., Feb. 27, 9 p.m., \$38-\$78. Three Dog Night, Sun., Feb. 28, 9 p.m., \$48-\$78. A.J. Croce. Thu., March 3, 9 p.m., \$25.

**CENTER FOR THE ARTS EAGLE ROCK:** 2225 Colorado Blvd., Fagle Rock, Julien Baker, Fri., Feb. 26, 8 p.m.

COMPLEX: 806 E. Colorado St., Glendale. Sadistic Intent, Raptor, Skeletal Remains, Sakrificer, Fri., Feb. 26, 8 p.m., \$15. Sumac, Endon, Black Spirituals, Sat., Feb. 27, 8 p.m., \$15. Cute Heels, Arrisk, Hide, Sun., Feb. 28, 9 p.m., \$10. The Ninetys, Kenny Segal, Ruff Draft, Thu., March 3, 9 p.m., \$10.

DIRTY LAUNDRY: 1725 N. Hudson Ave., Los Angeles. RIVVRS, Tue., March 1, 9:30 p.m., free.

THE DOWN & OUT: 501 S. Spring St., Los Angeles. Electric Children, Spirit in the Room, Turbulent Hearts, The Katellas, Thu., March 3, 8 p.m., TBA.

THE ECHO: 1822 Sunset Blvd. Diane Coffee, L.A. Police Department, Infantree, Fri., Feb. 26, 8:30 p.m., \$12 (see Music Pick). Vision, Cobalt Cranes, Draemings, The Great Indoors, Sat., Feb. 27, 5:30 p.m., \$5. David Bowie Tribute Show, with Caught a Ghost, Ryan Beatty, Tearist, Hammered Satin, Vum, YoYa, Bart Davenport, Sugar Candy Mountain, Globelamp and others, Mon., Feb. 29, 8 p.m., \$5. Battalion of Saints, Phobia, Tue., March 1, 8:30 p.m., \$15. Freakwater, Jaye Jayle, Morgan Geer's Drunken Prayer, Wed., March 2, 8:30 p.m. Protomartyr, Chastity Belt, Shark Toys, Thu., March 3, 8:30 p.m., \$14 (see Music Pick).

THE ECHOPLEX: 1154 Glendale Blvd. Drive Like Jehu, The Dogs, Feels, Sun., Feb. 28, 7 p.m., \$27.50 (see Music Pick), Wild Wild Horses, Line & Circle, Snowball II. Barrows, Mon., Feb. 29, 8:30 p.m., free.

EL CID: 4212 W. Sunset Blvd., Los Angeles. We Are the West, Eli & the Itches, Maesa, Fri., Feb. 26, 9:30 p.m. Isaac Rother & the Phantoms, The Two Tens, Clutch the Pearls, Sat., Feb. 27, 10 p.m., \$5. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, Jackbenny, Tue., March 1, 9 p.m., \$10. Little Lonely, Bob Woodruff, Michele, Yours Truly, Thu., March 3, 8 p.m., \$5.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Hillary Bratton, with Barry Reynolds (Marianne Faithfull) & Sebastian Sternberg, Sun., Feb. 28, 11 a.m., free.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Kitten, Thu., March 3, 8 p.m., TBA.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Toys That Kill, Saccharine Trust, Radiohearts, Sat., Feb. 27. 7 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Dean Sams, Sat., Feb. 27, 5 p.m., TBA; Lonestar, Morgan Ovens, Sat., Feb. 27,

7:30 p.m., \$15. Love for Fred Intveld, a benefit with James Intveld, James Harman, Kid Ramos, Lisa Cee, Johnny Mastro & Mama's Boys, Rockin' Rebels, John Clifton, The 44's, Ron Dziubla, 2000 Lbs. of Blues, Sun., Feb. 28, 12-9 p.m., \$20 (see Music Pick).

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles Dave Phenicie, Joshua Path, Abby Ward, Fri., Feb. 26, 7:15 p.m., TBA. London Shover, The Four Postmen, Sat., Feb. 27, 8 p.m., TBA. Britt Kusserow, Daniel Kushnir, Tue., March 1, 8:30 p.m., TBA. Carly Van Skaik, Wed., March 2, 8:30 p.m., TBA. Nancy Gardos, The Good Graces, Thu., March 3, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Strung Out, Fri., Feb. 26, 8 p.m., \$18. A Static Lullaby, Sat., Feb. 27, 8 p.m., \$18.

HAROLD'S PLACE: 1908 S. Pacific Ave., San Pedro. Dreadfro Malik N Deering, Rick Lawndale, Sista Sin, Uncle Dartbag, plus spoken word and art, Sat., Feb. 27. 9 n.m., TBA

THE HI HAT: 5043 York Blvd., Highland Park. Little Red Lung, WeAretheBigBang, Glasz, AudioMammal, Fri., Feb. 26, 8 p.m., \$5. Bloody Death Skull, Sat., Feb. 27, 9 p.m., TBA

HM157: 3110 N. Broadway, Los Angeles. Spindrift, The Turns, Cashew & Cleary, M Squad, Sat., Feb. 27, 8 n.m. \$10.

THE HOTEL CAFE: 16231/2 N. Cahuenga Blvd., Los Angeles. Kyle Britton, Sat., Feb. 27, 7 p.m., \$10.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. Nick Carter, Fri., Feb. 26, 7 p.m., \$29.50-\$50. Kip Moore, The Cadillac Three, Sat., Feb. 27, 7 p.m., \$32.50-\$55. Metric, Sun., Feb. 28, 7 p.m., \$28.50-\$51.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles,

Wednesdays, 9:30 p.m., free. THE KIBITZ ROOM: 419 N. Fairfax Ave. Ohana Bam, plus comedians, Wed., March 2, 8:30 p.m., free.

LA CITA: 336 S. Hill St., Los Angeles. Xixa, Brainstory, Thu., March 3, 9 p.m., \$10.

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

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles. The Bloody Brains, Atomic Sherpas, Santa Sabbath. Lawndale, Carnage Asada, Herbert, Sun., Feb. 28, 1-8 p.m., free: Hollywood Blues Destroyers, Sun., Feb. 28. 10 n.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. KXNG Crooked, Horseshoe Gang, Smart Asses, Fri., Feb. 26, 8 p.m., \$15 & \$30; Optik, Fri., Feb. 26, 8 p.m., TBA. Money Carsin, Sat., Feb. 27, 9:30 p.m., TBA, L.A. Drones, Daytime Runner, Thieves, Civx, A Horse A Spoon A Bucket, USB Slave, Sun., Feb. 28, 7 p.m., \$6. Hammered Satin, The Flytraps, Mute Swans, Tue., March 1, 8:30 p.m., \$5 (see Music Pick). Brillz, Virtual Riot, Wed., March 2, 7:30 p.m., TBA.

LOT 1 CAFE: 1533 W. Sunset Blvd., Los Angeles. Diego Davidenko, Michael Aaron, L.A. River Bend, Cristina Vane, Tue., March 1, 9 p.m., free.

THE LOVE SONG: 450 S. Main St., Los Angeles. Langosta Blanca, Wed., March 2, 8:30 p.m., free. Nat Osborn, Thu., March 3, 8 p.m., free,

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Dwight Twilley, Jorgensen Tagg, Fri., Feb. 26, 8 p.m., \$24.50. David Wilcox, Sat., Feb. 27, 8 p.m., \$25. The Wainwright Sisters, Sun., Feb. 28, 8 p.m., \$25.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Andre Henry, Nasi Nassiri, Michael Barnum, The Absynth Quartet, Thrillhouse, Elle Pierre, Fri., Feb. 26, 8 p.m., \$12-\$17. Big Bang Television, May Devun, Purple, The Von Furs, Red Eyed Light, Pelican Fly, Sat., Feb. 27, 7 p.m., \$17. Kristin Center, Poppy's Field, Brave Native, HTG, Sophia Louise, Sun., Feb. 28, 7:30 p.m., \$8. Parlee, Evan Henzi, Shayne Grey, Dylan Carbone, Mon., Feb. 29, 8:30 p.m., \$15. Jerry Joseph, Roses & Cigarettes, Sarah Dashew, Wed., March 2, 8 p.m., \$12. AB Farrelly, Lizzie, Thu., March 3, 8 p.m., \$15-\$30.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Chase Bell, Fri., Feb. 26, 8 p.m., TBA; Igor & Red Elvises, Fri., Feb. 26, 9 p.m., TBA. Dialtone, The Company, Illegal Download Collection, Stan Nirenberg, Sat., Feb. 27, 7:30 p.m., \$10. Nathan Smith, Amy Loftus, Odell Fox, Wed., March 2, 7:30 p.m., TBA. Modern Bronze, Thu., March 3, 8 p.m., TBA; Lauren Tannenbaum, Thu., March 3, 9 p.m., TBA; Jane & the Otherside, Thu., March 3, 10 p.m.,

MUSE ON 8TH: 759 S. La Brea Ave., Los Angeles. Annette Conlon, Tracy Newman, Amanda Ply, Michele Vreeland, Fri., Feb. 26, 8 p.m., free.

MELTDOWN COMICS: 7522 Sunset Blvd., Los Angeles. Chantal Claret, Fri., Feb. 26, 5-9 p.m., free.



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# Thursday • February 25 • 6pm

Celebrating the release of their new album, Drinking From A Salt Pond (Nettwerk) with a live set and signing. First 150 purchasers will get a special "Live at Amoeba" hand-numbered poster to be signed after their set.

Friday • February 26 • 8pm LIGHT IN THE ATTIC DJS

# Sunday • February 28 • 12-3pm PET ADOPTION DAY

Come meet your new best friend! Thinking about adopting a pet? If so, now is the time! From noon to 3 p.m., Best Friends Animal Society Los Angeles will have their mobile pet adoption truck parked at the store!

# Thursday • March 3• 6pm

Amoeba is pleased to welcome back L.A.'s own La Santa Cecilia for a live performance and album signing! Their new album, Buenaventura, comes out February 26th. Fans purchasing at Amoeba can meet the band and get their copy signed after their performance.

Friday • March 4• 3pm

M. Ward celebrates his new album, More Rain (out 3/4 on Merge Records), with a live performance & signing at Amoeba. Signing is limited to fans who ourchase *More Rain* at Amoeba Hollywood.

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THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. Black Market Undergound, Snake the Deck, Elephant Hill, Go Brother Go, Fri., Feb. 26, 8 p.m., \$7. Love Theft, Hot Sauce Holiday, Spooky Island, Andora, Baby Medusa, Sat., Feb. 27, 8 p.m., \$7. Them Apples, Sheldon Botler, Dutchess, Sun., Feb. 28, 8 p.m., \$7.

OYSTER HOUSE SALOON: 12446 Moorpark St., Studio City. The Drinks, Saturdays, 3-6 p.m., free.

THE PARK BAR & GRILL: 2007 W. Burbank Blvd. Burbank, Andalusia Rose, Pat Todd & the Rankoutsiders, Bloodline, Bubba Zanetti, Alien Sex Queen, Sat., Feb. 27, 8 p.m., \$7.

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

QUE SERA: 1923 E. Seventh St., Long Beach. Native Fauna, Fri., Feb. 26, 9 p.m., TBA. Brandi Kane, Spitfire, B. Squid, hosted by Abstract Rude, Tue., March 1, 9 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Violent Human System, Kent State, Teenage Wrist, Souvenirs, Fri., Feb. 26, 9 p.m., \$5-\$10. Potential Lunatics, Trail of Beer Cans, Cell Springs, Sun., Feb. 28, 3 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St. Alina Bea, Moontalk, Scott Bartenhagen, Fri., Feb. 26, 8 p.m., free.

THE ROSE: 245 E. Green St., Pasadena. Faster Pussycat, Bullet Boys, Fri., Feb. 26, 9 p.m., \$25-\$30. Three Dog Night, Sat., Feb. 27, 9 p.m., \$45-\$75.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Liquid Stranger Space Jesus, Au5, Fri., Feb. 26, 8 p.m., \$16. Justin Jay, Sat., Feb. 27, 10 p.m., \$15. Shing02, Spin Master A-1, Nitsua, Joomanji, Sun., Feb 28 8 n m \$20

RUSTY'S SURF RANCH: 256 Santa Monica Pier. Nu-Blu, MohaviSoul, Sun., Feb. 28, 8:30 p.m., \$15.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. The Stone Foxes, Hunter & the Dirty Jacks, Fri., Feb. 26, 8 p.m., \$12.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Pom Poms, The Controversy, Mondays, 9 p.m. Thru Feb. 29, free.

SKINNY'S LOUNGE: 4923 Lankershim Blvd., North Hollywood. Peter Lewis & Arwen Lewis, Sun., Feb. 28,

SKYBAR AT MONDRIAN: 8440 Sunset Blvd., West Hollywood. Stephen Bradley, Fri., Feb. 26, 8 p.m.,

THE SMELL: 247 S. Main St., Los Angeles. Walter, Sloppy Jane, The Paranoyds, Clit Kat, Fri., Feb. 26, 9 p.m., \$5. Women Fuck Shit Up Fest, with Allison Weiss, Batwings Catwings, French Vanilla, Storeetellers, Le Ra, Cunthaus, Plasmic, Ramonda Hammer, The Darolinas, Violent Vickie, Facing Reality, Sat., Feb. 27, 6 p.m., \$10 (see Music Pick). Women Fuck Shit Up Fest, with Colleen Green, Upset, Wasi, Post-Life, Spare Parts for Broken Hearts, No Girlfriends, Littlest Sister, Easy & the Call, One Coco, New Evil, Gillgore Girls, Ghostasm, Sun., Feb. 28, 8 p.m., \$10. Isaac Rothers & the Phantoms, Them Howling Bones, Krossed, Thu., March 3, 9 p.m., \$5.

SOL VENUE: 313 E. Carson St., Carson. Papa Michigan, Fri., Feb. 26, 7:30 p.m., \$15-\$25.

THE STANDARD HOLLYWOOD: 8300 Sunset Blvd., West Hollywood. Cygne, Wed., March 2, 7:30 p.m., free. TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los

Angeles. Craig Elkins, Mr. Squeeze & the Medicine Men, Fri., Feb. 26, 10:30 p.m., free.

THE RUNWAY: 7060 Hollywood Blvd., Los Angeles. Justin Saves the Day, Mon., Feb. 29, 8 p.m., TBA.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Grizfolk, Knox Hamilton, Hotel for Strangers, Fri., Feb. 26, 8 p.m., \$18. Anti-Flag, Leftover Crack, War on Women, The Homeless Gospel Choir, Blackbird Raum, Sat., Feb. 27, 6:30 p.m., \$20. Meiko, Marie Digby, Malese Jow, Tue., March 1, 7 p.m., \$17. Plague Vendor, The Bots, White Mystery, Wed., March 2, 7 p.m., \$10 (see Music Pick).

VILLAIN'S TAVERN: 1356 Palmetto St., Los Angeles. Herbert Bail, Bootleg Sunshine, DJ Dusty Wagons, Fri., Feb. 26, 8 n.m., free

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Sammy Plotkin, Sebestian, British Mendoza, Anna Reese, Sleeplust, Mon., Feb. 29, 7:30 p.m., TBA. Money Money Money, Arsenic, SpaceCream, Wed., March 2, 7:30 p.m., TBA. The Delta Riggs, Thu., March 3, 8:30 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Vampires Everywhere, Sun., Feb. 28, 7 p.m., TBA. King's X, Tue., March 1, 7:30 p.m., TBA. Phil X, Timothy Craig, Thu., March 3, 7 p.m., \$12.

-Falling James

#### **JAZZ & BLUES**

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Tyler Blanton, Sat., Feb. 27, 8 p.m., \$15. Peggy Duquesnel & Tony Jones, Sun., Feb. 28, 4 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles. Cheryl Bentyne with pianist Mark Massey, Sat., Feb. 27, 7:30 & 9 p.m., \$20-\$100

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Jeff Lorber, Feb. 26-27, 9:30 & 11:30 p.m., \$25. Scott Wilkie, Sun., Feb. 28, 9:30 p.m., \$15. Monday Night Jammmz, Mondays, 9:30 p.m., \$10. Hadrien Feraud, Tue., March 1, 9:30 p.m., \$15. Bob Reynolds, Thu., March 3, 9:30 p.m., \$15.

THE BARKLEY RESTAURANT & BAR: 1400 Huntington Drive, South Pasadena. Jack's Cats Swing Sextet, last Friday of every month, 9 p.m. Thru Dec. 30, free.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Josh Johnson, Joon Lee & Vardan Ovsepian, Fri., Feb. 26, 9 p.m., \$15. Cameron Graves, Sat., Feb. 27, 9 p.m., TBA. Sheila Govindarajan, DJ Carlos Niño, Sun., Feb. 28, 8 p.m., TBA. The Matt Politano Trio, The Nick Mancini Chamber Group, Mon., Feb. 29, 9 p.m., TBA. Julian Sure, Wed., March 2, 9 p.m., TBA. The Max Haymer Quintet, Thu., March 3, 9 p.m., \$10.

**BOOK SHOW & PARLOUR OF WONDERS: 5503 N.** Figueroa St., Highland Park. The Parisians, Madame Pamita & John McDuffy, Thu., March 3, 7 p.m., free.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank, Pete Anderson, Mondays, 8 p.m., free, CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los

Angeles Miki Howard Fri Feb 26 8:30 n m · Sat Feb. 27, 8:30 p.m., TBA. Nicole Haley, Thu., March 3, 8:30 p.m., TBA.

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

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

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

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

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

HARLOWE: 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free. HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa

Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. Stage 11, Mondays, 9:30 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, The Toledo Show, Thursdays, 9 p.m., \$10. JAX BAR & GRILL: 339 N. Brand Blvd., Glendale.

Lenny Stack, Sundays, 6-10 p.m., free. J.C. Spires, Tuesdays, 7-11 p.m., free.

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The CJS Quintet, Sat., Feb. 27, 11 a.m.-2:30 p.m., free. David Angel, Sun., Feb. 28, 11 a.m.-3 p.m., free. Alexos Syropoulos, Wed., March 2, 6-9 p.m., free.

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

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

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m. Thru March 25, free. PACIFIC PALISADES WOMAN'S CLUB: 901 Haverford

Ave., Pacific Palisades, Larry Cohen & His All-Stars Band, at a wine tasting and fundraiser, Sun., Feb. 28, 1:30-4:30 p.m., \$55.

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. The Azar Lawrence Quintet, Gilbert Castellanos, Sat., Feb. 27. 9 p.m., \$15.

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

SPAGHETTINI BEVERLY HILLS: 184 N. Canon Drive, Beverly Hills. Cooper Phillip, Fri., Feb. 26, 8:30 p.m., free. Flowtet & Kelley James, Tuesdays, 10 p.m., free.

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

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# Lina In L.A.

# **EDWARDIAN BALL**

Blending music, theater, fashion and cosplay, the annual extravaganza celebrating neo-Victorian and Edwardian gothic and steampunk styles is always a decadent delight for the eyes and ears.

Presented by co-hosts Rosin Coven and Vau de Vire Society, this year's affair will offer ballroom dancing, interactive performance art, sideshows and an Edward Gorey operatic stage show featuring Edwardian Ball founder Rosin Coven and Dark Garden Corsetry.

Music will be by the Gentlemen Callers of Los Angeles, Delachaux, The Klown, the John Brothers Piano Company and the Speakeasy Syndicate.

THE FONDA THEATRE | 6126 Hollywood Blvd., Hollywood | Sat., Feb. 27, 10 p.m.-2 a.m. \$55 and up | All ages | edwardianball.com

THE TOWNHOUSE: 52 Windward Ave., Venice. Among Savages, Sat., Feb. 27, 6:30 p.m., \$30-\$40.

TUNING FORK: 12051 Ventura Place, Studio City. Barry

"Big B" Brenner, Wednesdays, 9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, BelAir. The Ron Stout Quartet, Fri., Feb. 26, 9 p.m., free.
The Rob Lockhart Quartet, Sat., Feb. 27, 9 p.m., free.
Brenna Whitaker, Tue., March 1, 8 p.m., \$25. Kathleen
Grace, Wed., March 2, 6:30 p.m., free. The Benn
Clatworthy Quartet, Thu., March 3, 6:30 p.m., free.

-Falling James

For more listings, please go to laweekly.com.

#### **LATIN & WORLD**

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

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

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

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

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

-Falling James

## **COUNTRY & FOLK**

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Jim Nichols & Morning Nichols, Sat., Feb. 27, 8 p.m., \$15.



THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City.

Patrolled by Radar, The Middle of Nowhere, Redwood Stills, Fri., Feb. 26, 8 p.m., free. Marco Sanchez, Sat., Feb. 27, 9 p.m., free. Jeremiah & the Red Eyes, Sun., Feb. 28, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. 3 Balls of Fire, Tue., March 1, 8 p.m., free. Don Heffington, Tony Gilkyson, Thu., March 3, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Michael McGinnis, Fri., Feb. 26, 8 p.m., \$20. Maura Kennedy, B.D. Love, Sun., Feb. 28, 3 p.m., \$15; Burning Heart Bluegrass, Sugar in the Gourd, Sun., Feb. 28, 7 p.m., \$20. Wendolee Ayala, Mon., Feb. 29, 8 p.m., \$20. Lindsey Saunders, Rob Lindstrom, Thu., March 3, 8 p.m., \$15.

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

THE FRET HOUSE: 309 N. Citrus Ave., Covina. Chad Elliott, Sat., Feb. 27, 8 p.m., \$15.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jack Brand & the BC Riders, Fri., Feb. 26, 9 p.m., free. Doña Oxford, Sun.,





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Feb. 28, 8 p.m., free. The Hi Fi Honeydrops, Mon., Feb. 29, 9 p.m., free. The New Recessionaires, Tue., March 1, 9 p.m., free. Orquesta Charangoa, Wed., March 2, 9 p.m., free.

-Falling James

#### DANCE CLUBS

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

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles.

Sweater Beats, Falcons, Josh Pan, Fri., Feb. 26, 9:30 p.m., \$10; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Markus Schulz, Sat., Feb. 27, 10 p.m., TBA. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. DJ Mayer Hawthorne, Fri., Feb. 26, 12:30-2 p.m., free. BLACK ROSE TAVERN: 8771 W. Pico Blvd., Los Angeles. Chocolate Complex, Rudy V, Eric "Soul City" Morales, Fri., Feb. 26, 9 p.m., \$5.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Trippy Turtle, Fri., Feb. 26, 10 p.m., \$23.79-\$57. Henry Fong, Sat., Feb. 27, 10 p.m., \$25 & \$45; Arcade Saturdays, Saturdays, 10 p.m.

801 HILL NIGHTCLUB: 801 S. Hill St., Los Angeles. Sound Saturday Nights, Saturdays, 9:30 p.m.-2 a.m. Thru Feb. 27, free.

EXCHANGE L.A.: 618 S. Spring St. Potion Night, Fri., Feb. 26, 10 p.m., \$25 & \$110; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Mark Knight, Chus & Ceballos, Sat., Feb. 27, 10 p.m., \$20 & \$90.

GENERAL LEE'S BAR: 475 Gin Ling Way, Los Angeles.

DJ Joey Altruda's Shanghai Noir, Wednesdays, 9
p.m., free.

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Man Mantis, Dr. Dundiff, Kananga, Monster Rally, Fri., Feb. 26, 8 p.m., \$15. El Cumbion, Sat., Feb. 27, 8 p.m., \$15. Redo Latin Sundays, Sun., Feb. 28, 9 p.m., \$5.

**LURE:** 1439 Ivar Ave., Los Angeles. Wiz Khalifa, Sun., Feb. 28, 9:30 p.m., TBA.

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

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

THE REGENT THEATER: 448 S. Main St., Los Angeles. Jonathan Toubin, ??, Sat., Feb. 27, 10:30 p.m., \$12,50

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

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles.
Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.
SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super

Soul Sundays, 21 & over, Sundays, 10 p.m., free.

SOL VENUE: 313 E. Carson St., Carson. Mishon, Mike
Theory, Michael Yu, Sat., Feb. 27, 7:30 p.m., \$15.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Claptone, Fri., Feb. 26, 10 p.m., \$30. Amtrac, Hotel Garuda, Sat., Feb. 27, 10 p.m., \$20-\$30. Purple Disco Machine, Mon., Feb. 29, 10 p.m., TBA (see Music Pick).

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

THE THEATRE AT ACE HOTEL: 929 S. Broadway, Los Angeles. Dublab Vibing Time, with Dublab DJs, Sundays, 1 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Double Cross, Noah Breakfast, Lindsay Lowend, Ambulance, Fri., Feb. 26, 9 p.m., TBA. Soulja Boy, Trash Talk, Wedidit, Antwon, Sat., Feb. 27, 4 p.m., \$20-\$30; Gianni Lee, Softest Hard, Jeh-Mahk, Kona, Sat., Feb. 27, 10 p.m., \$10. Hatcha, Jakes, Megalodon, Pogman, Sun., Feb. 28, 8 p.m., \$20-\$30. THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles.

Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

-Falling James

For more listings, please go to laweekly.com.

# CONCERTS

# FRIDAY, FEB. 26

THE 16TH ANNUAL BRAZILIAN CARNAVAL OF AXÉ

& SAMBA: With Carla Visi, 8 p.m., \$45-\$65. El Rey
Theatre, 5515 Wilshire Blvd., Los Angeles.

Forever Cemetery, 6000 Santa Monica Blvd.

CARLY RAE JEPSEN, CARDIKNOX: With Fairground Saints, 8 p.m., \$25-\$30. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

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

Aggression, Tartar Control, 7 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

THE JOHN SCOFIELD/JOE LOVANO QUARTET: 7 p.m., \$40. Theatre Raymond Kabbaz, 10361 W. Pico Blvd., Los Angeles.

**LAKE STREET DIVE:** With The Suffers, 8 p.m., \$25-\$35. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

MARK IN THE MORNING'S FIRST ANNIVERSARY
SHOW: With performers TBA, 8 p.m., \$45-\$150.
Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
MELANIE MARTINEZ: 8 p.m., \$29.50-\$75. The Theatre

at Ace Hotel, 929 S. Broadway, Los Angeles.

GO METRIC: With Joywave, 8 p.m., \$30. Hollywood Palladium, 6215 W. Sunset Blvd. See Music Pick.

REGINA CARTER'S SOUTHERN COMFORT: With Sam Amidon, 8 p.m., TBA. UCLA, Royce Hall, 340 Royce Drive. Westwood.

\$55-\$85. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

**TYGA:** With IAMSU, Madeintyo, 9 p.m., TBA. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

#### SATURDAY, FEB. 27

**GO BANDA MAGDA:** 7:30 p.m., \$30-\$55. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

**GO CŒUR DE PIRATE:** 8 p.m., \$23. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

THE EDWARDIAN BALL: With Rosin Coven, The Vau de Vire Society, 8 p.m., \$55-\$95. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

ICELAND: With Spontaneous Combustion Choir, O-Lan Jones, Cesili Williams, Emmett Tinley, 7 p.m., \$25. Farmers & Merchants Bank, 401 S. Main St., Los Angeles.

JUDY COLLINS: 8 p.m., \$38-\$58. Saban Theatre, 8440
W. Wilshire Blyd., Beverly Hills.

LEE ROCKER, LITTLE RIVER BAND: 8 p.m., \$50-\$75.

Cerritos Center for the Performing Arts, 12700 Center Court Drive. Cerritos.

SHAKY FEELIN': With Suns of Jimi, Rebel House Radio, 7:30 p.m., \$18. The Crest Theatre, 1262 Westwood Blvd., Los Angeles.

GO STORM LARGE & LE BONHEUR: 8 p.m., \$34. Haugh Performing Arts Center, Citrus College, 1000 W. Foothill Blvd., Glendora.

TOBYMAC: With Britt Nicole, Building 429, Colton Dixon, Finding Favour, Capital Kings, Hollyn, 7 p.m., TBA. The Forum, 3900 W. Manchester Blvd., Inglewood.

p.m., \$20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

THE WHITE BUFFALO: 7 p.m., \$17-\$20. Ventura Theater, 26 S. Chestnut St., Ventura.

#### SUNDAY, FEB. 28

**ELTON JOHN:** 8 p.m., TBA. West Hollywood Park, 647 San Vicente Blvd., West Hollywood.

MEGADETH: 6 p.m., \$49.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles. See Music Pick.

THE REAL BIRTHDAY BASH: With Omarion, Nicki Minaj, Big Sean, Wiz Khalifa, Meek Mill, Fetty Wap, O.T. Genasis, 6 p.m., \$44-\$130. The Forum, 3900 W. Manchester Blvd.. Inglewood.

#### TUESDAY, MARCH 1

RUN RIVER NORTH: 8 p.m., \$16. The Teragram Ballroom 1234 W Seventh St. Los Angeles TYGA: 7 p.m., \$35-\$50. Ventura Theater, 26 S. Chestnut St Ventura

# WEDNESDAY, MARCH 2

ALISON WONDERLAND: With Golden Features, 9 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles

MATISYAHU: 7 p.m., \$20-\$40. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

#### THURSDAY, MARCH 3

GO BEST COAST, WAVVES: With Cherry Glazerr, 7:30 p.m., \$29.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

BLACK TIGER SEX MACHINE: With Apashe, Dabin, 8 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd.

EMPRESS OF: 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

FETTY WAP: 8 p.m., \$35-\$50. Hollywood Palladium. JOE SATRIANI: 7 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

VANCE JOY: With Elle King, Jamie Lawson, 7 p.m., \$35-\$40. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

-Falling James

# CLASSICAL & NEW MUSIC

THE BAND OF THE ROYAL MARINES, THE HIGHLAND DANCERS OF THE SCOTS GUARD: Sun., Feb. 28, 3 p.m., \$30-\$65. Valley Performing Arts Center, 18111 Nordhoff St., Northridge,

THE BENNEWITZ QUARTET: The Czech musicians honor their countryman Antonín Dvorák and Austrian composer Joseph Haydn at a Da Camera Society performance, Sun., Feb. 28, 2 & 4 p.m., \$85. The Lanterman House, 4420 Encinas Drive, La Cañada Flintridge.

CONSIDERING MATTHEW SHEPARD: With the help of a 29-member chorus and a small instrumental ensemble, Conspirare artistic director Craig Hella Johnson presents his new oratorio, which is based on the 1998 hate-crime murder of Shepard in Wyoming, Sat., Feb. 27, 8 p.m., \$35. First Congregational Church of Los Angeles, 540 S. Commonwealth Ave., Los Angeles.

THE CRESCENTA ENSEMBLE: Violinist Jacqueline Suzuki and pianist Susan Syrcek go on a lunchtime search for Einojuhani Rautavaara's Lost Landscapes, Wed., March 2, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

THE CSUN WIND ENSEMBLE: Tue., March 1, 7:30 p.m., \$15. Valley Performing Arts Center, 18111 Nordhoff St., Northridge

GO DANIIL TRIFONOV: The young Russian pianist dices up selections by Brahms, Schubert and Rachmaninoff, Fri., Feb. 26, 8 p.m., \$20-\$105. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE DANISH STRING QUARTET: The Scandinavian group digs through string quartets by Beethoven, Janacek and Mendelssohn, in Campbell Hall, Tue. March 1, 7 p.m., \$25 & \$35. UC Santa Barbara, 552 University Road, Santa Barbara.

THE DUBLIN GUITAR QUARTET: The new-music ensemble strums a program TBA, Sun., Feb. 28, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

GO JEFFREY SIEGEL: The pianist delves into such distinctly American composers as George Gershwin, Leonard Bernstein, Aaron Copland and Scott Joplin, Sat., Feb. 27, 8 p.m., \$39. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

KALEIDOSCOPE CHAMBER ORCHESTRA: The

group focuses on Messiaen's L'Ascension and the West Coast premiere of Jonathan Russell's Bass Clarinet Concerto, Sat., Feb. 27, 8 n.m., \$30, First Presbyterian Church, 1220 Second St., Santa Monica. Sun., Feb. 28, 3 p.m., \$30. Glendale City Seventh-Day Adventist Church, 610 E. California Ave.

**THE KNIGHTS:** The Brooklyn combo covers the waterfront with pieces by Mozart, Ravel, Vivaldi, Turina and pop musician Sufian Stevens, Sun., Feb. 28, 2 p.m. \$50-\$85. The Broad Stage, Santa Monica College

Performing Arts Center, 1310 11th St., Santa Monica L.A. LAWYERS PHILHARMONIC: With Rozzi Crane, Golda Berkman, June Lockhart, Carol Lawrence, Ed Asner and others, Thu., March 3, 7:30 p.m., \$25-\$100. UCLA, Royce Hall, 340 Royce Drive, Westwoo

GO THE L.A. PHIL NEW MUSIC GROUP: Expressive conductor Mirga Grazinyte-Tyla administers the wor premiere of Annie Gosford's Refracted Reflections and Telenathic Static alongside other adventurously experimental music by Witold Lutoslawski, Conlon Nancarrow Clara Jannotta and Chava Czernowin, in Green Umbrella presentation, Tue., March 1, 8 p.m., \$20-\$57, Walt Disney Concert Hall, 111 Grand Ave.

GO L.A. PHILHARMONIC: Pianist Sergio Tiempo unravels Alberto Ginastera's Piano Concerto No. 1. and Gustavo Dudamel conducts the world premiere of Andrew Norman's Play: Level 1 alongside John Williams' Soundings and Aaron Copland's Appalachia Spring Suite, Fri., Feb. 26, 11 a.m.; Sat., Feb. 27, 8 p.m.; Sun., Feb. 28, 2 p.m., \$20-\$196. Conductor Gustavo Dudamel continues his obsession with composer Gustav Mahler with a performance of the expansive Third Symphony, augmented by mezzo-so prano Tamara Mumford, female singers from the L./ Master Chorale, and L.A. Children's Chorus, March 3-5, 8 p.m.; Sun., March 6, 2 p.m., \$20-\$196. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles

GO THE MAGIC FLUTE: L.A. Opera brings back direc tor Barrie Kosky and theater group 1927's visually imaginative production of Mozart's opera, which ha the singers interacting with animated images. The cast is strong, particularly sopranos Marita Sølberg and So Young Park, Sun., Feb. 28, 2 p.m.; Wed., March 2, 7:30 p.m.; Sun., March 6, 2 p.m., \$20-\$359. Dorothy Chandler Pavilion, 135 N. Grand Ave

MARY LATTIMORE & JEFF ZEIGLER: The composers unreel their scores to two films. Le Révélateur and th short film Odilon Redon, Sat., Feb. 27, 7:30 p.m., free The Getty Center, 1200 Getty Center Drive.

GO THE MERRY WIDOW: The ever-irreverent Pacific Opera Project presents Franz Lehár's operetta with new lyrics by POP artistic director Josh Shaw and ar rangements by POP conductor Stephen Karr, shiftin original librettists Viktor Léon and Leo Stein's court! shenanigans to Gold Rush California, Feb. 26-27, 8 p.m.; March 3-5, 8 p.m.; March 11-12, 8 p.m., \$15-\$120. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park. See GoLA.

GO THE OBIHIRO COWBOYS, JAB: The Cowboys feature improvisational musicians Bobby Bradford, Michael Vlatkovich, William Roper and Joseph Mitchell. JAB stars vocalist Anna Homler, singing in "an invented language," with accompaniment from bassist Jeff Schwartz and "soundscape percussionist Breeze Smith, Sun., Feb. 28, 7:30 p.m., \$20. Highway Performance Space, 1651 18th St., Santa Monica.

PENINSULA WOMEN'S CHORUS: Martin Benvenuto directs the choir in a series of songs, poems and na ration about notable women throughout history, Sai Feb. 27, 8 p.m., \$40. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles

**GO RENÉE FLEMING:** The stellar songbird alights in Campbell Hall for an afternoon of operatic selections by Schumann, Rachmaninoff and others. Sun Feb. 28, 2 p.m., \$55 & \$75. UC Santa Barbara, 552 University Road, Santa Barbara.

GO SALASTINA MUSIC SOCIETY: L.A. Phil Principal Concertmaster Martin Chalifour joins Salastina violinists Maia Jasper and Kevin Kumar and violist Meredith Crawford for a night of musical storytelling via the wor of Robert Schumann, Ravel, Ridout and Chausson, Fri., Feb. 26, 8 p.m., \$28. Calvary Presbyterian Church 1050 Fremont Ave., South Pasadena.

THE SONG OF THE ANGELS FLUTE ORCHESTRA: Flutist David Shostac and piccolo stylist Deborah MacMurray are featured in works by Huang and Vivaldi, Sun., Feb. 28, 3:30 p.m., \$10. Cornerstone Music Conservatory, 12121 W. Pico Blvd.

THE UCLA WIND ENSEMBLE: Wed., March 2, 8 p.m., TBA. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

VOX FEMINA: Tue., March 1, 7:30 p.m., free. USC Caruso Catholic Center, 844 W. 32nd St.

YOUNG ARTISTS SYMPHONY ORCHESTRA: Horn styli Julian Zheng pumps up Richard Strauss' Concerto for Horn No. 1 in E-flat major, Op. 11, and Alexander Treger conducts Alberto Ginastera's Concerto for Strings, Op. 33, and Jean Sibelius' Second Symphony, Sun., Feb. 28, 7 p.m., free. UCLA, Royce Hall, 340 Royce Drive, Westwood.

-Falling Jame

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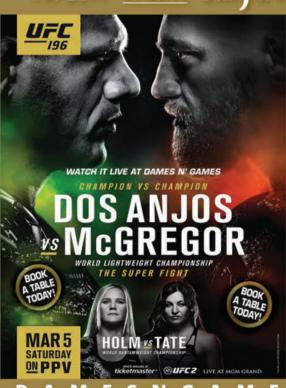






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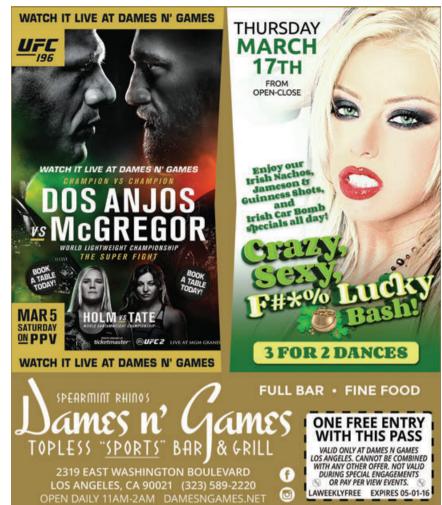






















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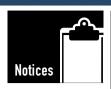
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#### 656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 15027616 Superior Court of California County of Los Angeles located at: Northwest district Fast building 6230 Sylman ave room 107 Van Nuys CA 91401. Filed on February 22 2016. In the matter of peti-tioner William Hudson It is hereby ordered that all persons interested in the above-entitled matter of change of name appear be fore the above-entitled court as follows to show cause why the petition for change of name should not be granted.

NOTICE OF HEARING: 04/04/16, 8:30am Dept. W Superior Court of California, County of Los Angeles Northwest district- east building 6230 Sylmar ave room 107 Van Nuys CA 91401 Filed on February 22, 2016. 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 William Antonius Hudson to Ameer-Sharief Antonius Hudson. Now therefore, this 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 grant ed. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general cir culation 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 02/25/16, 03/03/16. 03/10/16. 03/17/16 Dated: Feb 22,

# Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. BS156105 Superior Court of California

County of Los Angeles, Located at 111 N. Hill St, Los Angeles CA 90012 Filed On June 12, 2015. In the matter of petitioner Susan Carole Carter. It is hereby ordered that all per sons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not he granted NOTICE OF HEARING: 04/21/2016, 10am Dent 47 Room 507 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 their names changed

from: Susan Carole Carter to: Laini Carter. Now therefore, tis 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. Dated: 1/29/16 Dates of Publications 2/4/16, 2/11/16, 2/18/16.

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LAWEEKLY



A research study of a new combination antibiotic is now underway for people suffering from Crohn's disease.

Doctors are seeking participants for a clinical study testing a novel approach for the treatment of Crohn's disease: treating the bacteria which may be a cause of Crohn's disease.

The study medication is in pill form and is a combination of three antibiotics: clarithromycin, rifabutin, and clofazimine. Remission at week 26 is the primary objective of the study; however, the study duration is approximately 62 weeks.

In order to participate, you must be diagnosed with Crohn's disease for longer than six months and be 18 to 75 years old.

Other criteria apply.

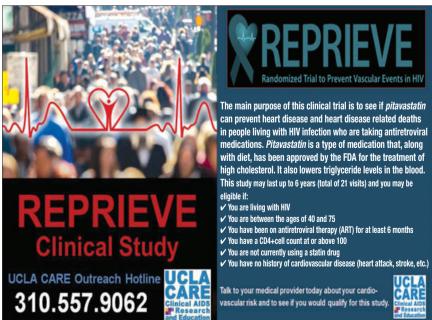
Study participants will receive study related exams, lab tests and study medication at no charge. Compensation is available.

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Protocol ID:IRB#15-000073 UCLA IRB Approved Approved Date: 12/2/2015 Through: 12/1/2016 Committee: Medical IRB 1



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