Kali Uchis' Pink Ambition
A Colombian-American rebel seduces L.A. with her lowrider R&B

By Rebecca Haithcoat
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Attorneys accuse SoCalGas of greed as the Porter Ranch leak spews on, thanks to a missing valve

**GENE MADDAUS**

Attorneys and elected officials are faulting Southern California Gas Co. for removing a safety valve from a well that has been leaking near Porter Ranch for more than two months.

Several attorneys representing homeowners in Porter Ranch have argued that the absence of a valve shows the gas company has been negligent in operating the Aliso Canyon storage facility.

“I think it shows gross negligence and willful behavior and a failure to protect the public for the sake of their own profits,” says Patricia Oliver, an attorney with the firm of R. Rex Parris.

The Parris firm is one of several that have filed class action complaints seeking compensatory damages for things like health effects, the cost of relocating residents in the area and an expected hit to area home values. But attorneys are starting to look at the valve issue because that could lead to punitive damages as well.

“I do think they’re going to be subject to punitive damages,” Oliver says. “They are required to put whatever they need to put in their wells, to prevent a blowout.”

*L.A. Weekly* first reported on Dec. 22 that the gas company had removed the valve from the leaking well in 1979. The valve was not required by state regulations, but was it still in place, it could have been used to stop the flow of gas.

In an interview on KCRW’s “Which Way, L.A.” on Monday, U.S. Rep. Brad Sherman called for additional regulations that would require safety valves for gas storage facilities. Had such a valve been in place, Sherman said, the gas company “could have turned this off in a day.”

“In general, we are much more secure in transporting natural gas than in storing natural gas,” he said, adding that the state Division of Oil, Gas and Geothermal Resources deserves criticism for lax regulation. “These regulations should be higher.”

State Sen. Fran Pavley, who represents Porter Ranch, chairs the committee that oversees the state gas division, known as DOGGR. On Monday, her spokesman said she is “definitely looking into the possibility of legislation involving shut-off valves.”

Assemblyman Mike Gatto, the chairman of the Utilities and Commerce Committee, has also said he will hold hearings on the issue.

“There are so many facets of this leak,” Gatto says, noting that the Legislature is still working on issues related to the 2010 San Bruno gas explosion that killed eight people and destroyed 35 homes. “There are probably going to be several legislative proposals this year.”

More than 2,300 households have relocated from Porter Ranch at the gas company’s expense. Many residents have experienced headaches, nosebleeds and nausea, among other symptoms, and are also worried about longer-term health effects.

Several attorneys who represent residents said the missing safety valve would be an important issue in their cases.

“It came as a surprise that they had removed it,” says Roland Tellis, an attorney at Baron & Budd. “That’s what we call reckless.”

Robin Greenwald, an attorney working with environmental activist Erin Brockovich, says her firm will also be looking at whether removing the valve amounts to negligence.

In an interview on Democracy Now!, Brockovich called it “mind-blowing” that the valve would have been removed and not replaced.

“All this methane, day in and day out, is just billowing out of this site,” she said. “You’ve removed a valve, you didn’t replace that valve, and you now don’t have the ability to stop this for half a year or longer.”

Greenwald’s firm, Weitz & Luxenberg, and the Parris firm have each added allegations about the missing valve to their complaints.

Melissa Bailey, a SoCalGas spokeswoman, says the company is focused on stopping the leak. Once that is completed, it will work with regulators to investigate the cause, she says. “We don’t discuss pending litigation.”

The Aliso Canyon field was originally developed for oil and gas production in the 1940s and 50s. Many of the 115 wells at the site, including the leaking well, were drilled at that time.

By the early 1970s, the field had been depleted, and it was sold; the empty underground cavern was converted to natural gas storage.

The wells were originally designed to withdraw oil and gas through a 2 ⅞-inch tube. That tube is surrounded by a 7-inch steel casing. However, on the leaking well and on many others, the gas company opted to use the 7-inch casing — not the smaller tube — to inject and withdraw gas. That allowed the company to pump far more gas through each well, which helped serve a growing customer base.

“The reason we produce ‘out of the casing’ is for deliverability to customers,” said Rodger Schwecke, a SoCalGas executive, in an interview. “We need deliverability to customers.”

However, that design also removed one layer of protection in case of leaks. If the narrow tube were to leak, gas would still be contained within the wider casing. But if the casing leaks, there is nothing to prevent gas from seeping into the surrounding rock and finding its way to the surface.

Schwecke argued that this setup did not pose a hazard.

“There’s no reason why producing out of the casing creates greater risk,” he said.

Schwecke said the safety valves in SS-25 and similar wells were old and leaking when they were removed. It was also difficult to find replacement parts, he said. Attorney Oliver alleges that the safety valves were removed because they impeded the flow of gas.

Over decades of injecting and withdrawing gas at high pressures, the casing appears to have corroded. Gas is now leaking from a hole in the casing at about 470 feet below the surface.

In a securities filing, Sempra Energy, SoCalGas’ parent company, has said it has more than $1 billion in insurance to pay for the costs of the leak.

After six failed attempts to “kill” the well with brine and heavy liquids, the company began drilling a relief well on Dec. 4. A seventh attempt to kill the well just before Christmas also failed.

The relief well is expected to intercept the leaking well at a depth of more than 8,000 feet, which will allow engineers to pump fluid to shut off the flow of gas.

SoCalGas representatives have said the relief well is on target to stop the leak in late February or March. A second relief well, a backup, will begin drilling this month.

The company is still withdrawing gas from the underground reservoir, which serves 21 million customers and 14 power plants in Southern California. When the leak began, the reservoir was 93 percent full, but as of last week it was down to 58 percent.

That reduces the pressure of the gas escaping the well, which reduces the rate of flow and could help the gas company stop the leak.

On KCRW, Sherman said the company should be withdrawing at maximum capacity, even if it has to give gas away. Gillian Wright, vice president of customer services, says the company is withdrawing as quickly as it can.
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Kali Uchis doesn’t need to tell you she’s a feminist. She shows you. Consider the video for “Know What I Want,” in which an unconcerned Uchis slicks on lip gloss while a man, bound and gagged, watches from the bathtub. Or “What They Say,” where Uchis and friends shotgun blunts, then steal some lame’s lowrider at gunpoint to go buy ice cream cones at the beach. And in her latest video, “Ridin’ Round,” the owner of the Colombian bodega where Uchis works screams at her, so she blows a bubble in his face and cleans out the register and candy jar. In her “Beat It, Creep” crop top, she’s a broad, a modern-day Mae West. Yet what’s most striking about her often self-directed videos is how Uchis’ empowering actions take place in a soft-focus, SweeTart-colored world. Barbie-pink exhaust fumes trail every act of violence.

“That’s how I look at being a woman,” the 22-year-old singer says, tapping her rose-colored acrylic nails on a table in Café 101. Tucked under a baseball cap, her pink hair spills over a baggy Thrasher hoodie. “The women I looked up to growing up were Frida and Billie Holiday, or Kelis. People wanted and admired them for how beautiful they were, but at the same time they were never taken advantage of. They never let people play with them. I guess that’s just my thing — the balance between the glamorization and the cutthroat.”

In a city whose perpetually sunny veneer has lulled many into underestimating its gritty underbelly, Uchis’ visual aesthetic is right at home. Her music and voice...
are, too. Reverberating over waves of jangly surf rock, psychedelia and soulful torch songs, her voice sounds ripped from the East Side Story oldies compilations, with the kind of dreamy timbre that would’ve worked famed East L.A. DJ Huggy Boy into a tizzy.

She released her self-produced mixtape, Drunken Babble, in 2012. Snoop Dogg became captivated, followed by Tyler, the Creator. In February, she dropped the EP Por Vida independently. When she played her first local show at the Echo just a month later, Uchis’ local following was so strong, teenagers began lining up at 5 p.m. People assumed she was a native, but, in fact, she had only just moved to L.A. to focus on her music career.

“I like lowriders and music from the ‘50s and ’60s. A lot of people assumed I was Mexican,” she says, taking a bite of veggie sausage. She’d only visited L.A. twice before moving here. “L.A.’s culture was never a part of my life. But the mixture of different cultures and me being from different places — they can pin it to L.A. culture.”

Born in Colombia as Karly Loaiza (her stage name is derived from the pet name her dad gave her), Uchis spent seven years there before her family relocated to Alexandria, Virginia. In Colombia, her porcelain complexion and blond hair made her conspicuous, and she was often bullied. The experience stuck with her.

“Since the beginning of time, [people] pick and push at anyone who looks different,” she says. “Make them feel less of themselves in order to get them to the most weakened state, so they will conform.”

Uchis says she faces a related form of intimidation now. “As female artists, we have to be constantly criticized for the way that we look, the way that we dress on a whole other level that men don’t have to face. The constant scrutiny has torn down a lot of people to where they end up living for everyone else and conforming to how everyone else wants them to look. The same way the majority of people in L.A. have tiny little noses and big lips and contoured faces. The constant pressure to be the perfect, ideal female — there’s no such thing.”

That overwhelming pressure is partly why Uchis never intended to be a singer. Though she played the saxophone as a child, her grandmother, a librarian, encouraged her to be creative in other ways, too. Her siblings were much older, so she spent much of her time alone, directing her paper dolls and writing screenplays.

By the last years of high school, Uchis was skipping every class except her video and photography courses. She’d planned to become a music video director. She’d never recorded a song until the summer after she graduated, but getting a Mac and tinkering with GarageBand piqued her interest.

Initially, Uchis viewed sampling and making a mixtape as simply another creative outlet. But Drunken Babble created such a stir that she put her other ambitions on hold — she admits. “That’s why I never wanted to be an artist that was in the public eye. I just wanted to make my music and be a background person.”

As Uchis talks, she reminds you of another young female artist who didn’t really want front-of-the-camera fame — Kreayshawn. They’re both creative women with ambitions to be directors, not artists, plus they have the kind of sharp visual aesthetic and individualistic sense of style that’s admired by Tumblr and salivated over by major labels.

When Kreayshawn’s debut album flopped, she seemed almost relieved to leave the spotlight, sending the middle finger of a Tweet: “Aware & Don’t care.” Uchis — who, unlike Kreayshawn, doesn’t rap — seems to have

“that’s my thing, the balance between glamorization and cutthroat.” — Kali Uchis

gradually turned away from the spot. “I just know what I want for myself,” Uchis says. “When people went in to work with me, they were actually surprised at how much input I have in my creative. [process].”

While she has worked with other producers like Diplo and Kaytranada, Uchis still writes all of her songs and directs many of her videos. Considering the music industry’s history with puppet-mastering young female artists, it seems likely people have already tried to wrest creative control from her. Asked if she wants to be signed to a major label, her discomfort is palpable. “I think it would make things more complicated,” she says. When pressed, Uchis adds, “In general, I feel like it just kinda fucks things up for people,” before asking to talk about something else.

Outside the diner, Bogle plays bad cop, demanding to see this article before it goes to print. It’s not the Weekly’s practice to allow that, but her concern is understandable. After all, another pen could portray Kali Uchis as just another sexy singer chick wearing short shorts and a Playboy Bunny necklace.

“I just know what I want for myself,” Uchis says. “If you let other people push you around or step on you ‘cause you’re scared to be called a bitch or whatever, then people wind up turning you into whatever they want to turn you into.”
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SMOKING SECTION

Maple Block Meat Co. masters the hardest part of barbecue — but bites off more than it can chew

BY BESHA RODELL

Barbecue is, above all else, regional. East Texas barbecue is different from Central Texas barbecue. Eastern and western North Carolina ‘cue have their own distinct qualities. Alabama white sauce is as different from the stuff in Kansas City as a deep red Bordeaux is from a summery Provençal rosé. Part of the pleasure of visiting barbecue restaurants in the South is the ability to take a deep dive into that region’s foodways, to understand that what’s on your plate could only be had in that state, that county, that town. You would no more expect to find great brisket in the Carolinas than you would go bird-watching in Alaska hoping to see parrots.

Of course, climate change may yet bring parrots to Alaska, and our food culture’s rapid globalization means that there’s now an outpost of Bludso’s Barbecue in Melbourne, Australia. But I’m not the first to notice the superiority of Maple Block’s brisket; Daniel Vaughn, barbecue editor for Texas Monthly, declared it the best in California.

“California has sunshine and great wine — they’re not supposed to have great brisket, too,” Vaughn declared Maple Block’s brisket the best in California. Most of the other meat on offer is pretty great, too; the ribs don’t fall apart, but the meat is pliant and juicy, and the turkey has a golden, crackled skin and moist white meat — and was the unexpected winner in the make-your-own-sandwich category (some of the platters come with sliced white bread for this purpose). Pile on the turkey, slather it in white sauce, and you’ve got one hell of a lunch.

I didn’t love the chopped pork, which wasn’t so much chopped as chunked and was infused with so much sauce that the porky glory didn’t shine through. Outside of the eastern North Carolina style (whole hog, vinegar and a little heat, no tomato), I prefer to sauce my own pulled pork barbecue for exactly this reason — people’s tastes are different, and you should let them choose how much distraction they want from pig and fat.

And I don’t love the sauces, either, particularly that weird, chocolate-tinged red sauce. Sides were hit or miss, too — the mac and cheese tastes suspiciously like the white sauce and has a creamy viscosity that makes me think perhaps it’s made with the same mayo base. The greens are fantastic and funky, but when we asked a server for some vinegar to perk them up, he brought us a ramenkin of salad dressing. That’s the kind of faux pas that makes for good joke material, the kind of comedy that would call into question the entire premise of expecting good things from a fancy barbecue restaurant in Los Angeles.

Another thing that should be joke material is the pimento cheese spiked with anchovy, but this turns out to be a great idea and only serves to ramp up the umami factor in the cheesy spread, which comes here slathered on white bread. I wish they sold it by the tubful.

The last time I reviewed a promising, slightly upscale L.A. barbecue restaurant, the thesis of the review was basically: Barbecue is hard. Cole and his crew at Maple Block have got the hardest part — the expert smoking of the meat itself — down to an art. It’s the other stuff that needs refining: the secondary dishes, the sauces, the seasoning of the pulled pork, which all makes it seem as though the crew is wandering around the tundra with amnesia, asking, “Who am I? Where do I come from?”

But here’s another truth that’s very closely tied to the fierce regionality that makes barbecue as contentious as politics or college football: Given the fact that people define this particular cuisine and its necessary attributes in ways that are wholly personal, there’s no way in hell you’re going to please everybody.

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There are plenty of reasons to be excited about 2016. In the new year you can look forward to the unveiling of Roy Choi and Daniel Patterson’s long-awaited fast-food restaurant, the arrival of Danny Meyer’s wildly successful burger chain, an intriguing noodle concept from the owner of Chengdu Taste and a historic L.A. tiki bar that should appeal to drinkers everywhere. And that’s just a small taste of what’s to come.

Shake Shack: The biggest news for burger fans in 2015 was the arrival in 2016 of Shake Shack, restaurateur Danny Meyer’s old school–but-elevated burger stand, which has been expanding across the country (and world) like wildfire. L.A.’s first location is set to open in West Hollywood early in the year, with another slated for Glendale shortly thereafter.

LocoL: After pushing back its planned Christmas Day opening, Daniel Patterson and Roy Choi’s aspirational “fast-food” concept in Watts is slated for a late-January opening. Menu details have leaked out slowly, but highlights so far include burgers, wraps and $1 sides called “Yotchays,” which range from spicy corn chips and “messy greens” to beef-onion gravy.

Pacific Seas Tiki Bar: Former Bouchon chef Johnny Ray Zone debuted his Nashville-inspired hot fried chicken truck in 2015 to much acclaim but was adamant about finding a brick-and-mortar location for his finger-lickin’ birds as soon as possible. After a deal to move into the old littlefork space in Hollywood fell through, Zone zeroed in on Chinatown’s Far East Plaza, home to Chego, Pok Pok Phat Thai, Ramen Champ and other businesses. When it opens on the second floor early next year, Howlin’ Ray’s will be the plaza’s first non-Asian restaurant concept.

Mian by Chengdu Taste: After launching three successful locations of Sichuan kingpin Chengdu Taste (two in L.A., one in Vegas), restaurateur Tony Xu will focus on spicy noodles, with a concept that’s expected to open early this year. Located in San Gabriel, Mian (Mandarin for “noodles”) will offer dishes unavailable on the Chengdu Taste menu, including a Chongqing-style riff on ramen powered by plenty of Sichuan peppercorn.

Howlin’ Ray’s: Former Bouchon chef Johnny Ray Zone debuted his Nashville-inspired hot fried chicken truck in 2015 to much acclaim but was adamant about finding a brick-and-mortar location for his finger-lickin’ birds as soon as possible. After a deal to move into the old littlefork space in Hollywood fell through, Zone zeroed in on Chinatown’s Far East Plaza, home to Chego, Pok Pok Phat Thai, Ramen Champ and other businesses. When it opens on the second floor early next year, Howlin’ Ray’s will be the plaza’s first non-Asian restaurant concept. —Garrett Snyder

TORTILLAS

The Best Flour Tortillas in L.A., Now Available at Grand Central Market

There’s no debating it: L.A. is a corn tortilla town. Places to find proper flour tortillas — the kind that are stretchy, soft and buttery all at once — are few and far between.

For a while there was Nick’s Taste of Texas in Covina, which specialized in brisket tacos served on flaky, homemade tortillas, but it closed in 2014. The ones at La Azteca Tortilleria are pretty stellar, too, especially wrapped around a molten chile relleno and a spoonful of refried beans. (The breakfast burritos at Cofax, among the best in L.A., are made with La Azteca tortillas.) HomeState, the new-wave breakfast-taco joint in Los Feliz, puts out wonderful Austin-style flour tortillas, but they’re more akin to...
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thin biscuits than what you’ll find in Northern Mexico.

The title of greatest flour tortillas in Los Angeles belongs to a relative newcomer, Burritos La Palma, which opened in El Monte in 2012. Burritos La Palma began as a small chain of tortillerias and burrito stands based in Zacatecas, Mexico, opened in 1980 by the Bañuelos-Lugo family (whose members, in a cross-border twist, grew up in California before moving back to Mexico). Alberto Bañuelos is the man behind the El Monte location, the only outlet in the United States. These “taco-sized” burritos at La Palma have as much in common with the hulking creations you’ll find at Chipotle as a chihuahua does with a Tibetan mastiff. These burritos are suave little bundles filled with braised meats such as beef birria or deshebrada, the toasted flour tortillas fitting as snugly as a slim-cut suit.

The heart of Burritos La Palma, as Bañuelos insists, are its tortillas — artisanal, rolled out every day by hand in the restaurant’s small kitchen. The tortilla’s secret lies in its high-quality ingredients (fresh flour, sea salt and good lard) and the absence of added preservatives. The result: incredibly flavorful tortillas that crisp up beautifully on a comal/but can be kept in the fridge to extend their shelf life. The restaurant sells packages of tortillas at its El Monte location and has begun supplying Grand Central Market’s Chiles Secos, a small Mexican market that has been selling mole pastes and other goodies since 1975 (the tortillas are available at Grand Central Market on weekends only).

In Mexico, Burritos La Palma delivers tortillas daily to restaurants and grocery stores, and Bañuelos hopes to similarly expand his L.A. operation. For now, head to El Monte or stop by Chiles Secos at GCM to score a package of obsession-worthy tortillas (once again, weekends only at Chiles Secos). Your burritos will never be the same.

—Garrett Snyder

Burritos La Palma, 5120 Peck Road, El Monte; (626) 350-8286. Chiles Secos, C-12, 317 S. Broadway, downtown; (626) 652-8561.
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MICHELADAS ANTOJITOS PRESENTS

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**COMEDY**

**Take a Bow**

Diminutive burlesque star and comedian Selene Luna hosts *Yabba Dabba Doobie*, a night of laughs featuring headliner (and Luna's BFF) Margaret Cho. Fans of the two know they go way back: Luna appeared alongside Cho in her short-lived *The Cho Show* on VH1 and has opened for the comic on her current stand-up tour. In 2014, Cho staged a fundraiser for Luna, who was then plagued by hip problems. (Cho is developing an Amazon series about a Korean singer and rapper Wendy Ho. The lineup includes fellow stand-up comic Belcher on and actor John Roberts, who voices Linda in *Bob’s Burgers*, 449-5320, vromansbookstore.com)

**Get to Stepping**

Paul Haddad reads from his new walking guide, *10,000 Steps a Day in L.A.: 52 Walking Adventures*, which encourages readers to get into shape and explore the city on foot. Whether it's Lake Hollywood, Forest Lawn Glendale or Hansen Dam, the book's 52 trails — 10,000 steps, or roughly 5 miles, each — are organized into five location sections, from Central LA, and the Eastside to the San Fernando Valley and the South Bay. Haddad also includes maps, historical tidbits and a breakdown of terrain, pet-friendliness and parking information.

*Vroman’s, 695 E. Colorado Blvd., Pasadena; Sat., Jan. 9, 2 p.m.; free, book is $16.95. (626) 449-5320, vromansbookstore.com.*

—Siran Babayan

**KIDS STUFF**

**Not the Pits**

Adult-only sleepovers at the La Brea Tar Pits aren't a thing — the website says overnights for grown-ups are in the works), but if you have a sleeping bag and a kid who's 5 or older, then *Camp Goo* is for you. The prehistoric slumber party includes a flashlight tour of the tar pits, a scavenger hunt and even continental breakfast — heaven for a dinosaur-loving squirt who also enjoys the occasional Danish. (Note: Kids must be accompanied by an adult, with a max of four kids to one adult.)

La Brea Tar Pits, 5801 Wilshire Blvd., Mid-Wilshire; Sat., Jan. 9, 6:30 p.m.; $75 for nonmembers. (213) 763-3499, nhm.org/site/activities-programs/overnight-adventures.

—Gwynedd Stuart

**SHOPPING**

**Shop and Awe**

Buy, sell or slam at the *Punk Rock Swap Meet*, an all-ages indoor swap meet and concert extravaganza, featuring Pico Rivera’s finest, Circle One; local ’80s oi pioneers Killroy; ’90s Posh Boy artists Glue Gun; Sorry State; and a few other bands. Expect a raffle, door prizes and the usual controlled chaos. There’s also a book signing for punk writer and L.A. Beat columnist Michael Easington’s *Born Frustrated* ($14.95, CreateSpace), the latest chapter in his gritty, polarizing trilogy of stories about people laboring against all odds at the margins of society. *Knights of Columbus Council 3601, 21433 Strathern St., Canoga Park; Sat., Jan. 9, 4-10 p.m.; $7. (818) 347-9328, facebook.com/events/212742935728356.*

—David Cotner

**CONVENTIONS**

**Lando Opportunity**

It’s the 30th anniversary of *Aliens* this year, and the latest *Los Angeles Comic Book and Science Fiction Convention* is celebrating by hosting a panel with a plethora of the movie’s stars. The *Aliens* Anniversary panel features Michael Biehn (Hicks), Lance Henriksen (Bishop), Jenette Goldstein (Vasquez), Mark Rolston (Drake), Ricco Ross (Frost) and Carrie Henn as the immortally rad Newt. Also in-person: Billy Dee Williams talking about everything from Lando Calrissian to rumors of his reappearance in Episode VIII of *Star Wars*; and seminal comic book artists Bill Sienkiewicz and David Williams. *The Reef*, 1933 S. Broadway, downtown; Sun., Jan. 10, 10 a.m.-5 p.m.; $12 & $14. (818) 954-8432, comicbookscifi.com. —David Cotner
DEPRESSED?

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Modernism Week is a California 501(c)3 non-profit organization. Sponsors as of October 28, 2015. Photo by Jim Riehn.
COMEDY

Seven Deadlies
Everyone has to kiss a few frogs to find their prince. Having gone through an “entire koi pond,” 20-something Nicole Burch wrote The 7 Guys You Date Before You Get Married, a comedy about the murky waters of dating. The Groundlings-trained comedian flashes back to several failed relationships, starting in high school. Burch narrates the show while other actresses play younger versions of her in scenes that take place in bedrooms, living rooms and restaurants. She gives each of her suitors affectionate names: the Mooh, the Cheater and the Lost Puppy. Does one of them turn out to be Mr. Right — or are they all just toads? Groundlings Theater, 7307 Melrose Ave., Hollywood; Mon., Jan. 11, 8 p.m.; $10. (323) 934-4747, groundlings.com. —Siran Babayan

SCIENCE

Astro Man
Neil deGrasse Tyson might be the ultimate overachiever. Besides, you know, being an astrophysicist, he’s managed to become the world’s coolest scientist, encouraging a new generation to look upward, and he does it all while rocking a fedora. Not bad for an astrophysicist, he’s managed to be a true mate overachiever. Besides, you know, Neil deGrasse Tyson might be the ultimate auteur. The Tonight’s program of shorts — which will be attended by some of the filmmakers — includes Lulu Wang’s Touch, about a cross-cultural fuckup; Catherine Holland’s The Great Perfection, a comedy about anxiety and meditation; the premiere of Anna Musso’s Run Fast, in which the unimpeachable Robert Forster trains a Kenyan runner for the L.A. Marathon; and Lizze Bechthold’s Moon Breath Beat, a 35mm, 5-minute, hand-drawn experimental film from 1980. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Wed., Jan. 13, 7:30 p.m.; $11, $7 for members. (323) 466-3456, americancinemathequecalendar.com. —David Cotner

FILM

Go to Hell
Filmmaker Steve Balderson is this generation’s closest equivalent to trash auteur John Waters. Balderson has directed a series of campy movies, including the dark-carnival fantasy Firecracker and the riotous 2009 women-behind-bars melodrama Stuck! Tonight he premieres Hell Town, which is co-directed by Elizabeth Spear and is a “horror soap opera” about a killer stalking hapless students on a high school campus. Several of the film’s stars, including Amanda Deibert and Chris Pudlo, appear at a Q&A at the screening at El Cid, followed by an afterparty at the Dragonfly, where Pleasant Gehman vamps it up as her alter ego, Princess Farhana, Run Fast, the premiere of Anna Musso’s Perfection, a comedy about anxiety and meditation; the premiere of Anna Musso’s Run Fast, in which the unimpeachable Robert Forster trains a Kenyan runner for the L.A. Marathon; and Lizze Bechthold’s Moon Breath Beat, a 35mm, 5-minute, hand-drawn experimental film from 1980. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Wed., Jan. 13, 7:30 p.m.; $11, $7 for members. (323) 466-3456, americancinemathequecalendar.com. —David Cotner

FILM

Camera Women
The 11th annual Focus on Female Directors is a night that honors the work of female directors. Tonight’s program of shorts — which will be attended by some of the filmmakers — includes Lulu Wang’s Touch, about a cross-cultural fuckup; Catherine Holland’s The Great Perfection, a comedy about anxiety and meditation; the premiere of Anna Musso’s Run Fast, in which the unimpeachable Robert Forster trains a Kenyan runner for the L.A. Marathon; and Lizze Bechthold’s Moon Breath Beat, a 35mm, 5-minute, hand-drawn experimental film from 1980. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Wed., Jan. 13, 7:30 p.m.; $11, $7 for members. (323) 466-3456, americancinemathequecalendar.com. —David Cotner

COMEDY

Sex Tape
Another raunchy blonde armed with sex jokes is set to become a TV star. New York stand-up Nikki Glaser has appeared on Inside Amy Schumer and in Trainwreck. You may have seen her on The Tonight Show With Jay Leno, Last Comic Standing, as well as Jordan Brady’s excellent 2014 doc, I Am Road Comic. On Feb. 9, Comedy Central debuts Not Safe With Nikki Glaser, a comedy about sex and relationships that mixes sketches, chat segments and viewer participation via social media. Glaser will spend three nights at Nerdmelt testing out new material. Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Thu., Jan. 14, 7 p.m. (also Jan. 19 & 21, 7 p.m.); free. (323) 851-7223, nerdmeltla.com. —Siran Babayan
TYPE II DIABETES?

Are you having trouble controlling your Type II Diabetes despite current treatment?

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Sixty-five cyclists and hundreds of spectators gathered on the Sixth Street Bridge for a grueling final race.

GOODBYE TO SIXTH STREET BRIDGE

As the city prepared to demolish the popular race locale, the bike community gathered for the Last Crit

BY MATTHEW TINOCO

On a recent Sunday night, a who's-who of L.A.'s underground fixed-gear community turned out for the Last Crit, the final bike race across the Sixth Street Bridge. Identified by the city as a potential earthquake hazard, the bridge was closed on Jan. 3 and is scheduled to be demolished on Jan. 8. In an odd twist, one of L.A.'s least bike-friendly locations has become something of a landmark in the collective consciousness of the city's cycling subculture. From party rides beneath it to drag races atop it, the bridge holds a place in the history of L.A.'s mid-night rides that few other locations share.

By 9:45 p.m. on Dec. 20, most of the 65 race participants had made their way up to the top of the bridge. With downtown's skyline as a backdrop, nearly 300 spectators lined up along both sides of the bridge, filling the sidewalk beneath the rusting steel arches to watch the sufferfest that was about to take place. The racers spread out across the bridge, blocking eastbound traffic and maneuvering for a good position. A dazzle of flashing LED lights, reflective gear and camera flashes cast a flicker on the sea of Lycra.

A pace car guided cyclists on a lap to establish the route. The course was difficult, sending racers east along the bridge to Boyle Avenue, where they had to make a sharp right turn and then another onto Seventh Street. A right on Santa Fe Avenue set the racers up for a sharp left into a straightaway leading to the race's “Ghetto Hairpin,” a 180-degree U-turn onto Sixth Street, followed by a brutal uphill sprint to the finish line, halfway across the bridge.

Along with the Ghetto Hairpin, dangers included a pair of freeway exit ramps, a poorly paved and unlit stretch of road beneath the East L.A. interchange, and the frequent appearance of semitrucks that serve the few remaining warehouses left in the Arts District.

But none of that mattered. When the race started, the field of 61 men and four women set off without hesitation. The racers separated quickly. A 15-man peloton of the strongest, most experienced male riders formed, and its members completed the first lap in less than five minutes. Nearly everyone in this group races for a team; they soared at a consistent 25 mph across the cracked pavement, narrowly dodging a bus at the right turn on Seventh.

The race continued for 30 minutes, at which point Hansel Echeverria of Kushtown Society, the bike crew that organized the race, called out for three more laps. The riders pushed harder, and a few minutes later the race finished; the peloton smashed a total of 18 miles in less than 45 minutes.

The male winner was a USA Cycling Category 1 racer turned fixie pro named Ronnie Toth from Pasadena. The women’s winner was Shamane Morejon, a massage therapist turned bike racer from North Hollywood.

“Tonight was sick, everything I could have asked for. [Kushtown] usually ride[s] across the bridge when we’re headed out to the Eastside on our Wednesday-night rides,” Echeverria said after the race. “With it being gone next year, I thought we should throw one last race on it to give it a proper goodbye party.”

Every Wednesday, Kushtown Society leads a fast-paced ride of about 40 miles from Koreatown. The bridge is a frequent waypoint. For instance, in late 2014, Kushtown threw an impromptu five-lap race with a course similar to the Last Crit’s.

The bridge has been part of cycling in L.A. nearly as long as the city has had a cohesive bike identity. Back in 2007, the bridge hosted its first race when Don Ward (aka Roadblock), founder of the ride and race series Wolfpack Hustle, decided to throw a drag race on the bridge.

“It had already become a regular re-group point for us on our Monday-night rides, and the long, level straightaway was as good a place as any to hold another drag race,” Ward said. “I remember that night. We were there from 10 o’clock until 3 or 4 the next morning.”

There were no permits, no street closures and no rules. But the race was a success, cementing both the bridge and Wolfpack Hustle as icons to L.A. cyclists. Ward attempted to throw another race a few months later, but LAPD stepped in and ordered that the race be disbanded. It wasn’t until 2012 that Ward managed to make Wolfpack Hustle legit, persuading the city to issue permits to close down both the Second Street Tunnel and later the Sixth Street Bridge for drag racing.

The crew had continued to host races between ‘07 and that time, building a name for itself by crashing the L.A. Marathon course and racing against airplanes on the Burbank-to–Long Beach route. City permits offered Wolfpack street closures, allowing serious racing to take place without the risk of traffic. It was a small victory for cyclists, who have fought to be recognized by municipal authorities; the Sixth Street Bridge was the site of their victory party.

Ward is still the leader of Wolfpack Hustle, though the name now applies to a national series of fixed-gear bike races instead of a Monday-night group ride. Riders fly in from Europe, Asia and Latin America to compete in the races, which are predominantly held in Southern California but occasionally pop up in other spots throughout the West.

While Wolfpack was going legit, unsanctioned races such as Kushtown’s continued to etch the bridge into the consciousness of L.A.’s bikers. “I remember one of the first times I ever raced was on this bridge,” says Raul Torres, a gangly but well-toned spectator at the Last Crit. “I did real bad, but I remember afterward everyone went down underneath the bridge to get real drunk. Someone brought a bunch of fireworks, too.”

Despite the fond memories, the current bridge is woefully unsuited for pedestrians and especially cyclists, who share a poorly paved lane with high-speed traffic. The bridge that will be erected in its place will offer significant improvements, including a full bike lane and ramps distinct from the street itself.

Morejon, the women’s winner, sees the bridge’s demolition and rebuilding as a transition from an L.A. of cars to a more multimodal city. “I almost went to sleep tonight instead of coming out, but then I thought about all the memories on the bridge and how, hey, this really is the last crit,” she says. “I’m going to miss this bridge, but the best thing is the symbol the new bridge represents for L.A. It’s such a huge mark showing a future where bikes and pedestrians are accepted.”

For local cyclists, that future cannot come soon enough.
Rainn Wilson and Will Eno don’t like one-man shows — so they made one

BY PAUL T. BRADLEY

One-person shows are usually garbage. It’s a fact. They’re the theatrical equivalent of an insufferable guy with a guitar who only sings songs about his exes. They demand that an audience connect to a single point of view and consume an endless stream of pathos and bathos as it pours out of one person’s mouth hole. In the dark. Comedians manage to make this suff erable because they’ve created their acts through trial and error, testing what works and what doesn’t over months and sometimes years in front of different audiences. In theater, however, it can all amount to little more than verbal diarrheas.

Award-winning playwright Will Eno (Flu Season, The Open House) and award-winning actor Rainn Wilson (The Office, Six Feet Under) agree — well, with that first sentence, at least. Over breakfast recently, Wilson said, “I’m not a fan of one-person shows. I don’t necessarily like someone doing kind of therapy-catharsis and playing 50 different characters, or playing Teddy Roosevelt reading diaries by the fireplace, or whatever it happens to be.”

Eno added, “I’ve got to get on record as also not liking one-person shows.”

The interview might have ended there if the former roommates weren’t currently preparing to stage a one-man play, Eno’s 2005 Pulitzer-nominated show, Thom Pain (based on nothing), which opens at the Geffen Playhouse this month, with Wilson in the title role and Oliver Butler in the director’s chair. Why would one-person-show haters do such a thing? Let alone stage one that concerns the distracted ramblings of a troubled man, Thom, who’s just trying to work through some things? Well, for one thing, it’s not theatrical solipsism.

Eno, who’s Polish and soft-spoken, explains, “There was a mix of reasons why I started writing the thing, and one was just stuff going on inside me and trying to figure myself out. I think my 30s were like many peoples’ 20s, or really-together peoples’ teens. But yeah, it was partly this deeply and emotional and mysterious personal thing, and then this sort of formal professional thing, where I was just so tired of those one-person shows that just seemed to not have anything to do with an audience. You can picture the guy playing [Teddy] Roosevelt just sitting there, and the audience could just politely sneak out and he’d still be there by the fire [affects his best Teddy Roosevelt impression] ‘... well the Rough Riders had just arrived in Havana on a sweltering day in August ...’”

In other words, no one’s forcing anyone to feel anything. There is no Teddy Roosevelt. There is no diarrhea.

The role of Thom requires “a wounded, stray-dog type but with an odd intellectual aspect,” a description that, oddly enough, could also apply to Wilson’s delightfully unbearable character, Dwight Schrute, on The Office. Wilson says he also sees some of himself in Thom: “There’s a phrase that Thom says in the play, ‘I’m like you, in terrible pain trying to make sense of my life.’ I liked that. I’m in much less pain now than I have been in other points in my life. But it’s something that I really respond to. This guy kind of working out — kind of kneading and thrashing and diving into — all of this rich stuff. He’s a kind of broken man with a limited life experience. He would benefit greatly from some kind of therapy, but he probably can’t afford therapy ... so he has this play.”

Eno’s struggle for meaning has drawn comparisons to Samuel Beckett’s existentialism — but that can actually cheapen Eno’s unique intent. He explains, “I definitely think that there are two ways to think about existentialism. It’s that kid wearing all black, smoking a lot of cigarettes, who read French ‘textes’ with that ‘E’ in there, and then there’s being 7 years old and wondering if people see you. Am I here? If I am here, what does that mean? It really is something, and it isn’t just an idle, academic pursuit. ... Questioning the nature of existence is something for kids to do, too.”

But no one buys a ticket to see a guy read an essay on existentialism beneath a Fresnel. Thankfully, Thom Pain isn’t that at all. It comes with a different level of gratification, metered language and a lyricism of which Eno says, “It always sounds pretentious when people talk about symphonies and music with respect to writing and theater. That said, there was some design to me that was a movement of thoughts and feelings — a very specific movement of thoughts and feelings — kind of ending in more of an ‘opening up’ than a driving toward ‘Teddy Roosevelt, who then realized it was time to open up the National Parks system.’ So it has a logic of feeling — I hope. And to [director] Oliver’s great credit and to Rainn’s great credit, I think it’s really going to feel like a guy doing the best he can for as long as he can. But it’s not these words in this order — it’s this time in this room.”

And with Wilson’s thoughtful exploration of his and Eno’s psyches, Thom Pain might actually be a more fulfilling experience than therapy. Even if it is a one-man show.

Thom Pain (based on nothing) | Geffen Playhouse, 10886 Le Conte Ave., Westwood | Jan. 8-Feb. 14 | geffenplayhouse.com
UCLA Meth Clinical Trial

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Nostalgic collagist Hannelore Baron, whose family settled in New York after fleeing Nazi Germany, always made work that looked raw and nostalgic. Even in the 1980s, when she was in her 50s, her work looked as if it could have been made in 1945 out of scrapped-together ends and odds. A selection of Baron’s later works is on view at Jack Rutberg Fine Arts. All are intimately scaled and made of wood, paper or weathered fabric. Sometimes there are traces of representational imagery. They’re intuitively made, like three-dimensional diary entries. 357 N. La Brea Ave., Hollywood; through Jan. 30. (323) 938-5222, jackrutbergfinearts.com

Race relations — with prizes
Written and directed by artist-dancer Kai Hazelwood, “Color Outside the Lines” is a trivia show and a dance performance wrapped into one. “About all things racial,” it involves audience participation and a cast of experimental performers (artist Allison Wyper, who teaches classes on movement and collaboration, is one). It debuted last year at the Pig ‘N Whistle pub and will return to Three Clubs in Hollywood. The idea is to show how ridiculous — albeit seriously real — conversations about race can/should be. Participants can also win prizes. 1123 Vine St., Hollywood; Jan. 8, 8 p.m.; Sat. Jan. 9, 5:30 p.m.; Sun., Jan. 10, 5:00 p.m.; $12. facebook.com/events/1011066982268453

Cheetahs and monkeys
The murals in Animal Alley, an alleyway near Echo Park behind the Bob Baker Marionette Theater, don’t really look like a cohesive art project. Jason Ostro, who runs the Gabba Gallery, spearheaded the alley painting project. If you wandered through unsuspectingly, you might not even notice that all the art depicts animals, as it simply looks like a particularly colorful, eclectic stretch of street. The day I drove through the alley, a family was posing in front of artist Phobik’s painting of a cheetah. Other neighbors were lingering in driveways or chatting near Dourone’s painting of endangered macaque monkeys. The alley behind 1345 W. First St., Echo Park; thegabbagallery.com.

She flew through the air
Artist Martin Kersel is throwing a girl in a blue dress through the air in the photographs he installed in an empty lot along North Fair Oaks Avenue in Pasadena. He calls the project “Tossing a Friend,” and it’s part of the Armory Center’s ongoing off-site “Roadside Attraction” series. You have to know you’re looking for Kersel’s installation, a series of three billboard-size images held up by wooden stilts and strung as an accordion-style triptych. Otherwise, you could quickly drive by without noticing Kersel’s dark-haired friend (the artist Melinda Ringer) flying straight up in one image and then out, in another. She looks light as air, while Kersel’s, in a blue shirt and sunglasses, looks bulky but elegant. 733 N. Fair Oaks Ave., Pasadena; through Sept. 30. (626) 792-5101, armoryarts.org.

Mangled myth
According to Greek myth, the innkeeper Procrustes, a former bandit, helmed the only hotel on the road between Athens and Eleusis. His inn promised beds that fit each person’s form perfectly. To fulfill this promise, Procrustes would bend or maim his guests, changing their bodies so that the beds would be perfect fits. Artist Robert Cremean explores the unsettling myth of Procrustes in his transfixing show at the Pasadena Museum of California Art. A half circle of figures made of plaster and wood is the exhibition’s centerpiece — some of these figures are missing limbs, missing a head, or have sticks in place of legs. They’re not messy though. Instead, they look methodical, minimal, as if they’ve been mangled by a perfectly practiced hand. That’s not to make Cremean sound sadistic in the way the mythical criminal Procrustes was. The wall works, including Cremean’s paintings of figures representing the seven deadly sins, are full of handwritten, self-questioning text. He recounts being “frozen in self-pity” or wondering whether lust is his driving force or his greatest vice. 490 E. Union St., Pasadena; through April 3. (323) 938-5222, pmcaonline.org.
THE SHAPE OF FILM TO COME

10 movies not to miss in 2016

BY CALUM MARSH

As we approach the end of another year in moviegoing — and as the industry prepares for its annual spasm of awards and accolades — it seems an apt time to look ahead. Here are 10 films you won’t want to miss in 2016:

1. The Invitation (directed by Karyn Kusama)

The Invitation has found an ingenious setting for a psychological thriller: a dinner party, already the site of so much tension and unease. Its guests arrive for awkward small talk over food and wine — and must remain against their will for a rather alarming aperitif. Director Karyn Kusama proves a virtuoso of suspense, and draws from her star, Logan Marshall-Green, a performance of astonishing depth. Just be sure to avoid spoilers: You likely won’t see a more shocking thriller all year.

2. Chevalier (directed by Athina Rachel Tsangari)

The recent emergence of Greece as a cinematic superpower continues unabated, as both Yorgos Lanthimos and Athina Rachel Tsangari, the new wave’s most prominent figures, return with much anticipated features. Lanthimos migrated to Hollywood with The Lobster, but Tsangari, ever singular, headed offshore and into the sea. Six men bored on a luxury yacht decide to compete against one another in every conceivable category — from lowest blood pressure to, yes, biggest dick — in an appealingly ludicrous bid to crown the “best in general.”

3. Money Monster (directed by Jodie Foster)

Jodie Foster’s new political blockbuster stars George Clooney as a TV personality notorious as equal parts disreputable and magnetic, which I doubt was much of a stretch. Clooney’s program advises the impressionable on risky investments; after losing his life’s savings on a bung Clooney tip, one viewer (Jack O’Connell) marches over to the studio with a gun to hold the man responsible — live on air, irresistibly, and shot in real time.

4. The Bad Batch (directed by Ana Lily Amirpour)

Young Iranian-American director Ana Lily Amirpour announced herself as a considerable talent with self-described Iranian vampire spaghetti Western A Girl Walks Home Alone at Night, the toast of last year’s Sundance Film Festival and, more remarkably still, her debut feature. Amirpour returns with The Bad Batch, starring the unexpected pairing of Jim Carrey and Keanu Reeves. If the film world’s excitement needed any further stoking, she has described it as “Road Warrior meets Pretty in Pink with a dope soundtrack.” Say no more.

5. The Meddler (directed by Lorene Scafaria)

Lorene Scafaria’s previous film, apocalypse rom-com Seeking a Friend for the End of the World, was ill-served by a marketing campaign that seemed intent on selling it as broad farce. The movie bombed, and that Scafaria would soon have another opportunity behind the camera was far from assured. She’s back, happily, with The Meddler, a comic drama starring Rose Byrne and Susan Sarandon, which premiered to great acclaim at September’s Toronto International Film Festival.

6. Certain Women (directed by Kelly Reichardt)

A new Kelly Reichardt film will always be cause for celebration. Certain Women, the follow-up to her understated anarchist thriller, Night Moves, looks particularly enticing: Produced by Todd Haynes; based on PEN award–winner Maile Meloy’s short-story collection Both Ways Is the Only Way I Want It; and starring Michelle Williams, Laura Dern and Kristen Stewart, it’s ideal material for one of the most important directors working.

7. Hail Caesar! (directed by Joel and Ethan Coen)

Joel and Ethan Coen are poised to follow a couple of men — the man responsible — live on air, happily, with Hail Caesar!, a period mockumentary supposedly captured on the set of the faked moon landings in the 1960s, shot on expired 16mm film on Kubrick’s soundstage from 2001. That’s a special kind of lunacy.

8. Operation Avalanche (directed by Matt Johnson)

Matt Johnson is something of a mad genius. His debut feature, Smalandse hit The Dirtyies, staged a high school shooting as a comedy yet somehow wound up more serious — morally serious — than many of the somber takes on the subject that came before it. What’s next promises to be even more audacious: Operation Avalanche, “a period mockumentary” supposedly captured on the set of the failed moon landings in the 1960s, shot on expired 16mm film on Kubrick’s soundstage from 2001. That’s a special kind of lunacy.

9. Midnight Special (directed by Jeff Nichols)

Take Shelter and Mud confirmed Jeff Nichols as a director of enviable gifts. He’ll bring them to bear once again on Midnight Special, his first studio effort, made for $18 million and due out this spring. The so-called “sci-fi chase film” stars Michael Shannon — here teaming with Nichols for the fourth time — as the father of a son pursued for reasons unknown by parties unfamiliar. Nichols has said to expect a thriller in the fashion of early John Carpenter, which is encouragement enough.

10. Green Room (directed by Jeremy Saulnier)

This close-quarters thriller was received enthusiastically indeed by audiences at both Cannes and the Toronto International Film Festival this year, and, like Saulnier’s excellent Blue Ruin before it, Green Room is set to round off its festival-circuit run with a few early-winter stops before arriving in theaters at maximum hype levels. Patrick Stewart leads the cast as a nefarious neo-Nazi pitted against a heroic punk band.

WHAT LIES BENEATH

A dry-rubbed lark from the often harrowing ultra-realist territories of the Romanian New Wave, The Treasure is about almost nothing — a shaggy-dog daydream as flyaway as its protagonists’ thoughts of instant wealth. Director Corneliu Porumboiu, whose 2006 12:08 East of Bucharest may still be the movement’s funniest film, reportedly began this as a documentary, wherein the filmmaker would follow countryman and cineaste Adrian Pucarescu on his journey to find a legendary family treasure supposedly buried by his great-grandfather on the grounds of a country estate on the eve of the Communist takeover in 1947.

Somewhere it became fiction, with Pucarescu playing a modified version of himself and Toma Cuzin enlisted as Costi, the hapless protagonist and family man whose help and funds Pucarescu enlists for his scheme.

It’s a film of matter–of–fact simplicity, despite its meta-ness. In what may be the quietest heist movie ever made, the logistics are everything, beginning with Costi’s on-the-job lies to his boss (which inevitably entangle) and proceeding to his hiring a medium–tech metal detector, the operator of which is obligated by law to report any pre–WWII findings to the state. In a manner so sly you could overlook it, Porumboiu invests this tissue–thin premise with the shadows of Romanian history. Unseen beneath the grassy soil lurk the telltale vestiges of the 20th century, from the concrete apocryphal prewar booby to the metals left behind as the Communists turned the estate into a series of schools, bars and strip clubs. Still today, the remnants of the Ceausescu era are everywhere; to find hope or salvation in the pre-Communist past, all you can do is dig. —Michael Atkinson

Photograph by Adi Mar incon

THE TREASURE | Directed by Corneliu Porumboiu | Sundance Selects | Royal Laemmle, on demand
Bowie as Actor and a Cy Endfield Retrospective
Friday, Jan. 8
Genre films have seen few actor/director collaboratives more in sync than John Carpenter and Kurt Russell. The two have worked together five times, and one of those pairings is available in midnight-movie form courtesy of the Nuart: *Big Trouble in Little China*. San Francisco is a pretty dangerous place when sorcerers, demons and goblins are on the loose, but fret not: Russell can really throw a punch. Though it has attained cult status, the martial arts saga wasn’t successful at the time of its release — critics shrugged, audiences didn’t show up, and Carpenter bailed on Hollywood to do his own thing for the next several years. Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Jan. 8, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

If you’re a devoted musicals fan who’s somehow never been to Old Town Music Hall, you may want to make it your New Year’s resolution to correct that grievous error with the Depression-era *Footlight Parade*. One of many song-and-dance classics co-directed and choreographed by Busby Berkeley, it stars James Cagney as a Broadway director who transitions into producing live musical numbers intended to warm up the riffraff attending movies. (Sounds better than 20 minutes of trailers.) In keeping with that premise, the theater will maintain its tradition of beginning the proceedings with a singalong on the Mighty Wurlitzer pipe organ. Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Jan. 8, 8:15 p.m.; Sat., Jan. 9, 2:30 & 8:15 p.m.; $10. (310) 322-2592, oldtownmusicHall.org.

Saturday, Jan. 9
Anyone compiling a list of the best films made in the 1990s would have to reserve quite a bit of room for David Lynch and the Coen brothers, whose collective output throughout the decade was nearly unmatched. For a fitting double feature that showcases this, you can’t do much better than *Lost Highway* and *Fargo*. There’s more to life than a little money, but the criminals and lost souls inhabiting these fictional worlds often insist upon learning everything the hard way — just ask the Mystery Man. You’ve met before, haven’t you? *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Jan. 9, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.*

David Bowie’s legacy isn’t confined to his music. The American Cinematheque begins its Rockers on the Big Screen series at the Egyptian with *The Man Who Fell to Earth* and *The Hunger*, which star Ziggy Stardust himself as an alien and a vampire, respectively. The former was Bowie’s first starring role, and many would argue that it’s his best — like several others playing this week, it’s a cult classic for a reason. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Jan. 9, 7:30 p.m.; $11.

**YOUR WEEKLY FILM TO DO LIST**

**Bowie as Actor and a Cy Endfield Retrospective**

**Friday, Jan. 8**

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**Lost Highway**

(323) 466-3456, americancinemathequecalendar.com.

**Sunday, Jan. 10**

UCLA screens *The Argyle Secrets* and *Gentleman Joe Palooka* as part of its Sound and Fury: The Films of Cy Endfield retrospective. The writer-director was one of many filmmakers to be blacklisted during the shameful House Un-American Activities Committee era, and this series will have a special focus on the movies Endfield made in Britain during his exile from Hollywood. These two are among his last as part of the studio system before re-taking control of the pond; they’ll be preceded by *Inflation*, a 17-minute short warning of the dangers of consumerism — and featuring a satanic businessman who helps assure Hitler of America’s impending economic downfall. You can probably guess how that went over with Joseph McCarthy. UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sun., Jan. 10, 7 p.m.; $10. (310) 206-8013, cinema.ucla.edu.

**Monday, Jan. 11**

REDCAT hosts the U.S. premiere of Billy Woodberry’s *And When I Die I Won’t Stay Dead*, the filmmaker’s long-awaited documentary about Bob Kaufman, a Beat poet inspired by jazz. Woodberry isn’t a prolific filmmaker, but he is acclaimed. His best-known work, the 1984 drama *Bless Little Hearts*, was chosen for the National Film Registry. Also showing is *Marseille après la guerre*, a 10-minute montage composed of images uncovered in a longshoremen’s union hall. REDCAT, 631 W. Second St., downtown; Mon., Jan. 11, 8:30 p.m.; $11. (213) 237-2800, reduct.org.

**Tuesday, Jan. 12**

Acropolis Cinema, a new screening series designed to fill the gaps left by our sometimes lagging repertory scene, presents the L.A. premiere of *La ultima pelicula*. A riff on Dennis Hopper’s *The Last Movie*, the film had its world premiere at the Toronto International Film Festival in 2013 but never made it here. Focusing on the experimental and avant-garde, Acropolis is exactly the organization that area cinephiles find themselves wishing we had more of. Make it feel welcome in its first event!*Los Feliz 3, 1822 W. Vernon Ave., Los Feliz; Tue., Jan. 12, 7 p.m.; $10. (323) 664-2169, acropoliscinema.com.* —Michael Nordine
The Price of Salt
from Patricia Highsmith's 1952 novel, The Price ofSalt. Even though the lyrics speak of contentment — “Living for you is easy living/It's easy to live when you're in love” — the melody has a wistful glow about it, a suggestion that while there's no such thing as living easy, the dream of doing so is very real. It's the perfect song, then, for a story about two women who defy the rules of society by falling in love, a story that echoes in an era where this one needed to be kept exceptionally discreet. And it's a touch of warmth in a piece of filmmaking that, while beautifully modulated, is also as smooth and cool as marble. Cate Blanchett's Carol is a suburban New Jersey housewife and mother seeking a divorce from husband Harge (Kyle Chandler, superb as always), one of those classic 1950s providers. She has met Rooney Mara's Therese, a New York department store clerk, and their affair barely begins as a friendship. Therese, with her too-short, fringy bangs and anxious brown eyes, is slightly awkward, but she's also alert and intelligent — she could be Carol's undoing, rather than the other way around. Carol gives the appearance of having been constructed without seams or joints; its plot doesn't so much move forward as drift. Yet its emotions run deep beneath, (Stephanie Zacharek)

The Hateful Eight
Here's to Quentin Tarantino's cussed pervertly, The Hateful Eight, his intimate, suspenseful, Western splatter-horror comedy, has been shot at great expense in the long-gone 70mm format, but the movie itself is set almost entirely in cramped interiors. He's hired Ennio Morricone to score the thing, but don't expect rousing new Western themes — the music is tense and loop ing. Tarantino seems determined to upend your every expectation, with a nod at the gothic, bastardly sitting out a blizzard and striving for poignancy despite detesting one another on grounds of race, region and politics. It's as honest a movie as there's ever been about America during the holidays. But don't think Tarantino is changing on us. Soon everyone is expecrating “Hagie,” and after reels of divesting. 870s tough-guy dialogue comedy, with bounty hunters of uncertain allegiance holed up in a Wyoming frontier waystation, the movie twists into nastiness beyond anything you might anticipate. There are new elements: Samuel L. Jackson aces some Miss Marple sleuthing work, and there's a moving bal lad sung by Jennifer Jason Leigh. But the writer-director's hallmark about is that again are chatty killers and the pretzel-history pleasure of seeing minorities kaboom the brains of their oppressors all over beautifully appointed period film sets. And for all its shock talk, The Hateful Eight airs painful truths about race in America. (Alan Scherstuhl)

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VIEW THE TRAILER AT WWW.SONOFSAULMOVIE.COM
10 ARTISTS TO WATCH IN 2016

From rock and pop to house and electronic music, the future of L.A. music is in good hands

BY L.A. WEEKLY STAFF

L A music had a monster year in 2015, but 2016 could be even bigger, thanks to artists such as the 10 we list here, who represent just a few drops in an El Niño of up-and-coming talent. Some may be future superstars, or at least future cult figures. All have the kind of singular vision it takes in our city to stand out from the crowd. We can’t wait to see what they do next.

Bones

We profiled Bones in 2014. His idiosyncratic goth raps (about brandishing blunts and blades in cemeteries), grave monotone and grainy, Harmony Korine–like VHS videos were intriguing and unsettling. His cultish following was big and getting bigger. All of the above remains true today, and therein lies the appeal. Despite a guest appearance on A$AP Rocky’s 2015 single “Canal St.” and increased blog coverage, Bones remains unaffected and staunchly independent. Moreover, he continues to release gratis projects at a prolific clip (seven in 2015 alone). On Jan. 30, he and his collective of like-minded rappers and producers, Seshollowaterboyz, will perform at Club Nokia. The show, like his House of Blues gig last March, likely will sell out. But Bones never will. —Max Bell

Death Valley Girls

After three years of gigging, Echo Park’s rawest boogie band is still a mystery. Their sound is old-school psychobilly electro-cuted into a punk frenzy, mixed with Black Sabbath–like elements of the occult. Their gang mentality keeps them insulated from the rest of the L.A. garage-rock scene. You’ll never see DVG leader “Paranormal” Bonnie Bloomgarden without Laura “The Kid” Kelsey, a keen drummer who got her nickname because she’s a flaxen-haired juvenile delinquent — the Sandy West to Bloomgarden’s Joan Jett. DVG also includes some real pipes in singer Jessie Jones and shredding solos by Larry Schelm, their Billy Zoom — the heart and soul of DVG’s leather-corseted chest. This should be their year of domination, as they plan to release a new album, Glow in the Dark, and start a cult, the Cosmic Underground, in an effort to metastasize from a band into a religion. —Art Tavana

Ghost Noise

The first time I saw Ghost Noise play was at a Morrissey-themed burlesque show, which is fitting, given that the Mancunian crooner and the L.A. trio share a penchant for melancholy and flowers. The similarities end there, however. Ghost Noise’s sound owes more to that period when Joy Division re-emerged as New Order and postpunk evolved into new wave. Members John Casey Connolly, Gawby Weinstein and Josh Dean all play guitars and synths and adorn their stage with fake floral bouquets. Dean provides the beats while Connolly and Weinstein trade off on dramatic, controlled vocals. Even at their danciest, on tracks like “Father and Faker” and “A Shadow Without You,” they hit forlorn notes, matching the sadness of the stories that unfold in their songs. The band released its second full-length, Our Heaven of Darkness, in December. —Liz Ohanesian

Harriet

Named after frontman Alex Casnoff’s grandmother, Harriet first caught our attention in 2012 with their debut EP, Tell the Right Story, and an audaciously hyper-emotive single called “I Slept With All Your Mothers,” which sounded like Cold War Kids’ entry in a Ben Gibbard songwriting contest. The quartet takes a giant leap forward with this month’s release of its debut full-length, American Appetite, a 12-track collection brimming over with vivid lyrics, clever guitar/synth collisions and Casnoff’s confidant vocals, which veer between Thom Yorke’s enigmatic theatricality and the raw-nerved intensity of Future Islands’ Samuel T. Herring. The clattering, dance-y “Irish Margaritas” is an upbeat highlight, while the luminous “Bent” showcases Harriet’s gift for heartbreaking guitar hooks. —Andy Hermann

Justin Jay

The youngest member of the Dirtybird crew may prove to be the most talented. Justin Jay was still a freshman at USC when Claude VonStroke signed the precocious producer to his red-hot house label, but all the flavors mingle together next — just try to look away from the slinky video for the aptly named “Hot.” —Daniel Kohn

Powers

Uper-sexy duo Powers’ appearance on The Knocks’ ubiquitous smash “Classic” made that song irresistible. No strangers to the pop world, Powers’ faces haven’t yet upstaged those of the artists for whom they have penned hits (Selena Gomez, Kylie Minogue, Skylar Grey), but they have plenty of fire left over. The dual vocals of Mike Del Rio and Crista Ru add multiple dimensions to the clever simplicity of their infectious songwriting. The pair’s recent release, Legendary, indicates where they are headed next. —Lily Moayeri

Swarvy

Street Corner Music artist Swarvy’s appeal spans multiple genres. On his four-volume Stunts series, he creates a perfect balance between electronic beats reminiscent of nostalgic video games and old-school jazz while cleverly managing to tie in rap samples and R&B. You might worry that with all the different styles Swarvy fuses into his music, something will be drowned out. But all the flavors mingle beautifully as he puts in just enough of each. —Layne Weiss

Toys Light

With his 2015 Alpha Pup debut, Sightless, Unless, 23-year-old Walker Ashby (aka Toys Light) released the year’s most over-looked electronic record. That’s perhaps because the album defies genre signifiers. Instead, each song finds a new niche. His Thom Yorke–like falsetto and moody guitar riffs temper a mélange of subwoofers,90s-era drum machines, and electronic atmospheres. There are hints of Burial, Trent Reznor and Flying Lotus, but inspiration trumps influence. Ashby’s forward-thinking productions blur the lines between analog and digital music like few before him. If his next album improves upon his auspicious debut, he’ll be impossible to ignore. —Max Bell

MRK

To understand MRK, you need to understand her career architect, Luka Fisher, who last year signed her to his label Records Ad Nauseam and who describes her as a “stripped-down Kate Bush.” Period blood is an important part of MRK’s aesthetic, which also has elements of digital pop (à la Grimes), early U.K. glam and otherworldly enchantments, like Chelsea Wolfe gone J-pop. Last year, MRK released an EP titled Blood, which was inspired by her two abortions. L.A. wasn’t ready for MRK, because Fisher hadn’t yet created his master plan, which includes casting her as an “L.A. creeper” in a sci-fi film directed by Anna Zlokovic. MRK is playing every Thursday in January at the Honeytrap downtown, in front of a giant vagina backdrop with a disco ball as a clitoris. —Art Tavana

Nav/Attack

During his time in L.A., Andrew Lynch has worked as engineer with the likes of Sir, John Cale and OFF. Now, as Nav/Attack, Lynch is able to explore sonic landscapes on his own terms. On his first album under that moniker, released via Dangerbird in October, Lynch creates a sparkly fusion of brass, keys and samplers. With his array of accessible tunes and the creative visuals that accompany his music (plus endorsements from some of his famous friends), it’s easy to foresee Nav/Attack capturing listeners’ attention in the year to come. —Daniel Kohn
near the start of Quentin Tarantino’s The Hateful Eight, you’re reminded why he’s Quentin Tarantino. It’s not via violent shootout or gorgeous tracking shot across fresh snow but rather the brutal artfulness with which he uses music.

The filmmaker sets a grotesque beating to “Apple Blossom,” a bittersweet marriage proposal from The White Stripes. The scene is classic Tarantino: tremendous beauty juxtaposed with excruciating horror. His films are replete with junkies overdosing to surf rock, assassins steeling themselves to soft ’70s R&B, Asiatic Wu-Tang orchestras and a David Bowie prologue to a Nazi bloodbath.

Tarantino uses music the way that pizza uses pepperoni or Elvis Presley used jumpsuits. Most filmmakers and their music supervisors start with a script and fill in the blanks. But inspiration for his early films often arrived via soundtrack.

“One of the things I do when I am starting a movie is … I go through my record collection and start playing songs, trying to find the personality … the spirit of the movie,” Tarantino wrote in the liner notes to a 1997 anthology of his soundtracks.

As his pulp crime sagas have expanded into epic genre reimaginings, he’s grown to favor orchestral scores over slept-on mixtape cuts. But as “Apple Blossom” proves, he’s still capable of making you hear an old favorite as though for the first time.

In honor of his latest, here are eight of the finest musical moments from his two decades in film.

8. From Dusk Till Dawn: Salma Hayek dances to Tito and Tarantula’s “After Dark.”

A 1996 Salma Hayek doing a burlesque striptease with a python around her neck. What Britney Spears vainly tried to imitate a few years later. What ’90s adolescents fantasized were more of.

7. Django Unchained: Django rides up to Candyland to Rick Ross’ “100 Black Coffins.”

The Boss used as the ultimate revenge anthem against a sociopathic slave owner. Amidst humid rot and swamp oak, the original song creates an ominous mood, invoking religious hypocrisy and imminent death.

6. Kill Bill: “Bride Revenge Theme” (used throughout)

Apologies to Nancy Sinatra’s “Bang Bang” looped over the credits. But Tarantino’s repurposing of Quincy Jones’ Ironside theme inspired Southside 808 Mafia to make that siren his trademark sound, thus defining an era.

5. Pulp Fiction: Mia Wallace snorts up to Urge Overkill’s cover of Neil Diamond’s “Girl, You’ll Be a Woman Soon.”

The apex of Urge Overkill’s career, and probably Neil Diamond’s, too.

4. Inglourious Basterds: Shoshanna puts on her makeup and prepares to kill Nazis, set to David Bowie’s “Cat People.”

As Tarantino said of this scene: “What’s interesting is if you can use a song that already exists, but it has a once-removed quality, yet even though you know it’s once removed, the lyrics themselves seem to be describing the character; that’s really exciting.” Suck on that, Hitler.

3. Jackie Brown: Airport scene set to Bobby Womack’s “Across 110th Street”

One of the greatest opening-title sequences in history, and it’s merely Pam Grier strutting and running to catch her flight.

2. Reservoir Dogs: The torture scene set to Stealers Wheel’s “Stuck in the Middle With You”

The most memorable scene in Tarantino’s first film defined his entire aesthetic and irrevocably changed the way we’ll hear what was once just an anodyne Dylan rip-off. Best ear-cutting in a film since the van Gogh biopic Lust for Life.

1. Pulp Fiction: The dance-off to Chuck Berry’s “You Never Can Tell”

When I was in the eighth grade, Tarantino turned a twist-off featuring an ostensibly washed-up actor and a 30-year-old rockabilly song into the coolest thing any of us had ever seen. That’s a gift.
UNION

02.12.2016

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I was checking the email and saw a new deal. Kirt S. wrote to inform me that, if I didn’t know, Lemmy Kilmister had just passed away at 70 years old.

Only a few hours earlier, I had been looking at a German rock magazine cover with the two of us staring at one another. Yesterday, I had been wondering how he was doing.

I can’t imagine that readers of the L.A. Weekly who find themselves in the music section need any explanation as to who Lemmy was. All you need to say is Motörhead and the image of Lem comes up.

I became a Lemmy fan when I heard Motörhead’s album ‘Ace of Spades’. In the small punk-rock scene I was in, they were a true crossover band. It wasn’t uncommon then or now to see a punk rocker in a Motörhead T-shirt.

I would like to think that this was due to at least two reasons. First, the music was badass and uncompromising. It packed as much or more wallop than anything your punk heroes could ever come up with. Second, and more importantly, you knew that Lemmy was the 100 percent genuine article. I think this was important, you knew that Lemmy was the man all over the world until September of this year. Kirt S. wrote to inform me that, if you followed Lem’s official twitter account, he would tell you what kind.

He looked across the aisle to one of his crew. “The bottle.” A bottle of brown liquor was handed to him, and he prepared his drink. He remarked to me, “I will not be trammeled by a mere airline.” Lemmy gold.

By never flinching and living his life exactly as he wanted, Lemmy will be, to countless fans all over the world, a friend they never actually met and one of the true icons of rock & roll. The man was the music.

I once told him that I remembered before there was rock & roll. The statement blew his mind and I asked him to elaborate. He said there was a time when it was just your parents’ Rosemary Clooney records. Then he heard Elvis, Chuck Berry and other originals and never came back. In the next breath he talked about seeing The Beatles play in the Cavern Club, and I realized that the man was there when they were building the foundation. Oh, and then there’s the part where he used to be on Hendrix’s road crew.

So there was really nothing you could ever tell Lemmy about how it’s done. In fact, you can’t tell the story of modern rock & roll without Lemmy Kilmister.
The Game: See Friday.
and Groovy Rednecks, all performing Elvis songs, provides as fractions and variegated an earful as the man himself. Elvis’ song canon offers innumerable flavors: blues, mysticism, overstated rockabilly, lusty rhythm & blues and the grotesque pop of those lurid movie soundtracks (who could forget “No Room to Rhumba in a Sports Car” or, better still, “Dominic the Impotent Bull”? The King is dead. Long live the King. – Jonny Whiteside

**mon**

Nobunny

Wearing a trashed rabbit mask, Nobunny popped out of a hole ready to roll back around 2008, with a sound born from the first two Ramones LPs and the kind of clothing-optional shows that tend to lay the foundations for a legend. Fast-forward to right now and he’s got a positivelyFirst two Ramones LPs and the kind of _ Songs_ finds the bunny hopping his way through the good ‘n’ greasy stuff of the ’60s and years and beers. There’s still Ramones from about ’66 to ’76, give or take a few _Up in Smoke_ or, better still, “Dominic the Impotent Bull”). The King is dead. Long live the King. – Jonny Whiteside

**wed**

Brazilian Girls

Brazilian Girls are actually from New York City, and the quartet features only one female member, lead singer Sabina Sciubba. Although the electronic dance band occasionally draws upon Latin styles such as tango, there isn’t much that’s especially Brazilian about their sound, which instead ranges across dub and reggae to pop and disco. Sciubba varies her delivery by singing in French, Spanish, Italian and German, as well as English. Brazilian Girls haven’t released a full-length album since 2008’s _New York City_, although there have been reports that the group is finally working on new material. Often hiding her face behind masks onstage, Sciubba coos her slyly anthems with a kittenish sensuality that’s buttressed by Jesse Murphy’s hyperbolic, undulating bass lines. “How can you dance on the battlefield with your Sunday clothes on?” she purrs enigmatically. – Falling James

**Sun Kil Moon**

Mark Kozelek is the brains behind San Francisco folkies Sun Kil Moon. The former Red House Painters frontman has always had his lyrical idiosyncrasies, such as an ongoing fascination with boxing (the band is named after Korean boxer Sung-Kil Moon), and Sun Kil Moon’s most recent record, _Universal Themes_, encompasses many of his leader’s classic obsessions. Opening track “The Possum” starts out as an ode to an injured wild animal before Kozelek segues, seemingly randomly, from nos- talgic memories of San Francisco and a boxing ring to scattered musings about his favorite boxers. Much like the album itself, the song somehow makes sense, rambling from acoustic intimacy to a kind of cracked folk psychedelia. Kozelek’s next project, due out this month, is a collaborative album with Jesu, an experimental rock band led by none other than Godflesh’s Justin Broadrick. – Falling James

**Silver Snakes**

These are exciting times for L.A.’s Silver Snakes, whose monthlong Monday-night residency at Silverlake Lounge serves as both a celebration of third album _Sabo-teur_ and a warmup for their imminent national tour with Coheed and Cambria and Glassjaw. Though currently signed to C&C main man Claudio Sanchez’s Evil Emperor label, Silver Snakes have more sonic commonality with Glassjaw’s thoughtful post-hardcore. Everything about Silver Snakes’ music is eloquent — not only Alex Estrada’s plaintive, sometimes ranting vocals but also the crunch-versus-Cure guitars; unusually mobile and textured bass; and Garrett Harney’s visceral yet detailed drumming. Grittier and grimmer than previous releases, _Sabo-teur_ is a semi-conceptual collection of throb-banging, unsettled songs woven with electronic subplots. “Red Wolf” marries a semi-conceptual collection of throb-banging, unsettled songs woven with electronic subplots. “Red Wolf” marries

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

KNOTS OF COLUMBUS HALL: 21433 Strathern St., Canoga Park. Circle One, Killjoy, Glue Gun, Sat., Jan. 9, 4 p.m., $7.

KULAN’S WOODFIRE: 5230 1/2 Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.


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**THE BONEYARD:**

8901 Sunset Blvd., West Hollywood

Alexander Jean, Fri., Jan. 8, 8 p.m., TBA. Nightair, Thu., Jan. 14, 8 p.m., $15.

**THE BIG FISH BAR & GRILL:**

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The Shuffle Brothers, Sundays, 8 p.m. free.

**BLUE WHALE:**

1911 Sunset Blvd., Los Angeles

Gillad Hekselman Trio, Jan. 8, 9 p.m., $15. Scroto & friends, Sun., Jan. 10, 9 p.m., TBD. True North, Mon., Jan. 11, 9 p.m., $10. River Song Quintet, Tue., Jan. 12, 9 p.m., TBA (see Music Pick). Young Joo Song Group, Wed., Jan. 13, 9 p.m., TBD. Guilherme Vargas, Thu., Jan. 14, 9 p.m., TBD.

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Petie Anderson, Mondays, 8 p.m., free.

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Dewayn Sattamania & Made in Cuba, Sun., Jan. 10, 7:30 p.m., TBA. The Harold Johnson Sextet, Thu., Jan. 14, 8:30 p.m., $15.

**COLOMBO’S:**

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Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric-Elkstrand 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.

**DUKE’S:**

940 S. Slauson Avenue, Los Angeles

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

**DESSERT ROSE:** 1700 Hillhurst Ave., Los Angeles. The Seven Jawns Trio. Saturdays, 7-11 p.m., free.

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

**GARDENIA RESTAURANT & LOUNGE:** 7086 Santa Monica Blvd., Los Angeles. Open Mic, hosted by Keri Kiley, Saturdays, 9 p.m., $5.

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

**HARVILLE’S SANTA MONICA:** 14:32 Fourth St., Santa Monica. Dennis Jones Band, Sat., Jan. 9, 9 p.m., $10. The Toledo Show, Sundays, Jan. 10, 9:30 p.m., $10. The Proof, Mon., Jan. 11, 9 p.m., $5. Fonzi, Mondays, 9 p.m. Continues through Jan. 25. TBA Stage 11, Mondays, 9:30 p.m., $5. The House of Vibe All-Stars, Wednesdays, 9 p.m., $10.

**HAUSER BEACH:** 201 E. Broadway, Long Beach. The Toledo Show, Thursdays, 9 p.m., $10.

**JAX BAR & GRILL:** 339 N. Brand Blvd., Glendale. Mike Gurey & the Nightcups, Fri., Jan. 8, 8 p.m., free. Steve Waddington, Sat., Jan. 9, 8 p.m., free. Lenny Stack, Sundays, 6:40 p.m., free. Leslie Nesbitt, Mon., Jan. 11, 6 p.m., free. C.J. Spires, Thursdays, 7-11 p.m., free. Cougar Estrada, Wed., Jan. 13, 7 p.m., free. Vince Twidale, Thu., Jan. 14, 7:30 p.m., free.

**LAS HADAS:** 9048 Bobba Blvd., Northridge. Cool Blue, Mondays, 7:30-9:30 p.m., free. Johnny Yana’s Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free. Res. Merronweather, Wednesdays, 9 p.m., $17.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Frances Coche Quartet, Sat., Jan. 9, 11 a.m.-2:30 p.m., free. The Dimity Matheny Quartet, Sun., Jan. 10, 11 a.m.-3 p.m., free. The Mike Scott Quartet, Wed., Jan. 13, 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 Bennett’s Last Chance Country Jam, Wednesdays, 9 p.m., free.


**94TH AERO SQUADRON:** 12032 Ventura Place, Studio City. Barry & the Busters, Thursdays, 9-11 p.m. Continues through Jan. 25, TBA; Stage 11, Mondays, 9 p.m.-1 a.m. Thursdays, 9 p.m., $10. DW3, Thursdays, 8 p.m., $15.

**MAKING WAVES:** 1700 Hillhurst Ave., Los Angeles. The Standup, Fridays, 9:30 p.m., TBA. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

**CREATE NIGHTCLUB:** 6201 Hollywood Blvd., Los Angeles. Noise Fridays, 10 p.m. Arcade

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**COCOPALM RESTAURANT:** 1600 Fairplex Drive, Pomona. Chino Espinoza y los Dueños del Son, Thursdays, 9-11 p.m., free. **EL CID:** 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., $30 & $35.

**FLORIDITA RESTAURANT:** 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 9 p.m., Saturdays, 9:30 p.m., $10.

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

**ROXANNE’S LOUNGE:** 1115 W. Wardlow Rd., Long Beach. Thee Commons, Tropi Corillo, Leche, at Barrio Funky, Sat., Jan. 9, 7 p.m., $1.

**TIA CHUCHA’S CENTRO CULTURAL & BOOKSTORE:** 13317 E Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m. **GRAND STAR JAZZ CLUB:** 494 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, ages 21 & over, Fridays, 9 p.m., $8.

**HONEYCUT:** 6139 S. Flower St., Los Angeles. DJ Ladymonik, DJ Whitney Fierce, wuxing disco, Wednesdays, 10 p.m., free.

**LA CITÀ:** 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., $5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free. DJ Paw, ages 21 & over, Saturdays, 9 p.m.-2 a.m., free. Soul Patch Sundays, Saturdays, 9 p.m., $3. moist Mondays, Mondays, 9 p.m. Revivion, with DJ Insomniax, Wednesdays, 9 p.m., free.

**THE MAYAH:** 1038 S. Hill St., Los Angeles. Electric Mass Fridays, ages 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, ages 21 & over, Saturdays, 9 p.m.-2:30 a.m., $20.

**THE REGENCY THEATER:** 448 S. Main St., Los Angeles. Boogie L.A., ages 21 & older, every other Saturday, 9 p.m., $15.
RIVERA 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, ages 21 & over, Sundays, 10 p.m., $5.

THAT 80’S BAR: 1055 Mills Ave., Montclair. 80s Dance Party, with new wave, old school and freestyle favorites, 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.

THE VIRGIN: 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.

For more listings, please go to laweekly.com.

—Falling James

CONCERTS

FRIDAY, JAN. 8


• GLASSYHEART, TASH TREAT: 9:30 p.m., $15, Avalon Hollywood, 1735 Vine St., Los Angeles. See Music Pick.

• PATTI SMITH: 7 p.m., $39.50–$56.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

• SURF BLOOD, CAYUCAS: 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

SATURDAY, JAN. 9


• IRISH LAD: 4 p.m., free. West Hollywood Library, 625 N. San Vicente Blvd., West Hollywood.

• MICHAEL WOODS, DAVID STEVEN, DJ IDEAL: 10 p.m., $20. Avalon Hollywood, 1735 Vine St., Los Angeles. THE MUSIC RUN: A 5K run and music festival with bands TBA, 2 p.m., $30, Pomona Fairplex, 1101 W. McKinley Ave., Pomona.

• PATTI SMITH: 7 p.m., $39.50–$56.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

• ZICK: 12 p.m., free. West Hollywood Library, 625 N. San Vicente Blvd., West Hollywood.

• PETER CETERA: 8 p.m., $58–$598. Saban Theatre, 4440 W. Wilshire Blvd., Beverly Hills.

• PRAYERS: With Plague Vendor, 9 p.m., $19. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

• MUNICIPAL WASTE: With Repulsion, Terrorizer, Ghoul, Gravehill, Night Demon, Skeletal Remains, 2 p.m., $25–$56. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

MONDAY, JAN. 11

• MOONS OF MARS, MAXIM LUDWIG, LAUV, JAKE MCMULLEN: 8 p.m., free, Avalon Hollywood, 1735 Vine St., Los Angeles.

• LANGHORNE SLIM & THE LAW: 9 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

• OMD: 9 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

• OH WONDER: 8 p.m., $20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

• OH WONDER: 8 p.m., $20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

• STEEL PANTHER: 9 p.m., $32. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.


• SUN-KILL MOON: 8 p.m., $19–$55. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

THE ZANA MESSIA ACOUSTIC QUARTET: 5:30 p.m., free. Fowler Museum at UCLA, Sunset & Westwood blvds., Westwood.

UPCOMING

JANUARY

93.5 KDAY’S KING DAY CONCERT: With Key & Essex, Ryan Leslie, Ameriie, Lloyd, Bobby V. Sat., Jan. 16, 7 p.m., $49.50. Hollywood Palladium.


DAN CANDIDE: David Schweizer conducts Long Beach Opera’s presentation of Leonard Bernstein’s opera, Sat., Jan. 23, 8 p.m.; Sat., Jan. 30, 3:30 & 8 p.m., $29–$137. Center Theater.

DAVE RAWLINGS MACHINE: Sat., Jan. 16, 7 p.m., $32.50. The Theatre at Ace Hotel.

IT’S THE PITS: With music from Jherick Bischoff, Fri., Jan. 15, 7:30 p.m., free. La Brea Tar Pits.

JULIA HOLTER: Sat., Jan. 30, 8 p.m., $18. The Teragram Ballroom.

LUPE FIASCO: Mon., Jan. 18, 9 p.m., $32.50–$50. The Fonda Theatre.

THE MAYER HAWTHORNE REVIVE: Mon., Jan. 18, 8 p.m., $37.50. The Teragram Ballroom.

PANIC AT THE DISCO: Tue., Jan. 19, 7 p.m. TBA, The Tower Theatre.


RATING: With Gabriel Garzón-Montano, Sat., Jan. 23, 8:30 p.m., $20, REDCAT.


WILLIAM VAN MORRISON: Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 6 p.m., $45–$520. Shrine Auditorium & Expo Hall.

CLASSICAL & NEW MUSIC

ANGEL CITY OPERA: The company presents Massenet’s opera Sapfo,Jan. 14–16, 8 p.m., $20. First Christian Church, 4390 Colfax Ave., Studio City.

THE CAPITOL ENSEMBLE: Members of the group take apart Antonin Dvorák’s Sextet, Sun., Jan. 10, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

CHAMBER MUSIC PALISADES: The Westside ensemble surveys music by Louise Farries, C.P. Telemann, Ludwig van Beethoven and Francis Poulenc, Tue., Jan. 12, 8 p.m., $30. St. Matthew’s Episcopal Church, 1031 Bienveneda Ave., Pacific Palisades.

DANNY HOLT: The pianist-percussionist pounds out music by David Johnson, Christine Southworth, Ulrich Krieger, Ingrid Lee (featuring violinist Molly Gebrian) and others. Tue., Jan. 12, 8:30 p.m., $25. REDCAT, 631 W. 2nd St.


ITZHAK PERLMAN & EMANUEL AX: The violinist and the pianist face off over sonatas by Mozart, Fauré and Strauss, Tue., Jan. 12, 8 p.m., $56.50–$100. Wait Disney Concert Hall, 111 S. Grand Ave.

JOUYSSANCE: The group performs music by Monteverdi, Palestina and others. Sat., Jan. 9, 8 p.m., free. St. Bede’s Episcopal Church, 3590 Grand View Blvd., Los Angeles. Sun., Jan. 10, 4 p.m., free. Church of the Angels, 1100 Avenue 64, Pasadena.

L.A. BAROQUE PLAYERS: The ensemble sifts through selections by Rameau, Aroisi and Couperin, Fri., Jan. 8, 8 p.m.; Sun., Trinity Lutheran Church, 997 E. Walnut St., Pasadena. Sun., Jan. 10, 2:30 p.m., $30. Contrapuntal Performances Recital Hall, 655 N. Bundy Drive, Brentwood.

L.A. PHILHARMONIC: Violinist Emanuel Ax returns for a star turn on Cesar Franck’s Symphonic Variations, and conductor Daniel Harding presides over Hector Berlioz’s Les donnees, Pierre Boulez’s Mémoriale over Hector Berlioz’s Mémoriale and Robert Schumann’s Second Symphony, Fri., Jan. 8, 8 p.m.; Sat., Jan. 9, 8 p.m. See Music Pick.

VIOLENT ITHZAK PERLMAN takes the lead on Mozart’s Rondo for Violin & Orchestra and also conducts the Austrian composer’s Adagio for Violin & Orchestra and Symphony No. 27. Thu., Jan. 14, 8 p.m.; Fri., Jan. 15,
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THE ORANGE COUNTY YOUTH SYMPHONY ORCHESTRA, THE YOUNG MUSICIANS FOUNDATION DEBUT ORCHESTRA: The program includes the U.S. premiere of Mark-Anthony Turnage’s *Passchendaele*, which is interspersed between Charles Ives’ *The Unanswered Question* and Carl Nielsen’s Fourth Symphony, Sun., Jan. 10, 7:30 p.m., $15-$43. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

PACIFIC SYMPHONY: Violinist Cho-Liang Lin conducts and solos on Mozart’s Violin Concerto No. 4 and the “Haffner” symphony, starting Thu., Jan. 7, through Jan. 9, 8 p.m., $25-$110. Segerstrom Center for the Arts, 600 Town Center Drive Costa Mesa.

THE PACIFIC TRIO: The strings-piano ensemble is joined by soprano So Young Park and pianist Francois Chouchan for an afternoon of music by Rachmaninoff, Tchaikovsky, Rimsky-Korsakov and Shostakovich, Sun., Jan. 10, 4 p.m., $75. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave.

GO PASADENA SYMPHONY: Pianist Sean Chen unravels Beethoven’s Piano Concerto No. 5 (“Emperor”), and conductor Nicholas McGegan administers Prokofiev’s Classical Symphony and Schubert’s Unfinished Symphony, Sat., Jan. 9, 2 & 8 p.m., $35 & up. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.


THE SIXTH FLOOR TRIO: The group includes pianist Teddy Abrams, violinist Harrison Hollingsworth and clarinetist Johnny Teyssier, Sun., Jan. 10, 2 & 4 p.m., $65 & $85. Doheny Mansion, 10 Chester Place. —Falling James

For more listings, please go to laweekly.com.
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DEJA VU SHOWGIRLS NORTH HOLLYWOOD
7333 COLDWATER CYN - NORTH HOLLYWOOD, CA 91606 (818) 992-3545
MON-SAT NOON-2AM / SUN 9PM-2AM / TOTALLY NUDE 18+
5000 HALF-HOUR VIPS EVERY THURSDAY & OPEN NOON DAILY
OPEN DAILY AT NOON

FREE ADMISSION
MUST BE 18+ TOTALLY NUDE ENTERTAINMENT

MUST BE 18+ W/VALID ID - SUBJECT TO MINIMUMS
NOT VALID FOR SPECIAL EVENTS
$10 ENTERTAINMENT FEE APPLIES * EXPIRES 2.15.16 LA WEEKLY
SPECIAL EVENTS NO PASSES WILL BE ACCEPTED

WHERE THE PARTY NEVER ENDS®
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GENTLEMEN’S CLUBS
2020 E. OLYMPIC BLVD. LOS ANGELES 90021 (213) 629-9213
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FREE CAB RIDES TO SPEARMINT RHINO DOWNTOWN LA FROM ANYWHERE IN THE
DOWNTOWN LOS ANGELES AREA! FOR PICKUP CALL:
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ONE FREE ENTRY WITH THIS PASS
ONE DRINK MIN. PURCHASE REQUIRED, CANNOT BE COMBINED WITH
ANY OTHER OFFER, SPEARMINT RHINO LA ONLY.

SUNDAYS
$8 Pitchers Bud & Bud Light
25c Wings* Open til midnight
GAME DAY SPECIALS
MONDAYS & THURSDAYS
$8 Pitchers Bud & Bud Light
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Thousands of Adult Toys
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LA WEEKLY
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LA WEEKLY
www.laweekly.com // January 8 - 14, 2016 // LA WEEKLY
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Tasha Rinio: Entertainer of the Year

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FULL BAR • $5 LUNCH SPECIAL MON-FRI • HAPPY HOUR MON-FRI 11AM-7PM
GREAT FOOD • BOTTLE PACKAGES AVAILABLE • WE SHOW ALL PPV FIGHTS

WEDNESDAYS
$2 HUMP DAY
• $2 Steaks
• $2 Wells
• $2 Domestic Drafts till midnight

1.15 THRU 1.16
LIVE ON STAGE

SHOWTIMES
Friday & Saturday
11pm & 1am

1.28 THRU 1.30
LIVE ON STAGE

SHOWTIMES
Thursday 10:30pm
Friday & Saturday
11pm & 1am

RHINO POLE NOW AVAILABLE!
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FREE ADMISSION
REDEEM THIS PASS FOR ONE FREE ENTRY ANYTIME
ONE PERSON PER PASS, CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID FOR SPECIAL EVENTS OR WEDNESDAY NIGHTS BEFORE MIDNIGHT.

15411 East Valley Blvd., City of Industry, CA 91746 | Ph. 626-336-6892 | spearmintrhino.com | 18+

ONE FREE ENTRY
This coupon is good for one free entry into Spearmint Rhino - City of Industry. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.

LA WEEKLY // January 8-14, 2016 // www.laweekly.com
SPECIALS:
Monday - $100 1/2 Hour Nude Dances
All Day & All Night
Tuesday - $40 10 Minute Nude Dances
Wednesday - Nude Dance for $20
Thursday - 2 for 1 Topless Dances $20
Sunday - 2 for 1 Nude Dances for $30

MORE GIRLS
MORE EXOTIC SHOWS
& A CLASSIER
VIP EXPERIENCE

12147 Victory Blvd.
by Laurel Canyon
North Hollywood, CA
in the SEARS shopping center
www.vipshowgirls.com
818.760.1122
ALWAYS HIRING NEW GIRLS!

NEW DANCE SPECIALS
$30 Nude All Day Monday

Mini Premier Lounges now available

THURSDAY COUPLE'S SPECIAL
Admissions 2 for 1
Buy 1 drink get one free
Enjoy lapdance together

FRIDAY - FREE BUFFET
12PM - 2PM

Jet strip
Always Hiring Beautiful Dancers
(no experience necessary - we will train)

Try FREE: 213-316-0225
More Local Numbers: 1-800-926-6000

The hottest place to meet Latinos!

NEW SPECIAL!
12PM - 7:30PM
EVERY DAY
$100 FOR A 1/2 HOUR NUDE DANCE

FREE STAGE DANCE ON YOUR BIRTHDAY!

VIP SHOWGIRLS
GENTLEMEN'S CLUB
WWW.VIPSHOWGIRLS.COM

Featuring...
★ An upscale, totally nude gentlemen's club
★ Bachelor and B-Day Party Room Rental Specials
★ $10 Dances all day - all night
★ Pool table, big-screen TVs
★ Free Parking
★ Always Hiring Entertainers
★ All Major Credit Cards Accepted
★ ATM Available Inside
★ HIRING FOR ALL POSITIONS

SPECIALS...
★ Monday: 50% Extended VIP Dances
★ Tuesday: 3 For 1 Nude
★ Wednesday: $150 1/2 Hr VIP Dances
★ Thursday: 2 for 1 Topless Dances
★ Friday & Saturday: Lap Dance Specials every 1/2 Hr
★ Sunday: 2 For 1 Nude

FREE ADMISSION subject to minimums
FREE ADMISSION with this coupon
subject to minimums void during special events restrictions apply

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Adulト Massage

Kellie
Independent sexy white masseuse, 38, gives fantastic rubs!
(818) 384-0203
RIPPPED MUSCLE JOCKS AND BEERY HARRY BEARS!
HOT, HARD and on the line NOW!
Call now! FREE to try 18+. Call 323-214-1111

**Exotic**
Brazilian Woman
with a magical touch for sensual, Swedish or deep tissue massage
323-774-2474

**Gr&d Opening**
Eco Spa
Special $40 x 40 mins
Young, friendly & beautiful staff for your favorite Latina, Japanese, Korean, Italian & Caucasian Girls
Call now. FREE to try! 18+
310-338-8303
323-247-7599
9am to 9pm
21730 S. Vermont, #125
Torrance, CA 90502

**Professional**
Massage
2356 S. Robertson Blvd
310-838-2188

BLACK MALE & FEMALE
5'4", 150 lbs of lean muscle, handsome face, smooth and athletic.
Ocean view, trained also.
Michael
323-774-2474
Or 2 Male Masseurs also avail. MC/Visa Accepted.

Hollywood Hills Thai Massage
Youthful & Sweet
1627 N. La Brea Ave
323-369-1929
Silverlake Spa
240 N. Virgil Ave #11
323-328-8303

$39.99/hr before 2pm

**Asian Massage**
310-465-8787
5985 S. Centinella Ave, LA #102 & #201: 3:30a-10p

Incall Stress Relief
Seniors & All Ages!
Fully body rubdown by attractive mature female
Very satisfying massage
$58 hr, $80 1/2 hr.
West Hills
Stacy
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$40 x 40 mins
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50 Shades of Grey curious?
Ask about our special couples rate.
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Kellie
Independent sexy white masseuse, 38, gives fantastic rubs!
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