What can Hollywood unions do to promote diversity?

WHITES, CAMERA, ACTION!

BY JESSICA P. O'GILVIE
THIS IS GOOSE IPA.

The six-time medal winner at the Great American Beer Festival® that has bright citrus aromas and a bold hop finish.
Residents of Westlake are split over a development planned for the mostly poor, Hispanic area.

BY JESSICA LANGLOIS.

Andy Ricker brings Pok Pok to L.A., for better or worse.

BY BESHA RODELL.

Charlie Brown gets a fine-art tribute, masked Mexican wrestlers meet sexy dancers, a documentary celebrating black dancers on film and more awesome stuff to do and see in L.A. this week.

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?

WHAT CAN HOLLYWOOD UNIONS DO ABOUT DIVERSITY?... 11
INDIVIDUAL STYLE  UNITED SPIRIT

THE DR. MARTENS STORE  THIRD STREET PROMENADE  SANTA MONICA

BE THE CHANGE

The Chicago School of Professional Psychology

SOUTHERN CALIFORNIA
AND MULTIPLE CITY LOCATIONS NATIONWIDE

A NONPROFIT INSTITUTION

888-852-1419

THECHICAGOSCHOOL.EDU
ROMANTIX
IT'S GOING TO BE A GREAT NIGHT

SEXUAL WELLNESS STARTS WITH YOU.

DISCOVER UNCOVER EXPLORE
EMBRACE & OPEN YOUR HEART TO THE JOURNEY.

VISIT OUR WEBSITE FOR MORE INFO
4877 Lankershim Blvd  N Hollywood, CA  24 Hours
21625 Sherman Way  Canoga Pk, CA  10AM-12AM
4539 Van Nuys Blvd  Sherman Oaks, CA  9:30AM-3AM
45 E. Colorado Blvd  Pasadena, CA  9:30AM-3AM

LINGERIE • DVDS • TOYS • LUBE • PARTY SUPPLIES
The Epicenter of Gentrification

Residents of Westlake are torn over a development that will bring restaurants, nightlife and more change to the mostly poor, Hispanic neighborhood.

BY JESSICA LANGLOIS

The stretch of Seventh Street that climbs up a gradual incline east of MacArthur Park feels like the heart of a village. The main corridor is narrow, banked by bike lanes and lined with storefronts housing discount shops and panaderias. Jacaranda trees and fan palms dot the side streets, where children and parents pour out of two elementary schools, stopping to buy crisp chicharrones de harina snack rings or hot chocolate champurrado on their walk home to low-rise apartment buildings.

For the last year and a half, a block of vacant storefronts on Seventh Street and Burlington Avenue has become the epicenter of controversy over development in Westlake, which is sandwiched between rapidly changing downtown and Koreatown. On Jan. 26, the owners of the Westlake properties were granted a conditional-use permit allowing liquor sales and extended hours until 2 a.m. in all five establishments.

Father and son Erwin and Mark Sokol want to open four full-service restaurants and a lounge/nightclub in the long-vacant buildings, which their family has owned for 70 years. The Sokols also own Hotel Erwin in Venice, where locals say the family has a strong track record as responsible proprietors and engaged, philanthropic landlords.

“I look at this as a social gathering spot, a place to connect,” says Mark Sokol, pointing to the walls of windows that he hopes will beckon people from the neighborhood.

But a grass-roots neighborhood group, Westlake Advocacy, opposes the development. Its members, who are mostly students in their teens and 20s, working mothers and retirees, say they don’t want businesses that serve alcohol and operate late at night across the street from the neighborhood’s two elementary schools.

“ Institutionalized racism, sometimes masked as high-end alcohol outlets in [school] zones, needs to stop in our community,” says Manny Flores, a postbac-calumaret student in biology at UCLA, who founded Westlake Advocacy with his brother, Gustavo.

“Why not put in something like a gym, things that help our youth to stay out of problems like gangs and drugs?” says Estella Escamia, whose son attended one of the nearby schools.

Zoning administrator Jonathan Hershey considered the Sokols’ application for six months before approving it and issuing a 50-page rationale. Opponents have until Feb. 10 to file an appeal.

When the proposal for the bar/restauran
t complex came before the Westlake South Neighborhood Council, the Flores brothers, two of the youngest members of the council, were shocked to see other council members in favor of it.

Westlake South Neighborhood Council president Nelson Castillo was one of the supporters. “This would be creating jobs, revitalizing that block that is sitting vacant and not generating income for the city,” he says. “We’re looking at restaurat
ants, not a liquor store or a nightclub.”

The question of whether this development will be a nightclub or a series of restaurants is key.

Mark Sokol says that only the corner unit will be a late-night bar, and the rest will be affordable restaurants. He envisions a pit-fire pizza place, a Salvadoran-Guatemalan fusion restaurant and a coffee shop serving breakfast and lunch.

He says the building has been empty for more than eight years because it was badly in need of repairs. He has since upgraded the roof, electrical and plumbing systems and made it ADA-compliant and seismically secure.

Still, the Sokols filed for liquor licenses and operating hours from 7 a.m. to 2 a.m. for all five businesses — which is what concerns some residents.

“Their proposal is contradicting what they are saying,” Manny Flores says. “It’s obvious that it’s going to create problems if you’re going to put that in front of schools.”

He and his brother set to work doing research, knocking on doors, passing out fliers and talking to local officials about the development. The Flores brothers grew up in a large family in a run-down home in nearby Pico-Union and have seen firsthand the effects of poverty and alcohol abuse in their neighborhood.

Gustavo Flores, who studied political science at UC Merced, recently completed a Latino Leadership Initiative fellowship at Harvard University’s Kennedy School, where he studied with Marshall Ganz, a well-known civil rights organizer and contemporary of Cesar Chavez.

“I came back from college and I’m trying to pass it down to my community,” Gustavo Flores says.

Their group compiled a thick dossier on the area surrounding the Sokols’ development — records of the high crime rate, data on the hundreds of low-income families living near that intersection, maps of school routes and evidence of the high concentration of alcohol outlets in the area. They collected more than 700 petitions, in Spanish. Local residents checked boxes saying alcohol sales would endanger schoolchildren, increase violent crime and disturb the peace of the neighborhood.

But Brian Pratt, captain of LAPD’s Rampart Division, doesn’t see the proposed business as a threat to public safety. He says alcohol-related crimes stem more from businesses with off-site liquor permits (such as liquor stores) or businesses with irresponsible operators.

His division approved the conditional-use permit for the alcohol licenses and extended hours after the Sokols added an in-depth security plan to their proposal, pledging to have cameras and security guards operating at all hours and to have all employees trained in responsible alcohol service.

Gustavo Flores argues that those security measures may protect patrons in the establishments but will not extend to the surrounding neighborhood. He says having more intoxicated people in the street will increase assaults and drunk driving.

Manny Flores points to evidence that intoxicated people are easy targets for gang members, as well as a report from Rampart Division that violent criminal and gang activity are on the rise in the area.

“We’re not saying that our community is perfect,” says Samantha Sanchez, a junior at Camino Nuevo Charter Academy high school, who is active with Westlake Advocacy. “We’re saying that it has enough problems already.”

In her school binder, Sanchez carries around a copy of a letter that former LAUSD superintendent Ramon Cortines wrote in October, requesting that the state alcohol board deny liquor licenses to the Sokols’ development because of its proximity to Esperanza Elementary and Liechty Middle School, two of the most dangerous schools in the district for children to walk to.

But other local officials approve of the development.

After talking with the developers, concerned community members and LAPD, Councilman Gil Cedillo’s office wrote a letter of support for the development with the conditions that the owners submit to regular compliance reviews, serve food at all operating hours and sell alcohol only during nonschool hours.

Philip Lance, president of nearby Camino Nuevo, also is on board with the development. He used to rent space from the Sokols for an office, a thrift store and a worker-owned janitorial co-op at the site of the proposed development.

“I’ve known them as responsible and ethical landlords,” says Lance, who also wrote a letter in support of the Sokols.

“There’s not many moderate quality dining establishments in the neighborhood, so I thought it would be a
Both Lance and Brad Rumble, principal of Esperanza Elementary, indicated they would be open to leasing their school parking lots to the Sokols to alleviate parking issues in the already congested neighborhood.

Although residents worry this would create a conflict of interest with after-school programs, USC Urban Planning professor Raphael Bostic says it is not uncommon to view buildings and parking lots in a 24-hour context in cities that are strapped for space, and that safety issues would depend on management.

Rumble wrote a letter to the developers saying he was pleased to know the family had deep connections to the community and that “such gentrification can increase job opportunities for local residents and decrease crime.” Rumble declined to comment for this story.

Gerald Gubatan, senior planning deputy for Councilman Cedillo, admits that Council District 1 is “the epicenter for gentrification.”

“There is an underlying fear. It was palpable when we went before the neighborhood council,” says Gubatan, who met with organizers to hear their concerns. Still, he says Cedillo wants to attract private investment without causing displacement.

“My first goal is to be able to accommodate people who live here,” Sokol says. “I don’t want people to be displaced.”

But Javier Martinez, a student at UC San Diego who grew up in an apartment building around the corner from the Sokols’ buildings, doesn’t believe current residents will benefit from the businesses. “You can compare gentrification with colonialism,” he says. “They feel we are not using the resources that we have here to our full potential, and they believe it is their authority to take over.”

Ivera Chavez, 73, who has lived in the neighborhood for 40 years, agrees. “What do we need with their restaurants? We have our restaurants. We have our culture.”

Revel Sims, a gentrification scholar at the University of Wisconsin-Madison, who is familiar with the Westlake area, says that commercial development of vacant properties can indeed lead to displacement, and that low-income people of color are the most vulnerable.

“Change in commercial corridors can spark change in residential population,” Sims says. “As people come to the area to walk and eat, they might notice houses that they can buy and fix up to be close to a hip street with new bars and restaurants. If Westlake changes and this property makes a successful business, where are these folks going to go if they end up getting kicked out?”

Gustavo Flores says change in Westlake is inevitable — but that it should be the right kind of change.

“We’re not against development,” he says. “It’s going to happen. We’re going to continue to be displaced. But let’s have some respect for our children that are still here and our schools — and not put alcohol outlets less than 50 feet away.”
All pets are spayed or neutered, microchipped and ready to go home.

*Applies to pets age six months and older.

Best Friends Pet Adoption Center
15321 Brand Boulevard, Mission Hills
818-643-3989 | Open daily, noon to 8 p.m.

NKLA Pet Adoption Center
1845 Pontius Avenue in West Los Angeles
424-208-8840 | Open daily, noon to 8 p.m.

bestfriendsla.org/TheOne

Find ‘The One’ in time for Valentine’s Day

$14 pet adoptions*
February 1-15

Hallmark Channel wants to help you find “The One!”

New Original Movie Premieres every weekend through February 14.
Chronic Low Back Pain?

If the aches and pains of Chronic Low Back Pain have been bothering you for at least **three months**, you may want to consider participating in a clinical research study.

Qualified participants receive study-related medical care and study medication at no cost and may be compensated for time and travel.

For more information on how you can make a difference and to see if you qualify, contact CNS:

844-562-8282 • www.cnstial.com
WHAT CAN HOLLYWOOD UNIONS DO TO PROMOTE DIVERSITY?

By Jessica P. Ogilvie

For years, Maria Giese has been stirring up trouble at the Directors Guild of America. Unapologetically outspoken, the seasoned director has long insisted that something untoward has been happening behind the doors of the venerable Hollywood union.

In regard to disrupting the status quo that perpetuates Hollywood’s lack of diversity, she says of the union: “They don’t want change to happen.”

Giese has long been at the forefront of advocating for diversity in Hollywood films—in front of and behind the camera. Last year, her broader complaint about Hollywood’s exclusion of women and minorities was validated; after she contacted the American Civil Liberties Union in 2013, she learned that the organization would issue a letter to major studios requesting action on the question of gender parity.

The ACLU’s involvement calls public attention to gender discrimination in the film industry, Giese says, “and creates a foundation for change.”

Screen Actors Guild — can and should play in promoting the interests of their members of color and female members.

For a labor union, promoting diversity can be a double-edged sword. On one hand, advocating for one group of members could be interpreted as advocating against another group. On the other hand, says director Victoria Hochberg, “When you have an entire class of members who aren’t working, that’s a problem that the union needs to address.”

For unions such as the DGA, WGA and SAG-AFTRA, though, one of the biggest roadblocks to pushing for diversity is the party sitting across from them at the negotiating table. Unlike most American labor unions, the film industry’s...
advocate on behalf of its members, but those members, like the rest of the power players in Hollywood, are predominantly white men. If the DGA advocates for a minority of directors, “Can the guild then be accused of representing only a portion of their membership?” Hochberg asks. “That’s a sticky one.” The DGA declined to comment for this story. The WGA did not respond to the

“There is a regressive slide toward separatism, toward racial and religious disharmony. … It’s a systematic bias that needs to be addressed across the industry.”

—actor Will Smith, to Good Morning America
Concerned about Schizophrenia?

If so, Apostle Clinical Trials is currently enrolling volunteers for a clinical research study using an investigational product that may help reduce symptoms.

Qualified participants may receive:
- Study-related medical exams and study medication at no cost
- Compensation for time and travel

Please contact Apostle Clinical Trials
(M62) 437-4780
1040 Elm Avenue Suite 309
Long Beach, CA 90813

www.apostleclinicaltrials.com

Apostle Clinical Trials Inc.
1639 11th St., Suite 256,
Santa Monica, CA 90404
P: 310.392.1055 F:310.392.5889
WWW.LEMLELAW.COM

LA WEEKLY
// February 5 - 11, 2016 // www.laweekly.com
Worried About Type 2 Diabetes?

We are currently conducting a clinical research study of an investigational medication for type 2 diabetes.

You may qualify to participate in this clinical research study if you meet the following criteria:

- Between 18 and 75 years of age and have type 2 diabetes
- Being treated with Metformin (at least 1500mg/day)

Qualified participants will receive at no cost:

- Study-related medication
- Study-related laboratory testing
- Study-related ECGs and physical examinations
- Physician oversight of medical care

For more information, please call:

1(866) 567-9756

2010 Wilshire Blvd. Suite 302 Los Angeles CA 90057
Or: 6120 Seville Ave. Huntington Park, CA 90255

For more information contact:

Qualified participants will receive at no cost:

- Study-related medication
- Study-related laboratory testing
- Study-related ECGs and physical examinations
- Physician oversight of medical care

For more information, please call:

1(866) 567-9756

2010 Wilshire Blvd. Suite 302 Los Angeles CA 90057
Or: 6120 Seville Ave. Huntington Park, CA 90255

If you are interested and would like more information, contact:

Evergreen Clinical Research
Dr. Zach's office
16542 Ventura Blvd. Suite 304
Encino, CA 91436
818-788-2315 Ask for Joy or Maria

UCLA CARE Center
Study: Effect of Low Dose Methotrexate on Inflammation in HIV+

UCLA Meth Clinical Trial

We all have secrets...

Would you like to stop or reduce your Meth use? A UCLA meth clinical trial may be able to help. UCLA is conducting a clinical trial to find out if an anti-inflammatory medication can help patients to stop or reduce their meth use, and improve mental functioning, by reducing toxic brain inflammation caused by meth. Counseling, study medication, and compensation are included in this 18-week outpatient clinical trial. Interested in learning more?

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

UCLA IRB#13-001481 UCLA IRB Approved Approved Date: 8/12/2015 Through: 8/11/2016 Committee Medical IRB 1

This study will look at the effects of a medication, low dose methotrexate (LDMTX), on inflammation and heart health in people who have HIV infection. It will also look at whether LDMTX can lower the risk of heart disease by lowering HIV-related inflammation.

Patients will be randomly assigned (like flipping a coin) to get study drugs as either:

- Low Dose Methotrexate + Folic Acid Supplement
- Placebo* for LDMTX + Folic Acid Supplement

* a pill that does not contain active medication

Key requirements:

- HIV-1 Positive
- At least 40 years of age
- Undetectable HIV viral load while on continuous HIV treatment for past 6 months
- CD4 cell count at least 400
- Active heart disease or at high risk for heart disease

Cannot be:

- infected with chronic Hepatitis B or Hepatitis C
- Treated for major illness or received antibiotics within last 60 days
- A woman of childbearing potential

For more information contact: The UCLA CARE Center at 310-557-9062 or email: careoutreach@mednet.ucla.edu

Do not include any sensitive health information if you choose to contact the study team via email

Version Date: 19JAN2016
In their basic agreements with signatories, both the WGA and the DGA outline steps that the signatory must take to ensure diverse hiring. The DGA agreement includes the following steps: development programs for underrepresented television directors; regular diversity meetings between signatories and the guild; and reports to indicate how well these regulations are working.

“The Employer shall work diligently and make good-faith efforts to increase the number of working racial and ethnic minority and women Directors,” the DGA contract reads. If signatories don’t comply with the agreed-upon regulations, they face fines of up to $12,500. Those agreements were long-fought, according to the DGA.

DGA and were only agreed to by the TV networks in 2014. In a startling exception, film productions — the very productions in which women and people of color are most underrepresented as directors — are exempt from these requirements.

“It is understood that any alleged breach involving Directors of theatrical motion pictures shall not be subject to any grievance and arbitration procedure,” the agreement reads.

Similarly, the basic agreement between the WGA and its signatories states that signatories are not subject to penalties if they fall out of compliance with diversity expectations.

Again, the precedent for immediate action on the part of the guild exists. When women began advocating for change in the DGA 25 years ago, guild representatives promptly instituted a “set-aside,” which mandated that a certain number of TV shows be set aside to be directed by women.

The fact that today’s guilds are less prone to act against powerful studios and networks contributes to a dearth of film and TV roles for women and people of color. We encourage diversity, of course, but it’s not what you are, it’s what you can play,” Moore, of SAG-AFTRA, says. Actors are not supposed to be hired because of “age, race or gender identity,” he adds. “It’s supposed to be, ‘Can I convincingly play this role?’”

SAG-AFTRA does not have numerical quotas for diversity, nor do the WGA or DGA at this point in time. But the actors union does encourage networks and studios to use language in their casting calls that could be interpreted broadly. For example, a desired character might not have a race or even a gender specified.

The hope, Moore says, is that by not specifying these characteristics, the industry will begin to see the potential for casting a wide array of actors. Just because “it doesn’t say a particular gender or race,” he says, “doesn’t mean they can’t do it.”

Moore says he feels that roles are slowly improving for women, particularly on television.

“I think there are more and better jobs for women than there have been in a long time,” he says. “But it’s different on big studio films versus streaming versus network.” With big studios, he says, the inclination is to cast women as “the young mom, and then we don’t see you again until you’re a grandma.”

But for Hochberg, who has seen the DGA — and, by proxy, much of the rest of the industry — fail to change in 35 years, the stalemate is “heartbreaking.”

“There is a kind of global paralysis here in the film industry,” she says. “There’s an interlocking system, and one thread of that tapestry cannot be altered without all the others working together. I don’t think one part of that structure can be changed unless it all changed at the same time.”

Moore says the film industry, which is far behind other American endeavors in embracing diversity, is in a unique position to speak globally. “We have a responsibility to reflect the world around us,” he says. “What we create here means something here and around the world.”

Yet as Hochberg notes, the stories we do see onscreen — repeatedly, stories created by, about and for white men and boys — are told by such a small pool of filmmakers that the awards shows will necessarily reflect the industry’s fairly extreme distortions.

“At some point,” she says, “I’d love to see some white guy getting up for Best Director. He gets up, and he pulls a Marlon Brando. He says, ‘I’m not the best. I’m the best of a portion of the people who really are qualified to do this work … and therefore I’m not going to accept this Emmy or this Oscar until the playing field is level. Because this is not true. I’m not the best.’”

“Well, I think I’m dreaming to hope for that,” Hochberg admits. “But wouldn’t it be fun if that happened?”

“...something really egregious happens.”

Talent manager Kris Koller agrees.

“Typically, the times that [my] clients deal with the unions is when they have actually procured work,” he says, referring mostly to actors on his own roster. “To speak to what the unions do for their members, it’s mostly protection. They are trying to make sure that their members aren’t being taken advantage of by productions.”

“I feel like, in the actual process of getting work,” Koller adds, Hollywood’s unions “don’t appreciably do anything for or against members.”

This mentality sets Hollywood unions apart from most unions in America. In a recent statement about racial and economic justice, the AFL-CIO wrote, “If we are to succeed as a movement, the full range of working people’s voices must be heard in the internal processes of our movement.”

By contrast, Hollywood unions focus primarily on minimum salaries, residuals and creative control.

“If you’re a carpenter and you’re out of work, you put yourself on a list, and when people need carpenters, they call the union,” says director Rachel Feldman (Lizzy McGuire, Picket Fences, Doogie Howser, M.D.). “Our guilds don’t work like that. They’re basically there to protect you financially.

“They do have a purpose,” Feldman adds, “not to mention health benefits, not to mention pension. It’s something I’m going to be able to depend upon in my dotage.”

In the past, Hollywood’s big-name unions took a more active role in advocating for diversity. The union with the worst diversity numbers, the Directors Guild, has the most contentious past — and present — reputation when it comes to advocating to bring in talented women and minorities.

It’s been a problem within the guild for decades, culminating in the crisis in the early 1980s when the six women approached then-DGA president Michael Franklin.

Franklin “saw that the members were not being fairly advocated for or represented, because they were not working,” Hochberg says. Franklin and the rest of the DGA’s board members set up meetings and networking events, and when qualified women still couldn’t get past the directing barrier, they agreed to sue studios on behalf of the women.

There was just one problem: “Ten years earlier, during the civil rights movement, [DGA members of color] had asked the guild to do something similar, and the guild refused,” Hochberg says. Nonwhite directors, she says, were “rightly upset.”

The board’s lawsuit went forward a year later, this time including both women and minorities. The suit was thrown out by a judge in 1985, though, who found that the DGA was not the harmed party but the party doing the harming. The upper echelons of the DGA were populated, the judge said, primarily by people in a position to hire others in the guild.

“The DGA was not a proper litigant,” Hochberg says, “because they include within that organization people who discriminate.”

Weekly reported last year, women hold fewer leadership roles in Hollywood today than in such heavily male pursuits as the U.S. military or high-tech fields.

Some accuse current DGA president Paris Barclay (Scandal, Empire, Sons of Anarchy), who is black, of refusing to open doors for women and of inflaming long-brewing tension between guild members representing people of color and members representing women.

The guild denies this charge on its website: “There is a misperception that DGA contracts allow studios to fulfill all their ‘diversity obligations’ by hiring minority males. This is not true.”

In their basic agreements with signatories, both the WGA and the DGA outline steps that the signatory must take to ensure
SPEAR
Steak & Seafood House
800 W. 6th Street, Suite 100, Los Angeles, CA 90017

VALENTINES WEEKEND Dinner
February 13 - 15
Saturday - Monday

$95 Per Person
4 Course Dinner
Limited Offer
$80 Bottle Special

SUNDAY BRUNCH
10AM - 3PM
Music Provided by Event DJ / Live Sun by Rasmus

Call for Reservations 213.688.3000
SPEARRESTAURANT.COM

THE BACKHOUSE
SUSHI | ROBATA | BAR
LATE NIGHT HAPPY HOUR
10PM - CLOSE (Mon-Sat)

FULL BAR OPEN LATE!
KOREATOWN
3500 W. 6TH STREET, #331
LOUIS ANGELES, CA 90020
TEL. 213.775.3705

WEST LOS ANGELES
1001 S. FIGUEROA BLVD
LOS ANGELES, CA 90046
TEL. 310.664.0666

BURBANK
195 S. SAN JUAN CANYON RD
BURBANK, CA 91502
TEL. 818.266.2626
BACKHOUSERESTAURANT.COM

TRIPLE 8
China Bar & Grill
Located at L.A. Live
STAPLES CENTER

CANTONESE DIM SUM
AVAILABLE | 11AM - 5PM (DAILY)

213.747.3700
Open Late (Daily) 11AM - 2AM
800 W. Olympic Blvd, #120
Los Angeles, CA 90015
TRIPLE8RESTAURANT.COM

WOKCANO
ASIAN RESTAURANT & LOUNGE
Honey Walnut Shrimp
Open Late!

Order Online
Text “wokcano” to 33733 for ordering app.
*Msg & data charges may apply. See your mobile carrier for details.

Locations

Burbank
818.524.2288
Santa Monica
310.355.3080

Downtown L.A.
213.623.2288
714.892.1700

Topanga Canyon
818.704.0923

Valencia
661.288.1913

Long Beach
562.951.9652
West Hollywood
323.450.9037
WOKCANORESTARANT.COM
He tells us in a kind of jubilant but also apologetic manner, as he plunks down various ramekins and saucers and condiment caddies. He opines that it would be better if we elect one person in our party but also that we should spice things to our liking. We get a quick cultural and geographical lesson about the foods of Thailand, and then he asks if we’d like another cocktail. The simplicity of the question is a relief. We most certainly want another cocktail.

Pok Pok L.A. isn’t an easy restaurant to think about or write about, in part because even eating there can feel difficult. Andy Ricker’s legacy in America as a student and professor of Thai food has been justifiably lauded, both in Portland, Oregon, where he opened the original Pok Pok in 2005, and in New York, where he expanded a few years ago. The New York location received a Michelin star last year. For his Portland restaurant, Ricker won the James Beard Award for Best Chef, Northwest, in 2011.

But the reception of Pok Pok L.A., which Ricker opened in October after months of delays, has been somewhat cooler. There are a variety of reasons for this, the most obvious being that we already have a thriving Thai food scene, one that’s populated by Thai-run restaurants. We have plenty of Thai food that’s merrily true to its origins, as well as Thai chefs born and raised in Los Angeles, who have a point of view that’s thrilling in its old-meets-new audacity. There’s a sense among diners I’ve spoken to that Ricker is coming into our town and deigning to teach us — in a patient, patronizing tone — about Thai food when we’ve known about Thai food all along. As one reader wrote me, “It’s like, ‘OK, dude, we understand that Thai omelets are made differently. We’ve been eating them from Ruen Pair for years. We don’t need a children’s-level explainer on the menu.” I can relate to this frustration somewhat. But the educational element of Pok Pok, in the service and on the menus, while a little tiring, doesn’t bother me. (Many of the dishes have explanatory footnotes that seem conversational and interesting when viewed without suspicion but could be pointed to as further evidence of over-explanation.)

I’ve got plenty to learn, and while I don’t always want dinner to be academic, in this context it feels sincere and friendly. That’s less the case at Pok Pok Phat Thai, Ricker’s noodle bar up the street, where the dining experience. This is evidenced by the too-much-food-on-the-table issue (if you tell me, “That’s how they do it in Thailand,” I might scream), by the now-abandoned 5 percent service charge (tips are also expected) and the nonrefundable $20 deposit to make reservations. L.A. diners balked at both. They balked at the perceived overtone that we were supposed to feel lucky that Ricker and crew decided to bless us with this restaurant, that we should be deliriously thankful for its very existence.

I mean, we probably should. A lot of the food at Pok Pok is really delicious. Is that what matters here? It depends, I suppose, on how much you allow your pride to get in the way of your taste buds.
MIÀN, FROM CHENGDU TASTE, OFFERS FRESH TAKE ON SICHUAN CUISINE

When chef Tony Xu opened Chengdu Taste in Alhambra in 2013, it marked a sea change in the San Gabriel Valley’s Chinese restaurant scene. Using an elevated quality of ingredients, many imported from Sichuan Province, Xu took Sichuan cooking — or more specifically the food from the provincial capital city of Chengdu — to a new level, spawning a rash of imitators and followers.

After opening three more Chengdu Taste locations over the past two years (Rosemead, Rowland Heights and Las Vegas), Xu began work on a new concept devoted to Sichuan-style noodles. The final result, Miàn, opened in January.

The restaurant features a stripped-down, focused menu of 12 noodle dishes, five chaoshou (dumplings) and eight appetizers. Among the 12 noodle bowls, there are “hot and sour” noodles, a favorite street food in Chengdu, beef noodles, gizzards, seafood noodles, bone soup noodles and two meatless noodle options.

Two of the more interesting noodle choices are Chengdu and Chongqing versions of zhejiang mian, a noodle dish most associated with Beijing. The Chongqing version, ZaJiang with peas, comes with what’s listed as authentic Chongqing beans. A yellow bean paste, which is mild and remarkably non-salty, serves as both a flavor enhancer and a thickener. The noodles themselves are outstanding: thin strands with the perfect chewiness, or “Q” as the sensation is dubbed in Chinese noodle parlance.

While the dish has a bit of a chili kick, it’s the other dishes — particularly the soups — that bring the real heat. Those looking for the ma la effect, that lip-tingling numbing from the use of Sichuan peppercorns, will find it here in some of the noodles and chaoshou.

If you’ve been to any of the Chengdu Taste locations, you know what to expect: cash only, no alcohol and a distinctive décor. At Miàn, this means flatscreen TVs on the walls showing Chinese hip-hop videos while you slurp noodles. You might also prepare to wait, though only for a short time compared with the infamous waits at the original Chengdu Taste.

Will Chef Xu’s Chongqing-style noodles be the same sort of game changer that the food at Chengdu Taste was? Considering his track record, we wouldn’t bet against him.

Miàn, 301 W. Valley Blvd., #114-#115, San Gabriel; (626) 693-6888, mian.us.

TONY XU’S NOODLE CONCEPT IMPRESSES

W

Eats // Squid Ink //

Korean BBQ All-You-Can-Eat

“Southern California’s Most Delicious Bargains”
Los Angeles Times September, 2009

HAE JANG CHON RESTAURANT
ALL YOU CAN EAT Menu 22 items

Black Angus Beef Brisket, Choice Beef Short Rib (marinated or unmarinated), BBQ Beef (Bulgogi), Canadian Fresh Pork Belly (Choose Thin or Thick Sliced), Pork Shoulder, Beef Tongue, BBQ Pork, BBQ Chicken, BBQ Squid, Beef Abomasum, Beef Honeycomb, Hot dogs, Small Octopus, Kimchi Pancake, Rice Cake, Steamed Egg, Bean Paste Soup, Mushrooms

You Can Choose Kimchi, Fried Rice or Steamed Rice

BRUNCH
7 DAYS A WEEK
10AM - 2PM

service in the main
dining room
and at the bar

BRUNCH
7 DAYS A WEEK
10AM - 2PM

www.laweekly.com // February 5 - 11, 2016 // LA WEEKLY

Casual Dining

Are L.A.’s Best Chicken Wings at a Golf Course in Griffith Park?
The clubhouse at the Wilson Harding Municipal Golf Course in Griffith Park is a gorgeous setting. Built in 1937 as part of the New Deal’s Works Project Administration, it’s a stunning example of Spanish Colonial Revival architecture, with vaulted beam ceilings, tall arched windows and hand-pegged wood floors. The golf course itself, a lush expanse of green on the eastern edge of the park, is equally awe-inspiring. Babe Ruth golfed there, as did a young Tiger Woods. These days, Wilson Harding is particularly known for its popularity among the Korean golfing community (in 2001, the L.A. Department of Recreation and Parks estimated that more than half of the course’s

Are L.A.’s Best Chicken Wings at a Golf Course in Griffith Park?
THIS YEAR’S THE ESSENTIALS WINERIES ARE CURATED BY

Giovanni Almondo
AM/FM
Clos Figueras
Beaujolais Dupuble
European Cellars
Félsina
Schloss Gobelsburg
Geffi
Hunt & Harvest
Domaine Roland Lavantureux
Kermit Lynch Wine Merchant
Kóan
Lieu Dit
Macon-Villages
Maritime Wine Trading Co.
Olé
Il Palagio
Poço Do Lobo
Revel Wine
Riöffle
Saint Jean du Barroux
Bertani
Shacksbury
La Tercera
Domaine Gilles Trouillier
The Vienna Wine Company
Loring Wine Company
La Rioja Alta

PARTICIPATING RESTAURANTS

Aqui en Tercero
Animal
a.o.c
Baroo
Belcampo Meat Co.
Bestia
Beverly Soon Tofu
Bludso’s BBQ
Broken Spanish
Burritos La Palma
Button Mash
Cacao Mexicatessen
Cassia
Chengdu Taste
Chichen Itza
Colonia Publica
Coi/Seaford
Hierve el Agua
Izakaya
Jitlada Southern Thai
Jon & Vinny’s
Kabochi Sushi
Kogi BBQ
La Casita Mexicana
La Comptoir
Little Sister
Lucques
Lukshon
La Vida Thai Bistro
Mariscos Jalisco
Maison
Méjico
Night + Market
Osteria Mozza
Papilles Bistro
Park’s BBQ
Philippe the Original
Pine & Crane
POT
Providence/Connie & Ted’s
Racian
RedBird
République
RiceBar
Rustic Canyon Wine Bar
and Seasonal Kitchen
Salto
Spago
Sprit
Szechuan Impression
Terrine
The Hungry Cat
Trois Mec
Union
Wexler’s Deli

THE ESSENTIALS

ALL OF L.A.’S TOP RESTAURANTS UNDER ONE ROOF

SATURDAY, FEBRUARY 20TH • FROM 6 PM - 10PM
CALIFORNIA MARKET CENTER • 110 E 9TH ST, LOS ANGELES, CA 90079
TICKETS ON SALE NOW! • LAWEekly.com/essentials

SPONSORS

ZICO
POACHED
LAurrency
First Aid
Birchware
Kettle
Hustler
Beautiful Things
Zing
Symphony
Dry
Prime
Caviar
DiaEolo
DRA
From the creators of 626 Night Market comes a new exclusive tasting event on the Westside, featuring an international pan-L.A. mix of cuisines from local chefs and rising tastemakers.

TASTE OF NIGHT MARKET
FEBRUARY 5 & 6, 2016
HELD AT THE PRESTIGIOUS
BARKER HANGAR
3021 AIRPORT AVE, SANTA MONICA, CA 90405
LIMITED TICKETS ON SALE NOW
TASTEOFNIGHTMARKET.COM

Maradentro Chef José Acevedo Is Changing Mexican Seafood In L.A.

José Acevedo was 6 years old and living in the Mexican state of Guanajuato when he first learned how to cook. Sure, it was just basics — sopa de fideo, huevos revueltos, frijoles de la olla — but as the family’s first-born, he had to help mom make the food while dad was working at the family’s butcher shop.

“From that point on, I started getting very interested in food,” Acevedo says. “Every time my grandma or my aunt would be cooking for a family reunion or special event, I was always in the kitchen with them learning.”

He didn’t hurt that he traveled a lot, visiting extended family members (and learning to cook their local food) all over Mexico, and that he eventually worked in the butcher shop — where he was taught how to make carnitas, barbacoa and churros. Before coming to the United States at 19, Acevedo also spent several years eating his way through Mexico City’s high-end restaurants specializing in the country’s many distinctive regional cuisines. “When I was in Mexico City, I was introduced to food from states I’d never been to,” he says.

After he arrived in L.A., he spent nearly a decade working at places like Houston’s, Cheesecake Factory and Claim Jumper; he also helped Wolfgang Puck launch his now-closed cafe at the Irvine Spectrum before becoming the head chef at Taleo, where he presented his own lighter takes on classic Mexican dishes, especially those from from Puebla, Oaxaca, Michoacan and his home state of Guanajuato.

In creating the menu for Maradentro, a seafood-focused Mexican restaurant (a second location will open in Brentwood next month), Acevedo relied on his vast knowledge of regional Mexican specialties.

Maradentro features everything from a simple pescado del día plate to a traditional Baja-style fish taco to more creative dishes such as chile relleno de siete mores and bacon-lobster guacamole. Acevedo’s favorite dish, a Mexican-style fish sandwich, is a spicy take on the East Coast versions. There are also oysters of the day, hamachi slices served three ways and a ceviche tostada that rotates depending on what’s in season.

“I still do classics, but I’m always trying to find the best quality ingredients,” he says. “I feel like little by little, I will change people’s perceptions about what Mexican food can be.”

The upcoming Brentwood Maradentro (the tentative opening date is Feb. 18) will not be a carbon copy of the San Fernando Valley original. A lunch menu will feature new items like a hamachi salad, and dinner options will include Acevedo’s slow-cooked carnitas.

While juggling executive chef duties at multiple restaurants, Acevedo continues to innovate; sometimes new ideas come when he’s fishing for rockfish, snapper and halibut in San Pedro with his cooks. “I came up with a lot of different dishes to open the original Maradentro, and I feel like I still have a lot more in my head,” he says. “I’m always playing with food. Sometimes I don’t add those dishes to the menu right away, because it might interfere with what I already have. But when it’s the right time, I’ll release them.”
BIG PARTY IN A LITTLE HOUSE
OPEN 'TIL MIDNIGHT FRIDAY & SATURDAY & 'TIL 11 PM SUNDAY-THURSDAY

BEST HAPPY HOUR IN THE VALLEY M-F from 3PM-6PM

4524 Saugus Ave.
Sherman Oaks
818-990-2583
bluedogbeertavern.com

Award-Winning Burgers, Salads & Great Craft Beers!
Weekend Breakfast 9 am-12:30 pm

ORDER* YOUR BIG GAME PARTY PACKS NOW!

“BIG PARTY IN A LITTLE HOUSE”

TUESDAY BREWSDAY FEBRUARY 9
MARDIS GRAS WITH...

HAPPY HOUR
$6 Eats + Libations 5-7pm Daily

SUNDAY FUNDAY
Game night

MONDAY
Happy Hour
ALL NIGHT LONG

WEDNESDAY
Burger Bash

www.rascalla.com 801 S. LA BREA

Korean BBQ
PREMIUM All-You-Can-Eat

(213) 674 7228
Monday-Sunday: 11:30a.m.-2:00a.m.
3377 Wilshire Blvd., Suite 105 - Los Angeles
www.juukujuukubbq.com

CLASSIC & SIGNATURE PO'BOYS
SOUTHERN BREAKFAST
“GRITS TWO WAYS”
CAFE AU LAITS
BEIGNETS
VINTAGE/RETRO CANDY
ICEES
SPECIALTY SODA POP SHOP
CANNING & PICKLING

THE GRAIN CAFE
Natural Organic Vegan.

We now offering vegan tacos and burritos: al pastor, carnitas, chicken and mole...
Call for daily specials and soups
We deliver 2 miles
4222 W Pico Blvd
Los Angeles, CA 90019
(323) 931-4034
graincafeonline.com

HAPPY HOUR
$6 Eats + Libations 5-7pm Daily

SUNDAY FUNDAY
Game night

MONDAY
Happy Hour
ALL NIGHT LONG

WEDNESDAY
Burger Bash

www.rascalla.com 801 S. LA BREA

The delicious, refreshing, THC-infused soda.

drinksprig.com
Available at SoCal dispensaries.
@drinksprig

wine. dine. be mine.

VALENTINES AT BARBIANCA
FEB 13 & 14 • 4PM-10PM
$60/PERSON

BARBIANCA.COM
310-577-6039

barbianca
LOCAL KITCHEN

VISIT OUR BEER FINDER
STOCK UP FOR THE BIG GAME
ANEGELCITYBREWERY.COM/FIND

ANGEL CITY BREWERY LOS ANGELES
ART

Working for Peanuts

Good thing psychiatric advice is only a nickel, because missing the opening of The Peanut Gallery: A Charlie Brown–Themed Art Show would be enough to drive a person crazy. For this salute to the singular vision of cartoonist Charles M. Schulz, more than 100 artists have contributed work celebrating a comic strip that represents a rare intersection of populism and existentialism. On display will be new interpretations of the Peanuts gang by artists including Burrito Breath, ummehheather, Killer Acid, Tricia Mendoza, Thom Foleory, JQ Hammer, Zia Adist-Metts, Vivian Nguyen, Wizard Skull, Angus Oblong, Nick Gazin, Hamme, Zia Adsit-Metts, Vivan Nguyen, Acid, Tricia Mendoza, Thom Foolery, JQ Robinson, Sammy Davis Jr. and others (but not necessarily in order of prominence). The exhibition, which opens with a celebration on Saturday night, goes through the end of the month. (Barker Hangar, 3021 Airport Ave., Santa Monica; Fri., Feb. 5, 6-11 p.m.; Sat., Feb. 6, 11 a.m.-5 p.m.; Sun., Feb. 7, 11 a.m.-4 p.m. $65-$75; $85-95 VIP. tasteofnightmarket.com. —David Cotner

FOOD

It’s Only Natural

The Natural History Museum launches its discussion-and-music series First Fridays for 2016 with the theme Big Screen, Bigger Science, looking at the intersection of science and film. The evening kicks off with “Stranger Than Fiction,” a guided tour led by NHM’s assistant collections manager of entomology, Lisa Gonzalez. Conversation “With Great Powers Come Great Close-Ups” features Caltech’s Spiros Michalakis, University of Texas at Austin entomologist Alex Wild and moderator Patt Morrison of the L.A. Times. The Hood Internet, Boulevards and Mark Redito (aka Spazz kid) perform live, and KCRW DJs Aaron Byrd and Anthony Valadez spin tunes into the night. Natural History Museum of Los Angeles County, 900 Exposition Blvd., Exposition Park; Fri., Feb. 5, 5-10 p.m.; $18. (213) 763-DINO, nhm.org. —Siran Babayan

FOOD

Because the Night

The folks behind the widely successful 626 Night Market in Arcadia are coming to the Westside. Taste of Night Market is a two-day, all-inclusive tasting event featuring an international mix of cuisines from local chefs and rising tastemakers. Among vendors confirmed to join the festivities at Santa Monica’s Barker Hangar: Keizo Shimamoto’s Original Ramen Burger, So-Cal Grill Shack, China Tasty, Upper West, Komodo Kitchen, Okamoto Kitchen and many more. Barker Hangar, 3021 Airport Ave., Santa Monica; Fri., Feb. 5, 6-11 p.m. (VIP entry 5 p.m.); $65-$75; $85-95 VIP. tasteofnightmarket.com. —Garrett Snyder

FOOD

Sweet Deal

A quick scroll through L.A. Cookie Con and Sweet Show’s Instagram is a mouth-watering experience — the real thing will be full-blown dessert overload. This two-day extravaganza, featuring treats for all, whether vegan, paleo or gluten-free, launches Saturday with Ron Ben-Isreal (Cake Wars) and actress/Foodstirs co-founder Sarah Michelle Gellar. Duff Goldman will stop by as well, making a special delivery from Charm City Cakes West. There are classes and demos for people hoping to improve their baking skills; people who’ve already got it down pat can sign up for the Decorators’ Showcase and various other contests. There are classes and events for kids, too, and proceeds from the entry fee benefit Children’s Hospital L.A. L.A. Convention Center, 1201 S. Figueroa, downtown; Sat., Feb. 6, 11 a.m.-5 p.m.; Sun., Feb. 7, 11 a.m.-4 p.m.; $17, $10-$15 for kids; (213) 741-1151; lacookiecon.com. —Liz Ohanesian

SAT

2/6

DANCE

On Tap

The unassumingly named An Evening of Dance on Film celebrates dancers of color who began their careers when segregation blatantly governed filmmaking. Back then, dance numbers featuring the likes of the Nicholas Brothers hoofing with white performers were edited out for theaters in the South. But the talents of Bill “Bojangles” Robinson, Sammy Davis Jr. and others eventually were woven into films in ways that could not easily be cut out, allowing the performers to be seen by a broader audience. The documentary is a timely reminder of efforts that eroded racial barriers but didn’t quite bring about diversity in the film industry. A talk-back session with jazz archivist Mark Cantor follows the free screening. Nate Holden Performing Arts Center, 4718 W. Washington Blvd., Mid-City; Sat., Feb. 6, 8 p.m.; free. (323) 964-9766, ebonyrep.org. —Ann Haskins

MUSEUMS

Glow Get ’Em

In 2011, L.A. got a little dimmer when the Museum of Neon Art shuttered its downtown location after 30 years in various spots. It took a few years, but MONA found a new home in Glendale, where it will reopen with a celebration on Saturday night. The museum’s collection of historic signs — including the neon gem from the Brown Derby at Hollywood and Vine, MONA’s “crown jewel” — will be buzzing and burning bright once again. There’s also music from the Neon Hunter Collective, specially assembled for the occasion, plus food and an open bar. 216 S. Brand Blvd., Glendale; Sat., Feb. 6, 7-10 p.m.; $30. (213) 489-9918, neonmona.org. —Gwynedd Stuart

MUSEUMS

A FILM FEST THAT DOES

BLACK HISTORY MONTH RIGHT

A FILM FEST THAT DOES...
ON SALE THURSDAY
FEBRUARY 4TH

Vegan
BEER & FOOD
FESTIVAL

JUNE 18TH

Rose Bowl
AMERICA'S STADIUM

WWW.VEGANBEERFEST.COM

LA WEEKLY
GOLDENVOICE
Keep Your Talent in the U.S. Legally!

O-1 Visa for as actors, dancers, models, singers & musicians.

CALL TODAY FOR A FREE CONSULTATION
310-746-9157

Attorney Rozalin Benlevi Kashani
Rozalin@eliteimmigrationlaw.com
www.eliteimmigrationlaw.com

Do you suffer from bipolar disorder?
If so, consider participating in a clinical research study.
Qualified participants receive study-related medical care and investigational medication at no cost and may be compensated for time and travel.

844-949-7979
www.cnstial.com/bipolar

www.laweekly.com  //  February 5 - 11, 2016  //  LA WEEKLY

HISTORY

Head South
The Westside may have generous amounts of sand and the Eastside may have that brunch place that makes that thing you really like, but today’s Esotouric L.A. History Tour takes riders on a road trip through South L.A. on a voyage titled Hot Rods, Adobes, Google & Early Modernism. Among the attractions: artist Ed “Big Daddy” Roth’s studio in Maywood, Rancho San Antonio in Bell Gardens, Harvey’s Broiler in Downey and much more. It’s a good excuse to marvel at how big and wonderful this megalopolis truly is. Starts at the Daily Dose, 1820 Industrial St., #260, downtown; Sun., Feb. 7, noon; $58. (213) 373-1947, lavatransforms.org/event/south-l-a-road-trip-hot-rods-adobes-google-early-modernism. –David Cotner

COMEDY

Reid It and Weep
Boston-based comic Ken Reid’s credits include opening for Patton Oswalt, Bob Saget, John Oliver and Todd Barry, but for nearly two years now, Reid also has hosted the TV Guidance Counselor podcast, inspired by his wealth of TV knowledge and enormous collection of TV Guides; he owns every issue from 1965 to 2000. Each week, Reid and a fellow comedian, actor or singer go through a random issue of the magazine and wax nostalgic about their favorite shows, mostly from the 1980s and ’90s. Past guests have included Andrew W.K., Janeane Garofalo, Dana Gould, Michael Ian Black and Laraine Newman. Tonight, Greg Proops and Laura Kightlinger join Reid for a taping of his first full-length comedy album, The Vanity Project, Vol. 1: Hollywood. NerdMelt Showroom, 7522 Sunset Blvd., Hollywood; Mon., Feb. 8, 9 p.m.; free with RSVP. (323) 851-7223, nerdmeltla.com. –Siran Babayan

MUSIC

Just Say NOLA
Renowned New Orleans pianist Henry Butler darts into the fray with the Hot 9 band for some real early blues, jumping jazz and steaming swamp stompers. Mardi Gras Bhangra features a big mess of realer-than-real horn & drum arrangements dating back to the 1890s and 1930s, crafted by Butler’s bud, badass bassman Steven Bernstein. The entire crew traverses the fertile soil and superbly tangled roots of America’s most enduring and important music. New York “chol and brass” party band Red Barat opens the show. UCLA Royce Hall, 340 Royce Drive, Westwood; Tue., Feb. 9, 8 p.m.; preshow New Orleans-style crawfish boil starts at 7 p.m. (pre-orders required by Wed., Feb. 3); $19-$49; UCLA students $15, UCLA faculty & staff $25. (310) 825-2101, cap.ucla.edu. –John Payne

BOOKS

To Tell the Truth
Despite lifelong battles with mental illness and substance abuse, Rob Roberge has remained insightfully articulate throughout it all, whether he’s playing angular guitar with local art-punks The Urinals, teaching at UC Riverside’s Palm Desert Center or writing a series of well-received novels, including Drive and The Cost of Living. With his latest book, Liar: A Memoir, the Connecticut native sheds the veneer of fiction for an even more startling and revelatory form of truth, which he describes as “a sophisticated virus that adapts to each host.” In a discussion with fellow novelist David L. Ulin, Roberge explains how he ended up in an abandoned shack in the Mojave Desert trying to kill himself only to be resuscitated by a surge of bittersweet and ambivalent memories. Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Feb. 9, 7:30 p.m.; free, book is $26. (323) 660-1175, skylightbooks.com. –Falling James

MUSEUMS

You Know Hula
A pleasant counterpart to the hectic whirlwind of next week’s Grammy Awards: tonight’s Mele Mei in L.A., which showcases the art of slack-key guitar playing, that is to say loosening the tuning pegs on the guitar until the music channels the sounds of the Big Island. Current and past Grammy nominees and winners perform as part of the exhibit “Kī Hō’alu: Honoring Hawaii’s Slack Key Guitar Tradition,” which opens today. No slouches at the slack here — just the finest South Sea stylings of Charles Brotman, Amy Hanaiali‘i, Raiatea Helm and Jeff Peterson, Kawika Kahiko and many others. Clive

WRESTLING

Muchas Luchas

Lucha Vavoom may be named after masked Mexicans, but its blending of wrestling, comedy and striptease is just about as American as it gets. The Valentine's Day extravaganza Crazy in Love promises plenty of sex and violence, with performances from Guinness record-holding sexy hula hoop Marawa the Amazing; Jessabelle Thunder, the self-described Clark Kent of burlesque; baby-faced wrestler Joey Ryan; and more. If this spells romance for you and your sweetheart, it sure is awesome you found each other.


—Gwynedd Stuart

LECTURES

From Russia With Love

In 2012, members of the feminist punk rock group Pussy Riot staged a protest performance in a Russian Orthodox cathedral, opposing Vladimir Putin's regime. Nadezhda Tolokonnikova and Maria Alyokhina were arrested for hooliganism and each served two years in prison. Since then, the members of Pussy Riot have become poster children for Russian dissent and a cause celebre for liberals worldwide. Alyokhina sits down with Edward Goldman, the Russian-born host of KCRW's Art Talk, for the discussion Art, Sex & Disobedience. Prior to the conversation, UCLA hosts in the Royce Hall Lobby and Terrace a free live screenprinting, pop-up library organized by L.A. Zine Fest and Feminist Library on Wheels, and free-speech soap box. UCLA Royce Hall, 340 Royce Drive, Westwood; Thu., Feb. 11, 8 p.m.; $19-$39. 310-825-2101, cap.ucla.edu.

—Siran Babayan

ART/BOOKS

Art of the Matter

New York nonprofit Printed Matter returns for the fourth time to host the L.A. Art Book Fair, which last year attracted more than 30,000 attendees. Over 250 local, national and international presses, booksellers, artists and independent publishers—from as far away as Japan and New Zealand—will sell art books, catalogs, periodicals and zines. The three-day event also offers exhibits, readings and discussions on topics ranging from Black Lives Matter to the Beatles. Thursday's preview night includes musical performances by Moon Utterus (Mel Shimkovitz, Devendra Banhart, Amy von Harrington) and Christeeene. Museum of Contemporary Art, 152 N. Central Ave., downtown; Thu., Feb. 11, 6-9 p.m.; Fri., Feb. 12, 1-6 p.m.; Sat., Feb. 13, 11 a.m.-7 p.m.; Sun., Feb. 14, 11 a.m.-6 p.m. 310 (213) 625-4390, laartbookfair.net. —Siran Babayan
CINDERELLA BREAKS FREE
PLUS PHOTOS OF LIZ TAYLOR’S HOME AND A DIFFERENT LOOK AT A DOWNTOWN STREET

BY CATHERINE WAGLEY

This week an old-school L.A. artist grapples with the reality-TV aesthetic in Hollywood, and Cinderella tries to escape the fairy tale in a Culver City exhibition.

Temple of the dog

Matt Wardell’s current exhibition at Baik Art, called “EYE-DEE-QUE (Something Like an Asclepeion),” is supposed to loosely resemble a temple of healing. An Asclepeion, named after Greek god Asclepius, was an ancient Greek shrine to healing, where dogs were taught to lick the wounds of ailing visitors. Dogs will be welcome too. The event is something like an Asclepeion,” is supposed to loosely resemble a temple of healing. The gallery assistant handed over the keys, because why wouldn’t you trust Opie? She’s responsible, respectful, relatively famous and equipped with a great, skilled eye, so it’s not surprising that Elizabeth Taylor let the photographer into her home during the last days of the actress’s life. Opie’s photographs of Taylor’s home are on view at MOCA’s PDC space, and they’re very nice: the actress’s closet, her art, her family pictures, her quaint kitchen. They don’t reveal anything unexpected. It’s just one of the strange, sculptural installations the artist has been making since the 1960s. He’s been working with TV-style scripts and thinking about scripted reality since the ‘60s too, grappling with issues that artists much younger than he are grappling with now. It’s like he saw the reality-show era coming from a few decades away. In this film, two roommates named Seth and Diana are the central characters, at least at first. Then the film branches out to include other clusters of people — it’ll likely feel uncanny and mundane at the same time, 7000 Santa Monica Blvd., Hollywood; Thu., Feb. 11, 7:30 p.m.; RSVP required. (323) 871-4140, laxart.org.

Forget the prince

Ericka Beckman’s Cinderella cannot get the prince. She keeps trying — bouncing back and forth from a dirty hearth to a formal ballroom, running home before midnight, trying to drop her shoe just right — until, toward the end of Beckman’s 30-minute video, she starts to realize the game is rigged. The prince, too, is just playing his part. There’s no room for improvisation. Cinderella (1986) plays on a loop in Beckman’s current exhibition at Cherry and Martin, projected in a room that includes impressive, imposing set pieces originally used in the filming. The video is a musical, in which Cinderella (Gigi Kalweit) lip-synchs to a rock-pop soundtrack. She has a power she’s still tentative about, as she cleans up cinders, then magically transforms into a green-haired, loudly dressed ‘80s party girl. You want her to not just beat the game but destroy it. 2712 S. La Cienega Blvd., Mid-City; through March 12. (310) 559-0100, cherryandmartin.com.

2600 S. La Cienega Blvd., Mid-City; Sat., Feb. 6, 2-4 p.m. (310) 842-3892, baikart.com.

Curts2600 S. La Cienega Blvd., Mid-City; Sat., Feb. 6, 2-4 p.m. (310) 842-3892, baikart.com.}

Curtains over street lights

Narrow, mural-lined Winston Street stretches across three blocks of downtown Los Angeles. Essentially it’s an alley, but it’s also where Sister Sylvia May Cresswell, aka the queen of Skid Row, ran a “soul patrol” center to rehabilitate alcoholic vets after World War II. The street looks fairly run-of-the-mill in Kori Newkirk’s photographs — or it would if Newkirk hadn’t used silver streamers to make a traffic light look like a party’s about to break out in the middle of the road. These photos hang in a back gallery of Newkirk’s current show at Robert Sand & Tilton. Rows of bike wheels with mix CDs and other dated disks crammed between their spokes line the main gallery. Again, familiar, unsung things become full and fancy. 5801 Washington Blvd., Culver City; through Feb. 6. (323) 549-0223, robertsandtilton.com.

Photographer with access

I was in a gallery that represents photographer Catherine Opie’s work a few years ago when Opie came up and asked for the keys to the back room because she wanted to show some friends something. The gallery assistant handed over the keys, because why wouldn’t you trust Opie? She’s responsible, respectful, relatively famous and equipped with a great, skilled eye, so it’s not surprising that Elizabeth Taylor let the photographer into her home during the last days of the actress’s life. Opie’s photographs of Taylor’s home are on view at MOCA’s PDC space, and they’re very nice: the actress’s closets, her art, her family pictures, her quaint kitchen. They don’t reveal anything unexpected. It’s just one sensitive artist with a sense of beauty exploring a different kind of artist’s sense of beauty. 8687 Melrose Ave., West Hollywood; through May 8. (310) 389-5223, moca.org.

Human behavior

William Leavitt’s new film, Behavior, debuts at LAX Art this week. It’s a Truman Show-type situation, set in one of the strange, sculptural installations the artist has been making since the 1960s. He’s been working with TV-style scripts and thinking about scripted reality since the ‘60s too, grappling with issues that artists much younger than he are grappling with now. It’s like he saw the reality-show era coming from a few decades away. In this film, two roommates named Seth and Diana are the central characters, at least at first. Then the film branches out to include other clusters of people — it’ll likely feel uncanny and mundane at the same time, 7000 Santa Monica Blvd., Hollywood; Thu., Feb. 11, 7:30 p.m.; RSVP required. (323) 871-4140, laxart.org.

Forget the prince

Ericka Beckman’s Cinderella cannot get the prince. She keeps trying — bouncing back and forth from a dirty hearth to a formal ballroom, running home before midnight, trying to drop her shoe just right — until, toward the end of Beckman’s 30-minute video, she starts to realize the game is rigged. The prince, too, is just playing his part. There’s no room for improvisation. Cinderella (1986) plays on a loop in Beckman’s current exhibition at Cherry and Martin, projected in a room that includes impressive, imposing set pieces originally used in the filming. The video is a musical, in which Cinderella (Gigi Kalweit) lip-synchs to a rock-pop soundtrack. She has a power she’s still tentative about, as she cleans up cinders, then magically transforms into a green-haired, loudly dressed ‘80s party girl. You want her to not just beat the game but destroy it. 2712 S. La Cienega Blvd., Mid-City; through March 12. (310) 559-0100, cherryandmartin.com.

2600 S. La Cienega Blvd., Mid-City; Sat., Feb. 6, 2-4 p.m. (310) 842-3892, baikart.com.

Curts

Narrow, mural-lined Winston Street stretches across three blocks of downtown Los Angeles. Essentially it’s an alley, but it’s also where Sister Sylvia May Cresswell, aka the queen of Skid Row, ran a “soul patrol” center to rehabilitate alcoholic vets after World War II. The street looks fairly run-of-the-mill in Kori Newkirk’s photographs — or it would if Newkirk hadn’t used silver streamers to make a traffic light look like a party’s about to break out in the middle of the road. These photos hang in a back gallery of Newkirk’s current show at Robert Sand & Tilton. Rows of bike wheels with mix CDs and other dated disks crammed between their spokes line the main gallery. Again, familiar, unsung things become full and fancy. 5801 Washington Blvd., Culver City; through Feb. 6. (323) 549-0223, robertsandtilton.com.

Photographer with access

I was in a gallery that represents photographer Catherine Opie’s work a few years ago when Opie came up and asked for the keys to the back room because she wanted to show some friends something. The gallery assistant handed over the keys, because why wouldn’t you trust Opie? She’s responsible, respectful, relatively famous and equipped with a great, skilled eye, so it’s not surprising that Elizabeth Taylor let the photographer into her home during the last days of the actress’s life. Opie’s photographs of Taylor’s home are on view at MOCA’s PDC space, and they’re very nice: the actress’s closets, her art, her family pictures, her quaint kitchen. They don’t reveal anything unexpected. It’s just one sensitive artist with a sense of beauty exploring a different kind of artist’s sense of beauty. 8687 Melrose Ave., West Hollywood; through May 8. (310) 389-5223, moca.org.

Human behavior

William Leavitt’s new film, Behavior, debuts at LAX Art this week. It’s a Truman Show-type situation, set in one of the strange, sculptural installations the artist has been making since the 1960s. He’s been working with TV-style scripts and thinking about scripted reality since the ‘60s too, grappling with issues that artists much younger than he are grappling with now. It’s like he saw the reality-show era coming from a few decades away. In this film, two roommates named Seth and Diana are the central characters, at least at first. Then the film branches out to include other clusters of people — it’ll likely feel uncanny and mundane at the same time, 7000 Santa Monica Blvd., Hollywood; Thu., Feb. 11, 7:30 p.m.; RSVP required. (323) 871-4140, laxart.org.

Forget the prince

Ericka Beckman’s Cinderella cannot get the prince. She keeps trying — bouncing back and forth from a dirty hearth to a formal ballroom, running home before midnight, trying to drop her shoe just right — until, toward the end of Beckman’s 30-minute video, she starts to realize the game is rigged. The prince, too, is just playing his part. There’s no room for improvisation. Cinderella (1986) plays on a loop in Beckman’s current exhibition at Cherry and Martin, projected in a room that includes impressive, imposing set pieces originally used in the filming. The video is a musical, in which Cinderella (Gigi Kalweit) lip-synchs to a rock-pop soundtrack. She has a power she’s still tentative about, as she cleans up cinders, then magically transforms into a green-haired, loudly dressed ‘80s party girl. You want her to not just beat the game but destroy it. 2712 S. La Cienega Blvd., Mid-City; through March 12. (310) 559-0100, cherryandmartin.com.
“ORWELL’S ‘1984’ HAS NEVER SEEMED SO CURRENT AND TERRIFYING AS ON THE BROAD STAGE”

“BORN ANEW WITH STARTLING FORCE!”

“...NEVER OUT OF DATE...BRACING!”

—LA Times

“SCINTILLATING...STYLISHLY INVENTIVE!”

“OUTSTANDING!...NEVER SEEMS TO loose ITS RELEVANCE!”

—LA Weekly

—The Hollywood Reporter

THE CRITICS AGREE—1984 IS A HIT!

“★★★★★”

Theater at The Broad Stage made possible in part by a generous gift from Laurie and Bill Benenson.

1984 at The Broad Stage made possible in part by a generous gift from Linda and Michael Keston.

Tickets @ thebroadstage.com/1984
Call 310.434.3200

MUST CLOSE FEB 6!

1984

BY GEORGE ORWELL

A NEW ADAPTATION CREATED BY ROBERT ICKE AND DUNCAN MACMILLAN

MUST CLOSE FEB 6!

“Perfectly wonderful...a tender and funny exploration of the lives of two couples from two generations.”

The New York Times
CRITICS’ PICK

BY Bathsheba Doran

DIRECTED BY Robert Egan

Begins Wed at 8pm!

February 10 to March 20, 2016

MARK TAPER FORUM
135 N. Grand Ave,
Downtown L.A., CA 90012

CenterTheatreGroup.org
213.628.2772  @CTGLA
HOT SEX AND SOLAR PANELS

A well-intentioned engineer can’t break through to his Native American lover in Stephen Sachs’ Dream Catcher

BY DEBORAH KLUGMAN

In concept, Stephen Sachs’ Dream Catcher at the Fountain Theatre is a timely play. Directed by Cameron Watson, it details a clash between a young engineer involved in designing a solar-energy plant that would help combat global warming, and a poorly educated Native American woman who objects to the project because it violates the sacred lands of her people.

The confrontation between Roy (Brian Tichell) and Opal (Elizabeth Frances) takes place under the beating sun in the Mojave Desert and is stoked by the hot sex they’ve been having since he picked her up at a local bar. Opal has chosen this spot for their face-to-face; her lover’s been immersed in his work and she, feeling ignored, has angrily texted him to meet her there, to apprise him of the handful of fossil fragments she’s uncovered. He’s jazzed when he arrives, and though puzzled that she’s summoned him to the middle of nowhere, he seizes the opportunity to enthuse about his up-and-coming career.

But in short order it becomes clear that Opal, who is fiery and attractive but insecure, is indifferent to both his ambitions and his explanation of the importance of the project. Her concern is with the past, with respect for her people’s traditions and with her personal identity as a Mojave woman, which acts as a salve for her feelings of worthlessness and lack of purpose in her life.

She plans to broadcast her findings of human remains to various government agencies, a move that will at best stall, and at worst derail, the plant’s construction.

As an alarm call, Dream Catcher, which is based on a true event, has moments to commend it. At one point Roy tells Opal that life on Earth is on the brink of a sixth extinction—the only cataclysm so far that would be of our own making. The show’s best moments, for the drama and the performer, come when a frustrated Roy tries, and fails, to get this idea across.

Otherwise, the playwright’s intent to make the characters’ polarity a metaphor for conflict in the world at large is a bit too obvious to feel comfortable with. One might have gotten past that, however, with a little pruning by Sachs and a better performance from Frances, whose high-pitched declaiming reveals little dimension and depth. Moments of truth are badly wanting here.

Tichell’s self-absorbed white guy is glib but he is more convincing. The other problem with this production is the director’s decision to stage it in the round. Perhaps other audience members had a better time of it, but I missed many a moment in this theatrical pas de deux when one of the two players spoke with their back to me (at times obscuring the face of his or her fellow performer). Staring at someone’s rear while trying to take in what they’re saying is simply too distracting.

DREAM CATCHER
Fountain Theatre, 5060 Fountain Ave., East Hollywood
Through March 21
(323) 663-1525 | boxoffice@fountaintheatre.com

THEATER LISTINGS

Empire

No, it’s not a stage version of the TV show of the same name, but there is some decent buzz surrounding La Mirada’s pre-Broadway production of Empire, a new musical about the genesis of the Empire State Building. Will it actually go to Broadway? It’s been “Broadway-bound” for more than a decade (it originally played Los Angeles back in 2003), so that remains to be seen.

Marcia Milgrom Dodge is a respected director and choreographer nationwide, and it should be interesting to see if she can make a story about Depression-era history interesting. —Katie Buenneke


Fly

The Pasadena Playhouse tends to program a fairly diverse season, and its latest offering continues that fantastic trend. Fly is a new musical inspired by the American heroism of the Tuskegee Airmen, and the show will have its West Coast premiere in Pasadena...
AHMANSON THEATRE  NOW – MAR 13
213.972.4400  CenterTheatreGroup.org

A NEW COMEDY

WRITTEN BY
DAVID JAEVERBAUM

DIRECTED BY
JOE MANTENNO

SEAN HAYES
AN ACT OF GOD

LIVE! ONE-MAN SHOW!
FEB 13 | 8 PM

TICKETS ON SALE NOW!

323.343.6600  LUCKMANARTS.ORG
& VIA ticketmaster

Photo: Ryan Miller/Capture Imaging

Direct from Broadway, the new hit comedy from the creator of, well, everything.

HE HATH ARRIVED!

JOHN WATERS
THIS FILTHY LIFE: FILTHIER & DIRTIER

SEASON SPONSOR

CenterTheatreGroup.org

Photo: Ryan Miller/Capture Imaging

\~endash\case\one.lf\three.lf./\two.lf/one.lf/three.lf./nine.lf/seven.lf/two.lf./four.lf/four.lf/zero.lf/zero.lf

LUCKMAN ARTS COMPLEX
CAL STATE LA

PORTRAIT BY DIEGO  |  DIEGOEDUARDO.COM
During Black History Month before playing off-Broadway in March. Directed by Ricardo Khan, *Fly* tells the story of the first African-American Army Air Corp fighters, who flew the skies over Europe and North Africa during WWII. The playhouse tends to put on gorgeous shows, so it’s doubtful this will be an exception.
—Katie Buenneke

**Pasadena Playhouse, 39 S. El Molino Ave, Pasadena; through Feb. 21. (626) 356-7529, pasadenaplayhouse.org.**

**Solofest**

What’s better than one solo show? Forty-one solo shows, over the course of 45 days. That’s the idea behind Whitefire Theatre’s *Solofest*, a theater festival devoted to one-man (or -woman or -person) shows. The slate of shows is diverse, featuring everything from a dead pagan actress who comes back to life to an exploration of the life of the Native American Geronimo to a show that sounds like a 60-minute TED Talk on how to live your best life.
—Katie Buenneke

**Whitefire Theatre, 13500 Ventura Blvd., Sherman Oaks; through Feb. 27. (800) 838-3006, whitefiretheatre.com.**

**A DRAFTY LITTLE SHOW**

At first, new play *The Dodgers* seems like a rehash of the classic rock musical *Hair*. The era is similar (Vietnam War), the characters are similar (hello, Jeanie, Berger and Sheila), the central problem is the same (hippies are getting drafted to fight in a war they disagree with), and the cast is comprised of talented musical theater actors (Corbin Bleu, Emma Hunton, etc.).

*The Dodgers* is not a musical, and it focuses on a smaller window of time. In this one-act play, we see only the two weeks or so immediately before and after the draft lottery, up until the night before Mick (Asher Goodman) has to report for his physical to go to war.

It’s an educational experience. Unfortunately, the motivations of playwright Diana Amsterdam’s characters are difficult to follow, despite the actors’ best efforts. The script also undercuts many of the more serious moments with ill-timed jokes that aren’t funny.

Two bright spots are the beautiful, homey sets (by Michael Carnahan and Ann Beyersdorfer) and Talisa Friedman’s winning performance as the loving but insecure Patti, who just wants to make everyone happy. If only bright spots were more plentiful.
—Katie Buenneke

**The Hudson Mainstage, 6539 Santa Monica Blvd., Hollywood; through Feb. 28. (323) 960-7712, plays411.com/thedodgers.**
A Hollywood farce Hail, Caesar! flares out

BY MELISSA ANDERSON

A kick for those who’ve distractedly thumbed through Kenneth Anger’s Hollywood Babylon, Joel and Ethan Coen’s bustling comedy Hail, Caesar! looks back to the waning days of moviedom’s golden age: specifically, to 1951, when big-studio fixers were still tidying up the messes left by the talent (scrubbing now done by publicists and lawyers). As we’d expect, the Coens’ remembrance of this bygone era is morose, though not as malodrous as Anger’s enduring compendium of Tinseltown scandal. But the brothers’ latest also has a certain buoyancy — a quality rarely associated with their films, especially the bleak Barton Fink (1991), their first treatment of studio-system Hollywood and its pathologies. The fizziness, though, proves fleeting, and Hail, Caesar! tangles with its genre.

The central character, Eddie Mannix (Josh Brolin), is named after the outsized, real-life MGM executive who was tasked with keeping the stars of that blue-chip studio out of the gossip magazines. (He remained employed there until his death in 1963.)

The Coens’ Mannix has the official title “Head of Physical Production” at the fictional Capitol Pictures — the same outfit that employs the blocked writer in Barton Fink. But he shares the actual one’s religious faith: The frequency of Mannix’s visits to the confessional becomes one of the Coens’ braided multiple subplots, some more successful than others. These ancillary scenarios revolve around other Capitol titles in production, many rapidly heading toward disaster. Knocked up and unwed, aquatic musical star DeeAnna Moran (Scarlett Johansson) is having trouble fitting into her mermaid costume, her predicament made funnier by Johansson’s sharp tough-broad interpretation. “Pretty boys — saps and swishes,” DeeAnna snaps at Mannix, dismissing the previous suitors and husbands he’s quickly had to find for her; Johansson delivers her lines with impeccable Brooklyn–transplant hauteur.

That verve is missing in too many other scenes, namely one that features singing cowboy Hobie Doyle (Alden Ehrenreich) massacring his opening line in a drawing-room comedy helmed by the effete Laurentz (Ralph Fiennes). Repeated three times too many, the wan gag also highlights a rare instance of the otherwise period-detail-obsessive directors being sloppy with their time frame: The film that Laurentz is directing, Merrily We Dance, is emblematic of a genre that had its greatest popularity in the 1930s, not the early ’50s. Just as tiresome is Mannix’s meeting with a quartet of religious leaders who have been asked to endorse Hail, Caesar! and thus guarantee its triumph at the box office; the setup ensures the inevitable appearance of the filmmakers’ favorite cliché, the twitchy Jew.

But something that I’d never expected to see in a Coen brothers movie — a song-and-dance number — is here staged with tremendous brio and cheeky wit. It’s neither good Austen nor good zombie, but it’s right if you’ve guessed that this gung-ho but cruddy-looking mashup fails from A to Z: It’s neither good Austen nor good zombie. It’s not just that the Austen parody is terrible; the Coens’ Austen jokes are also right if you’ve guessed that this gung-ho but cruddy-looking mashup fails from A to Z: It’s neither good Austen nor good zombie. You’re probably right if you think you might get a couple laughs out of a movie titled Pride and Prejudice and Zombies. You’re also right if you’ve guessed that this gung-ho but cruddy-looking mashup fails from A to Z: It’s neither good Austen nor good zombie. You might relish seeing warrior-daughter Elizabeth Bennet (Lily James) underscore a point of argument by popping the buttons off Mr. Darcy’s waistcoat with a weaponized letter opener. You could laugh when Darcy (Sam Riley), now a colonel in the war against the living dead, works a feat of corresponding dexterity upon Elizabeth’s bodice — with a fireplace poker, Elizabeth and Darcy spell and spar, dance and declaim, reeling through epigrammatic Austen dialogue with diction-class poise. It’s not just cheek that gets this over. The scene has heat, danger, charm and words it’s actually worth these actors’ time to speak.

PRIDE AND PREJUDICE AND ZOMBIES

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT

HAIL, CAESAR!

Call it parody, pastiche, remix, whatever — for some 30 minutes of its running time, Pride and Prejudice and Zombies transcends its premise to become something fresh and full-blooded. Too bad it wants for more of such inspiration. Other than the gowns and the cast, there’s little here to look at. Too much of the film is a drag, and once it leaves Austen behind for the usual good guy/bad guy sword fights, it sinks into just another pointlessly violent waste of everyone’s time, a mo-joke that doesn’t make zombies better — it makes Austen worse. —Alan Scherstuhl

PRIDE AND PREJUDICE AND ZOMBIES

PHOTO BY JAY MAIDMENT
THE ADDERALL DIARIES
Thursday, February 11 at 7:30 PM
Laemmle’s Music Hall
9036 Wilshire Blvd. • Beverly Hills, CA 90211
310-478-3836 • laemmle.com

BAFTA AWARD
GOLDEN GLOBE® AWARD

BEST ACTRESS  Maggie Smith
“ACTING LEGEND MAGGIE SMITH’S
TOUR DE FORCE.”
—Los Lamesich, NEW YORK POST

THE LADY IN THE VAN
WITH ANNA WILSON-BOODA
AND A THEATRE NEAR YOU
VIEW THE TRAILER AT WWW.THELADYINTHEVAN.COM

“A FILM THAT TAKES ITS PLACE AMONG THE GREAT ART DOCUMENTARIES OF THE PAST HALF-CENTURY.”

Deftly captures the madcap ambition, grandeur and even subtlety of the works these artists created. —Erik Green, THE WALL STREET JOURNAL

“A thrilling and revealing look at the creators and myths of land art. Masterfully captures the why and how of these sacred terrestrial forms.”
—Christopher Batten, INTERVIEW MAGAZINE

MICHAEL HEIZER
ROBERT SMITHTON
WALTER DE MARIA

A FILM BY JAMES CRUMP
troublemakers
THE STORY OF LAND ART
WWW.FIRSTSTRUNEFEATURES.COM

STARTS FRIDAY 2/5
Laemmle MONICA FILM CENTER
213 2nd Street • (310) 478-3836

The biggest story of this year’s Sundance Film Festival was the record-breaking bidding war for The Birth of a Nation, a prestige biopic of rebellious slave Nat Turner. When Fox Searchlight snatched it for $17.5 million — $5 million more than any Sundance flick in history — its intention was clear. Oscars So White? Not this year.

The irony is, The Birth of a Nation isn’t very good. The ham-fisted throwback feels out of step with Sundance’s less-publicized but more exciting showcase of black talents telling a range of black stories, from the sci-fi thriller Sleight, which will put 28-year-old African-American director J.D. Dillard on Marvel’s shortlist, to the clever comedy How to Tell You’re a Douchebag, where a Lothario struggles to woo a smart, polyamorous writer once she discovers his blog, Occasionally Dating Black Women. Elsewhere in the festival, Craig Robinson and first-time actor Markees Christmas charmed crowds in Morris From America, about a father and son who move to whiter-than-white Heidelberg, Germany, and audiences were knocked sideways by the young, black and female cast of The Fits, a dreamlike coming-of-age drama about a high school dance squad crippled by a contagion right out of Salem.

These films about characters, not racial constructs, testify to the variety of voices we should be hearing in 2016 — these movies think beyond Oscar season and insist that there’s power in other points of view besides tragedies and Tyler Perry. To counter any doubers who automatically classify a film with black actors as “notes,” the small romance Southside With You, about a first date, pitched itself as Before Sunrise with a twist: The nervous lovebirds are Barack and Michelle Obama, proof that these literally are the stories that shape our world.

Remember these titles. (Most of them were bought for a fraction of Birth’s high-pressure price tag.) And here are 10 more Sundance 2016 films to watch for:

**Tickled:** When New Zealand journalist David Farrier stumbled across a video of competitive endurance tickling, shot here in Los Angeles, he expected the best he would get out of it was an absurd human-interest story. But when he reached out to the organizer for comment, he was ordered to shut up about the tickling — or else. Farrier’s resulting documentary is one part quirky investigation, one part nail-biting thriller as he and co-director Dylan Reeve fly to California to spy on film shoots (“We could hear laughter coming out of the vents,” he whispers) and are, in turn, threatened by three men, one of whom followed the film to Sundance with a legal pad and took furious notes.

**Spa Night:** Actor Joe Seo won Sundance’s Special Jury Award for Breakthrough Performance with this quiet turn as a gay Koreatown teenager whose part-time job at a sleazy sauna dares him to acknowledge his sexual identity. This is the Los Angeles most filmmakers ignore: a culture clash where kids speak English, Korean and Spanish, with an ear for the successful-at-all-costs social pressures that stifle David and his struggling parents. For another fresh look at K-town, check out The 4th, Andre Hyland’s ultra-low-budget comedy of aggravation, about a broke hipster whose bike gets crushed by a car with dangling truck nuts.

**Weiner:** In 2013, disgraced former senator Anthony Weiner agreed to let a documentary crew follow his campaign to become mayor of New York, a candidacy that started shaky, rebounded with a vengeance as audiences booted rivals who dreged up his 2-year-old sexting scandal, and then quickly collapsed when a Las Vegas porn starlet revealed Weiner’s naughty nom de plumes, Carlos Danger. It’s a ringside seat to the rise and fall of a self-destructively passionate politician, indicting both his need for validation from strangers and our need to throw — or vote — the first stone.

**Tallulah:** A broke drifter (Ellen Page) surprises her ex-boyfriend’s mom (Aislinn Janney) with a baby she claims is her granddaughter. It isn’t — she’s stolen the infant from a drunk — but the lie gives her a place to hide while the cops track her down. Page’s feral performance as a dumpster-diving loudmouth anchors Sian Heder’s pragmatic comedy about women trying, and failing, to be maternal.

**Under the Shadow:** Among Sundance’s recent strain of arthouse horror flicks — from The Babadook to It Follows to The Witch — this Iranian period piece might be the best. In 1988 Tehran, while Saddam Hussein bombs the city, a stubbornly liberal mother hoards forbidden Jane Fonda VHS tapes and rolls her eyes at neighbors who believe in child-torturing djinns. So what if djinns are mentioned in the Quran? She’s more modern than that — except that in this collision of politics, personality and superstition, even the most modern women aren’t free from ancient beliefs.

**Holy Hell:** In 1985, Will Allen joined a California hippie group named the Buddhafield and fell under the thrall of its leader,
Michel, a beautiful ballet dancer who led self-actualization sessions in Speedos. Michel asked Allen to film his revolution. He documented the Hollywood for 22 years. Allen's fascination for two decades of his life to a madman.

The Lure: If you only see one Polish mermaid murder musical this year, it must be Agnieszka Smoczynska's dark-hearted drama about two half-fish starlets who star in an erotic nightclub act in 1980s Warsaw until one of them swoons over the wrong boy. The Lure ditches Hans Christian Andersen's sacrificial themes with a grimy neon backdrop and violent new twist: These killer mermaids literally eat men's hearts. Bonus — the soundtrack is fantastic.

Manchester By the Sea: Kenneth Lonergan's chilly drama about a hot-tempered janitor who refuses to move home and adopt his dead brother's teen son gives Casey Affleck the star turn he's long deserved. A full year before the 2017 Oscars, this is the performance to beat.

Author: The JT Leroy Story: Remember that strange literary scandal where the HIV-positive transgender teen whose memoir, The Heart Is Deceitful Above All Things, made him a celebrity darling was revealed to be an impostor, the concoction of a mentally shaky San Francisco housewife who dressed her niece in a bad blond wig and sent her into the world to party with JT Leroy and Courtney Love? It doesn't matter if your memory is hazy. The housewife, Laura Albert, recorded every phone call she made as JT Leroy, and gave her tapes to documentarian Jeff Feuerzeig, who tries to make sense of whatever would cause a woman to tangle herself in impossible lies. As an added treat, Albert plays messages from Smashing Pumpkins' Billy Cor- gan, who reveals his self-given nickname “The Corgan-ator.”

Eisenstein in Guanajuato: It's on record that Soviet filmmaking pioneer Sergei Eisenstein (Strike, October and the film-school staple Battleship Potemkin), after his professional endeavors in Hollywood were thwarted by anti-communist bias, ventured to Mexico to direct a feature in 1931. Privately funded by lefty author Upton Sinclair, ¡Que Viva México! was never finished and ultimately was taken away from Eisenstein.

Don't expect to see him on set calling action in this metatextual, mildly anachronistic biopic from The Cook, the Thief, His Wife & Her Lover auteur Peter Greenaway. Barely focused on his subject's creative frustrations, Greenaway's playfully experimental, exhaustingly ambitious homage to his cinema hero gives imagined interpersonal context to "the 10 days that shook Eisenstein." The olive-oil-slicked centerpiece, mirroring the two halves of the Soviet's career, predates that he lost his anal virgity at 33 to his suave local guide (Luis Alberti), a rebirth of repression that affected his future output.

Framboyantly portrayed by Finnish actor Elmer Båck as a manically childlike, self-delusion- al eccentric in a single white suit (though he's frequently nude) and an Eraserhead shock of hair, this stylized version of Eisenstein is an unrealistic force of nature who passionately externalizes a running, name-dropping commentary of his ideas on — well, it is a Greenaway film — sex and death. The director occasionally quotes Eisenstein aesthetically (and directly through clips) but otherwise offers his trademark barrage of raucous postmodernism: image overlays, colors desaturating before our eyes, split-screen triptychs, hyper-real- ized symbolism, green-screened backdrops and other grandiose CGI effects — as well as, naturally, montage.

Rigorous and outrageous, Greenaway's defiant approach to narrative offers insight only into his character, not Eisenstein’s.

Aaron Hills

Eisenstein in Guanajuato | Directed by Peter Greenaway
Strand Releasing | Royal, Playhouse

OPENING THIS WEEK

**CONVERGENCE** Keeping the audience off balance is key to any supernatural horror movie. In that sense, Drew Hall's Convergence is pretty successful, because for its first half I had no idea what the hell was going on. Unfortunately, shedding light on the proceedings only serves to bring the movie's flaws into focus. It's 1999, and Atlanta detective Ben Walls (Clayne Crawford) is furtively called away from his wife and newborn child to investigate a bombing at a women's clinic. After a surprise second explosion, he wakes up in a strangely deserted hospital, and that's only the beginning of his problems. There's a murderous EMT named Daniel (Ethan Embry) stalking the halls, along with strange smoke people who may or may not be figments of Ben's possibly concussed imagination. A diverse cast of characters assemble around Ben and Daniel (including Ben's old boss, played by Forrest Gump's Mykelti Williamson) leading to a climactic showdown. Think Ghost Adventures crossed with just plain Ghost. Hall's script takes too long to get off the ground and veers oddly even then, linking Daniel to earlier bombings in the South (nobody show this movie to Eric Rudolph's defense attorneys), Crawford has a nice Ray Liotta-by-way-of-Emile Hirsch thing going, but Embry is the only one who appears to be taking himself seriously, and Convergence ends up squandering too much of its setup time and rushing to a largely unsatisfying conclusion instead of actually coming together in a meaningful way. (Pete Vonder Haar)

**THE PACK** There's a cubbyhole maze behind a farmhouse, a winding makeshift fort where a boy can crawl around and pretend he's somewhere other than the doomed parcel of land his father refuses to give up on. The location is indicative of Australian director Nick Robertson's new wild-animal thriller The Pack — convincing enough for make-believe, but the construction wouldn't stand up to a stiff wind. Consider the farm's financial situation: A bank manager visits, warning that if the family doesn't take his final offer, they'll be evicted within 48 hours. With that threat left hanging, he leaves ... and is soon devoured by hungry dogs. Somehow, that seems to solve the problem — the foreclos- sure is never mentioned again. Soon the

EISENSTEIN IS ALL ABOUT GREENAWAY

I t's on record that Soviet film-making pioneer Sergei Eisenstein (Strike, October and the film-school staple Battleship Potemkin), after his professional endeavors in Hollywood were thwarted by anti-communist bias, ventured to Mexico to direct a feature in 1931. Privately funded by lefty author Upton Sinclair, ¡Que Viva México! was never finished and ultimately was taken away from Eisenstein.

Don't expect to see him on set calling action in this metatextual, mildly anachronistic biopic from The Cook, the Thief, His Wife & Her Lover auteur Peter Greenaway. Barely focused on his subject’s creative frustrations, Greenaway's playfully experimental, exhaustingly ambitious homage to his cinema hero gives imagined interpersonal context to "the 10 days that shook Eisenstein." The olive-oil-slicked centerpiece, mirroring the two halves of the Soviet's career, predates that he lost his anal virgity at 33 to his suave local guide (Luis Alberti), a rebirth of repression that affected his future output. Framboyantly portrayed by Finnish actor Elmer Båck as a manically childlike, self-delusion-al eccentric in a single white suit (though he's frequently nude) and an Eraserhead shock of hair, this stylized version of Eisenstein is an unrealistic force of nature who passionately externalizes a running, name-dropping commentary of his ideas on — well, it is a Greenaway film — sex and death. The director occasionally quotes Eisenstein aesthetically (and directly through clips) but otherwise offers his trademark barrage of raucous postmodernism: image overlays, colors desaturating before our eyes, split-screen triptychs, hyper-real- ized symbolism, green-screened backdrops and other grandiose CGI effects — as well as, naturally, montage.

Rigorous and outrageous, Greenaway's defiant approach to narrative offers insight only into his character, not Eisenstein’s.

—Aaron Hills
dogs (seen mostly in context-less close-ups, because animal stunts are expensive) lay out sandies to guard the entrance, even breaking in. (They also swam an investigation cop in an unintentionally hilarious attack.) The dogs are wily and fierce, but they're aided by a remarkably stupid family — at one point the kids hide in a closet with slatted doors that even a small dog could push open. Surely the bathroom doors lock? Ultimately, these feral dogs pose no danger that couldn't be solved by staying inside, boarding the windows and barricading the doors. It's not a bad approach to the film itself. (Rob Staeger)

TROUBLEMAKERS: THE STORY OF LAND ART
Considering what we now know about the ways our existence has altered our planet, the most monumental aspects of Smithson's works such as Double Mu waste. For all their present-day fascination, Yucca Mountain depository of nuclear modernist Angkor Wat in Nevada, but even Yucca Mountain might as well be a kilogram of dynamite. For all the paper it consumes, it's all for naught. (Alan Scherstuhl)

Saturday, Feb. 6
With all due respect to Apocalypse Now and Full Metal Jacket, The Deer Hunter is the greatest of all Vietnam movies, despite how little of it actually takes place overseas. Robert De Niro, Meryl Streep, Christopher Walken (who does a fantastic job as Dr. John Cazale's characters hail from a coal-mining town in Pennsylvania, and it isn't until they return home — or, in some cases, don't — that the war's full effects take hold. The Egyptian screens Michael Cimino's devastating war drama as part of a tribute to Vilmos Zsigmond, the great cinematographer who died on New Year's Day. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Feb. 6, 7:30 p.m.; $10. (323) 466-3456, americancinemathequecalendar.com.

There's no place like home, but the Aero will suffice if you're in the mood to revisit The Wizard of Oz. 1939 is often canonized as the best year in Hollywood history; it's easy to see why, considering the success of Gone With the Wind (also directed by Victor Fleming) and Mr. Smith Goes to Washington, but none of them is on quite the same level as Dorothy's trip down the Yellow Brick Road. It's the rare film that contains new surprises and thrills every time you see it, somehow never losing its magic. Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Feb. 6, 3 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.

In keeping with its inclination toward the outre and eclectic, Cinefamily presents Outsider Cinema Night. Offerings from filmmakers working beyond the realm of studio and traditional independent production take the spotlight, presented free of charge (just remember to register online in advance). This is sure to be the most out-there event of the week, with Laz Rosaj — known for playing every single role, both male and female, in his work — in person. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Mon., Feb. 8, 7:30 p.m.; free (first come, first served). (323) 655-2510, cinefamily.org.

Experimental composer/intermedia artist Phil Niblock is on tour of the West Coast as venue after venue showcases his innovative oeuvre. His next stop is Los Angeles Filmforum, where he’ll make an appearance as part of an evening devoted to his 16mm movies from the 1960s and ’70s. The Early Films of Phil Niblock includes the likes of Morning and Raoul, which highlight his use of time-lapse and depictions of performers at work (among many other recurring motifs). Los Angeles Contemporary Exhibitions (LACE), 6522 Hollywood Blvd., Hollywood; Mon., Feb. 8, 7:30 p.m.; $10. (323) 466-3456, lflfilmforum.org.

Thursday, Feb. 11
Cal State Northridge's free Thursday Nights at the Cinematheque returns with a semester-long Andrei Tarkovsky retrospective. This week's offering is Andrei Rublev, the Russian auteur's epic (read: 205 minutes) account of his nation's most celebrated icon painter. The film was heavily censored by the Soviet Union when Tarkovsky first made it in 1966 — which, in hindsight, is probably as ringing an endorsement as it could have received. CSUN, 18111 Nordhoff St., Northridge; Thu., Feb. 11, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordin
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 loopy. And the first time a white character has a chance to speak that slur is to Tarantino movies what “breakin’ my balls” has a chance to speak that slur that is to America during 1870s tough-guy dialogue comedy, with samurai sword fighting and bounty hunters of uncertain allegiance does it mean when kids’ first exposure to martial-arts action. The movie undercuts the idea of Ice “Fuck tha Police” Cube playing a gun-happy hero cop became routine? Whatever you make of Rìkkì Aìog 2 before hand is certain to be what you make of it as you cruise with it. Tim Story’s sequel is made up entirely of scenes you’ve seen before, starring actors you’re familiar with doing the kinds of things that they usually do. Like your smartphone, it’s a testament to the theory of interchangeable parts, a perfectly engineered product that, if you’re charitable, you might also think of in terms of art. There’s certainly culture-prezeted weirdness to behold: the tense early scene where Cube confronts Atlanta’s top drug dealer, a scary white man, until pipsqueak Kevin Hart bounces up in a lowrider Impala, bumping Ice Cube’s “Fancy.” When I fire my pistol, you can start to see my thinkpieces. But every time I started to believe that there’s some parodic impulse behind the filmmakers’ re-casting of cliches, Cube’s character would punch a suspect in custody or commit some other violation of civil liberties that the film invites us to cheer. Stuff, Kevin Hart movies belong to Kevin Hart the way Sonny Rollins album belongs to Sonny, no matter what happens in the band. Hart doesn’t get as much solo time here as he did in The Wedding Ringer, but there are some hilarious rants that will stand out even on his already swollen highlight reel. (Alan Scherstuhl)

**KUNG FU PANDA 3**

There’s essentially one joke in the Kung Fu Panda movies. A ridiculous, adorable creature creates some evacuated action-flick flourish — vauling over roofs, dropping a bad guy, striking a post-perfect superhero pose.

Then the battle music fades and that adorable creature breaks badass character to remind us it’s totally relatable, even human: it howeers to catch its breath, it shouts “Awesome!” in disbelief at its own stunt choreography. It asks with gentle awkwardness whether all this kung fu stuff is maybe a little much. That’s a sturdy gag, enduring and adaptable: Adorable Creature Oscar Isaac works a variation on it some 10 minutes into The Force Awakens, tipping us off to the welcome fact that even for Star Wars people it’s presumptuous to do a cape and death mask. But Kung Fu Panda 3, while genorous in cuteness and sunset-backdrop beauty, stands as an unnecessary reminder that even the best gag probably shouldn’t power three full films, even afternoon-kidders for the kiddos. Almost every moment of martial-arts action is undercut by some spin on that single joke, and then every joke or moment of feeling is quickly dashed aside for a new wave-us-dazzling view of martial-arts action. The movie undercuts its own undercutting. And as with Shrek, Kung Fu Panda 3 is cause to wonder: What does it mean when kids’ first exposure to hero’s-journey story beats comes from self-aware meta-adventures whose creators feel obliged to let us know that they know those beats are tired and dumb? I don’t quail for the children, but here’s hoping that when they act out movie-like stories with their action figures they can do so earnestly, and not offer jokey half-assembled apologies for being invested in something derivative. (Alan Scherstuhl)

**THE LADY IN THE VAN**

The movie they’re selling isn’t the movie this is. Sony Pictures Classics is peddling Nicholas Hytner’s film of Alan Bennett’s play and memoir The Lady in the Van as if it’s the usual tweaky Brit Exotix time-with-our elders holiday entertainment. There’s Maggie Smith, dressed up as what my grandmother used to call a “bag lady,” wreaking gentle havoc on the life of a 70-year-old director blew hundreds of millions of dollars crushing real cars into each other in Namibia. Like the Mad Max films
}

four since any of the good ones, J.J. Abrams and co-writers Lawrence Kasdan and Michael Arndt had to make The Force Awakens a crowd-pleasing hit. To ensure it, they’ve copied the arc of the original Star Wars. Once again, we open in medias res with a scroll of text, a pan down to the stars, and a beauty shot of a giant destroyer. And once again, we have the Dark Side hunting a droid carrying of his face, and then a knife, too, in the stick of her stick shift — Fury Road splits in the eye of automatic transmissions. His motivation, at first, is mere survival; riches, eventually, to survival and hoping to get a barren death-mask-mass off his face. Hers is more complex, so the movie has her say it out loud. “Redemption.” Then it’s back to the automodule, minus the hulking beasts. Then it’s back to the automodule, minus the hulking beasts. Then it’s back to the automodule, minus the hulking beasts.

**RIDE ALONG 2**

A sure-bet time-waster with a clutch of big laughs? A 100-minute brief on Hollywood’s lack of imagination? Grist for future essays about how quickly the idea of Ice “Fuck tha Police” Cube playing a gun-happy hero cop became routine? Whatever you make of Rìkkì Aìog 2 before hand is certain to be what you make of it as you cruise with it. Tim Story’s sequel is made up entirely of scenes you’ve seen before, starring actors you’re familiar with doing the kinds of things that they usually do. Like your smartphone, it’s a testament to the theory of interchangeable parts, a perfectly engineered product that, if you’re charitable, you might also think of in terms of art. There’s certainly culture-prezeted weirdness to behold: the tense early scene where Cube confronts Atlanta’s top drug dealer, a scary white man, until pipsqueak Kevin Hart bounces up in a lowrider Impala, bumping Ice Cube’s “Fancy.” When I fire my pistol, you can start to see my thinkpieces. But every time I started to believe that there’s some parodic impulse behind the filmmakers’ re-casting of cliches, Cube’s character would punch a suspect in custody or commit some other violation of civil liberties that the film invites us to cheer. Stuff, Kevin Hart movies belong to Kevin Hart the way Sonny Rollins album belongs to Sonny, no matter what happens in the band. Hart doesn’t get as much solo time here as he did in The Wedding Ringer, but there are some hilarious rants that will stand out even on his already swollen highlight reel. (Alan Scherstuhl)

**THE BEST PICTURE OF THE YEAR?**

With six films already in the series, and
#15DaysOfChinatown
INSTAGRAM PHOTO CONTEST

WIN A ROUND TRIP DOMESTIC FLIGHT**

Feb 8 - Feb 22

Show us why YOU love Chinatown! Follow us on Instagram @LACchinatown, upload a picture geotagged in Chinatown, and hashtag #15DaysOfChinatown for your chance to win sweet daily prizes and a shot at our grand prize!

Daily Prizes include:
Grand Stand Tickets to watch the 117th Annual Golden Dragon Parade and Festival!
Gift Certificates and Vouchers to Chinatown’s YUMMIEST Restaurants!
Unique Chinatown Souveniers and Gifts!

CONTEST RULES
All photos must have Chinatown related subject matter and be geotagged at a Chinatown merchant or a Chinatown location. All photos entered must have #15DaysOfChinatown as a hashtag in the main caption. Daily Prizes to be selected by Chinatown BID and Chinese Chamber of Commerce of Los Angeles staff. Grand Prize will be determined by popular vote through Facebook likes at: facebook.com/LosAngelesChinatown

Staff of the Chinatown BID, CCCLA, and Delta Air Lines are excluded from the contest.
UNION
GRAND REVEAL 02.12.16

BONOBO W/ GUY GERBER
THE MARTINEZ BROTHERS
HORSE MEAT DISCO
KENNY LARKIN / SOUTH LONDON ORDNANCE / EDDIE C
JUSTIN STRAUSS / WITH YOU / RAY MANG / JUSTIN MILLER
MASHA / GODDOLLARS & PARADISE / LANCE DESARDI
DADDY DIFFERENTLY & DIRTY DAVE

9PM - 4AM | 21+ | 4067 W. PICO BLVD, 90019 | RHONDAINTL.COM

THU. FEBRUARY 4
TRIGGER HAPPY
THE WRONG SHOW: TRIGGER HAPPY
A NIGHT OF POLITICALLY INCORRECT BURLESQUE

THU. FEBRUARY 4
THAT'S A WAVE!
FEAT. AVANT (THE CAMB), VINE POSTIVE, MAC D. BEATRIXX, CIEC,
CREATIVE TYPE, SHONT & KAILAHRENE, EZI, EZI MIKES & KIM BABA

FRI. FEBRUARY 5
THAT'S A WAVE!
FEAT. AVANT (THE CAMB), VINE POSTIVE, MAC D. BEATRIXX, CIEC,
CREATIVE TYPE, SHONT & KAILAHRENE, EZI, EZI MIKES & KIM BABA

SAT. FEBRUARY 6
AFROLICIOUS PARTY
W/ AFROLICIOUS IMPORTANT & PORGUEMAKER

SAMANTHA PRESENTS: HIP HOP & JAZZ

SAT. FEBRUARY 6
WILE OUT PRESENTS: GHETTO MUSIC
W/ J MELL, DANNY JEM, AARON BRIGHT, SUSY P, LEGRADE & DJ TIGER

COMING SOON:

2.18 KUNITZ FT. VJ LEE, BEAMFREE, DACE JAMES & MORE
2.20 UNITED NATIONS II FT. GROOVIE JUNKIES VANCE & MORE
2.22 NATURE WROTH WAVE FT. WOOLI BRAH TRASH TRIP, WOOGIC FT. NAST, OFMANT, GOLDO MORN, SNH W THE BODY & MORE
2.24 DEFENDANGODS ACID, JOSIE MEGAMICRON, PICKLE & ADOR
2.25 DANCE PARTY
2.26 MYKONOS & KAIKAI
2.28 FAUST FT. HOOKER 4.9 BABE (FINAL LA SHOW)
2.29 LADY DUBSTER STARS NIGHT V
2.30 ESPERANZA GEOGRAPH

EVERY WEEK:

LOS GLOBOS LOCALLS
FOUNDATION REGGAE

3040 W. SUNSET BLVD, LOS ANGELES, CA, 90026 | (323) 666-6669
TICKETS & INFO AT CLUBLOSGLOBOS.COM | f/CLUBLOSGLOBOS | @CLUBLOSGLOBOS | @LOSGLOBOS
BRANCHING OUT

What’s next for Cherrytree Records, the former Interscope affiliate that helped launch Lady Gaga and Feist?

BY PETER HOLSLIN

The Cherrytree Music Company has long occupied a privileged position in the music business. It’s a boutique operation — a recording, publishing and management company boasting an “artist-friendly” business philosophy and a roster of forward-thinking stars such as Robyn and Feist. But until recently it also had a foot in the major-label system through a joint partnership with Interscope, the label co-founded by industry executives and artists — part of two Argentine microbiologists, he has piercing blue eyes and a strong presence — friendly and inquisitive, always putting a positive spin on things. He’s taken plenty of risks over the years, but many have paid off.

“He’s one of them ‘both sides of the brain’ guys. I think he’s very creative,” says Christian Clancy, co-manager of Odd Future, who knows Kierszenbaum from their years working together at Interscope. “He just kinda gets it, and he feels incredibly trustworthy.”

Kierszenbaum got his start in the music business working in the Polygram mail-room. In the 1990s, he had stints at Warner Bros. and A&M Records before moving to Interscope. There, he worked international markets, traveling the globe and taking chances on artists that many execs would’ve balked at — like Italian opera singer Alessandro Safina and Russian pop duo t.A.T.u.

He launched Cherrytree as an offshoot of Interscope in 2005, adding a management side in 2007 and starting a Cherrytree publishing company, in conjunction with Kobalt Music Group, in 2013. With Cherrytree he’s helped break such artists as Lady Gaga and Disclosure, while maintaining a progressive approach — for example, by taking on Asian-American electro-rap fusionists Far East Movement, who landed at No. 1 on the Billboard charts with their 2010 hit “Like a G6.”

Of course, losses and gains are built into the business of selling music. Some Cherrytree artists have struggled to rise on the charts, or repeat past triumphs; Far East Movement’s 2012 album, Dirty Bass, failed to match the commercial success of their breakout hit. However, asked if he has to meet a certain ratio of winners versus losers for Cherrytree to succeed, Kierszenbaum bridles at the very notion.

“Every single project I take on, it’s an original thing. It’s like a snowflake,” he says. “I can’t say, ‘Oh, I’m going to sign four bands, and if one makes it out of the four, I’m OK.’ I can’t have loss-leader artists. I can’t say, ‘Oh, this one will lose.’ I can’t, because every single one is a musician who practiced, who worked, who plays music, who studied. For me, every single one deserves our utmost dedication and energy.”

Kierszenbaum himself is a musician — in his college years he played in a hip-hop duo called Maroon, and these days he produces and writes songs under the moniker Cherry Cherry Boom Boom — and says he intentionally keeps his Cherrytree business working in the Polygram mail-room. “I think there’s so much opportunity in the music business right now. I feel really, really excited about it. I feel like the music business is coming back to musicians,” he says. “It’s really for the heads now. It’s for the people who would do it whether they got paid or not, and that’s what I am.”
Santa Ana will never be mistaken for southwest Atlanta, but tonight is as close as it’ll ever get. On a cold Thursday in January, a rowdy, all-ages mob of a thousand Orange County kids chants, bounces, sweats and yelps the most popular hooks and deep cuts of AT’Lien anti-gravity agent Young Thug. They’re erupting inside local venue the Observatory. They’re pacifying the crowd.

There have been $5 shows with GZA and Free, and rising Florida star Kodak Black. There have been $5 shows with GZA and Free, and rising Florida star Kodak Black. This isn’t Rooney at the Bait Shop. There are no Volcom-clad bros named “Carson” or “Mason.” How is this possible? How are the best L.A. rap shows being thrown in Santa Ana? The answer has something to do with the club’s talent buyer and booker, Jeffrey Shuman.

“I have full control, and the owner trusts me. I can do my own social media, pay what we need to pay, give the artists what they need and promote it how I want,” Shuman says the week after the Young Thug show, sporting a green army jacket and full beard.

Of course, this is the streamlined answer. Booking shows involves an infinitely complex labyrinth of difficult-to-please booking agents, managers and artists. Then there’s the promotion aspect itself, which isn’t as easy as “If you book it, they will come.”

In the course of our conversation, Shuman’s phone blows up with calls. He’s got a $5 show tonight with GZA, but the Wu-Tang member’s plane is delayed. Shuman needs to find a last-minute opener to pacify the crowd.

In just the last month, he’s booked Chief Keef, Young Thug, DJ Quik and Suga Free, and rising Florida star Kodak Black. They have been $5 shows with GZA and Free, but there aren’t any random tour stops but one-offs wrangled through Shuman’s carefully built network of contacts.

“You gotta get the right connects and make sure that they’re the person that you want to work with, and you’re the person they want to work with,” Shuman says. “We started booking shows with Kendrick

TALENT BUYER JEFFREY SHUMAN FOCUSES ON A NEW GENERATION OF RAPPERS.

By Jeff Weiss

Shuman booked some of the first local shows from Lil B, Odd Future and ASAP Rocky. He makes sure that most shows are all-ages and tailors social media outreach to younger audiences. He isn’t afraid to take a chance on an obscure artist who might not immediately draw, cultivating relationships with long-term potential in mind. He also partnered with local labels and bands to throw the immensely popular Burgerama and Beach Goth festivals.

This isn’t to say that Shuman has no peers. The Echoplex and downtown’s Regent Theater consistently put on superb rap shows. The Low End Theory, Ham on Everything, Bananas and Brownies & Lemonade consistently book the cutting edge. But the Observatory boasts a singular combination of money, reputation, taste and care for the curation. Shuman moves like an underground promoter with the wallet of a power player.

“There’s no substitute to loving the music,” Shuman says. “It’s not about saying, ‘Oh that’s popular, book it.’ It’s about listening to the album, saying, ‘This is amazing, this is gonna be huge, people will come.’”

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Shots Fired podcast. Find him online at passionweiss.com.
**Better Strange affirms Supercave as both figment and figurehead for a genre not yet defined, exploiting the edge of the pop idiom, cheating in psych-rock with thick, low end grooves normally reserved for funk and soul.**

### JAMES SUPERCAVE

**Live at Amoeba**

**WEDS. FEBRUARY 10**

**7PM**

Better Strange affirms Supercave as both figment and figurehead for a genre not yet defined, exploiting the edge of the pop idiom, cheating in psych-rock with thick, low end grooves normally reserved for funk and soul.

*JAMES SUPERCAVE*  
*BETTER STRANGE*  
Indie exclusive! Limited edition, white vinyl, double LP out 2/09!

**19.98 **

**2xLP**

**SALE ENDS**  
2/3/16

**6400 SUNSET BLVD. at CAHUENGA • (323) 245-6400**

### GOLDENVoice PRESENTS

<table>
<thead>
<tr>
<th><strong>FLEETWOOD MAC FEST</strong></th>
<th><strong>2/9+10</strong></th>
<th>Fonda Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CELEBRATION FOR RAY MANZAREK</strong></td>
<td><strong>2/12</strong></td>
<td>Fonda Theatre</td>
</tr>
<tr>
<td><strong>ESPERANZA SPALDING presents: EMILY’S D+EVOLUTION</strong></td>
<td><strong>3/15</strong></td>
<td>Belasco Theater</td>
</tr>
<tr>
<td><strong>MURS &amp; 9TH WONDER</strong></td>
<td><strong>3/16</strong></td>
<td>El Rey</td>
</tr>
<tr>
<td><strong>ST GERMAIN</strong></td>
<td><strong>3/18</strong></td>
<td>El Rey</td>
</tr>
<tr>
<td><strong>JAMES SUPERCAVE</strong></td>
<td><strong>4/21</strong></td>
<td>Fonda Theatre</td>
</tr>
<tr>
<td><strong>LUCKY TAPES</strong></td>
<td><strong>5/5</strong></td>
<td>Fonda Theatre</td>
</tr>
<tr>
<td><strong>COURTNEY BARNETT</strong></td>
<td><strong>5/6</strong></td>
<td>Fonda Theatre</td>
</tr>
<tr>
<td><strong>KVELERTAK with Torche &amp; Wild Throne</strong></td>
<td><strong>5/26</strong></td>
<td>The Mayan</td>
</tr>
<tr>
<td><strong>BUZZCOCKS with Residuals</strong></td>
<td><strong>5/26</strong></td>
<td>The Mayan</td>
</tr>
</tbody>
</table>

### JUST ADDED

| **BAIO** | **2/4** | El Rey |
| **PENGUIN PRISON** | **2/9** | El Rey |
| **THE KNOCKS** | **2/13** | El Rey |
| **BRILLZ** | **2/19** | Fonda Theatre (18+) |
| **HAYWIRE** | **2/20** | El Rey |
| **WYNONNA & THE BIG NOISE** | **2/22** | El Rey |
| **NEON INDIAN** | **2/24** | Fonda Theatre |
| **GOLDLINK** | **2/26** | Fonda Theatre |
| **CEUR DE PIRATE** | **2/27** | El Rey |
| **DALEY** | **2/29** | El Rey |
| **BEST COAST & WAVVES** | **3/3** | Fonda Theatre |
| **BLACK TIGER SEX MACHINE** | **3/3** | El Rey (18+) |
| **GALACTIC** | **3/4** | Fonda Theatre |
| **PAPADOSIO** | **3/4** | El Rey |
| **THE MAVERICKS** | **3/5** | Fonda Theatre |

### UPCOMING SHOWS

| **BAIO** | **2/4** | El Rey |
| **PENGUIN PRISON** | **2/9** | El Rey |
| **THE KNOCKS** | **2/13** | El Rey |
| **BRILLZ** | **2/19** | Fonda Theatre (18+) |
| **HAYWIRE** | **2/20** | El Rey |
| **WYNONNA & THE BIG NOISE** | **2/22** | El Rey |
| **NEON INDIAN** | **2/24** | Fonda Theatre |
| **GOLDLINK** | **2/26** | Fonda Theatre |
| **CEUR DE PIRATE** | **2/27** | El Rey |
| **DALEY** | **2/29** | El Rey |
| **BEST COAST & WAVVES** | **3/3** | Fonda Theatre |
| **BLACK TIGER SEX MACHINE** | **3/3** | El Rey (18+) |
| **GALACTIC** | **3/4** | Fonda Theatre |
| **PAPADOSIO** | **3/4** | El Rey |
| **THE MAVERICKS** | **3/5** | Fonda Theatre |

### GOLDENVoice PRESENTS

| **FLEETWOOD MAC FEST** | **2/9+10** | Fonda Theatre |
| **CELEBRATION FOR RAY MANZAREK** | **2/12** | Fonda Theatre |
| **ESPERANZA SPALDING presents: EMILY’S D+EVOLUTION** | **3/15** | Belasco Theater |
| **MURS & 9TH WONDER** | **3/16** | El Rey |
| **ST GERMAIN** | **3/18** | El Rey |
| **JAMES SUPERCAVE** | **4/21** | Fonda Theatre |
| **LUCKY TAPES** | **5/5** | Fonda Theatre |
| **COURTNEY BARNETT** | **5/6** | Fonda Theatre |
| **KVELERTAK with Torche & Wild Throne** | **5/26** | The Mayan |
| **BUZZCOCKS with Residuals** | **5/26** | The Mayan |

### JUST ADDED

| **BAIO** | **2/4** | El Rey |
| **PENGUIN PRISON** | **2/9** | El Rey |
| **THE KNOCKS** | **2/13** | El Rey |
| **BRILLZ** | **2/19** | Fonda Theatre (18+) |
| **HAYWIRE** | **2/20** | El Rey |
| **WYNONNA & THE BIG NOISE** | **2/22** | El Rey |
| **NEON INDIAN** | **2/24** | Fonda Theatre |
| **GOLDLINK** | **2/26** | Fonda Theatre |
| **CEUR DE PIRATE** | **2/27** | El Rey |
| **DALEY** | **2/29** | El Rey |
| **BEST COAST & WAVVES** | **3/3** | Fonda Theatre |
| **BLACK TIGER SEX MACHINE** | **3/3** | El Rey (18+) |
| **GALACTIC** | **3/4** | Fonda Theatre |
| **PAPADOSIO** | **3/4** | El Rey |
| **THE MAVERICKS** | **3/5** | Fonda Theatre |

### UPCOMING SHOWS

| **BAIO** | **2/4** | El Rey |
| **PENGUIN PRISON** | **2/9** | El Rey |
| **THE KNOCKS** | **2/13** | El Rey |
| **BRILLZ** | **2/19** | Fonda Theatre (18+) |
| **HAYWIRE** | **2/20** | El Rey |
| **WYNONNA & THE BIG NOISE** | **2/22** | El Rey |
| **NEON INDIAN** | **2/24** | Fonda Theatre |
| **GOLDLINK** | **2/26** | Fonda Theatre |
| **CEUR DE PIRATE** | **2/27** | El Rey |
| **DALEY** | **2/29** | El Rey |
| **BEST COAST & WAVVES** | **3/3** | Fonda Theatre |
| **BLACK TIGER SEX MACHINE** | **3/3** | El Rey (18+) |
| **GALACTIC** | **3/4** | Fonda Theatre |
| **PAPADOSIO** | **3/4** | El Rey |
| **THE MAVERICKS** | **3/5** | Fonda Theatre |
VINYL HUNTING IN WARSAW

In Warsaw, Poland. It’s a Friday and, for once, there is no show tonight. I got here from Brussels a few hours ago. Road manager Ward had been looking forward to this part of the tour for weeks. The man is on a mission to find records by famous Polish musician Czesław Niemen. I don’t know anything about Niemen other than that I like the music of his that Ward has played for me.

As we have done on many a day off, we got to our rooms, dropped our gear and headed out to the record stores. Today we had a local guide, a promoter rep, who was ready to take us to five spots.

I had no want list of Polish bands or pressings of specific records I was after. I know next to nothing about Polish music. I have been touring for well over three decades and this will be only my third time in Warsaw, Poland. It’s a Friday and, for once makes things a bit challenging. When it got up to five, the place lost quite a bit of its appeal, but I hung in there.

After pressing myself almost flat against the records several times so others could pass, I eventually pulled out a copy of a somewhat obscure punk compilation LP called Backstage Pass. I never knew it had been pressed in Poland until it was in my hands. Mine for a mere 49 zloty!

The other stores were interesting but had mostly new releases. Cool to see a worn copy of The Minutemen’s Double Nickels on the Dime. There is a story as to how it got there and I would like to know it. Thanks to Ward’s sharp eye, I now have an original pressing of Niemen’s Niemen Aerolit, released in 1975.

It was a good few hours of walking the streets, seeing the sights and checking out hundreds of records. As early evening closed in, the sun set quickly and the temperature dropped steadily. I ate quickly, got back to my room, put on all the layers I had and went back out to the street. Unless the weather or the threat condition is too extreme, I always try to walk at night in any city I can. I have been doing this all over the world for many years. I am always interested in how a city lights up — or, in the case of a lot of places, goes dark — after the sun sets. I always have a charged headlamp (the Atlas by Magnus Innovation) with me wherever I go. I never knew when I’m going to need it.

I had been walking for quite a while before my layering was no longer enough and the cold forced me to submit. I have relocated to a coffee place and am now thawing slowly. I am still in all my cold-weather gear. It’s not all that warm in here, but it is pretty cool trying to type with all this stuff on.

It’s not all that warm in here, but it is pretty cool trying to type with all this stuff on. Hours later. I tried something to see what it would feel like. I went out walking, looking for food near the hotel, with only a T-shirt and a long-sleeve shirt over it for upper-body cover. I wanted to see how it’s an artist or band whose records are hard to find elsewhere.

There is something very cool about carying around vinyl from different countries for weeks, hauling them thousands of miles back to your place and finally listening to them. I like the way music moves in this way. That’s why I like going to used stores, finding familiar but obscure titles and wondering how the hell they ended up where they did.

The first store we went into was the best of them all. We were warned that the prices were steep but the selection was great.

After a short walk, past walls with bullet holes from World War II, we found ourselves at easily one of the strangest record stores I have ever been to. It’s called Hey Joe, located at Zlota 8. The place is basically a wall of vinyl, a narrow walkway and a grid of metal bars that separate you from the front window. Any more than three people in the shop at once makes things a bit challenging. When it got up to five, the place lost quite a bit of its appeal, but I hung in there.

After pressing myself almost flat against the records several times so others could pass, I eventually pulled out a copy of a somewhat obscure punk compilation LP called Backstage Pass. I never knew it had been pressed in Poland until it was in my hands. Mine for a mere 49 zloty!

The other stores were interesting but had mostly new releases. Cool to see a worn copy of The Minutemen’s Double Nickels on the Dime. There is a story as to how it got there and I would like to know it.

Thanks to Ward’s sharp eye, I now have an original pressing of Niemen’s Niemen Aerolit, released in 1975.

It was a good few hours of walking the streets, seeing the sights and checking out hundreds of records. As early evening closed in, the sun set quickly and the temperature dropped steadily. I ate quickly, got back to my room, put on all the layers I had and went back out to the street. Unless the weather or the threat condition is too extreme, I always try to walk at night in any city I can. I have been doing this all over the world for many years. I am always interested in how a city lights up — or, in the case of a lot of places, goes dark — after the sun sets. I always have a charged headlamp (the Atlas by Magnus Innovation) with me wherever I go. I never knew when I’m going to need it.

I had been walking for quite a while before my layering was no longer enough and the cold forced me to submit. I have relocated to a coffee place and am now thawing slowly. I am still in all my cold-weather gear. It’s not all that warm in here, but it is pretty cool trying to type with all this stuff on.

Hours later. I tried something to see what it would feel like. I went out walking, looking for food near the hotel, with only a T-shirt and a long-sleeve shirt over it for upper-body cover. I wanted to see how cold I could get and still function. I think it’s instructive to sometimes find myself in situations where I conclude, “This is going to hurt.”

After several blocks, the cold making me laugh out loud, I found a convenience store where almost everything is behind Plexiglas. You point to what you want and a woman gets it for you. The large men purchased alcohol looked at my lack of clothing and laughed. I walked to a refrigerator to pull out a bottle of water and a woman yelled “Niet!” and pointed to another woman behind the glass. I asked the woman if I could open the door and extract the bottle and was given the nod.

A few minutes later, water and peanuts in a bag, I went back out into the freezing night. This is where I’m supposed to be.
The Cult
@ TOWER THEATER
Singer Ian Astbury first emerged from the post-punk wreckage of England in the early 1980s with Southern Death Cult. He was fascinated by Native American culture, and his soaring vocals blended the solemn majesty of Jim Morrison with the febrile blues-goth of The Gun Club’s Jeffrey Lee Pierce. But it wasn’t until guitarist Billy Duffy joined, and the group ditched the first two words of its name, that they came up with their own sound. Over the years, The Cult’s music has evolved from pummeling anthems such as “She Sells Sanctuary” to the harder-rocking, AC/DC-style, stop-and-start riffs of 1987’s Electric. The quarter’s latest album, Hidden City, draws upon several of their previous personas, from the swirling hypnosis of “Hinterland” and the rumbling hard rock of “Dark Energy” to the more enigmatic and shadowy exoticism of “Deeply Ordered Chaos.” Also at the Grammy Museum, Thursday, Feb. 4. —Falling James

Jessica Lea Mayfield
@ BOO LEG THEATER
Over the course of her 26 years, Jessica Lea Mayfield has already done a lot of things. She began playing with her family’s bluegrass band, One Way Rider, when she was just 8 years old, and she’s often worked with her guitarist brother, David Mayfield. Last year, she took a mordantly engaging side trip with The Avett Brothers’ Seth Avett, when they released an album of Elliott Smith covers. Her own music has evolved from the stark folk-country simplicity of her 2008 debut, With Blasphemy So Heartfelt, to the harder-rocking diversity of her most recent record, Make My Head Sing. That album juxtaposes giddily shimmering pop songs like “Standing in the Sun” with newfound bursts of grumpy power, such as “Obviouis.” When Mayfield confides, “I’m insane, I’m just like, ‘Well, no one cares’,” she makes it seem like a hypnotic mantra. —Falling James

Lolipop Your Heart Out
@ TERAGRAM BALLROOM
Much like their sympatico colleagues in Fullerton at Burger Records, the folks at Echo Park’s Lolipop Records have gone from running an underground label and record store to putting on their own shows, such as this one-day mini-festival. Although the label releases a lot of punk-rock bands, Lolipop Your Heart Out focuses more on the pop and garage side of things. Headliner Mystery Braves pursue a stubbornly retro trail, twisting together ‘60s country-rock vocals with reverb surf guitars for a strangely psychedelic brew that falls somewhere between The Seeds and The Byrds. Fellow locals Corners take their surf-rock riffs into even weirder and far more unsettling post-punk territory, whereas Part Time’s synths pump out a shiny new-wave glow. Peach Kelli Pop’s Allie Hanlonfuses sugary power-pop melodies that are amped up by punk-fuzz guitar. Also with Psychomagic, Billy Changer, The Creation Factory, Samira’s Infinite Summer and Beach Bums. —Falling James

Xicana Punnx Night
@ LA CONCHA
Punk and intersectional feminism go hand-in-hand this Saturday night at Eastside community center La Concha. Xicana Punnx Night is a benefit for Nalgonas Positivity Pride, which addresses body positivity among “mixed descendants of (what is known today as) the Americas” through support groups and other forms of outreach. Bands for this event include Trap Girl, a tender loving group with an ability to cram an extreme amount of energy into less than a minute of music. When they play a little longer, the band’s knack for melody and passionate lyricism comes through on songs like “Blastard,” “Dead Men Don’t Rape” and “Bite Me.” CXA and Apestasis lean toward the fast and scream-y, all the better to sweat out the Saturday night energy. Also on the bill are Folleto and Idiocracia. —Liz Ohanesian

Alex Cline, Steuart Liebiger, Wayne Peet, Eric Barber and Frozen Henchmen
@ CENTER FOR THE ARTS EAGLE ROCK
Drummer-percussionist-composer Alex Cline is a local hero for his curation and participation in some of the most crucial new-music events this town ever had the good fortune of experiencing. By new music, we refer to a bravely uncommon blend of spontaneously generated, somewhat jazz-aligned chamber music of no clear and obvious genre (“multidirectional,” Cline calls it), which seeks to discover the possibility of sounds and musical structures never quite previously heard. The players are (no arguments, please) L.A.’s finest: bass guitarist Steuart Liebiger, electric keyboardist Wayne Peet and tenor and soprano saxophonist Eric Barber. Opening will be Frozen Henchmen, another group of free-minded far-siders featuring Evil Genius electric guitarist Max Kuter, saxophonist Logan Hone, tuba player Stefan Kac and drummer Jesse Quebbeman-Turley. —John Payne
FRIDAY, FEBRUARY 5TH

8th Annual MOJAMOJA Brunch
benefiting the MOJAMOJA Innovation Fund

DJ Rashida  Goapele  Lizzo

Mara Hruby  Gavin Turek  Raquel Rodriguez

Saturday, February 13, 2016
1PM - 4PM

AVALON HOLLYWOOD
www.themojamoja.com

such as using a landline telephone, writing letters and reading newspapers. If things occasionally get too cloying, she catches your heart again with dreamy idylls like “Magic Pair of Shoes.” —Falling James

Fleetwood Mac Fest
@ THE FONDA THEATRE

Despite the sincerest of intentions, tribute concerts often serve only to remind that the honorees are more interesting than the people paying homage to them. Fleetwood Mac have always been such an idiosyncratically unique collision of forceful personalities that remakes of their music rarely match the level of the originals. On the other hand, the two-night Fleetwood Mac Fest features several disparately compelling performers who might take these oldies into new territory. The ever-haunted and haunting Karen Elson always casts a ghostly spell, and fearsome Dead Weather/The Kills wrath Alison Mosshart likely will make things darkly unsettling. Ethereal nymph Joanna Newsom and the pedal-stomping KT Tunstall will offer contrasting folk approaches, whereas pop aristocrat Mark Ronson and Cold War Kids should give the Mac’s ancient tunes a more modern spin. Also Wednesday, Feb. 10. —Falling James

Penguin Prison
@ EL REY THEATRE

Chris Glover, the man behind Penguin Prison, pops up in various guises — singer, multi-instrumentalist, producer, mixer, DJ, featured vocalist — handling all very ably. Since the release last year of his second album, the effervescent Lost in New York, Glover has been omnipresent in dance-pop circles. In between gigs supporting the new album, he’s been cranking out the irresistible remixes, including his latest for The Knocks and Matthew Koma’s “I Wish (My Taylor Swift),” which gives that already flawless track a synth-y edge. The Knocks, in turn, took a stab at Penguin Prison’s “Show Me the Way” with a dark and spooky yet peak-of-the-night take on the pop-friendly track. Also Wednesday, Feb. 10. —Lily Moayeri

Eleni Mandell
@ BOOTLEG THEATER

Local songwriter Eleni Mandell has released 10 studio albums over the past two decades, and they are all consistently engaging and full of melodic, original songs that roam easily from folk and jazz to power pop. Her latest effort, Dark Lights Up, is ostensibly a country record, but it shares the same sly wit and pop-minded hooks as her earlier albums. Consciously inspired by Roger Miller, Mandell maintains a conversational directness throughout as her co-producer Sheldon Gomberg frames her languid vocals with an intimately low-key backing of acoustic guitars and piano. “I’m old-fashioned,” she declares proudly, sweetly cooing a list of her favorite quaintly archaic activities, including using a landline telephone, writing letters and reading newspapers. If things occasionally get too cloying, she catches your heart again with dreamy idylls like “Magic Pair of Shoes.” —Falling James

Built to Spill
@ THE ECHO

For lo these 20-some-odd years, Boise, Idaho, indie-rock stalwarts Built to Spill have been punching out their trademarked, rough-cut hash of heavy-duty fuzz jams, widescreen, multiguitar epics, and some of the most satisfyingly psyched-out power grunge to come down the pike. Numerous personnel shufflings have seen the combo’s reins fall to founding member Doug Martsch, one of the band’s several guitarists and a man who can stand tall amid the indie-rock scene’s deeper songwriters, with a penchant for wrapping plaintive pain in radiantly raw sonic rage. Their 2015 album, Untethered Moon (Warner Bros.), was their first in five years, and it too kicks major butt. Also Friday and Saturday, Feb. 12-13. —John Payne
Underground Railroad to Candyland, White Night, Die $15 (see Music Pick). Lena Fayre, Trace, Lush Guts, Jessica Lea Mayfield, Jonny Fritz, Fri., Feb. 5, 8:30 p.m., Strike, LFC, Sat., Feb. 6, 8 p.m., free. Enemy Proof, Baron Bandini, The Newports, Pedal of Steampunk Music with Nathaniel Johnstone, Creighton, Wed., Feb. 10, 8 p.m., TBA; West Coast Leonti, Tue., Feb. 9, 8 p.m., TBA. Jej Millanes, Sam TBA. Lukas Papenfusscline, Peter Godart, Mon., Feb. 7, 7:30 p.m., TBA. London Shover, Charlie Faragher & Kasen, Sun., Feb. 7, 8:30 p.m., free.

Colleen Green, Psychomagic, Mother Merry Go $11.50. LSD & the Search for God, Sky Parade, 5, 8:30 p.m., $10.50. Jon Cleary & the Absolute Sound Club: A Night of Future Music with musicians STRFKR, Com Truise, Wed., Feb. 10, 8 p.m., $20.

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

SONNY McLEAN’S IRISH PUB:
53688 12/19/2016
12/19/2016

JAMES HUNTER SIX
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JUNIOR BOYS
Big Black Coat
A rich, direct, synth-pop pop that introduces this new side to Junior Boys. It finds their signature sound counterbalanced by a new minimal approach.

BIGGLES
Songs in the Key of Animals
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JAMES HUNTER SIX
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JUNIOR BOYS
Big Black Coat
A rich, direct, synth-pop pop that introduces this new side to Junior Boys. It finds their signature sound counterbalanced by a new minimal approach.

BIGGLES
Songs in the Key of Animals
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JAMES HUNTER SIX
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JUNIOR BOYS
Big Black Coat
A rich, direct, synth-pop pop that introduces this new side to Junior Boys. It finds their signature sound counterbalanced by a new minimal approach.

BIGGLES
Songs in the Key of Animals
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JAMES HUNTER SIX
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.

JUNIOR BOYS
Big Black Coat
A rich, direct, synth-pop pop that introduces this new side to Junior Boys. It finds their signature sound counterbalanced by a new minimal approach.

BIGGLES
Songs in the Key of Animals
Hold On!
An artist’s vision comes to fruition these are forever songs crafted with immaculate care and ingenuity, sung with an effortless balance of tenderness and grit.
SAT, FEB 6, 2016
5:30 p.m., $15. Nothing but Thieves, The Wrecks, Mon., Feb. 8, 8 p.m., $15. Emily David, David Ryan Harris, Feb. 9, 10 a.m., free. The Universal Bar & Grill: 4093 Lankershim Blvd., North Hollywood. The Dead Preval, Fri., Feb. 5, 8 p.m., $7.


JAZZ & BLUES
ALVAYS SHOWROOM: 1417 W. Eighth St., San Pedro. Robert Sarzo, Sat., Feb. 6, 8 p.m., $30.


AU LAC: 710 W. First St., Los Angeles. Nolan Shaeved, Sat., Feb. 6, 7:30 p.m., Sun., March 5, 7:30 p.m., $20-$100.


BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Brandon Coleman, Sam Barsh, Fri., Feb. 5, 9 p.m. TBA. Alan Pasqua, Bob Mintzer, Derek Oles & Peter Erskine, a.k.a. Poem, Sat., Feb. 6, 9 p.m., $20. The B Band, Invisible Anatomy, Mon., Feb. 8, 9 p.m., $10. John P. Rodia, Tues., Feb. 9, 9:30 p.m., $25. Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Steve Thompson, Fridays, 5:30-9 p.m., free. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.


BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Brandon Coleman, Sam Barsh, Fri., Feb. 5, 9 p.m. TBA. Alan Pasqua, Bob Mintzer, Derek Oles & Peter Erskine, a.k.a. Poem, Sat., Feb. 6, 9 p.m., $20. The B Band, Invisible Anatomy, Mon., Feb. 8, 9 p.m., $10. John P. Rodia, Tues., Feb. 9, 9:30 p.m., $25. Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Steve Thompson, Fridays, 5:30-9 p.m., free. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.


BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Brandon Coleman, Sam Barsh, Fri., Feb. 5, 9 p.m. TBA. Alan Pasqua, Bob Mintzer, Derek Oles & Peter Erskine, a.k.a. Poem, Sat., Feb. 6, 9 p.m., $20. The B Band, Invisible Anatomy, Mon., Feb. 8, 9 p.m., $10. John P. Rodia, Tues., Feb. 9, 9:30 p.m., $25. Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Steve Thompson, Fridays, 5:30-9 p.m., free. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

Have You Detoxed and Relapsed?
Again? And Again?
If So, We Have an Alternative.
Are You Sick & Tired of Being Sick & Tired?

Call our 24 hr. message center anytime
(310) 553-9500

2080 Century Park East
Suite 1802 - Century City

MEDICAL OUT-PATIENT
NARCOTIC REPLACEMENT
MEDICATION PROGRAM

We Treat Chronic Pain & Addiction
Very, Very Private & Confidential
We Now Have SUBUTEX, SUBOXONE and NALTREXONE

MEDICAL OUT-PATIENT
NARCOTIC REPLACEMENT
MEDICATION PROGRAM

We Treat Chronic Pain & Addiction
Very, Very Private & Confidential
We Now Have SUBUTEX, SUBOXONE and NALTREXONE

THE BROTHERS
COMATOSE
W/ THE ALPINE CAMP

CLINTON NASRIMENI

the 4.14

THUR

GANSTAGRASS

COMING SOON!
2/20 CURRENT PERSONAL / EMILY YATES
2/26 ANDRE HENRY / NASI NASSIRI
3/2 JERRY JOSEPH / ROSES & CIGARETTES
3/12 SPIRITUAL REZ

LIVE MUSIC 7 NIGHTS A WEEK

THEMINTLA.COM

6010 W. PICO BLVD • (323) 954-9400 •
Lina In L.A.
by Lina Lecaro

TOTALLY '80S BOWIE TRIBUTE

A lot of us are nowhere near over David Bowie's death, and this mega-mashup from DJ Paul V. will offer both revolry and release.

Paul V. spins new wave, alternative and pop hits and remixes from the '80s. A midnight tribute to the Starman will feature a performance by Sissy Spastik as the "Thin White Duchess."

Also expect glitter and glam onstage with Lady Stardust & the Glitterati Dancers.

THE MAYAN:
9 p.m., $30. The Mayan, 1530 N. Everett St., Los Angeles.

SUN, FEB. 7

MONDAY, FEB. 8

ACHINOAM NINI: With Noa, 8-10:30 p.m., $20-$50. The Pico Union Project, 1153 Valencia St., Los Angeles.

KEVIN GATES: 7 p.m., $25-$50. Ventura Theater, 26 S. Main St., Ventura.

TUESDAY, FEB. 9

ANDREW BIRD: 8 p.m., $40. The Teragram Ballroom.
NEW PATIENTS

**G-KEY**

**G-AZEY**
With ASAP Ferg, 8 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

**JASON MORAN**
8 p.m., $30-$55. Valley Performing Arts Center, 18111 Northoff St., Northridge.

**JUKEBOX THE GHOST, THE FAMILY CREST**
7:30 p.m., $24. The Regent Theater, 448 S. Main St., Los Angeles.

**G-KEY**
**PENGUIN PRISON**: With Party Nails, Teenage Mystics, 9 p.m., $20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

**RED BARAAT, BUTLER, BERNSTEIN & THE HOT 9**
8 p.m., $19-$45. Royce Hall, UCLA, Los Angeles.

**WEDNESDAY, FEB. 10**

**G-KEY**

**G-AZEY**
With ASAP Ferg, 8 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

**GUSER**
7:30 p.m., $30. The Teragram Ballroom.

**LIONEL RICHIE**
6 p.m., $50. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**THURSDAY, FEB. 11**

**G-KEY**
**BLACK SABBATH**: 7 p.m., TBA. The Forum, 3000 W. Manchester Blvd., Inglewood. See Music Pick.

**CHARLIE WILSON**
7:30 p.m., $50-$100. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.

**GRAMMY IN THE SCHOOLS**: With Sam Hunt, 7:30 p.m., $29.50-$49.50. Club Nokia, 800 W. Olympic Blvd.

**GUSER**
7:30 p.m., $30. The Teragram Ballroom.

**JUICE AX**
7:30 p.m., $9-$40. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

**JESS GLYNNE**

**GUSER**
**MARIA AL yokhina**: The provocative musician from the subversive Russian punk band Pussy Riot engages in a discussion, “Art, Sex & Disobedience,” with KCRW’s Edward Goldman, 8 p.m., $19-$59. UCLA, Royce Hall, 340 Royce Drive. See GoLA.

**NAUGHTY BY NATURE**: With All Flows Reach Out (AFRO), 8:30 p.m., $20-$55. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

**NEWPORT BEACH JAZZ PARTY**: With Gordon Goodwin’s Big Phat Band, James Morrison, Freda Payne, The Ken Peplowski Sextet, 7:30 p.m., $55-$5475. Newport Beach Marriott Hotel & Spa, 900 Newport Center Drive, Newport Beach.

**TROYE SIVAN**
With Alixe X, 6:30 p.m., $26.25. The Belasco Theater, 1050 S. Hill St., Los Angeles.

**CLASSICAL & NEW MUSIC**

**ALEXANDRIA LE**: The American pianist goes up to the start of the International Touring Organ, Tue., Feb. 9, 7:30 p.m., $29.50-$49.50. Club Nokia, 800 W. Olympic Blvd.

**AARON PATTERSON**: In Minneapolis’ Farview Park,Tue., Feb. 9, 4 p.m., free. Crowell Public Library, City of San Marino, 1890 S. Marengo Ave., San Marino.

**ROSS WOODSON, RUSSELL MOSHER, WILLIAM SPICER, SOWANDE, HAYWOOD, HARRISON AND BULL**: The group presents Wolfgang Amadeus Mozart, Fri., Feb. 5, noon, free. First Lutheran Church & School of Visual & Performing Arts, 450 N. Grand Ave., Los Angeles.

**ALI HUNIK**, Joseph Haydn, Gabriel Pierné and Craig Williams, Paul Jacobs and Christoph Bull step on the gong for Stephen Paulus’ Concerto No. 4, the world premiere of Wayne Oquin’s Resilience; and William Bolcom’s Humoresk, starting Feb. 4, through Feb. 6, 8 p.m., $25-$110. Organists Frederick Swann, Craig Williams, Paul Jacobs and Christoph Bull and members of the orchestra pull out all of the stops during renditions of tunes by Theofanidis, Sowande, Haywood, Harrison and Bull, Feb. 7, 7:30 p.m., $30-$50. Pasadena Community College, 5150 W. Sunset Blvd., Pacific Palisades.

**DEBBIE FALCONER**: Assistant conductor Cawceil Montez as goes guide to Joel Lish and bassist Denisa Hanna through Karl D. von Dittersdorf’s Concerto for Violin & Bass, and then Lish conducts the orchestra in Giuseppe Verdi’s Overture to La Forza del Destino and Felix Mendelssohn’s Fifth Symphony, Sun., Feb. 7, 7:30 p.m., free. Palisades Lutheran Church, 15905 W. Sunset Blvd., Pacific Palisades.

**PASADENA SYMPHONY STRING QUARTET**: The ensemble closes the Lunar New Year Festival, Sun., Feb. 7, 7:4 p.m., free. USC Pacific Asia Museum, 46 N. Los Robles Ave., Pasadena.

**ROBERT DAVIDOVICH**: The host presents a set of music by Iija Humik, Joseph Haydn, Gabriel Pierné and W.A. Mozart, Sun., Feb. 7, 7:11 a.m., $24. Loye Second Space, 1310 11th St., Santa Monica.

**THAO NGUYEN & HOWARD LE**: The acoustic guitarists strum a classical program TBA, Mon., Feb. 8, 7 p.m., free. Crowell Public Library, City of San Marino, 1890 S. Marengo Ave., San Marino.

**THE USC THORNTON OPERA**: The group offers a concert of reader of composers Thomas Morse and librettist Ken Cazar’s Holocaust opera, Frau Schindler, Fri., Feb. 5, 8 p.m., free. USC Newman Recital Hall, 3616 Trousdale Parkway, Los Angeles.

**THE WOMAN AT THE WINDOW: THE TRIANGLE FACTORY FIRE**: The L.A. Master Chorale Singers and various student musicians perform the debut of a new oratorio, based on the tragic 1911 fire in New York City and written by 85 high school choir members, Fri., Feb. 5, 7 p.m., free. Ramon C. Cortines School of Visual & Performing Arts, 450 N. Grand Ave., Los Angeles.

For more listings, please go to laweekly.com.
$25 CAP FOR NEW PATIENTS

First time patient coupon valid for:
- Your choice of small edible, or joint
- Gift bag w/ $20 donation
- $25 8th cap on top shelf strains
- $35 8th cap on exclusive strains
- Free selected gram of concentrate w/ $50 donation

213.747.3386 • 1320 MATEO ST. LOS ANGELES CA. 90021
4720 VINELAND AVE. NORTH HOLLYWOOD, CA 91607
(818) 980-MEDS

Promotions & discounts cannot be combined. All promotions while supplies last & are subject to change.

FOR NEW PATIENTS

$25 CAP

First time patient coupon valid for:
- Your choice of small edible, or joint
- Gift bag w/ $20 donation
- $25 8th cap on top shelf strains
- $35 8th cap on exclusive strains
- Free selected gram of concentrate w/ $50 donation

213.747.3386 • 1320 MATEO ST. LOS ANGELES CA. 90021
4720 VINELAND AVE. NORTH HOLLYWOOD, CA 91607
(818) 980-MEDS

Promotions & discounts cannot be combined. All promotions while supplies last & are subject to change.

LBC 420 EVALUATIONS
by Dr. Raja Toke
Southern California’s Most Affordable & Legitimate Alternative Healthcare Centers

Real Doctors! No Skype!

MON-SAT 11AM-7PM
BOOK YOUR APPOINTMENT TODAY
SoCal420docs.com
720 ALAMITOS AVE., UNIT A, LONG BEACH 90813 • (562) 599-8420

EXEMPTIONS AVAILABLE

THE DOCTORS
OPEN 7 DAYS FOR YOUR CONVENIENCE
NOW THREE LOCATIONS

Hollywood
1439 N. Highland Ave., Hollywood, CA 90028
Cross Street Sunset • (323) 463-5000 • (323) 463-2222
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm

Los Angeles
1155 North Vermont Ave. #200, Los Angeles, CA 90029
(323) 463-5000 • (323) 463-2222
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm

Reseda
6650 Reseda Blvd. #101B, Reseda, CA 91335
(818)654-5882 and (818)737-7379
10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm

OPEN SUNDAYS AND EVENINGS TILL 7:30

FEBRUARY SPECIALS!!!

Free gift with every ID card purchase

*$25* $35

For Renewals For New Patients

Walk-ins welcomed

24-hour verification (live & online)

Terms & conditions apply

All patients are seen by a California Licensed MD • Medical Board Requirement

www.TheRecommendationStation.com
HAPPY HOUR
11AM TO 6PM
CANOGA @ ROSCOE
8229 Canoga Ave., Canoga Park
818.992.7616
www.xposedclub.com
1/2 OFF ADMISSION BEFORE 7
$5 OFF ADMISSION AFTER 7
1ST SODA FREE
ALCOHOL EXTRA • NO COUPONS ON TUESDAY
WITH AD • LAW EXP 2/29/16
M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM
SUN 5PM-2AM LUNCH AND DINNER MENU AVAILABLE

NIRVANA CLINIC
Medical Marijuana Evaluations
$25 $35
Renewal from Any Doctor
New Patients
(MUST BRING AD)
12 MONTH
RECOMMENDATIONS
Walk-in Welcome • 24 Hour Verification • ID Cards • 100% Private/Confidential • Cultivation Licenses Special
4511 W. Sunset Blvd • Los Angeles, CA 90027 • 323-663-4444
ATM Available • MONDAY-SATURDAY 11AM-7PM & SUNDAY 11AM-6PM
www.medical-marijuana-doctor.net

THE ONLY FULL NUDE/ FULL BAR CLUB IN LA
XPOSED X
8229 Canoga Ave., Canoga Park
818.992.7616
www.xposedclub.com
18 AND OVER
PAID SHIFTS
HAPPY HOUR
11AM TO 6PM
$2 DRAFT BEER AND FREE POOL WEDNESDAY’S 11-6PM

LA WEVALY // February 5-11, 2016 // www.laweekly.com
$25 Admission gets you drink & free lap dance til midnight

Lonely Hearts Pre-Valentine’s Party
Feb 13th | 8pm-4am
2-4-1 Topless & Nude Dances til midnight

$200 30min Dances
3 for $75 VIP Dances

1/2 OFF ENTRY
This coupon is good for 1/2 off entry into Blue Zebra Adult Cabaret.
1 drink min. purchase required.
One person per coupon only.
Cannot be combined with any other offer.

SPEARMINT RHINO GENTLEMEN’S CLUBS
2020 S. OLYMPIC BLVD. LOS ANGELES 90021 (213) 629-9213
FREE ENTRY OPEN - 6PM DAILY
FREE CAB RIDES TO SPEARMINT RHINO DOWNTOWN LA FROM ANYWHERE IN THE DOWNTOWN LOS ANGELES AREA!
FOR PICKUP CALL: 323-503-6565 323-284-6464 323-982-8585
Hang with us at home!

THE BIG GAME
ON SUPER SUNDAY
FEBRUARY 7TH
PARTY KICKS OFF @ 1PM
ULTIMATE VIP SPORTS BAR EXPERIENCE
WIN A SIGNED OFFICIAL NFL JERSEY
3-4-1 DANCE SPECIALS
$300 TOUCH DOWN SHOTS & MORE!

SPEARMINT RHINO’S Dames n’ Games
TOPLESS “SPORTS” BAR & GRILL
2319 EAST WASHINGTON BOULEVARD
LOS ANGELES, CA 90021 (323) 589-2220
OPEN DAILY 11AM-2AM DAMESNGAMES.NET

1/2 OFF ENTRY WITH THIS PASS
VALID ONLY AT DAMES N’ GAMES
LOS ANGELES, CANNOT BE COMBINED WITH ANY OTHER OFFER, NOT VALID DURING SPECIAL ENGAGEMENTS OR PM PER VIEW EVENTS.
LA WEEKLY HALFW 04-01-16

SPEARMINT RHINO VAN NUYS WEEKEND EVENTS
FRIDAY & SATURDAY
$30 Nudes
5pm - 9pm

1/2 OFF ENTRY
This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys.
1 drink min. purchase required.
One person per coupon only.
Cannot be combined with any other offer.

LA WEEKLY 04-01-16
**LA WEEKLY**

**LOUISIANA**

**WEDNESDAY**

**FEB 17TH**

**CITY OF INDUSTRY**

**THURSDAY**

**FEB 18TH**

**AFTER HOURS LA**

**FRIDAY**

**FEB 19TH**

**NORTH HOLLYWOOD**

**SATURDAY**

**FEB 20TH**

**HOLLYWOOD / VINE**

---

**CITY OF INDUSTRY**

**DEJA VU AFTER HOURS**

760 E. COMMERCIAL ST. - LOS ANGELES, CA 90502 (213) 393-1862

MON-SAT 9PM - 1AM / SUN 9PM - 2AM / TOTAL NUDE 18+

**AFTER HOURS HEADQUARTERS - SEXY FUN SHOWGIRLS**

AFTER HOURS OPEN TILL 3AM

**DEJA VU SHOWGIRLS CITY OF INDUSTRY**

1335 E. LA AVE. - CITY OF INDUSTRY, CA 91744 (818) 289-2155

MON-SAT SATURDAY 2AM - SUN 9PM - 2AM / TOTAL NUDE 18+

TUESDAY $10 TOPLESS DANCES

SUNDAY 30% LONGER DANCES

**HOLLYWOOD**

**DEJA VU SHOWGIRLS HOLLYWOOD**

6335 HOLLYWOOD BLVD. - HOLLYWOOD, CA 90028 (323) 482-4200

MON-SAT SATURDAY 2AM - SUN 9PM - 2AM / TOTAL NUDE 18+

HOLLYWOOD BLVD & VINE

NOW OPEN 4PM - 6AM MON-SAT

**DEJA VU SHOWGIRLS NORTH HOLLYWOOD**

7332 Coldwater Cyn. - N Hollywood, CA 91602 (310) 892-1000

SUN-THU 2AM - SATURDAY 5AM / TOTAL NUDE 18+

$10 Half-Hour Policy Every Thursday / Open Midnight Daily

**NORTH HOLLYWOOD**

**DEJA VU SHOWGIRLS NORTH HOLLYWOOD**

7332 Coldwater Cyn. - N Hollywood, CA 91602 (310) 892-1000

SUN-WED 2AM - SATURDAY 5AM / TOTAL NUDE 18+

**THE PARTY NEVER ENDS**

@kayden_kross

---

**FREE ADMISSION**

MUST BE 18+ TOTALLY NUDE ENTERTAINMENT

**DEJA VU**

**SHOWGIRLS**

1000S OF BEAUTIFUL GIRLS AND 3 UGLY ONES

ATM ON SITE / CREDIT CARDS ACCEPTED / VU CASH AVAILABLE / BIRTHDAY PARTY HEADQUARTERS

**WEDNESDAY**

**FEB 17TH**

**CITY OF INDUSTRY**

**THURSDAY**

**FEB 18TH**

**AFTER HOURS LA**

**FRIDAY**

**FEB 19TH**

**NORTH HOLLYWOOD**

**SATURDAY**

**FEB 20TH**

**HOLLYWOOD / VINE**

---

**WHERE THE PARTY NEVER ENDS**

@kayden_kross

---

**Eros Station**

- Totally nude no glass
- 1 - on - 1 private rooms
- $10 off any session expires 2/28/16
- 15164 Oxnard St. Van Nuys, Ca 91411 (818) 994-6100
- www.ErosStation.com

**New Dance Specials**

- $30 nude all day Monday
- Mini premier lounges now available
- Free admission from open till 9pm (with this ad)

**Thursday Couple's Special**

- Admissions 2 for 1
- Buy 1 drink get one free
- Enjoy lap dance together
- Friday - Free buffet 12pm - 2pm
- Free parking • Exp 2/29/2016
- 10624 Hawthorne Blvd. Lennox, CA 310.671.3073 • JetStrip.com
- Mon-Wed 10am till 2am Thurs 10am till 3am Fri-Sat 10am till 4am Sun 6pm till 2am

**V.I.P. Gentlemen's Club**

- 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

**New Special**

- 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

**LA Weekly After Dark Newsletter**

- Sign up to receive regular deals and discounts from the sexiest places in LA.
- 18+ only
- www.LAWeekly.com/newsletters

**VIP Showgirls**

- Hours: Open 7 Days a Week 12 Noon-4 AM & After
- 12147 Victory Blvd. by Laurel Canyon
- North Hollywood, CA in the SEARS shopping center
- www.vipshowgirls.com
- 818.760.1122

**Jet Strip**

- Always hiring beautiful dancers
  - (no experience necessary - we will train)

**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

- New special!
  - 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

- More girls more exotic shows & a classier VIP experience

**More Exotic Shows**

- New special!
  - 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

- More girls more exotic shows & a classier VIP experience

**Free Stage Dance on Your Birthday!**

- Free admission with this coupon subject to minimums and during special events restrictions apply
**Eco Spa**

**Special $40 x 40 Mins**

Our staff is Young, Friendly & Beautiful

Pick your favorite: Latina, Arab, Persian, Italian & Caucasian.

**NO RUSH GET THE VIP TREATMENT!**

- **PRIVATE ROOMS**
- **SHOWER AVAIL.**
- **LINE UP**
- **35 GIRLS**
- **REAL PHOTOS**
- **SECURITY**

**CONVENIENT PARKING**
**NEAR ALL MAJOR FRIWS**

310-328-8303 • 323-424-2759

21730 S. VERNON AVE. **SUITE 125**
Torrance, CA 90502

---

**Asian Massage**

3989 S. Centinela Ave, #102 & #201, LA 90066

310-465-8787

9:30am - 10pm

---

**Adult Massage**

915

---

**W. Hollywood Therapy**

323-822-3318

7677 Santa Monica Bl., #24
W. Hollywood, CA 90069

(overlap La Brea & Fairfax Ave 7-11)

7 Days 10am-10pm • Free Parking

---

**Kellie**


(818) 394-0203

---

**Exotic Brown Sugar**

Cats? Enjoy a delicious full body massage.

Monique: 310-396-2840

---

**Black Male & Female**

5’4”, 150 lbs of lean muscle, handsome face, smooth and athletic. "G-Spot" massage. Private, Personal Training also avail. Michael: (310) 274-0470

Or 2 Male Masseurs also avail. MC/Visa Accepted

---

**Tantra Goddess**

Sensual full body tantra, CMT, deep tissue massage. Tantric prostate stimulation. Stunning girl. Beautiful statuesque, slender & toned w/long dark raven hair 

Hypnotic green eyes. Goddess worship, CFE, fetishes & fantasies. Private, Nice incall. Special rate $200

818-821-9090

---

**Nude Massage**

Sexy Hot Lady ready to get wild!

562-500-0673

---

**Tantra Massage**

5983 S. Centinela Ave, LA #102 & #201. 9:30a-10p

All Natural Beauty Avail. Til 4am

Cozy VIP Private


818-821-9090

---

**THE DOMINION**

LA’s most respected BDSM club since 1980!

Featuring our staff of beautiful and experienced Dominas, Switches and submissives.

8 elegantly appointed theme rooms

Dungeon Rentals available

50 Shades of Grey curious?

Ask about our special couples rate.

Female Owned & Operated

(310) 559-7111

Ladies, we are hiring!

www.Dominionsm.com

---

**Van Nuys**

Asian & Latina: $10 off weekdays

818-787-8840

7646 Van Nuys Blvd, Van Nuys

---

**King Spa**

800 W. Carson St., Ste #3
Torrance, CA 90502

310-294-6749

---

**Bellajio**

Asian & Latina: 818-786-7888

7100 Van Nuys Blvd. #204, Van Nuys

---

**Apple**

Latina & Asian. South Bay’s #1 Spa

310-225-0422

29700 Western Ave, Harbor City 90710

---

**Eco Spa**

Special $40 x 40 Mins

Young, Friendly & Beautiful Staff. Pick your favorite! Latina, Japanese, Korean, Italian & Caucasian Girls

No Rush, Shower Avail.

Security, Easy Parking, Near All Main Freeways.

310-328-8303
323-424-2759

9am to 9pm

21730 S. Vermont, #125 Torrance, CA 90502

---

**ASIAN ESCORT**

OUTCALL 24HRS

424-332-2326

---

**Professional**

Massage

Cute & Sweet

2356 S. Robertson Bl

310-838-2188

---

**SHE LOVES BIG BLACK REMOTES**

WatchNikkiDoStuff.com

---

**THAI Massage**

323.369.1929
213-263-2662

1607 N La Brea Ave

240 N Virgil #11

LA, CA 90028

LA, CA 90004

---

**Rachel**

Natural body blonde gives sensual body rubdown.

Private, cute, playfull.

(310) 274-4518

---

**FEMALE**

**MALE**

5’6”, 150 lbs of lean muscle, handsome face, smooth and athletic. "G-Spot" massage. Private, Personal Training also avail. Michael: (310) 274-0470

Or 2 Male Masseurs also avail. MC/Visa Accepted

---

**24/7**

**24/7**

**SWEET**

**BEAUTIFUL**

**PRIVATE**

**Thai**

**Massage**

**2 Male Masseurs**

**On Call**

**24/7**

**THE DOMINION**

LA’s most respected BDSM club since 1980!

Featuring our staff of beautiful and experienced Dominas, Switches and submissives.

8 elegantly appointed theme rooms

Dungeon Rentals available

50 Shades of Grey curious?

Ask about our special couples rate.

Female Owned & Operated

(310) 559-7111

Ladies, we are hiring!

www.Dominionsm.com

---

**Black Male & Female**

5’4”, 150 lbs of lean muscle, handsome face, smooth and athletic. "G-Spot" massage. Private, Personal Training also avail. Michael: (310) 274-0470

Or 2 Male Masseurs also avail. MC/Visa Accepted

---

**Condom**

**Vintage**

**Eco Spa**

Special $40 x 40 Mins

Young, Friendly & Beautiful Staff. Pick your favorite! Latina, Japanese, Korean, Italian & Caucasian Girls

No Rush, Shower Avail.

Security, Easy Parking, Near All Main Freeways.

310-328-8303
323-424-2759

9am to 9pm

21730 S. Vermont, #125 Torrance, CA 90502

---

**All Natural Beauty**

Avail. Til 4am

Cozy VIP Private


818-821-9090

---

**Tantra Goddess**


(310) 274-4518

---

**Kellie**


(818) 394-0203

---

**Exotic Brown Sugar**

Cats? Enjoy a delicious full body massage.

Monique: 310-396-2840

---

**Black Male & Female**

5’4”, 150 lbs of lean muscle, handsome face, smooth and athletic. "G-Spot" massage. Private, Personal Training also avail. Michael: (310) 274-0470

Or 2 Male Masseurs also avail. MC/Visa Accepted

---

**Tantra Goddess**


(310) 274-4518

---

**All Natural Beauty**

Avail. Til 4am

Cozy VIP Private


818-821-9090
Concerned about Schizophrenia?  
If so, Apostolic Clinic Trials is currently enrolling volunteers for a clinical research study using an investigational product that may help reduce symptoms.

Qualified participants may receive:  
- Study-related medical exams and study medication at no cost  
- Compensation for time and travel

Please contact Apostolic Clinic Trials (562) 437-4780  
1040 Elm Avenue Suite 309  
Long Beach, CA 90813

www.asterce.com
Celebrate Valentine’s Day at 10e from February 11-14th! We are serving an $85 five-course prix fixe menu, complete with a champagne toast and live entertainment!

TRADITION & CULINARY CREATIVITY SURROUNDING MIDDLE EASTERN CUISINE COME TOGETHER IN THE HEART OF DOWNTOWN LOS ANGELES

LIVE ENTERTAINMENT

811 WEST 7TH STREET, LOS ANGELES • 213.488.1096
WWW.10ERESTAURANT.COM