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# LAWEEKLY

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**BY GENE MADDAUS**

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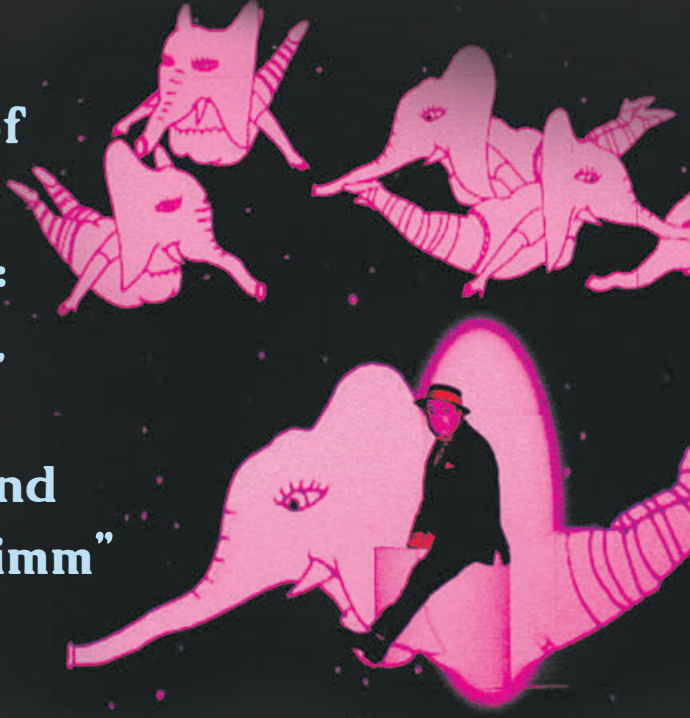
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# CONTENTS

# 50



## NEWS...9

Why does Coastal Conservancy executive officer Sam Schuchat own piles of offshore oil stock? **BY HAYLEY FOX.**

## EAT & DRINK...19

Moby's Little Pine is vegan, beautiful and surprisingly bad. **BY BESHA RODELL.**

## GO LA...25

L.A. Opera's magical staging of *The Magic Flute* returns, Jim Rash improvises a one-man show, a bunch of Tinder users swipe right on Valentine's Day night and more to do and see in L.A. this week.

## CULTURE...30

In CULTURE, a Manhattan Beach native son turns his childhood home into a nostalgic art installation. **BY CATHERINE WOMACK.** In BOOKS, a couple of fictional L.A. sleuths find an unlikely way to solve crimes. In STAGE, reviews of domestic drama *Bed* and a sexy staging of new play *Salome*. In ART PICKS, a floating library is set adrift in Echo Park Lake.

## FILM...39

**AMY NICHOLSON** reviews Michael Moore's *Where to Invade Next*, while **ALAN SCHERSTUHL** takes a look at the latest superhero flick, *Deadpool*, plus reviews of *Already Tomorrow in Hong Kong*, *A War* and other films OPENING THIS WEEK, and YOUR WEEKLY MOVIE TO-DO LIST.



## THE PROVOCATEUR ... 11

Venture capitalist Mark Suster has been warning about a tech bubble for years. Is he finally right? **BY GENE MADDAUS.**

## MUSIC...46

**JEFF WEISS** roots for Kendrick Lamar to win big at the Grammys, and **HENRY ROLLINS** tries to surmount the language barrier in Russia. Plus: LINA IN L.A., listings for ROCK & POP, JAZZ & CLASSICAL and more.

## ADVERTISING

- CLASSIFIED...65
- EDUCATION/EMPLOYMENT...66
- REAL ESTATE/RENTALS...66
- BULLETIN BOARD...67

**ON THE COVER:**  
PHOTOGRAPHY BY TED SOQUI

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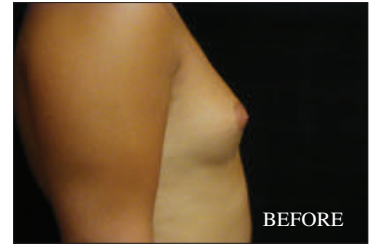
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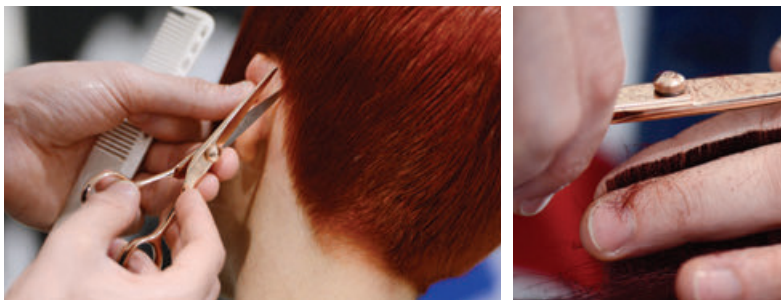
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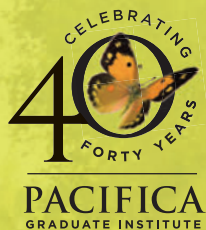
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# OIL AND WATER, MIXED

Top California environmentalist had major investments in oil and offshore drilling

BY HAYLEY FOX

For the head of a state environmental agency whose mission is to “protect and improve natural lands and waterways,” Sam Schuchat, executive officer of the California State Coastal Conservancy, has some environmentalists concerned. That’s because for years he held big investments in oil and offshore-drilling corporations, with recent estimates of combined stocks in Exxon, Chevron and Rowan ranging from \$100,001 to more than \$1 million, according to documents obtained from the California Fair Political Practices Commission.

By its own count, the Coastal Conservancy has protected more than 300,000 acres of land in the San Francisco Bay and along the coast to Los Angeles. It has helped keep trash from flowing out of waterways and into the ocean, and installed picnic areas, restrooms and parking lots at public beaches.

The Coastal Conservancy also works with communities to prepare for climate change and make the coast “more resilient” to an environment in flux.

But Walter Lamb, of the Ballona Wetlands Land Trust, says in an email to *L.A. Weekly*, “Mr. Schuchat’s oil-heavy investment portfolio is just one of many troubling indicators that the public agencies and officials that we rely on to protect our natural resources don’t always make environmentally friendly decisions.”

The nonprofit Ballona Wetlands Land Trust works to protect and restore the 600-plus acres within the Ballona ecological preserve next to Playa del Rey and Ballona Creek. The trust has grappled with the Coastal Conservancy, as well as the conservancy’s state and local partners, in a long-running fight to keep some eager shoreline-area developers at bay — and to thwart what they allege is Schuchat’s, and the Coastal Conservancy’s, pattern of closed-door decision-making.

Marcia Hanscom, executive director of the Ballona Institute and a member of the executive committee of the Sierra Club Angeles Chapter, says of Schuchat’s investments, “If this was such a shock to me, the public needs to know.”

“It just stinks — it’s such a bad image,” agrees Nancy Graalman, director of Defense of Place, a California watchdog organization for protected lands.

Schuchat tells the *Weekly* he was given the offshore oil-drilling holdings and other oil investments as gifts and, after owning some of them for several years, divested himself of them at some point within the last year. He did not supply the date he

The Ballona Wetlands Land Trust’s Walter Lamb question the investments of the California State Coastal Conservancy’s Sam Schuchat.



PHOTO BY TED SOQUI

got out but says the divestment will be reflected in his next official reporting form, due in April.

Regardless of how he became an investor, holding on to such investments shows “tone-deaf” thinking, says Hanscom, who has worked with the Coastal Conservancy since the early 2000s, when the conservancy jumped in to efforts to restore the fragile Ballona Wetlands.

These criticisms arise just as a simmering battle is expected to erupt in full force at a public hearing in Morro Bay on Wednesday, Feb. 10, over a shift in priorities by the powerful California Coastal Commission. Critics say its efforts to remove its pro-conservation director, Charles Lester, indicate a historic shift toward development on coastal lands the commission is tasked with protecting.

Schuchat has led the Coastal Conservancy for 15 years. A nonregulatory group, it doesn’t enforce laws but rather orchestrates conservation and ecological projects throughout the state, such as building hiking trails and repairing patches of coastline.

Schuchat’s résumé is chock-full of environmental credits, including board member positions at the Baldwin Hills Conservancy and Santa Monica Mountains Conservancy, according to paperwork he filed with the state.

He’s also on the board of the Santa Monica Bay Restoration Commission, a major player in the Ballona Wetlands project — but a commission that’s just been found to have violated fundamental transparency laws. Late last month, a Los Angeles

Superior Court judge ruled that the Santa Monica Bay Restoration Commission violated the California Public Records Act by refusing, for years, to disclose public documents, including emails between the commission director and a paid consultant working on the Ballona project.

There’s no good reason for the Santa Monica Bay Restoration Commission to fight to keep its public records locked up, Lamb says.

“These entities are acting more like what a tobacco company would act like, or oil company would act like, and it’s a little bit alarming,” Lamb says. “There’s no basis for trust in this [restoration] project because of the way they acted.”

Public officials in California aren’t entitled to the same privacy as tobacco companies, and they are required to file an annual Form 700, a Statement of Economic Interests that discloses where officials have invested their money.

An estimated 500,000 to 700,000 people in California are required to file these forms, intended to ensure accountability and prevent potential corruption and conflicts of interest.

In 2014, Schuchat reported owning between \$100,001 and \$1 million in Chevron stock (the forms require officials to merely cite the range, not an exact figure). He also invested \$10,000 to \$100,000 in Exxon Mobil, and the same in Rowan Companies, a corporation he categorized as “Chemicals” but had described in previous years’ reports as “Rowan” and “Offshore Drilling” or “Oil Drilling Services.”

Schuchat also held stock in Exxon,

Chevron and Rowan Companies in 2013.

From 2010 to 2012, in addition to the two oil giants, Schuchat was invested in Transocean, the company involved in the 2010 Deepwater Horizon disaster, during which an explosion caused the largest oil spill ever in American waters.

“The stocks you mention were gifted to me and or my wife by parents, step-parents and so on,” Schuchat wrote in an email to the *Weekly*. “We have divested ourselves of them; this will be reflected in my next Form 700 filing in April.”

Why didn’t Schuchat more quickly purge his portfolio of stocks that might be widely seen as conflicting with his public duties to the coastline? Schuchat did not respond to the *Weekly*’s follow-up email asking when, exactly, he’d divested the stocks, which stocks were gifts and why he didn’t divest earlier.

Schuchat’s investments don’t appear to violate the Coastal Conservancy’s conflict-of-interest code. But Graalman says that even if the Conservancy’s rules allow it, the allowable degrees of separation can prove to be uncomfortably narrow. She cites as an example Schuchat’s investment in Chevron, a firm that must ask the California State Coastal Conservancy to review projects involving its refineries and properties.

Schuchat’s investments symbolize a concern that “quasi-public” agencies, commissions and conservation nonprofits are increasingly putting politics ahead of passion, Graalman alleges. She says environmental leaders with expertise are being pushed aside by a monied crowd, who push for coastal development.

“People [used to be] appointed to these commissions because they came with résumés that showed they had a scientific, or ecology, or maybe a business background, but not just based on wealth,” Graalman says.

Jennifer Savage, the California policy manager of Surfrider Foundation, describes Schuchat’s investments as largely par for the course. Not everyone in conservation aligns their pocketbooks with their profession, she says, and it’s not that unusual to see controversial investments.

This used to occur in part because conservation leaders outsourced their investments to a money manager and then lost touch with where those funds went, Savage explains. Now, more people take a hands-on approach to ensure their dollars support companies in line with their beliefs.

She advises, “It’s worth asking them, ‘[Do] they see a conflict? Is there any spillover into the professional decisions that they’re making?’”

Savage says it’s a no-brainer to invest only in corporations consistent with one’s values. “Working in the field that I do, it’s impossible for me, and a lot of my colleagues, to separate that. The personal is political.”

No matter how much an official might advocate for conservation in public, Savage says, “People vote with their money.” Holding investments in fossil fuels, she adds, is “sort of like saying you’re a vegetarian and then eating at McDonald’s every day.”

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**M**ark Suster is giving a tour of the rooftop patio at Upfront Ventures. L.A.'s largest venture capital firm has just relocated from Century City to its new offices in downtown Santa Monica, on the top floor of a six-story art deco tower called the Telephone Building. Suster has to step around the construction workers who are scrambling to finish a conference room. With a panoramic view of the local skyline, it will be used for board meetings and as a place for people to gather and unwind. The idea is for the space to become a nerve center for L.A.'s tech community.

"I wanted it to be aspirational but accessible," he says. "We have a beer keg, a massive flatscreen TV and an Xbox."

Suster oversees a \$280 million fund, which is small by Silicon Valley standards. But by concentrating about half of his investments in the Los Angeles area, Suster has become a key player in the development of L.A.'s tech scene. His ultimate ambition is to take on the big VC firms on Sand Hill Road.

He also happens to be one of the most influential voices in the industry. In part that's due to successful investments, such as Maker Studios, which sold to Disney for \$700 million. That deal helped to position him as an industry leader on video, which he contends is the future of the Internet.

But Suster's real clout comes from his blog, in which he analyzes industry trends, offers business advice and occasionally crosses swords with other venture capitalists. He is pithy and provocative. For anybody in tech, he's become a must-read.

"There were times when we'd go out to dinner in San Francisco," says Jonathan Strauss, CEO of Awe.sm, "and people would come up to him and want to shake his hand and say, 'I loved your blog post.'"

As he's giving the tour, Suster is getting ready for the Upfront Summit, which will be held the following week at the Dolby Theatre in Hollywood. The firm has invited 700 people — entrepreneurs, investors, journalists — in an effort to promote L.A.'s burgeoning tech community and establish Upfront Ventures as its focal point.

Since 2009, the tech industry has been on an incredible run, with the age of mobile computing bringing wave after wave of new billion-dollar companies. The bull

market has been unlike anything since the dot-com boom of the late 1990s. According to CB Insights, 2015 was a record year for the industry, with \$128 billion in worldwide

# THE PROVOCATEUR

VENTURE CAPITALIST **MARK SUSTER** HAS BEEN WARNING ABOUT A TECH BUBBLE FOR YEARS. IS HE FINALLY RIGHT?

BY **GENE MADDAUS**

venture deals. Los Angeles has boomed as well. Snapchat, the messaging app based in Venice, is now worth \$16 billion (at least on paper).

At the summit, Suster will be meeting with his investors — university endowments, banks, insurance companies — and presenting his outlook on venture capital for the coming year. He's already **(12 »**

>>11) given a preview of it on his blog, *Both Sides of the Table*. It's not optimistic.

For more than two years, Suster has been warning that companies have become overhyped and overvalued. He believes a correction is coming. On his blog, he wrote that "outsiders" — hedge funds, mutual funds, crowdsourcing — have poured too much money into the industry. He declared a period of "mourning for the days of rational behavior."

More recently, his premonitions have become more dire. With the stock market dropping and troubling news out of China, Suster went on Facebook in early January and predicted a "bloodbath" for angels — the amateur investors who put \$25,000 or \$50,000 into a startup company.

He's not alone. More and more people in the industry are sensing a shift in the landscape. The era may be ending when any Caltech grad who could put together a PowerPoint deck could get a \$1 million seed round.

Suster doesn't know how bad things will get. It could be a mild correction or it could be something worse, like the dot-com crash of 2000 or the financial crisis of 2008. He's still optimistic about technology over the long run — that's why he's still investing — but in the near term, he sees a powerful storm brewing.

In an interview, he says he has surveyed venture capitalists, and they are all pulling back.

"I'm telling you what my intuition is from the conversations I've had," he says. "I want to say to entrepreneurs, 'If you knew the meetings I was in, you would be cutting costs right now.'"

On his blog, Suster likes to summarize his thoughts in catchphrases, a trick he picked up from *Swim With the Sharks Without Being Eaten Alive*, a business book that was an early influence.

His best known phrase may be "lines, not dots," which is shorthand for his philosophy of investing only after he's seen an entrepreneur's trajectory over time. He says his next catchphrase will be "Everyone's a winner."

He's talking primarily about angel investors, many of whom have fallen victim to unreasonable expectations based on recent history.

"Everyone's been a winner since 2009," he says. "Every deal gets funded. I write a \$20,000 check and I get to tell all my friends it's worth \$2 million. There's a false sense of how easy it is and how everyone's winning, until it all turns pear-shaped. And it does turn pear-shaped."

Venture firms will not be immune from the coming bloodbath, he says. His own firm is preparing by making sure that portfolio companies have enough cash to withstand a difficult environment. He also says he's prepared to bail out his companies in case of a crisis.

"We have deep pockets," he says. "If you don't have deep pockets, good luck."

**Though Suster is known for video**, his firm also has invested in wireless charging, a high-tech home gardening kit and a company that makes a \$249 gluten detector. But Suster invests in only a couple of companies per year. His effect on the industry

is more a function of his blog. He's one of a small handful of VC bloggers who drive the conversation around issues in the industry and set the terms for debate.

"His appeal is nationwide," says Yves Sisteron, a founding partner of Upfront and a mentor to Suster. "Our brand, outside of Los Angeles, is the result of his blog."

Suster's personality has also come to define the culture of Upfront. When he joined as a junior partner nine years ago, it was called GRP, which stood for Global Retail Partners. Once upon a time, the firm backed big-box stores such as Costco and

they went into business together throwing keg parties.

He attended UC San Diego, where he studied economics and political science. He was charismatic, and for a while thought seriously about a career in politics. After school, he ended up taking a job at Andersen Consulting and spent a few years working in Europe and Japan.

In 1999, he quit Andersen to start his own business. He was in London, and the dot-com boom was nearing its peak. He started a company called BuildOnline, which enabled construction companies to manage large projects over the Internet.



Mark Suster addresses the crowd at the Upfront Summit, held at the Dolby Theatre.

Office Depot.

Suster pushed for a rebranding, eventually persuading the partners to switch to Upfront. The name was an indication of the firm's focus on early-stage investing, but it was also a reflection of Suster's approach — blunt, direct, no bullshit.

Suster has been an entrepreneur since childhood. He grew up middle-class in Sacramento. His father was a doctor and his mother operated bakeries and a restaurant. Suster worked in the restaurant and also ran his own business selling personalized T-shirts. A friend had a truck, and

At the time, this was a brand-new concept. Suster raised a massive \$16.5 million from investors like Goldman Sachs.

The company was hot. It was featured in *Time* magazine as one of the top Internet companies to watch in Europe. Suster was invited to Versailles for a *Fortune* CEO conference, where he sat alongside tech superstars like Jerry Yang and Michael Dell. He was 31, not far removed from doing PowerPoint presentations at Andersen, and he thought he'd made it. He was offered \$150 million to sell the company and turned it down, thinking BuildOnline

would soon go public.

"We were throwing great big parties and employing as many people as we could and thinking we were gonna be billionaires instantly," says Stuart Lander, who was the company's chief operating officer.

Paul Wilkinson, a British tech consultant who worked for one of Suster's competitors, argues that BuildOnline was overhyped and that it got too much press attention before the software was ready. Suster does not disagree.

"I drank my own Kool-Aid, I really did. I really thought we were changing the world," Suster told Sarah Lacy of *PandoDaily* in 2013. "We went from being celebrities ... to overnight being frauds."

The dot-com bubble burst in the spring of 2000. Suster was trying to raise \$40 million of financing, and all of a sudden couldn't get his calls returned. He tried to save the company by merging with a competitor, but that fell through. The company's cash reserves dwindled so low that he was weeks from bankruptcy.

He had taken prime office space in London, much more than he could use. He owed the landlord \$800,000 and didn't have it. The landlord refused to let him out of the lease, so in the middle of the night, he and three colleagues snuck in and removed the computers. The landlord threatened to sue for unpaid rent.

"Stuart picks up the phone, practically in tears, telling them how he's about to lose his life savings," Suster says.

The landlord ultimately settled for \$125,000. They repeated the process with all of their creditors. They were ultimately able to raise \$10 million to stay in business, but Suster had to cut the staff from 129 people to 33 in one week.

Sisteron, the founder of GRP and an investor in BuildOnline, says he advised Suster to hunker down.

"He took my advice," Sisteron says. "His company survived, as opposed to many, many companies that didn't make it."

Suster and the remaining staff made a fetish of cost-cutting, staying in the cheapest possible hotels outside Frankfurt.

"We stayed in a hotel where we had separate rooms, but the bathroom was shared for the whole floor," Lander says. "That was a low point."

Suster stuck it out for six more years. In 2006 the company was sold to a French conglomerate for a modest sum.

For Suster, the dot-com crash was a life-altering experience. It supplied much of the hard-won knowledge that he passes on to readers of his blog, and it informs his perspective on the current market. He says he tries to be as objective as possible, and to not project the past onto the future.

"I acknowledge that my conservatism comes a little bit from having seen that," he says, before noting that there are unmistakable parallels. "All the same things I heard back then, I hear now."

**Suster learned from** some of his earlier mistakes. He turned around and started another company, Koral, which offered a document management platform to businesses. The company spent a couple years developing the software. Shortly after it launched, Suster got an of- (15»



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»12) fer to sell to Salesforce. This time, he took it.

Sisteron, whose firm had invested in both of Suster's companies, was looking around for a younger partner who could bring new energy to the firm. He saw Suster as a skilled operator who had a gift for marketing and sales.

"I had an instinct that there was a lot he could do," Sisteron says. "He was very social."

In 2007, Sisteron persuaded Suster to move from Palo Alto to L.A. to take the job. A venture capitalist lives or dies by the strength of his network. Suster knew no one in L.A. and was looking for ways to get connected. At the time, a few venture capitalists had started blogging. Suster was a big fan of Brad Feld, who was using his blog to demystify the venture business for young entrepreneurs.

At a lunch, Suster told Sisteron he was interested in blogging as a way to broadcast his opinions and attract deals to the firm.

"It seemed like that might be the new world of connection between investors

could piss off other venture capitalists, most of whom came from the old-school banking world, where blogging was simply not done.

"They're just jealous," says John Great-house of Rincon Venture Partners in Santa Barbara. "I was at a basketball game and somebody said, 'I heard he paid somebody to write his blog articles.' I said, 'I'm pretty sure Mark writes 'em.'"

There was also a real risk of offending the companies in which Upfront invested. Suster's posts often were based on real conflicts that he was seeing as a board member of various companies. Though he left the names out of it, sometimes it wasn't hard to figure them out.

"Most of the entrepreneurs who have had Mark as an investor can probably tell you a couple blog posts they know are about them," says Awe.sm's Strauss.

Strauss points to a post from 2011 — in which Suster said he had rewritten a company's press release while everyone watched because the first draft was "crap" — that was about him.

"We had a rule that nothing that hap-

"I WRITE A \$20,000 CHECK AND I GET TO TELL ALL MY FRIENDS IT'S WORTH \$2 MILLION. THERE'S A FALSE SENSE OF HOW EASY IT IS." —MARK SUSTER

and entrepreneurs," Sisteron recalls. "Not everybody can do that."

Suster often wrote posts at 11 p.m., after a full day of work, or first thing in the morning. He churned out several posts a week and wrote in an approachable style, often using profanity to hammer home his points. In a recent post, titled "Why I Fucking Hate Unicorns and the Culture They Breed," Suster blasted away at "the entire bullshit culture of swashbuckling startups who define themselves by hitting some magical \$1 billion valuation." He writes as an investor who once was an entrepreneur, so he can give both perspectives on the issues (hence "Both Sides"). The blog began as a good way to market the firm, but it became more than that.

"It's pretty scary starting your own company," says Alexia Tsotsis, the former co-editor of TechCrunch. "If you can become a trusted point of view, it's almost like a lifeline for people."

The blog, which now gets about 400,000 unique visitors a month, quickly put Suster in the same league with famous Silicon Valley investors such as Marc Andreessen and Paul Graham. It takes years to develop a track record as an investor, but the blog gave Suster a platform right away.

"Mark's blog took off, but Mark's investments didn't," says Evan Rifkin, CEO of Burstly, an Upfront portfolio company that eventually sold to Apple. "It was amazing he was taken at the level that he was."

Having a blog posed some obvious risks. Suster might say something that would offend one of his firm's investors. He also

pens in our board meetings can end up in a blog post," Rifkin says.

Sometimes, companies would accuse Suster of writing about them, and he would deny it.

"It was a big joke between us, like, 'Oh, Mark's writing about us again,'" Rifkin says. Even if the posts were not about his own company, Rifkin says he recognized elements of his own experience. "He wrote about things that were spot-on. You felt like, 'I really did do that.'"

**At some point, the influence of a venture blogger can go beyond merely guiding the career paths of Stanford undergrads or the future of certain sectors and enter the realm of political thought.** In general, Silicon Valley capitalists tend to be libertarian and somewhat utopian — tech is transforming the world and government needs to get out of the way.

Graham, who founded Y Combinator, the most influential startup accelerator, offered a version of this argument in an essay on income inequality in early January. In it, Graham defended income inequality and argued that those who decry it are bent on preventing people from getting rich. He compared them to hunters and himself to a hunted animal.

The essay was applauded in some corners of the tech industry. Suster, however, had a different reaction. He is a capitalist and shares some libertarian impulses. But Graham's tone struck him as unhelpful. It came off like a rich person punching down. In a blog post, Suster ar-

(17»

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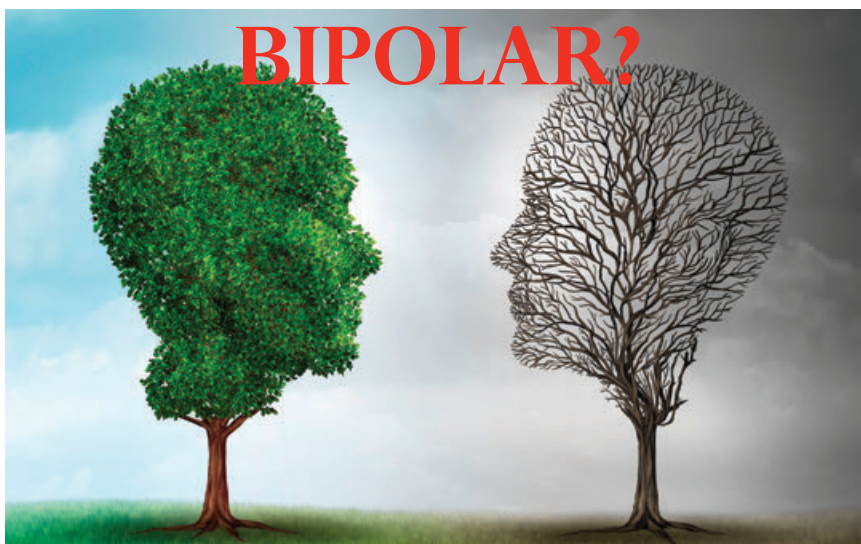
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»15) gued that inequality is not something to be celebrated and listed some of the unfair advantages that come from wealth. In a Jan. 8 follow-up interview on Bloomberg TV, he took off the gloves.

“Go cry in your own beer, Paul Graham,” Suster said. “You’re not the hunted. No one is after you. There’s no bogeyman.”

Suster tells the *Weekly* he can understand how tech industry people who live in the Bay Area, where demonstrators occasionally throw eggs at Google staff buses, could feel besieged.

“But if you aren’t compassionate enough to realize that the great gains that we have in wealth creation for the tech industry come at the expense of urban people who are struggling to afford housing, and if you don’t want to be part of trying to problem-solve to make things better, at least shut the fuck up,” he says.

Suster says he had no interest in picking a fight with Graham. In fact, he says a few days after the controversy erupted, they met for 90 minutes and smoothed things over.

Graham concurs. “I think we’re on pretty good terms now,” he says via email.

But around the industry, a lot of people

On Feb. 3, Suster took the stage at the Avalon Hollywood to make his case in detail. It was the first day of the Upfront Summit, and hundreds of venture capitalists had gathered to hear Suster’s forecast for the coming year.

He posted an image of a White Walker, one of the frozen zombies from *Game of Thrones*, next to the words “Winter is coming.” He showed results of his survey of 150 VCs, indicating that 90 percent of them expect valuations to fall in 2016. Venture capitalists are no longer afraid of missing out on a hot company, and so deals are taking longer.

“The belt-tightening is happening across the board,” Suster said.

Not everybody thinks a crash is coming. Dave McClure, a venture blogger who is a good friend of Suster’s, says he’s overstating things.

“Everybody’s talked about the bubble so fucking much it’s deflated quite reasonably,” McClure says. “I don’t see a nuclear event on the horizon. I see continued slow re-evaluation.”

“If he’s wrong, look how far he put himself out there on this,” Rifkin says. “If we go into a bull market, he looks like an ass.”

“IF HE’S WRONG, LOOK HOW FAR HE PUT HIMSELF OUT THERE ON THIS. IF WE GO INTO A BULL MARKET, HE LOOKS LIKE AN ASS.” —EVAN RIFKIN, CEO OF BURSTLY

took notice. And many of them admired Suster for being willing to take on one of the tech world’s most powerful people.

“That’s really brave,” says Jerry Jao, CEO of Retention Science, an Upfront company. “If Paul disagrees with him, he probably won’t get invited to YC Demo Day.”

Suster is not a fan of demo days, but the broader point is surely true. Speaking out carries risks, but he’s comfortable with that.

“Because (Graham) is so influential, when he writes stuff, I worry that young people hear one voice and gravitate toward it,” Suster says. “And I think we have a responsibility as members of society, if we don’t agree, to challenge it.”

Sisteron, the firm’s founding partner, has no problem with Suster’s habit of getting into public controversies.

“It’s healthier to have a take-no-prisoners approach,” Sisteron says. “You don’t succeed in the VC world by being consensus-based.”

**In the recent interview** on Bloomberg TV, Suster was asked for his take on the market. It’s become the hot topic in the industry: Is this a bubble? When will it pop?

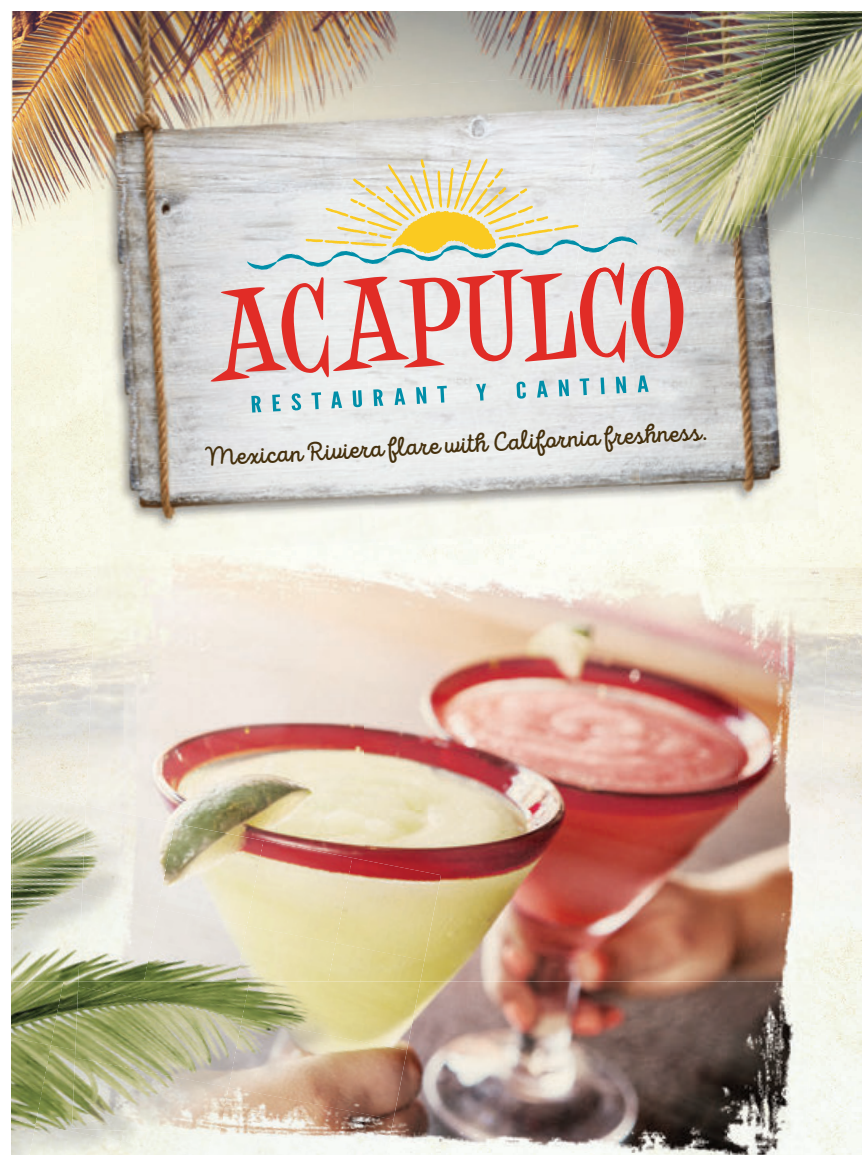
“Private investors have been overpaying in terms of valuation for companies for the last three or four years,” Suster said. “You’re gonna see a correction, and the correction is already happening.”

Despite Suster’s warnings, the conference had a buoyant, world-conquering spirit. It was a celebration of the firm, of Los Angeles, of technology. The hallways overflowed with swag. There were iPad games and luxury bedding and plenty of free food and drink. A company called Nady ruffled off 15 heads-up display modules, and then a magician came on and did some sleight-of-hand with audience members’ iPhones.

On the second day, at the Dolby Theatre, Mayor Eric Garcetti declared Los Angeles to be the center of the tech industry. A slam poet came out and challenged the audience to get “excited for now.” Then the curtain went up, and the audience was invited on the stage where the Oscars will be handed out, to eat dinner and get drunk as a jazz band played, under lights that spelled out “UPFRONT.”

Whatever happens in the industry, Suster will keep making bets on new startups. He just signed a 10-year lease for Upfront’s new offices. Suster argues, in fact, that the best companies are built in downturns. That’s when the dumb money leaves the stage, companies get efficient and practical, and innovation flourishes.

“What to make of the uncertainty?” he asked at the summit. “We know storms bring a lot of bad things, a lot of destruction. We also know about storms that they clear away the old and make way for new seedlings.”



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# CAN'T SEE THE FOREST FOR THE TREES

Moby's Little Pine is vegan, beautiful and surprisingly bad

BY BESHA RODELL

Sometimes it seems as though culture is just a series of backlashes, a boomerang that ricochets from one idea or style or taste directly to the opposite. Right now, after years of pork belly worship, of foie gras overload and offal idolatry, we have swung into the age of the vegetable, an odd era in which meat-loving chefs open vegan restaurants and salads get as much respect as steaks.

I've joked that it's overfed food writers pushing the vegetable agenda, but of course it's more complicated. We writers are not as influential as all that, and the culture as a whole is more aware of the environmental concerns of meat production as well as the welfare of the animals we do or do not eat. It also would be foolish to suppose that the current scourge of obesity doesn't affect our pleasure-seeking eating habits. Besides, vegetables are delicious.

Of course, Moby, musician and pioneer in the creative class's great New York-to-L.A. migration, has been a practitioner and proponent of plant-based eating since before it was a food-world trend — since back when it was reserved for hippies and true believers in the meat-is-murder movement. If Moby is most famous for his music, veganism is a close second, and in his new life as a restaurateur, he's hoping to showcase just how good vegan food can be. At Little Pine in Silver Lake, he's presenting 100 percent organic, vegan food in the context of a neighborhood restaurant, one that you may not even realize is vegan.

Some things about Little Pine represent just how far veganism has come in the past few years. The space is beautiful in a com-

fortable kind of way, pure Silver Lake in its aesthetic, its art deco exterior giving way to a mid-century vibe inside. The light-wood shelves that

line one wall are full of books and candles and nature-themed ephemera, all for sale thanks to a city zoning requirement that dictates part of the space must be retail. Little Pine feels like the breezy yet cozy home of an impossibly stylish friend, and this effect is made all the more pronounced



Stuffed shells

PHOTO BY ANNE FISHBEN

by the fact that most of the customers look like that friend.

The fantastic, all-organic wine list was originally curated by Domaine L.A.'s Jill Bernheimer, and the mix of bottles from forward-thinking French and American producers is one of the best things about the restaurant.

In these respects — the design, the focus on good wine — Little Pine joins a new generation of vegan and vegetarian eateries in L.A., ones that put good taste as high on the list of priorities as politics. There's certainly a market for it: Crossroads, the best of L.A.'s vegan restaurants (Moby is an investor), is perpetually busy, and Little Pine has been hard to get into at normal dinner hours since opening in November.

But the existence of places like Crossroads puts Little Pine in a different light, one less flattering than the pleasing golden hue of its dining room. In a city with quite a few excellent options for vegan and vegetarian dining, and in an era when non-vegetarian restaurants often offer delicious meat- and dairy-free dishes, the food at Little Pine suffers by comparison.

This may be in part due to the fact that Little Pine is operating without a chef — opening chef Kristyne Starling has left her position, and a team of three sous chefs now is running the kitchen. The menu is an odd mix of the types of things vegetarians have to turn to when eating in less accommodating restaurants (tomato soup, simple salads) and the types of things that

are based on meat or dairy products (and therefore must rely on imitation). Few dishes are unabashedly veggie-centric, and when they are, they're hardly more thoughtful than the side of Brussels sprouts you'd get at any old restaurant.

Little Pine's vegetable dishes don't get much more complex than a small serving of intensely lemony chopped wild mushrooms with a little flurry of arugula on top. The dish's description would indicate some kind of medley, but if there was anything other than maitakes, they were impossible to detect. There's a farro salad with pomegranate seeds, walnuts and small cubes of butternut squash, and its simple heartiness made for perhaps the most enjoyable savory dish I had at Little Pine. But still, you could get something similar — and probably more dynamic — from the Whole Foods cold case.

The cooking problems here go so much farther than what can be explained away by the absence of meat or dairy. Many things lack salt or acid or fresh herbs or anything that might brighten a dish, while other things swim in acid, so much so that it obliterates other flavors. That was the case with those mushrooms, which had way too much lemon and no salt to speak of, and it was true of a panzanella salad mainly comprised of huge hunks of crusty bread soaked in so much vinegar that it was difficult to eat more than a couple of bites. I was able to detect a sliver of avocado here and there, but the "market vegetables"

mentioned on the menu remain a mystery.

Pasta dishes, made with vegan cream and cheese, mainly taste like nothing at all, under-seasoned and textureless. A hearty entree of sausage and polenta comes close to working; the house-made Italian sausage (not real meat, of course) paired with tangy tomato sauce almost tricks the brain into experiencing that meat-meets-sauce glory that the best sloppy Italian food delivers. But that sensation dissipates when you approach the spears of fried polenta, their utter blandness and odd, crumbly texture pulling you out of the fantasy.

I know vegans sometimes long for the taste and feel of sausage between their teeth, the creaminess of mac and cheese or the bounce of egg salad, and I admit that for meat eaters — myself included — the faux version will never live up to the real deal. But vegan food has come so far, and so much of it actually tastes good, fake meat and all. It may not be my favorite way to eat, but it's often far better than this.

I also wish there was more delight taken in actual fruits and vegetables. At lunch, the sausage sandwich again comes close to fulfilling its potential, but it's a little dry, a little too bready. What a difference roasted peppers might make, or broccoli rabe, or something to make this more than just a way to say, "Look, I'm a sausage sandwich that's vegan!" A vegan restaurant should serve the best salads in town and make the best vegetable soups, not wan versions of things that are often already vegan elsewhere. One night when I inquired about the "seasonal fruit plate" on the menu, the server told me it was made up of apples, blueberries and raspberries — the same fruits, I'm assuming, that are used to make the berry and apple cobbler also on the dessert list. What's seasonal in the dead of winter about apples and berries? I know we can grow almost anything in California at any time of year, but if that's the case why even bother using the word "seasonal"?

I skipped the fruit plate and instead went for a chocolate cream pie, which was topped with coconut-based whipped cream. Was the crust a little stiff compared to other butter-laden crusts? Was the texture not exactly that of a pie made with dairy? Of course. But given those constraints, this pie was masterful, silky and chocolaty and delicious, a treat for me and likely a true thrill for a vegan.

But in this age of vegan cupcakes and vegan ramen and vegetable fetishism, inspiring plant-based food actually isn't so hard to come by, especially in Los Angeles. Little Pine is a beautiful restaurant with a lovely staff and a really cool wine list. That all the profits are being donated to animal-welfare groups makes it even more altruistic, and I'm sure for many vegans it's a welcome relief to have another nice place to eat without the stress of avoidance.

But if Moby is setting out to show diners that a vegan diet can be satisfying and delicious, the current offerings at Little Pine are unlikely to make that case.

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Chicken *inasal* with squash and bok choy at Amboy

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## Eats // Squid Ink //

# ALVIN CAILAN'S FILIPINO BARBECUE

EGGSLUT CHEF OPENS AMBOY IN CHINATOWN

There might be no hotter place to open a restaurant right now than Far East Plaza, the revitalized two-story shopping plaza in Chinatown that's currently home to Chego, Pok Pok Phat Thai and Ramen Champ, among other places, and will soon be home to Howlin' Ray's Hot Chicken and Taiwanese rice-bowl concept Lao Tao. In short, it's a pretty happening place to be.

And as of last week, there's a new addition: Amboy. It comes courtesy of Alvin Cailan, chef and founder of Eggslut and the man behind Unit 120, a new pop-up incubator that shares space with Amboy and is currently hosting the Filipino-inspired dinner series LASA (in case you hadn't noticed, new-wave Filipino food is having a major moment in L.A.).

Amboy, Tagalog slang for "American boy," usually refers to a second-generation Filipino. Inside the restaurant you'll find traditional Filipino barbecued meats, or *inhaw*, served from a tiny take-out window — including vinegar-and-lime-marinated chicken *inasal*, seared *bistek* (skirt steak), pork belly, pork shoulder and grilled fish. Each order comes with steamed rice, garlicky tomato-cucumber salad and pungent house-made hot sauce, all piled atop a banana leaf. You can supplement your plate with tender, *adobo*-sauteed vegetables such as bok choy, eggplant or squash, or add a side of *kare-kare* lentils cooked in peanut sauce, mung beans swimming in mushroom-ginger broth or chickpeas stewed in tomato-pepper sauce à la Filipino *kaldereta*.

Rice platters cost between \$7 and \$10,

and sides of veggies or beans are \$2 each. There's also sweet coconut milk to drink, as well as a play on the Arnold Palmer called the Tito Arnie, made 50/50 with tart calamansi juice and iced tea.

Lunch at Amboy arrives as a dense package wrapped in brown paper, a nod to traditional Indonesian and Filipino street food. It's also a more eco-friendly approach to packaging. "It's biodegradable paper and a banana leaf, basically," Cailan says. Seating is at picnic tables in Far East Plaza or inside Unit 120.

For Cailan and his sous chef, Justin Dauz, Amboy originally was intended to be a once-a-week pop-up serving their version of "soul food" as two Filipino-American chefs, but that plan expanded into opening Monday through Friday, from 11:30 a.m. to whenever food runs out (Cailan says that's around 3 p.m.).

As a note on the menu explains, many of the restaurant's recipes come from Cailan's father and were tweaked using modern techniques. "I've always been proud of being Filipino," Cailan says. "But growing up in Pico Rivera, a predominantly Latino neighborhood, I really wasn't exposed to Filipino recipes or traditional homemade Filipino food. For Amboy, we took classic Filipino dishes and broke them down into individual components that worked on their own."

For example, traditional *kare-kare* — a dense stew made with oxtails, vegetables and peanut sauce — is broken down into different sides of grilled meat, sauteed veggies and a thick, vegan peanut sauce enriched with lentils and cannellini beans. "Filipino food can be really heavy with pork fat," Cailan says. "This was a way to make it lighter and a little more accessible." —Garrett Snyder

Amboy, 727 N. Broadway, Chinatown; [unit120.com](http://unit120.com).

## NEW RESTAURANTS

### Crawford's Dive Bar Lands in Westlake With Hot Chicken and Cheap Beer

When new owners take over a beloved dive bar, it's common to assure the regulars that nothing significant will change. The promise is always empty. Walls are torn down, just to open the space a touch.

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Soon a curated run of beer taps appears, along with cocktails that involve spanked basil and smoldering rosemary. It's hard to pinpoint the exact moment when an old haunt loses its soul, but it's probably about the same time that the corn chips clipped to the wall near the register disappear. Chef-driven bar snacks, anyone?

And then there's Crawford's in Westlake, which opened earlier this month. Backed by Dustin Lancaster (Covell, the Hermosillo, L&E Oyster Bar) and Michael Blackman (the Hermosillo), owners Dave Abrams and Matt Dittman could have played to the trend when they took over a lease at Linda's Place on Beverly Boulevard. Walls were torn out to expose brick, and light fixtures were hung with quaint basket shades. A giant wood canoe was mounted over the bar, and the bathrooms got a much-needed overhaul.

But while Crawford's is definitely a new establishment, the space defies expectations as a trendy new bar to retain its appeal as an honest dive. Sure, the booths are pristine, crimson pleather, but they sit beneath faux stained glass windows that show their age. One pane appears to have a gaping bullet hole. The Formica bar top is still original, down to every nick and peeling corner, and the bathrooms still smell vaguely of decades of spent beer.

The bagged snacks hanging behind the bar may be gone, but there are Ruffles on the menu. The team snagged chef Brian Garrigues, who previously cooked at Little Easy Downtown, and tasked him with a simple menu of fried chicken and sides. His onion dip is half onions, cooked down until they're sweet enough to balance out the tart sour cream. It's the perfect foil for a plastic basket of salty, greasy potato chips.

Garrigues grew up in Gulfport, Mississippi, and says he's been dousing birds in hot oil since he was 16. At Crawford's, he keeps things simple, using a buttermilk brine and lightly seasoned flour. The bird is fried at a low temperature so it cooks slowly while the skin crisps. The dark meat nearly falls from the bone, encased in a delicate but crunchy crust. Order the white meat if you have to, but it's dry in comparison. And don't miss the beans, cooked with rendered bacon and tangy-sweet Coca-Cola barbecue sauce.

"There aren't too many places in L.A. where you can get fried chicken and a \$3 glass of beer," Abrams says, when asked what inspired the new bar. He and his friends follow the University of Oklahoma to football games all over the country — an annual trip that turned into research as they hunted down dive bars in each new town. Crawford's doesn't have the appeal of a well-worn dive bar just yet, but those frosted mugs of cheap Bud will go a long way to convince any doubters. A new cast of regulars from the neighborhood already has made a second home of the place. It's only a matter of time before those tufted booths are as worn and comfortable as the seats that inspired them. —Scott Reitz

Crawford's, 2616 Beverly Blvd., Westlake; (213) 568-3133, [instagram.com/crawfordsbarla](http://instagram.com/crawfordsbarla).

## White Guy Pad Thai Channels Bangkok Street Food Inside an RV Trailer

When video producer Bryan Sharp got an uncharacteristically lucrative gig that gave him a chance to travel overseas, he typed "everywhere" into Skyscanner.com, a travel site that digs up bargain flights. Four days later, he was on a plane to Bangkok, the cheapest international fare at the time, and he immediately dove into the city's street-food scene. Six weeks later, Sharp set about re-creating his favorite dish, pad Thai, back in the States. "Simply showing my friends pictures wouldn't do it," he says. "I wanted them to experience what I had fallen in love with."

He bought a wok at Goodwill, started hosting dinner parties featuring pad Thai, and within a few months constructed a bike food cart that resembled Bangkok's rickshaws. White Guy Pad Thai, as Sharp dubbed his business, set up in front of Silver Lake's Cafe Stella every Friday and Saturday night. Soon, Sharp was feeding concertgoers at festivals such as Made in America, Coachella, BottleRock Napa Valley and Ultra Music Festival in Miami. While on the festival circuit, he also brought on two partners: experienced caterer and chef Zac LaGrou, and longtime Intelligentsia barista Justin Hodgson, who handles operations. The trio soon reinvested their earnings in a sleek, white-and-red trailer, which they now tow behind a beat-up Ford truck.

During our visit, White Guy Pad Thai had a couple of yellow lawn chairs on AstroTurf in front of the trailer. A gold Buddha statue was affixed to the right side of the trailer for good luck. A glass window revealed chefs cooking on two blazing-hot woks.

"We all have an inherent prejudice that makes us believe that if the person isn't of the ethnicity of the food they are making, it must not be legitimate or authentic," Sharp says. "When you order Thai food, you want to imagine a Thai grandmother making recipes that have been passed down in her family for generations, not some ethically ambiguous hipster kid." Sharp says that when he was first starting out, he wondered, "Why not turn it around? Why not challenge people while poking fun at that commonly harbored prejudice?" It also took the wind out of the sails of those who might have poked fun. Rather than being the butt of the joke, it made us all in on it together.

That said, Sharp does strive for authenticity. While in Bangkok, he frequently asked street vendors to teach him how to make their dishes, including pad Thai. "Some were resistant," he says. "Others got a kick out of watching me fail. But over the six weeks I was there, I learned many of the techniques and recipes the street vendors were using."

Once Sharp returned home to Los Angeles, he tested pad Thai recipes and compared them with other L.A. versions. He says the only big difference between his and many other version is that he uses baked tofu instead of fresh tofu. The trailer



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sells pad Thai plain or bolstered with chicken or shrimp.

White Guy Pad Thai rotates in other dishes, including red, green and Panang curries; puffy Thai omelets with a scoop of jasmine rice, snipped scallions and avocado (with the option to add fermented Thai sausage); and chicken and waffles with Sriracha maple syrup. Sharp says the popular curry noodle soup *khao soi* might surface in the future. —Joshua Lurie

Locations vary; (310) 923-8609, [whiteguypadthai.com](http://whiteguypadthai.com).

## NEW RESTAURANTS

### Buccumi Pizzeria and Raw Bar Brings Modern Italian to the San Gabriel Valley

The last place you might expect a hip Italian pizzeria and raw bar to pop up is deep within the San Gabriel Valley. Surrounded by Asian restaurants, the recently opened Buccumi in Rowland Heights sticks out like a sore thumb.

Make no mistake: Buccumi's seemingly random location was planned with the hope that it would "shake things up in the area," says Kameron Trevino, one of the restaurant's business partners. "We wanted to be a culture shock to Rowland Heights."

The owners of Buccumi are also behind Mokkoji Shabu Shabu, the popular Japanese hot-pot restaurant with branches in Arcadia and Rowland Heights. In opening

their new restaurant, they collaborated with two chefs, one from Mokkoji, the other a former chef at a San Antonio restaurant called Dough Pizzeria. At Buccumi, the ambiance is modern and minimalist, with an expansive open kitchen. With its large glass windows, sleek decor and local artists' works on the walls, it looks like a place transported straight from the hipper enclaves of downtown L.A.

"The food is a reflection of the people cooking it," Trevino says. "We have a very diverse group of chefs."

The focal point of the restaurant is its raw bar and a large earth-stone brick oven. Fresh pasta is constantly being made on the other side of the restaurant. The pizza dough at Buccumi goes through a 36-hour fermentation process, resulting in a crust more comparable to a proper baguette than the typical New York-style pizza.

Aside from the more traditional Italian classics, Buccumi also offers several Asian-inflected dishes. The Buccumi Special is a squid-ink pasta tossed with *tobiko*, guanciale, clams, shrimp, calamari, mussels and tomato sauce. There's also a pork belly and guanciale pizza that comes dressed with chili sauce, romaine, mozzarella, Calabrian peppers and roasted garlic — a Korean BBQ meal compacted into pizza form.

And for happy hour fans: The raw bar offers \$2 oysters from 5 to 7 p.m., as well as \$10 pizza and pasta specials during lunch. —Kristie Hang

Buccumi, 18162 Colima Ave., Rowland Heights, (626) 810-6060.



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PERFORMANCE

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BOOKS

**Oldies and Goodies**

Flip through or take home rare books, manuscripts, illustrations and photographs from more than 200 dealers at the **49th California International Antiquarian Book Fair**. The three-day event includes seminars on collecting, a panel discussion moderated by the *L.A. Times'* Patt Morrison and a Book Fair Finds sections offering collectibles for less than \$100. A highlight this year is an exhibit celebrating the 150th anniversary of the publication of *Alice in Wonderland*, featuring items from the Cassidy Lewis Carroll Collection at USC, including Carroll's manuscript, first editions and art. *Pasadena Convention Center, 300 E. Green St., Pasadena; Fri., Feb. 12, 3-8 p.m.; Sat., Feb. 13, 11 a.m.-7 p.m.; Sun., Feb. 14, 11 a.m.-5*

DANCE

**Captive Audience**

Though it shares a name with a play that was written in 400 B.C., director Elise Kermani found more contemporary inspirations for her "hybrid performance" *Iphigenia: Book of Change* — namely, Greek filmmaker Michael Cacoyannis' 1977 movie *Iphigenia* and memoirs of contemporary women who survived captivity. Combining choreography and dancing from Laurel Jenkins, Luis Tentindo and Kevin Williamson, plus puppets, film and music, the multimedia program follows a woman who survives her imprisonment by escaping into her imagination. *Electric Lodge, 1416 Electric Ave., Venice; Fri.-Sat., Feb. 12-13, 8 p.m.; Sun., Feb. 14, 3 p.m.; \$20, \$15 students, seniors and military. book-of-change.eventbrite.com. —Ann Haskins*

**sat**

2/13

OPERA

**It's Like Magic**

Wolfgang Amadeus Mozart's final opera, *The Magic Flute*, has long been considered one of the Austrian composer's most delightful works. But in this visually dazzling production by Australian director Barrie Kosky and British theater group 1927, Emanuel Schikaneder's original romantic libretto about gods and mortals and sorcerers is taken to a new level of enchantment. L.A. Opera first presented this version locally in 2013, and its surreal blend of silent movie-style animation, fairy-tale imagery and German-expressionist artiness proved so popular that the company is bringing it back for six performances. Norwegian soprano Marita Sølberg makes her L.A. Opera debut as Pamina, joined by heroic tenor Ben

**sun**

2/14

FILM

**Seeing Red**

If you're going to bother with Valentine's Day, you might as well go all out. At Cinespia's annual screening of Baz Luhrmann's *Moulin Rouge*, guests dress to impress as they treat themselves to the implied hedonism of this festive occasion amid the opulent grandeur of the Los Angeles Theatre. Cinespia is known for putting on a great show and this year should be no exception; besides the movie, there's the extra added spectacle of dancers, magicians, acrobats, musicians, DJs and those weird echoey acoustics in the basement ballroom. *Los Angeles Theatre, 615 S. Broadway, downtown; Sun., Feb. 14, 7 p.m.; \$35. (877) 435-9849, cinespia.org/event/moulin-rouge. —David Cotner*

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## VALENTINE'S DAY

### Swipe Right All Night

It's a brave new dating world, so this V-Day, DTLA's Beelman's Pub is hosting the **Tinder Ball**, a Tinder-themed party for singles looking to find love in a hopeless place and score a date by last call. Organizers suggest a casual meet-up and some convo (aka intellectual foreplay) at Spring St. Bar before heading over to Beelman's for a sweaty, sexy rager that will feature a Tinder-themed kissing booth, sex-toy raffles and giveaways, a live date auction and drink specials such as a \$6 D.T.F. punch and a \$5 Hearts on Fire shot. You might as well call in sick on Monday in advance. *Beelman's Pub, 600 Spring St., downtown; Sun., Feb. 14, 8 p.m.-2 a.m.; free. (213) 622-1022, [facebook.com/events/912623765449722](http://facebook.com/events/912623765449722).* —Garrett Snyder

## mon 2/15

## FOOD

### Tiki Time

The **Coconut Club** describes itself as a "whimsical culinary and mixology adventure inspired by the exotic flair of a Tiki bar, seeking to elevate the tenets of tiki through a thoughtfully presented evening of imaginative cocktails paired with delicious food." If that wasn't enough of a mouthful, prepare to fill your maw with rum-punched tropical drinks — garnished with things like coconut shrimp — and a three-course dinner that's equally islandy as the roving supper club pops up in Highland Park for an evening. The 8:30 p.m. seating is sold out, but tickets are available for the 5 p.m. seating. *The Hermosillo, 5125 York Blvd., Highland Park; Mon., Feb. 15, 5 p.m.; \$100. [thecoconutclubla.com](http://thecoconutclubla.com).* —Gwynedd Stuart

## LECTURES

### Everyone's a Critic

Film critics aren't just pushy blowhards who bag on the movies you like. As you'll see in **Everyone's a Critic**, tonight's conversation between *The New York Times'* A.O.

Scott and Manohla Dargis (former *L.A. Weekly* film editor), criticism is an argument everyone wins for having learned something new. Scott's latest book is *Better Living Through Criticism: How to Think About Art, Pleasure, Beauty and Truth*. While most books about art can seem as if they're trying to explain to a blind man the difference between indigo and violet, Scott's shows you there is more to movie reviews than we might think. *Ann and Jerry Moss Theater, 3131 W. Olympic Blvd., Santa Monica; Mon., Feb. 15, 7:30 p.m.; \$25. (310) 855-0005, [writersblocpresents.com/main/ao-scott\\_manohla-dargis](http://writersblocpresents.com/main/ao-scott_manohla-dargis).* —David Cotner

## tue 2/16

## COMEDY

### Steal the Show

The Edinburgh Festival Fringe is the largest arts gathering in the world, and the critically acclaimed **Joke Thieves** is an annual must for comedians and comedy fans alike. Creator Will Mars has toured the hot-ticket show around the world, and tonight marks its L.A. debut. Hosted by Matt Kirshen, comics Baron Vaughn, Jamie Lee, Joe DeRosa and more will perform their own material, then each other's — and it's in these interpretations that individual artistry pervades. "There is no way of knowing what will happen next," Mars says. "Comedians don't know who they have to copy before the show starts, so they don't even know what will happen." *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., West Hollywood; Tue., Jan. 16, 7-8:30 p.m.; \$8. [nerdmeltdla.com](http://nerdmeltdla.com).* —Julie Seabaugh

## COMEDY

### Can't Fight the Seever

In his live shows and podcast *Dale Radio*, New York-based James Bewley performs as alter ego Dale Seever. Bewley, who's the senior program officer at the Andy Warhol Foundation for the Visual Arts, created the character of the bespectacled, suit-wearing talk show host with a comb-over in San Francisco in 2009 (he also trained here at UCB). Seever sits down with fellow comedians, artists, singers, musicians and other guests and interviews them about their areas of expertise. After a 2012 show, he returns to the Hammer Museum for **Deep Night With Dale Seever**, which features UCB co-founder Matt Besser, comedian Kate Berlant, TV composer Cyrus Ghahremani, USC medical librarian Megan Rosenbloom and DJ Nina Tarr. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., Feb. 16, 7:30 p.m.; free. (310) 443-7000, [hammer.ucla.edu](http://hammer.ucla.edu).* —Siran Babayan

## wed 2/17

## BOOKS

### Sweet Dreams

Hosted by Book Soup, **Dave Stewart** discusses his new memoir, *Sweet Dreams*



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*Are Made of This: A Life in Music*, with KCRW's Gary Calamar. Stewart was the instrument-toting half of Eurythmics, but musically he's been all over the place. Stewart writes about his decades in the industry, from playing in a folk-rock band that was signed to Elton John's record label to meeting Annie Lennox to making synth-pop hits in the '80s. Stewart also looks back on collaborations with a long and varied roster of artists including Aretha Franklin, Bob Dylan, Tom Petty, Stevie Nicks, Bryan Ferry, No Doubt and Mick Jagger, who wrote the book's foreword and with whom he formed an all-star band called SuperHeavy, which included Joss Stone, Damian Marley and A.R. Rahman. *Skirball Cultural Center, 2701 N. Sepulveda, Brentwood; Wed., Feb. 17, 8 p.m.; \$29, includes book. (310) 440-4500, skirball.org/programs/readings-and-talks/dave-stewart.* —Siran Babayan

**thu** 2/18

COMEDY

**A Nasty Rash**

Fans know actor **Jim Rash** best for playing a sexually ambiguous community college dean in NBC's much-missed *Community*. Rash is also the Oscar-winning co-screenwriter of Alexander Payne's *The Descendants* and an alumnus of the Groundlings, where he performs in the staple show *Cookin' With Gas*. Among the

theater's other recurring comedies is *One!*, which has included fellow Groundlings alumni Mitch Silpa, Edi Patterson, Jeremy Rowley and Stephanie Courtney. Alone, and for a whole hour, Rash will completely improvise a one-man show based on audience suggestions, including the show's title, actor's name and other characters in the story. *The Groundlings Theater, 7307 Melrose Ave., Hollywood; Thu., Feb. 18, 10 p.m.; \$10. (323) 934-4747, groundlings.com.* —Siran Babayan

MUSIC

**Fab Four Play**

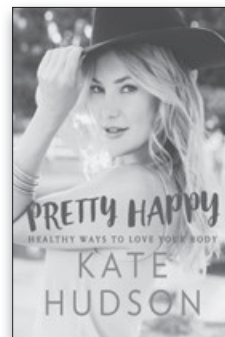
For the past six years, New York-based composer and engineer Scott Freiman has been lecturing about The Beatles to fans at theaters, universities and corporations including Google, Facebook and Pixar. Using audio and video clips (concerts, studio rehearsals, news footage, etc.), Freiman breaks down the musical production and lyrics of each of the Fab Four's 12 studio albums. For Thursday's program **Yeah! Yeah! Yeah! Deconstructing the Early Beatles**, Freiman looks at the band's beginnings from the late 1950s to 1963. On Friday, for **Say the Word: Deconstructing the Beatles' Rubber Soul**, he moves on to the group's 1965 Christmas release, which includes the Grammy-winning song "Michelle" as well as "Drive My Car," "Nowhere Man" and "In My Life." *The Crest Theater, 1262 Westwood Blvd., Westwood; Thu.-Fri., Feb. 18-19, 8 p.m.; \$20, \$18 students. (310) 470-1508, crestwestwood.com.* —Siran Babayan

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The Sweeney house

PHOTO BY CATHERINE WOMACK

## | Culture //

# FOUR WALLS, A ROOF AND 60 YEARS OF MEMORIES

In advance of the demolition of the Manhattan Beach home he grew up in, artist Gary Sweeney turned the structure into an exhibit of family photos

BY CATHERINE WOMACK

Six years ago, when developers offered artist Gary Sweeney “an armored truck full of money” for his childhood home in Manhattan Beach, he turned them down. Sweeney, who currently lives in San Antonio, Texas, was content renting out the old wood-paneled beach house to surfers and letting a management company deal with repairs.

But then the airline where Sweeney worked a day job as a baggage handler offered him cash to retire. He’s in his 60s now, with no children and a wife whose

job as a flight attendant would make traveling the world easy and affordable. On top of that, tree roots in the yard of the house at 320 35th St. were constantly mucking up the plumbing and maintenance costs were piling high. It was time to sell. Time to retire. Time to travel and make art full-time.

Eventually the developers came knocking again and offered Sweeney “two armored trucks full of money” for the property his parents purchased for \$5,400 in 1945. He accepted on one condition: He would maintain occupancy of the house until the end of February in order to install and show an art project that would honor his family, their home and the

close-knit community that surrounds it.

Sweeney’s family — his father, Mike, in particular — made a big impact on their small town. The elder Sweeney was a city councilman for 20 years before serving three terms as mayor of Manhattan Beach. He was well known as the owner of a neighborhood hardware store, which was as much a gathering spot for locals as a place to buy saws and screws. He also was an amateur photographer who used a darkroom in his basement to develop pictures of his all-American family doing all-American things.

Mike died in 2000, so to honor him and their family home, Gary Sweeney has turned his old house into a giant outdoor

gallery covered in his father’s photos. Back in San Antonio, Gary scanned the family pictures onto large pieces of MDO plywood, then packed them into a truck and drove them 1,300 miles across the desert. With the help of a graduate student, he covered the entire outside of the old house in a jigsaw of large, nostalgic images of babies, beloved pets, prom dates, birthday parties and himself as an infant, young boy and awkward teenager.

You can walk or drive by the Sweeney House anytime this month and see a family’s history on display. It’s an experience that feels both intimate and inclusive. The photos reveal one particular family’s history, but the retro hairstyles and backyard barbecue poses are a familiar part of our collective American memory.

These particular photos may be of the Sweeney family in the 1950s, ’60s, ’70s and ’80s, but they’re also iconic of a universal American experience and a reminder of a time when the middle class thrived and life — at least as it appears through a father’s photographic lens — was simpler.

While seeing the house from the outside is interesting, exploring the inside makes this project memorable. The experience of walking through the sagging space is similar to that of going to an estate sale. The same sense of nostalgia and sadness hangs in the air and around the few remaining objects: a vintage oven with a pullout-drawer stove, a box of neatly labeled hardware in the basement, a surfer’s discarded board.

For the month of February, Gary Sweeney is living at 320 35th St., sleeping on a twin mattress on the floor and showering in the single bathroom he once shared with his parents and sister. Every Wednesday this month between 3 and 8 p.m., he’ll be on site to offer personal tours of his family’s home to visitors. There was a public reception on the evening of Feb. 10.

“It’s bittersweet,” Sweeney explains. He’s sad to let go of the house he grew up in, but he’s happy to have financial security heading into retirement, as well as the cash to make more art. Sweeney has produced public art for spaces including the Denver and San Antonio airports, but he has felt limited by cash flow. “I can make huge bronze statues if I want to now!”

The experience of staying in the house he lived in from infancy is likely somewhat strange, but Sweeney also is getting the rare opportunity to give his childhood home a beautiful and meaningful goodbye. It’s the kind of farewell most family homes don’t get, and Sweeney is grateful to have this time of closure as well as an opportunity to reconnect with old haunts and friends.

After Feb. 29, when he packs the plywood portraits back into the truck and heads back to Texas, the house will be demolished and replaced by a pair of three-story condos. “It’s not going to be fun when I drive off,” he says, “but this is always going to be my hometown.”

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# A FLOATING LIBRARY IN ECHO PARK

PLUS A BIG, BAD MOTHER AND A RIDE-ALONG WITH TEENS IN DTLA

BY CATHERINE WAGLEY

**T**his week a library on a raft floats in Echo Park Lake, and an artist populates his Hollywood exhibition via email chain letter.

### Paper-tearing poet

Blum and Poe keeps putting on these show of unquestionably attractive paintings by lesser-known Korean or Japanese artists. Most of these artists worked in the 1950s through the '80s, in a style that has since become revered — minimal, delicate grids or monochrome paintings with methodically destroyed surfaces. The current show features work by members of the Korean Dansaekhwa group interspersed with American minimalism, so that we can marvel at how like us the Korean artists are. Despite the pat premise, the images by Kwon Youngwoo in particular, of paper that's cracking open or torn and yellowed just so, have an irresistibly simple, poetic pull. *2727 S. La Cienega, Culver City; through March 12. (310) 836-2062, blumandpoe.com.*

### Books on boats

This weekend, a library will be floating in the middle of Echo Park Lake. Sarah Peters, an artist based in Minneapolis, has been bringing her floating libraries to urban lakes since 2013, mostly in Minnesota. She likes the idea of books being distributed on water, given that water and paper don't typically mix. Artists from all over have donated to the library's collection and L.A. sculptor Bob Dornberger built this particular raft. This weekend, library patrons can rent a boat (\$10 an hour) and paddle out to read. *Echo Park Lake, Echo Park; Thu.-Sun., Feb. 11-14, 11 a.m.-4 p.m. (213) 483-8761, machineproject.com/2016/events/the-floating-library-on-echo-park-lake.*

### Chain-letter art

Artist Tony Oursler has been showing his hyper, hallucinogenic videos and sculpture since the 1970s. In recent years, he's found digital innovations particularly compelling. He did an exhibition last year about facial-recognition technology, which involved oversized cutouts of faces with data points in place of features. At Redling Fine Art, he's doing something a bit more random and, potentially, intimate. The show he organized there pivots on the proliferation of a chain letter Oursler wrote and emailed to a few artists. Those artists were responsible for submitting an image file and forwarding the letter to others. A large-format printer sits in the middle of the gallery, a table with staple guns and



Detail of Aaron Fowler's *Yep Nope* (2015)

COURTESY OF THE ARTIST AND DIANE ROSENSTEIN

other construction material behind it. So far two images hang on the wall, one of a grainy silhouette. When you walk into the gallery, it's not initially clear if the show's open or still being installed — until you realize it's both. *6757 Santa Monica Blvd., Hollywood; through March 12. (323) 378-5238, redlingfineart.com.*

### Mommy dearest

A portrait of Aaron Fowler's mother is probably the centerpiece of his current show at Diane Rosenstein. (Apparently he didn't tell her he was doing this, and so, opening night, she saw the installation and gasped.) Called "Mom Knows," the portrait is a wall-sized, unwieldy sculpture that swallows up a side gallery. "Mom" has pink Superman symbols all over her face, pixelated because an oversized print has been affixed to the panels Fowler stacked together. Hair weaves fall below the big hat she wears, made of thick, clear plastic and decorated with felt bills from real, normally sized hats. Around her neck is a rope, with a self-portrait of Fowler attached to it. She dwarfs the round-bearded face assembled from broken mirrors. Is this a nightmare, or is there comfort in being around such a powerful figure's neck? It's not clear. Much of the work in the show similarly dances between celebration and nightmare, as intimate scenes become gritty, layered, monstrous sculptures. *831 N. Highland Ave., Hollywood; through March 12. (323) 462-2790, dianerosestein.com.*

### Toxic pool

Laure Prouvost, a French artist who currently lives in a trailer in the Croatian desert, had spent little time in L.A. before arriving for a six-week residency last spring. During those six weeks, she assembled a cast of teenagers, none of whom were actors, and enlisted them to drive around downtown. It's quintessential L.A., the kind of sun-drenched leisure scenes and listless talk someone who knows the city from Sofia Coppola and Bret Easton Ellis could easily re-create. The film, which has a hip-hop soundtrack by L.A.-based WYNN, plays on a screen in front of two surprisingly comfortable car seats, installed in a chloride blue pool of resin. Visitors can walk on the resin, which has pineapples, iPad screens and other debris embedded in it. Then they can sit in the middle of this pool of conscientiously collected urban trash while watching a youth-filled fantasy. *2245 E. Washington Blvd., downtown; through April 9. fahrenheit.flaxfoundation.org.*

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## Culture // Theater Reviews //

# A MARRIED COUPLE SPENDS 10 YEARS IN *BED*

**A raunchy rocker and her hapless husband try to work things out between the sheets — or at least on top of them**

BY BILL RADEN

It's hard to imagine a world in which the feral and defiantly profane heroine of *Bed*, Echo Theater Company's provocative new relationship melodrama, might be happily domesticated by a husband, hearth and home.

Star Kate Morgan Chadwick makes a mesmerizing entrance as Holly, half crawling, half dragging herself like a rabid animal in a full circuit around designer Se Oh's trash-strewn platform-bed set. When she proceeds to drunkenly size up the hapless Cliff (TW Leshner), her bearded pickup for the evening, as being skinny like Jesus, it is clear that we have entered the raunchily off-kilter universe of playwright Sheila Callaghan (*That Pretty Pretty*; or, *The Rape Play*), where women behaving badly is the norm. "It's OK," Holly says

to sooth Cliff's ego, "I wanted to fuck Jesus when I was 16."

In chronicling Holly and Cliff's 10-year relationship and Holly's rise from obscurity as a New York punk guitarist to international fame as a shredder-balladeer, Callaghan shrewdly zeroes in on the bed — and rather explicitly how Holly transgresses in it — to frame her portrait of a marriage under the strain of success and the reversion of normative gender roles.

Thanks to the vibrant energy of director Jennifer Chambers' clever sleight-of-hand staging, but mostly due to Chadwick's conclusive and full-blooded portrayal of a character that comes off as sort of a charismatic, riot grrrl-re-oriented Courtney Love (by way of Kathleen Hanna), Callaghan's invention of a 21st-century stage heroine who aggressively articulates her desire in the vulgar terms ordinarily associated with



PHOTO BY DARRETT SANDERS

the masculine comes tantalizingly close to working.

Unfortunately, both Cliff, as an aspiring novelist passively languishing in Holly's shadow, and the character of JC (Johnathan McClain), who arrives during the second half to roil the marriage, are so blandly and unconvincingly underwritten as to constitute being dramatically AWOL. Callaghan provides

enough poetic lift in her language for the oversight to not prove fatal, but any love story in which the audience is unable to fall in love with both lovers is certainly a draft shy of perfection.

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THEATER REVIEW

## Intolerable Cruelty

The title character in Christopher Adams-Cohen's unsatisfying and overindulgent drama *Salome* is a petulant rich kid who's shrugged off the perks he was born to for seedy digs and wayward pleasures of the flesh. The self-adoring Salome (playwright Adams-Cohen) shares a squalid apartment with his sexy strapping lover, Indian Joe (Matthew Raich). He's also screwing John (Doug Spearman), a guilt-ridden priest whose self-loathing is sparked by his insurgent passion for this snide younger man. As gloating love object, Salome relishes provoking John to do things he'd rather not, then humiliating the abject man for doing it. It's one of a number of unappealing traits that distance you from this pivotal character, and hence from the play itself.

Enter Herodias (Jacqueline Wright), Salome's wealthy mother, who wants her son to sign away shares in the family business in exchange for a monthly stipend. When he balks, she plants herself in the apartment, threatening to lodge there until he changes his mind. Soon she's unable to resist Joe's sullen machismo and the ass-revealing underwear he flits around in, and she too is bedding him. The already acrimonious relationship between mother and son elevates to a raging sexual rivalry.

Though billed as "spiritually" inspired by Oscar Wilde and his play of the same name, Adams-Cohen's script feels more reminiscent of Noel Coward's *The Vortex*, with its struggle

between a dissipated society matron and her resentful, messed-up son. That theme, along with the contrast presented between the taciturn, working-class Joe and his spoiled housemate and rich, smirking mom, register as the most substantial elements of the play.

But the play's writer and its director, Patrick Kennelly, seem less interested in delving into these relevant dynamics than in serving up an avant-garde theatrical experience with plenty of raw sex and simmering violence. As Salome, Adams-Cohen preens and poses, otherwise furnishing little insight into his character, and making it impossible to care about this guy one way or the other except to react to his cruelty. None of the performers, even the usually riveting Wright, deliver what they're capable of. (The exceptions are Rachel Rivera, who never speaks but is excellent as a strung-out partygoer who frequents the apartment, and Soren Royer McHugh, who fills the bill as her companion.)

The production values are notable, however. The venue is a basement with an industrial-like ceiling that underscores the sprawling grunge in John Iacovelli's colorful scenic design, with its filmy curtains and covert corners. Whether or not you find Jonathan Snipes' music and sound overly intrusive, it's definitely a player here. And Pablo Santiago-Brandwein's light design punctuates the drama in all the right places.

—Deborah Klugman

*Salome, Lunar River at the Basement at Mack Sennett Studios, 1215 Bates Ave., Silver Lake; through March 6. (800) 838-3006, brownpapertickets.com/event/2488224.*



PHOTO BY STEVE GUNTER

THEATER LISTINGS

## The Room

Los Angeles is home to one of the most controversial plays in the world right now — the Wooster Group's production of Harold Pinter's *The Room*. Samuel French, the group that licenses that play (and many others), recently announced that the Wooster Group isn't allowed to invite critics to review the performance. Under Elizabeth LeCompte's direction, this production uses a variety of comedic forms, from vaudeville to Chinese *xiansheng*, to present Pinter's 1957 first play.

—Katie Buenneke

REDCAT, 631 W. Second St., downtown; through Feb. 14. (213) 237-2800, redcat.org.

## Reunions Reunions Reunions

This new play follows a young woman who goes back to college for her first reunion. When she stops by the house of her former professor (and boyfriend's father), she receives a gift that sets off a cataclysmic set of events. The idea for the play comes from playwright Mattie Brickman's experiences at her alma mater's reunions — Princeton is renowned for having huge reunions annually, with more than 20,000 alumni descending on campus the week before commencement.

—Katie Buenneke

Studio Stage Theater, 520 N. Western Ave., Hollywood; through Feb. 21. reunions.brownpapertickets.com.

## Lear


Young Jean Lee is one of the most exciting playwrights working today (her *Straight White Men* appeared at the Kirk Douglas this past fall, and we loved it). City Garage is presenting one of her earlier works, *Lear*, as a part of its three-part project on Shakespeare in the digital age. Lee's take on the Bard's *King Lear* gets rid of the title character and most of the male characters, instead focusing on Lear's three daughters and Gloucester's two sons. Frédérique Michel directs this absurdist meta-play.

—Katie Buenneke

City Garage at Bergamot Station, Building T1, 2525 Michigan Ave., Santa Monica; through March 13. (310) 453-9939, citygarage.org.


  
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York Walker and Mae Whitman. PHOTO BY RYAN MILLER/CAPTURE IMAGING.

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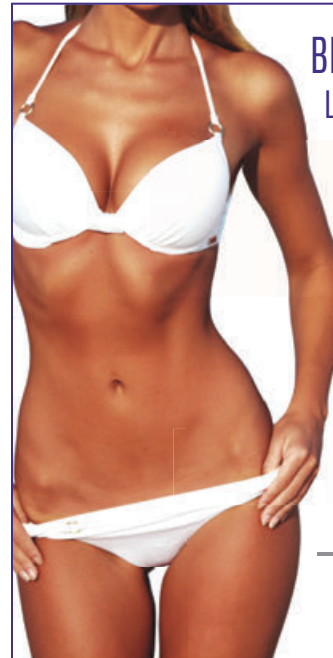
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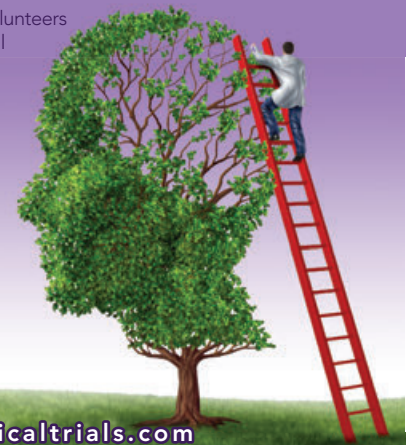
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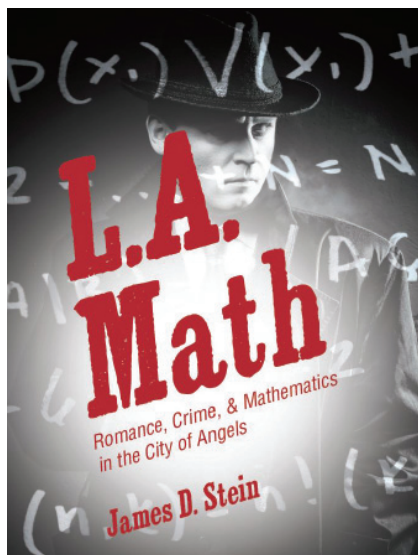
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## Books //

# L.A. MATH ADDS UP TO A GREAT READ

Cal State Long Beach professor emeritus James Stein wrote a classic L.A. crime book that helps readers brush up on math

BY PAUL TEETOR

**H**ow many references to famous L.A. landmarks does it take for a book to qualify as a classic L.A. crime book? What's the probability that familiar L.A. types — self-righteous vegetarians, slimy bookies, wealthy Beverly Hills widows — will all appear in the same book but in different stories? These mathematical mysteries and many more are solved in the pages of *L.A. Math*, James Stein's fun, entertaining and educational collection of short crime stories with a unique twist.

The odds of an author successfully putting a new spin on the old crime-fighting-duo trope are roughly as bad as the odds of hitting the Powerball. But Stein, a math professor emeritus at Cal State Long Beach, has come up with a fresh premise that really works as a literary device.

Here we have Freddy Carmichael, a hard-working private investigator, and Pete Lennox, his lazy, mathematically gifted sidekick, who lives in front of the TV watching sports, making bets and casually providing the answer every time the P.I. hits a dead end, which is most of the time.

But for Carmichael and Lennox there's none of Nick and Nora Charles' boozey banter, Holmes and Watson's shape-shifting forensic sleuthing or Nero Wolfe and

Archie Goodwin's home-bound theorizing. Carmichael and Lennox's shtick is using advanced mathematical principles to solve a series of seemingly intractable mysteries involving embezzlement, robbery and murder as well as some lesser, only-in-L.A. sorts of crimes and mysteries.

Rather than taking readers on a long and arduous trek full of false leads, wrong turns, red herrings and eureka moments to solve a single mystery, Stein has written 14 short stories that are complete unto themselves, each with its own false leads, wrong turns, red herrings and eureka moments. Although the mysteries stand alone, they all serve to advance the overall story of Freddy and Pete.

Mathematically inclined readers will love watching Stein set up the mysteries, coming up with their own answers and comparing them to the conclusions drawn by Pete and Freddy, who has the standard deductive powers of a private investigator but lacks the math skills to follow them to their logical — in hindsight — conclusions. But readers who stink at math can still enjoy; it's like taking vitamins disguised as gummy bears.

Stein, who still teaches an occasional math course at Long Beach State and El Camino College, has high hopes for his first voyage into crime fiction after writing a bunch of math trade books. "I've taught math to many liberal arts students, and I've noticed that even the good students who would remember at first what I taught them had forgotten most of it a year later.



James Stein

So the idea was to make it more memorable for them," he says. "I'm hoping that people who teach math at the high school and college level will see the value of this book and will recommend it to their students."

From Beverly Hills to Brentwood, from Malibu to Santa Barbara, Stein uses mathematical logic to uncover who is selling corporate secrets to a competitor, conditional probability to catch a cheating bookie and the rules of compound interest versus annual interest to figure out who killed a wealthy widow. But no matter how deep he takes us into the advanced principles of math, in the end it all adds up to a great read.

Contact the writer at [paulteetor@verizon.net](mailto:paulteetor@verizon.net) or follow him on Twitter at @paulteetor.

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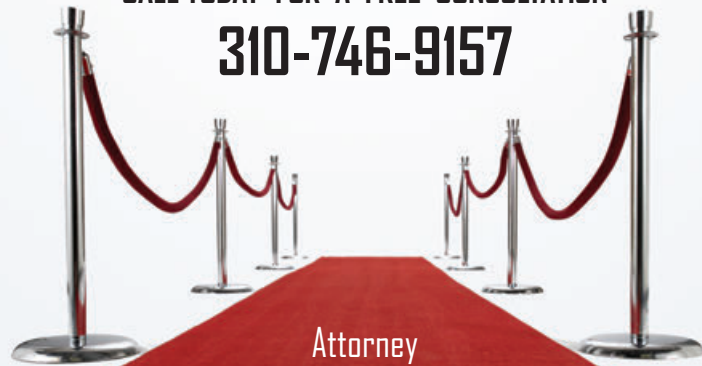


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# THE PEST ABROAD

In his first film in six years, Michael Moore has stopped being cynical altogether

BY AMY NICHOLSON

“I’ve turned into this kind of crazy optimist,” Michael Moore admits in his new documentary, *Where to Invade Next*, his first film in six years.

At 61, the gadfly savant has mellowed. Instead of charging into rooms, he shuffles, the American flag wrapped around his shoulders like a grandmother’s shawl.

Conservatives reject Moore because he publicly rejects them, as in his furious triptych *Bowling for Columbine*, *Fahrenheit 9/11* and *Sicko*. Liberals shun him, too, believing that his antics make them look ridiculous. Moore fudges the facts to prove a truth. He shouts to get audiences to listen. Though a silent majority of Americans wanted universal health care, only Michael Moore ferried sick 9/11 rescue workers to free clinics in Cuba. But that’s his calling. Moore martyrs himself in the court of public opinion to make other liberals look reasonable.

*Where to Invade Next* opens like a sloop stunt. Moore pretends that the Army, Navy, Air Force and Marines, wounded by their losses and pyrrhic victories in every war since Korea, have finally asked him for advice. How to put the world to rights? Moore’s conceit: He’ll sail east on the *USS Ronald Reagan* to conquer Europe’s best ideas. He visits the Continent’s happier and more successful factories, schools and jails, where he literally plants the American flag and demands to take their innovations home. The Europeans awkwardly nod.

First, Moore visits a working-class Italian couple who live like Kardashians with eight paid weeks of vacation. When he tells them many Americans are lucky to get two, the wife gasps, “A year?!” Moore asks an Italian CEO why she shares her wealth. She insists that she doesn’t want to be richer at the cost of her employees’ happiness.

The American cynic in us gags — that’s the type of slogan we expect GE to pledge in a Super Bowl ad right before slashing jobs. Yet Moore, a cynic disguised as an idealist, is still playing the naif who can’t imagine why General Motors CEO Roger Smith ducks his questions. In *Where to Invade Next*, Moore has stopped being cynical altogether. He’s sincere — a noble fool willing to ask questions we’ve abandoned.

When the German middle class lives well on a 36-hour work week, he wants to know why Americans have settled for less. The United States popularized the concept of the American Dream. How did that dream become more real in Europe? Why have we stopped asking for more?

At September’s Toronto International Film Festival, *Where to Invade Next* premiered on foreign soil to a global audience. The theater was packed. When Moore “invaded” France with a joke about the country’s limp defense, the Parisian next to me roared. In France, Moore discovered that the average public school cafeteria considers lunch a class, serving scallops on actual plates and stocking 80 types of cheese. (The chef says the kids adore Camembert.) The *enfants* at Moore’s table were terrified of his photos of U.S. school lunches and uninterested in sharing his Coke. Yes, the French pay for their social benefits with higher taxes. But they don’t pay tuition, co-pays, deductibles. “We don’t call them taxes,” Moore says of those expenses, “but they are, and we pay a whole lot more than the French.”

Moore is curious about other countries’ solutions to our seemingly permanent problems. Finland improved its schools by slashing homework. Slovenian students demanded free college. Portugal cut down on drug addiction by legalizing drugs. Norway treats felons like friends — even a maximum-security inmate has the key to his cell — and its recidivism rate



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is just 20 percent. (Ours is 82 percent.) When the Icelandic banks collapsed, the bankers went to jail. And Tunisian women won free female health care from a conservative Islamist government. Meanwhile, in Texas women are being stripped of family-planning clinics by a conservative Christian government.

As Moore treks on, his question expands from “What does your country get right?” to “What concepts does America have wrong?” A few: First, Americans don’t cooperate, we compete. Second, women are underrepresented in powerful positions. Third, Americans have stopped protesting. Finally, above all, Americans have stopped believing that change is possible — the cynicism we’re choking on is fatal.

Moore has an audience problem. His idiot Everyman shtick has never won over undecided voters. They don’t even buy tickets to his films. He makes movies in order for liberals who tolerate him to celebrate his ideas. The audience for *Where to Invade Next* doesn’t need a gimmick — it needs inspiration.

Moore finally finds hope with a visit to the Berlin Wall. Thankfully, he doesn’t

bother to brandish his huckster Stars and Stripes. He just talks plainly about his past. Moore was there in 1989 when the Wall fell. He saw firsthand that a few people who dare to chip away at a stone rule can tear the whole thing down. A month later, *Roger & Me* would make him America’s most famous pest. You sense that Moore, a new filmmaker and sudden celebrity, split himself in two. The public Moore kept up the dumb, brash persona. But the true Moore — the kind of passionate global citizen who would even visit 1989 Berlin — continued to believe in the impossible.

By exposing his soft belly, the aging documentarian is re-conquering his own legacy. He’s spent 25 years bellowing about our problems. Now it’s time to solve them. If we don’t think we can, just remember Berlin. An act like that isn’t just recent European history — it happened last year at home when Bree Newsome strapped on rappelling gear and took down South Carolina’s Confederate flag. In this film, that’s the only flag that matters.

WHERE TO INVADENEXT | Directed by Michael Moore | IMG Films | Citywide

## TOBIAS LINDHOLM’S *A WAR* MIGHT BE THE BEST MOVIE YET ABOUT THIS CENTURY’S MIDDLE EASTERN WARS

Perhaps the best film yet set against the mess of the ongoing Middle Eastern wars, Tobias Lindholm’s *A War* is a scrupulous, unglamorized examination of battlefield decision-making — and its potentially devastating impacts, both there and back home. While American films have tended toward either the polemical or the heroic, the Danish Lindholm (*A Hijacking*) aspires to a documentarylike naturalism, casting war vets as his soldiers and some actual Taliban as the locals they encounter.

The Afghan scenes, filmed in Turkey, depict soldiers under great strain attempting to do what’s right: protect villagers from terrorists while also worrying those villagers might be terrorists. Pilou Asbæk stars as Pedersen, an army commander struggling to keep the peace; meanwhile, we meet his wife, Maria (Tuva Novotny), back home, where of course she’s struggling with kids shaken by their father’s absence.

Pinned down under fire and fearing he might lose a wounded soldier,



*A War*

Pedersen calls for an airstrike against a target he hasn’t fully vetted as noncivilian; in the film’s second half, he is court-martialed for this, and the ensuing military trial is as tense as the scenes of soldiering.

Always compelling, *A War* demands viewers engage with the kind of questions *13 Hours* or *American Sniper* fear to take on, weighing the moral costs of “our” lives versus “theirs,” asking what toll the choices that soldiers face exact upon them and taking a hard look at the impossibility of justice in many cases of civilian casualties. Lindholm manages all this without denying us the pleasures of suspenseful storytelling, and without denying any character his or her due empathy. —Alan Scherstuhl

A WAR | Written and directed by Tobias Lindholm  
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"PAUL DALIO'S SCRIPT AND DIRECTION, AND THE MARVELOUSLY EVOCATIVE SCORE HE COMPOSED FOR THE FILM AS WELL, ARE ALL OF A CALIBER THAT EASILY TAKES US FAR BEYOND MOVIE-OF-THE-WEEK TERRITORY. GO SEE FOR YOURSELF"

-Ben Dickinson, ELLE

"FEROCIOUS AND FULL OF LIFE"

-Fred Topel, GRAVE

"SENSITIVELY DETAILED AND EMOTIONALLY COMPELLING"

-Joe Leydon, VARIETY



-Mark Saldana, True View Reviews



-Marlon Wallace, WBOC TV 16

SPIKE LEE PRESENTS

## TOUCHED WITH FIRE

A FILM BY PAUL DALIO



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Ryan Reynolds is Marvel's unconventional antihero *Deadpool*.

PHOTO BY JOE LEDERER

### Film //

## Ow, My BALLS!

DEADPOOL MOTORMOUTHS FILTHILY THROUGH BETTER-THAN-USUAL SUPERHERO STUFF

BY ALAN SCHERSTUHL

A guy I grew up with had the superpower to make anything dirty. No matter what you'd say to him, he'd manage to make it about his dick, or about anal sex, or about how girls — so he had heard — smelled like fish. I asked him what he was seeing when I ran into him at a movie theater once, and he replied "*Happy Spillmore*." His best still makes me laugh. "I am sick of all your innuendos," our bus driver said. He played dumb in response: "Tonight you want me to come in your window?"

*Deadpool* is the movie he probably hoped *Happy Gilmore* would be. Its hero, Marvel comics' "merc with a mouth," is a sort of shock-jock Spider-Man, with the Punisher's arsenal, Wolverine's healing powers and the dialogue of one of those open-mic comedy dudes who believes it's some kind of courageous truth-telling to point out that men like blowjobs. Onscreen, he can't go a minute without a one-liner about jerking off, or calling bad guys "cock thistle" or "wheezing bag of dick tips." In a tense moment in his pre-costume life, talking with his love (Morena Baccarin) over how he'll deal with the cancer that's killing him, he spouts with some wistfulness, "If I had nickel for every time I spanked it to Bernadette Peters."

And between the patter, it's splatter, some of it memorable: *Deadpool* pinballs the severed head of Mook A to take out

Mook B, and he cheerily loses the use of every limb, *Monty Python and the Holy Grail*-style, fighting the immovable Colossus (Stefan Kapičić), on loan from the X-Men movies. It's all too much, by design, and it's also by design that carping about it make you feel like a killjoy. Go ahead and go nuts if your life has a void in it that can only be filled by a superhero who gets an eyeful of Gina Carano and immediately declares that she must have a "wang" — and later compares her to Rosie O'Donnell. You just can't pretend it's radical, on-the-edge comedy when the hero picks the same joke targets as Donald Trump.

So, *Deadpool* is his film's own junky, retrograde RiffTrack, cracking endlessly about balls and gayness, about burn victims and '90s bands and the conventions of superhero movies. It's Ryan Reynolds in the tights, and he plays *Deadpool* as if the man suffers from aphasia, as if he just can't stop. He expectorates three jokes in a row, in one shot of one scene, and never looks like he cares whether any hit.

That distancing occasionally makes the film play like something more interesting than it is: a study of a man who transmutes pain into relentless hostility that we're supposed to excuse as comedy. *Deadpool* is essentially a comment-thread joker with an actual mission — tracking down the Evil Marvel Scientist (Ed Skrein!) who gave him superpowers via the Wolverine torture-lab method.

Some of the jokes hit, especially in the opening, in which false credits promise us that the film was "Produced by Asshats" and

stars "Some Idiot" and "A Hot Chick." The joke at first seems to be that *Deadpool* himself has penned these, and that they reflect his in-the-know perspective on the way studio executives think. But then comes the kicker: "Written by the Real Heroes Here." That's funny, but it also makes it clear that, no, this isn't from the mad man's perspective: *Deadpool* isn't satire. It's instead another of Hollywood's Stan Lee Variations, one where the dude hero lampoons every familiar story beat yet still gets to prove he deserves the love of a great beauty (Baccarin) by saving her from bad guys.

Still, for those of us who don't find every deviation from hetero life a riot, *Deadpool* at least offers some relief from superhero solemnity. This is an origin story told through twining flashbacks, and as the hero himself points out, it sometimes pushes unpredictably into other genres: There's 15 minutes of goofy, horny love story, plus an effective descent into medical horror and a satisfying superhero team-up at the end.

Reynolds gamely takes ribbing about his wretched *Green Lantern* and being named *People's* sexiest man alive, and it's welcome when the movie (and not just its hero) rouses itself for a big joke: One montage of villain-pounding keeps cutting back to one bleeding baddie crawling slowly across an ice rink, while *Deadpool* pursues him in a barely moving Zamboni.

*Deadpool* benefits from an intimate story with more heart than you would expect but also a go-for-broke zeal, edging at times into *Naked Gun*-style parody. (Even then, though, the targets are easy: blind people, IKEA furniture.)

The crossover business with X-Men Colossus and Negasonic Teenage Warhead (Brianna Hildebrand) is especially strong, as they actually get to talk back — and they're both funnier than *Deadpool*.

Like *Ant-Man*, from Marvel-Fox's rival Marvel-Disney, the movie gets wilder and better as it goes, and its creators get two things right that the last *Avengers* botched: The fights all feel personal, and the final battle has many of the best gags.

*Deadpool* might even stand as one of the strongest and most inventive films of the high-early-late superhero baroque — if we could just turn off its built-in commentary track.

DEADPOOL | Directed by Tim Miller  
Written by Rhett Reese & Paul Wernick  
20th Century Fox | Citywide



## ALREADY TOMORROW IN HONG KONG IS WELCOME PROOF THAT THEY CAN STILL MAKE ROMANTIC COMEDIES

Many filmmakers have tried in recent years, but few have nailed the elusive formula of the two-hander romantic comedy quite like Emily Ting with *Already Tomorrow in Hong Kong*. Ruby (Jamie Chung) is an Angeleno who, lost on her first visit to the title city, reluctantly enlists the help of hunky Josh (Bryan Greenberg), a New York native who's lived in Hong Kong for 10 years.

Although that it takes place throughout a shiny, busy city over two nights spread out over a year, the picture doesn't burden itself with extraneous plot or incident (cf. *Night Owls*). The focus instead is on the characters in the moment as they get to know each other and slowly reveal (or choose not to reveal) crucial details such as their current relationship statuses.



*Already Tomorrow in Hong Kong*

Chung and Greenberg have chemistry, and it's significant that the Chinese-American Ruby remains the POV character, one of many stereotypes the picture addresses and subverts. Most importantly, even though you can't help but want to spend more time with these crazy kids, *Already Tomorrow in Hong Kong* ends at exactly the right moment — or the worst possible moment, depending on your point of view. —**Sherilyn Connelly**

**ALREADY TOMORROW IN HONG KONG** | Directed by Emily Ting | Gravitas Ventures | Playhouse

## OPENING THIS WEEK

**GO BAD HURT** For his surefooted directorial debut, playwright Mark Kemple uses the stifled beauty of snowbound Staten Island to frame the psychological boundaries of a long-suffering family. The sadness weighing down the Kendall family like wet snow on evergreen branches isn't simply holiday malaise. Elaine (Karen Allen) is caretaker to her adult children, the developmentally disabled DeeDee (Iris Gilad) and Gulf War veteran Kent (Johnny Whitworth), whose undiagnosed chronic pain reaches a crescendo at the same time that his sister's violent outbursts become a daily occurrence. Allen exudes a wide-eyed vulnerability, and instead of interpreting Elaine as downtrodden or resentful, she plays the role with a steely fragility rooted in compassion and steadfast love. When Elaine asserts that she's comfortable calling her daughter "retarded" (the terminology when DeeDee was born), Allen turns the line into a declaration of unvarnished devotion. Likewise, Elaine may never call Kent's condition PTSD, but she knows deep in her bones that his pain is real. In adapting his autobiographical play *Bad Hurt* on *Cedar Street*, Kemple and co-screenwriter Jamieson Stern swap portentous Easter for light-in-the-darkness Christmas and construct muted scenes that expose each character's isolation and yearning. Gilad (who played DeeDee onstage) and Calvin Dutton are remarkable as an unfettered couple whose tics joyously dovetail, their giddiness counterbalanced by a quietly devastating Michael Harney as a Vietnam vet weighed down by guilt and disappointment. As overlooked sibling Todd, Staten Island native Theo Rossi shoulders family obligations and career frustrations while holding onto the smallest sliver of hope. Grief unleashes the possibility of change in this wrenching drama, allowing for an unexpected emotional thaw that rewards both stubborn optimism and traumatic resilience. (Serena Donadoni)

**BEAUTY AND THE BEAST** Jean Cocteau

often was characterized as a surrealist, and *Beauty and the Beast*, his most fanciful picture, is still often thought of as a surrealist film. But Cocteau was quick to distance himself from the movement. It isn't hard to see the differences: The surrealists resented wealth, for one thing, while Cocteau — in his films if not in his life — relished opulence and luxury. *Beauty and the Beast* is a class fantasy, after all: The put-upon Belle (Josette Day), whisked from squalor by her regal Beast (Jean Marais), finds with him comforts beyond imagining, her new life quite appealing even if the suitor isn't. And of course one of the principal pleasures of this fairy tale is how grandly Cocteau has furnished it. The production design, by Coco Chanel illustrator Christian Bérard, is magnificent, while Marcel Escoffier's costumes are of Renaissance splendor. (This lavishness was hard won: Things were scarce in France so soon after the war.) It's a curious sort of sumptuousness. The uncanny aspect of all this excess — the film can sometimes seem "almost unbearable in its ethereal gorgeousness," as Geoffrey O'Brien wrote — tends toward the manner of a dream, as if at any moment Belle, and we, might snap out of it. Well, beauty is fragile. Magic is rare. And it's precisely the blessing of the cinema that it affords us such opportunities to indulge in fantasy. (Calum Marsh)

### THE BOY AND THE WORLD (O MENINO E

**O MUNDO)** Tension between the city and the country has been a fertile topic for as long as there've been cities, and Alê Abreu's phantasmagoric *The Boy and the World* explores this eternal conflict in a familiar yet wholly original way. The boy in question is Cuca, who lives a comparatively simple life in the country. When his father leaves for the big city, Cuca follows after him, exploding his own world. The city here is the classical definition of a metropolis, including visions of dehumanized workers inside a dark satanic mill, which evoke the anonymous workmen feeding Fritz Lang's infernal machines. The film doesn't have all that much new

to say about the impact of industry and globalization on the human spirit (verdict: not good); instead, *The Boy and the World's* animation is its real (ahem) draw, a sort of handmade collage of all sorts of different styles — oil pastels, colored pencils, fountain pens, found objects such as books and magazines — while maintaining the feeling that it's being filtered through a child's sensibilities. It's masterful in expressing ideas and emotions without speech; what dialogue there is conveys as much meaning as the adults' in *Peanuts*. Words would just get in the way. (Sherilyn Connelly)

**CABIN FEVER** Remaking *Cabin Fever*, Eli Roth's uneven 2002 douchebags-with-a-flesh-eating-virus zombie film, isn't necessarily a bad idea. Reworking Roth and co-writer Randy Pearlstein's 2002 screenplay, neophyte director Travis Zariwsky tries to stick it to the kind of oblivious college protagonists that the original film mocked for harboring unexamined prejudices. Zariwsky's do-over sadly lacks the juvenile confidence and clear-eyed nastiness of its rabid predecessor. In the new *Cabin Fever*, the college kids are presented as simultaneously attractive and repulsive for wanting to drink beer and have sex during a weeklong country retreat. Like most post-*Friday the 13th* slasher films, *Neu Cabin Fever's* frantic pre-infection sex scenes fully exploit tattooed side flanks and pierced nipples. But Paul (Matthew Daddario), a callow but harmless frat type, still gets punished for ineffectually putting the moves on childhood sweetheart Karen (Gage Golightly, winner of this year's Biggest Spit Take-Inducing Pseudonym), the first of their group to be infected with a mysterious blood-transmitted, skin-melting disease. Zariwsky's conflicted retreat is too harsh and too judgmental. When Karen replies to Paul's awkward advances with teasing deflections, her actions are neither eye-roll-worthy nor charming: She's just playfully avoiding a delicate subject. Which leaves viewers to wonder: If these kids aren't being schematically killed off because

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### YOUR WEEKLY MOVIE TO-DO LIST

#### Romance Your Valentine With *Tiffany's* or *Sunshine*

Friday, Feb. 12

Rare screening alert: Cinefamily's *La Collectionneuse* series presents Jean Eustache's not-available-on-DVD *The Mother and the Whore* on 35mm. A classic of the French New Wave, the 219-minute-long dissection of a love triangle was the filmmaker's debut feature. It won the Grand Prix at the Cannes Film Festival, was named the best film of the 1970s by no less an authority than *Cahiers du cinéma* and has only grown in esteem since. This is the kind of event that film-obsessives talk about for months and years; miss it at your peril. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., Feb. 12, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Is Deckard a replicant? Ponder this and other unanswerable questions during the Egyptian's screening of *Blade Runner*, Ridley Scott's science fiction neo-noir. Harrison Ford is the hardboiled detective circa 2019, forced, as his sort so often are, to come out of retirement to find a gang of rogue robots indistinguishable from their human counterparts. Scott's vision of 21st-century Los Angeles is as striking now, as we approach the year in which it's actually set, as it was when *Blade Runner* premiered in 1982; ditto the famous "...like tears in rain" monologue. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Fri., Feb. 12, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Saturday, Feb. 13

Valentine's Day comes a night early to the Palace Theatre, where *Eternal Sunshine of the Spotless Mind* screens on 35mm. There are certainly more conventional romantic dramas to celebrate with than this, written by Charlie Kaufman and directed by Michel Gondry, but few are more original or evocative. This being a Cinespia event, the movie will be complemented by DJs, full bars and a photo booth for you and yours. (Alas, no memory-erasing procedures for the heartbroken.) *Palace Theatre*, 630 S. Broadway, downtown; Sat., Feb. 13, 9 p.m. (doors at 7:30); \$25. (213) 553-4567, cinespia.org.

Sunday, Feb. 14

If you're in the mood for something more upbeat, there's always *Breakfast at Tiffany's*. Based on the Truman Capote novella and starring Audrey Hepburn and George Peppard, the romantic comedy is among the most chic and celebrated ever made. (Food for thought: It's not as heated as *Blade Runner's* replicant debate, but many have pondered the possibility that Hepburn's Holly is, in fact, a call girl.) *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., Feb. 14, 7:30 p.m.; \$11.



*Solaris*

(323) 466-3456, americancinemathequecalendar.com.

Tuesday, Feb. 16

Patricia Highsmith is among the most frequently adapted novelists to ever put pen to paper. The first of these is still the most famous: Alfred Hitchcock's production of *Strangers on a Train*. The two strangers are a tennis player and a charismatic sweet-talker, both of whom have someone in their life they'd rather do without. The charmer comes up with a plan: Each will kill the other's problem and never be suspected of the crime. So famous is the film that it (and not the novel on which it's based) has in turn been adapted time and again. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 16, 1 p.m.; \$5. (323) 857-6000, lacma.org.

Thursday, Feb. 18

Bob Fosse's penultimate film, *All That Jazz* was also the choreographer-writer-director's most autobiographical. Roy Scheider plays Fosse stand-in Joe Gideon, who's burning the candle at both ends by simultaneously directing a Broadway musical and editing his most recent film — a frenetic experience the filmmaker himself had endured just a few years earlier. The result is lavish and even hallucinatory, with a fantastical song-and-dance climax portraying the five stages of grief as only Fosse could. *Arclight Hollywood*, 6360 Sunset Blvd., Hollywood; Thu., Feb. 18, 7:30 p.m.; \$17. (323) 464-1478, arclightcinemas.com.

CSUN's semester-long Andrei Tarkovsky retrospective continues with *Solaris*, the Russian auteur's "anti-2001." Tarkovsky is said to have abhorred Stanley Kubrick's sci-fi masterpiece, crafting his adaptation of Stanislaw Lem's novel to be more human (and humane) than cold and clinical. Set on a space station above the eponymous planet — an oceanic, semi-sentient heavenly body that taps into visitors' psyches and projects physical manifestations of their deepest fears and regrets, in this case a cosmonaut's deceased wife — *Solaris* is the most cerebral, haunting film of its kind ever made. *CSUN*, 18111 Nordhoff St., Northridge; Thu., Feb. 18, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine

they're selfish assholes, then why are they the subject of horror-movie morality? *Cabin Fever Lite's* gory scare scenes are similarly disappointing. Zariwiy lacks Roth's love for peeling flesh and tar-colored blood geysers, making this all feel weirdly pointless. (Simon Abrams)

**GLASSLAND** Irish writer-director Gerard Barrett's *Glassland* is a grim look at the agony and drudgery faced by a working-class Dublin boy (Jack Reynor) whose mother (Toni Collette) suffers from debilitating alcoholism. Collette's performance is outsized — at any moment her Jean might be snarling, crumpled in tears or bursting out in sudden laughter — and so is her stature in John's life, which contains little else aside from long, lonely drives in his taxi, a few hangs with best buddy Shane (*The Revenant's* Will Poulter) and conversations with the earnest counselor (Michael Smiley) who tries

to help him finance Jean's treatment. Her addiction is the center of both their worlds. Barrett faces the daunting task of trying to contain Collette's tumultuous performance, and he struggles to make Reynor's more restrained turn work in the same space. The film trudges along in Collette's wake, fumbling for something to focus on apart from the bleeding wound that's just offscreen. John seems to be the latest avatar of Britain's abandoned youth, a topic well-covered by directors such as Clio Barnard and Andrea Arnold. Reynor brings an air of forced calm to the role that hints at John's inner turmoil, but Barrett's screenplay lacks context and attention to detail. Most of John's time away from Jean is spent boxed silently in his cab. He goes to some shady lengths to overcome their financial hurdles, though the specifics are obscure, mirroring the film's overall dim, claustrophobic

aesthetic. But when the camera settles on Collette, it can't leave: One monologue toward the middle of the film lingers so long on her, seated on a couch in front of a sickly colored wall, that it may give you cramps. (Abby Garnett)

**NINA FOREVER** It's difficult to get over your dead girlfriend when she keeps reanimating in your bloody bed every time you have sex with your new lady — that's the scenario that *Nina Forever* mines for a lifeless mix of black humor and tender pathos. Writing/directing siblings Ben and Chris Blaine exhibit an assured directorial hand in their feature debut, employing clever visual compositions and cross-cutting to enliven a slight story that barely could have sustained itself as a short. Mourning Nina's (Fiona O'Shaughnessy) demise, Rob (Cian Barry) fails to commit suicide, then falls for morbid 19-year-old EMT-in-training

Holly (Abigail Hardingham), who decides to stick it out with Rob even after Nina begins materializing, mid-coitus, to offer sarcastic comments about Rob's inability to forget her. It's a cute revenant-as-closure metaphor that has nowhere interesting to go, so the film quickly becomes a meandering, repetitive saga about how the specter of past loves often haunts new relationships. Subplots involving tattoos and Rob's continuing relationship with Nina's parents are further symbolic diversions that speak to the same old point about grief, loss and healing. Though the sight of Nina functioning as the literal/figurative third partner in an unhealthy ménage à trois is mildly amusing, it's not enough to sustain this self-serious one-note joke. (Nick Schager)

**STANDOFF** Big-budget action epics might be the current norm, but there's something to be said for the slow burn. Enter *Standoff*, which delivers pretty much what its title advertises. Bird (Ella Ballentine) is something of an obsessive photo bug (for reasons you can safely assume will be disclosed later). It's a hobby with occasionally unfortunate side effects, such as accidentally taking photos of an assassin (Laurence Fishburne) as he interrupts a private funeral service with "extreme prejudice." Before you can say "Léon," she has fled to the isolated home of Carter (Thomas Jane), a burnt-out veteran dealing with the pre-credit death of his young son and subsequent divorce from his wife, who probably was displeased that their child's passing was an indirect result of dad's laissez-faire approach to lawn maintenance. Sade (apparently the actual name of Fishburne's character) naturally pursues Bird, and after he and Carter are wounded in the initial exchange of gunfire, the pair enters an uneasy stalemate inside the house, with both men bleeding and trying to wait the other one out. It's less *Home Alone*, more *My Mexican Standoff With Andre*, as Carter — down to one last shotgun shell — and Sade maneuver for the advantage. Fishburne hasn't played an out-and-out bad guy since 2005's *Assault on Precinct 13*, and he's obviously missed it. Sade is a smooth operator (sorry), by turns cajoling, browbeating and outright verbally abusing Carter into giving up Bird and the film. Opportunities to escape and turn the tables on the assassin are squandered by Carter, which we can chalk up to alcoholism trumping military training. Otherwise, *Standoff* holds up as a welcome alternative to its more strident brethren. (Pete Vonder Haar)

**TOUCHED WITH FIRE** Grown-ups may wince, but Paul Dario's earnest, ambitious manic-poet romance *Touched With Fire* is a gift to the young and passionately creative, to the brains-a-poppin' kids caught up in invention and each other and the *invention* of each other. You don't have to be bipolar to get caught up in the shared mania of Dario's institutionalized characters. Here's a writer (Katie Holmes) and a rhymist (Luke Kirby) torn from a world in which neither felt at home, and now locked up in a mental hospital against their wills. They spar, at first, as screenplays demand, but

then they spark, and like lit matchsticks pressed together, their minds blaze into something new and whole and wild. With high spirits and great tenderness, Dario and his actors stir up what might be the greatest of youthful feelings: that as you get to know someone new, someone whose thinking rhymes with yours, you're also becoming ever more yourself. No mind, relationship or film can sustain that high, of course. Dario studied film with Spike Lee, who serves as producer, and he shares Lee's expressionistic vigor — and his willingness to double-stuff a movie. The camerawork becomes bolder as the characters egg each other on, but it doesn't let up when they crash into depression later, or when they hole up in a secret garden or light out on a road trip — you may get lost wondering which scenes are meant literally to have happened. Dario is a maximalist, and many of these later scenes are good, even if they're sometimes incredible in all senses of the word. But the film is courageous and accomplished, beautifully acted and moving for long, fitful passages. (Alan Scherstuhl)

**WINTER ON FIRE** It's blood in the streets in this arresting and immediate documentary portrait of the Maidan protests in Kiev that, in the winter of 2014, forced Viktor Yanukovich, then president of the Ukraine, to flee to Russia. Yanukovich had once before been booted from the presidency — in 2004, the Ukrainian supreme court determined that his recent election had been fraudulent. This time it was months of protests in the capital that sent him packing, but only after his Berkut security forces assaulted the citizenry with stun grenades, tear gas and rubber bullets, ultimately killing 125 people. The uprising of thousands at first targeted Yanukovich for his decision not to sign the treaty bringing Ukraine into the European Union, but the crackdown of his troops inspired such outrage that the crowds swelled. As one man explains to director Evgeny Afineevsky's camera, "At this point it's not even about European integration anymore — people just want to live in freedom." Afineevsky and his crew nose their cameras alarmingly close to the action as the truncheons swing but also as the people fight back, lobbing rocks or pressing into the authorities from behind improvised riot shields. Most of the footage here is of life in Maidan Square during this hardest of winters. Afineevsky takes us into makeshift hospitals, shows us protesters shouting "Come to the side of your nation!" at soldiers in riot gear, and offers several hard-to-shake images: protesters building barricades; the bell ringer at a monastery ringing every bell in alarm for what he says is the first time since 1240; a man whose face is streaked with gore standing straight, still and silent against a tree. Looming over all of this moving, visceral footage are the tragedies to come after Yanukovich is gone and Putin feels he's got something to prove. *Winter on Fire*'s thrilling rebellion is neither the beginning nor the end, but it is at least a truly heartening middle. (Alan Scherstuhl)

## ONGOING

### 13 HOURS: THE SECRET SOLDIERS OF

**BENGAZI** Benghazi is a hashtag battle cry, a call to arms that many Americans don't understand. Unlike the simplicity of "Remember the Alamo!" a blast of "Benghazi!" still has people wondering, "Wait, what happened? And why are we mad?" Michael Bay's *13 Hours: The Secret Soldiers of Benghazi* has an explanation, though it should be taken with a grain of salt — or rather, a kilogram of dynamite. Bay takes Mitchell Zuckoff's nonfiction book of the same name and amps up the action with explosions, star filters and neon-blue lights that zip across our heroes' heads as they tromp down the alleyways of Libya's second-biggest city on a night that will cost four Americans their lives. When a man plops his boots on a desk, it sounds like a gun going off. When a gun actually fires, it sounds like a thunderbolt from Zeus. It's the truth cranked up to 11, boosted with brand new firefights (in real life, *The Guardian* found few bullet holes at the site of either skirmish) and a wholly fictitious bus blast that had my audience applauding with glee. "That was for us!" a character grins. Yes, literally — it was invented for a crowd that prefers fist-pumping to facts. In an early scene, Bay primes our engines with an octane-fueled car chase where two former Navy SEALs, Rone (James Badge Dale) and Jack (John Krasinski), escape a suspicious van by smashing into fruit stands at full speed. By contrast, Zuckoff, a sentimental but terse Pulitzer Prize finalist for his work at the *Boston Globe* in the late '90s, merely notes, "Eventually Rone lost the tail and returned them safely to the annex." You can hear Bay groaning, "Boring. Those cars don't even talk!" (Amy Nicholson)

**CREED** Ryan Coogler's *Creed* wants all of the *Rocky* drama but invests in none of the smarts. It's set in Philadelphia, the Mount Olympus of movie boxing, where Adonis "Hollywood" Johnson, illegitimate son of Apollo Creed, pilgrimages to learn footwork from that legendary oracle, Rocky Balboa, played as ever by Sylvester Stallone. Now, supposedly, he's here to pass the gloves to rising talent Michael B. Jordan and become his Burgess Meredith-like mentor. But after seven rounds as the Italian Stallion, Stallone can't let go of the spotlight — even though he barely has a handle on his own character. His Balboa has been Xeroxed too many times; he's all blurry around the edges. When Adonis uploads his jump-rope routine to the cloud, Rocky is mystified. "What cloud?" he grunts, looking at the sky, a joke that could pop up in any movie about any retiree. The movie around him is just as vague. After his 15th win at a slum club in Tijuana, Adonis quits a vague white-collar job (insurance? banking? law?) to go pro. Why? He's rich, not desperate or dumb. Adonis can't answer that question, and neither can the film, which vacillates between believing Adonis needs to prove himself as an individual and framing boxing as an inheritable disease. Even the bouts themselves are easily distracted. Coogler likes to use swirling single takes, which feel visceral and frightening — Creed's battle against

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Leo "The Lion" Sporino (Gabe Rosado) is a literal knockout — but missteps by keeping the camera so close that we often can't even see the fighters' fists. He'd rather pan over to look at blood-spatters, ice buckets, bikini girls, anywhere but the ring. (Amy Nicholson)

**DIRTY GRANDPA** Call it a dissenting opinion if you must, but *Dirty Grandpa* has sporadic moments of hilarity: the spontaneous "USA! USA!" chant that erupts after an out-of-his-mind Zac Efron announces to spring breakers that he's just unknowingly smoked crack, or Aubrey Plaza commanding as foreplay that Robert De Niro, as the grandfather of the title, "Tell me the buttons on your remote control are so small you can't find Fox News." Efron's Jason doesn't want to be at a kegger with his semi-estranged pop-pop, but unless you actively resist *Dirty Grandpa*, you may occasionally join him in having a good time against your better judgment. The setup doesn't inspire much confidence. In the week between his wife's funeral and his grandson's ill-advised nuptials, Dick (De Niro) hatches a plan: He demands that the groom-to-be drive him from their home in Atlanta to Daytona Beach so they can experience the carnal pleasures of spring break together. All of this invites comparisons to both *Sideways* (last-hurrah-before-a-wedding road trip) and *Bad Grandpa* (intergenerational male bonding), most of them unfavorable. A one-trick pony for its entire first act, Dan Mazer's raunchy comedy relies entirely on the tension between motormouth vulgarity (De Niro) and straight-laced propriety (Efron). The stunt-casting hijinks know no bounds, with Jason repeatedly alluding to his expertise in SEC compliance and LLC agreements (a bit that somehow gets funnier each time) while Dick performs a karaoke rendition of Ice Cube's "It Was a Good Day" to impress the college student he's hellbent on sleeping with (Plaza). Though many of these self-consciously crude jokes don't land, those that do are the life of the party. Late-era De Niro forever, y'all. (Michael Nordine)

**HAIL, CAESAR!** A kick for those who've distractedly thumbed through *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. As we'd expect, the Coens' remembrance is mordant, but it also has a certain buoyancy — a quality rarely associated with their films. The fizziness, though, proves fleeting. The central character, Eddie Mannix (Josh Brolin), is named after the outside, real-life MGM executive who was tasked with keeping stars out of the gossip magazines. In *Hail Caesar!*, Mannix makes a 5 a.m. visit to the bungalow of a rising starlet posing for a sweaty photographer; he arrives just before the cops, called out to investigate a "possible French-postcard situation." It's a great line, one that shows off the filmmakers' ear for era- and milieu-specific language, a consistent pleasure in their movies. Mannix watches rushes of *Hail, Caesar!* A *Tale of the Christ*, a biblical epic starring Baird Whitlock (George Clooney), a nitwit who is roofed on set by a pair of

toga-clad extras working on behalf of a Communist cell. The movie idol is held for ransom by tweedy Red screenwriters who convince him of the nobility of their cause ("Of course I'm for the little guy!"). That provides the main storyline into which the Coens braid multiple subplots. These revolve around other Capitol titles in production, many heading toward disaster. Knocked-up aqua-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. But that verve is missing in too many other scenes. (Melissa Anderson)

**KUNG FU PANDA 3** There's essentially one joke in the *Kung Fu Panda* movies. A ridiculous, adorable creature executes some extravagant action-flick flourish — vaulting over roofs, dropping a bad guy, striking a poster-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 wheezes to catch its breath, it shouts "Awesome!" in disbelief at its own stunt choreography, it asks with gentle awkwardness whether all this kung-foolery is maybe a little much. That's a sturdy gag, endearing 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 don a cape and death mask. But *Kung Fu Panda 3*, while generous 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-killers 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 another keep-us-dazzled moment 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 jockey half-assed apologies for being invested in something derivative. (Alan Scherstuhl)

**GO THE REVENANT** The backbreaking, finger-freezing shoot for Alejandro G. Iñárritu's frostbit survival thriller *The Revenant* is as good an explanation as any for why today's movies are made by actors in front of green screens: A flat and stiff final product is a small price to pay for ease and control. What's marvelous about *The Revenant* is the improbable amount of control Iñárritu and director of photography Emmanuel Lubezki seem to wield, even out in the wild. To tell this simplest of revenge stories, set in the American Rockies in the 1820s, the production shot for months in inhospitable stretches of Canada and Argentina, relying on natural light and the cruel whims of the weather. But the camera snakes through this wintry

hell with all the dazzling fluidity Iñárritu displayed in *Birdman*. Early on, Pawnee ambush DiCaprio's Hugh Glass and his band of trappers; an intimate and ugly battle threads through the poplars, rich with brutal incident. In one wheeling and impossible shot, Iñárritu follows a trapper or a Pawnee, then another coming from another direction, and then another still. It's a nerve-racking breakthrough for depictions of battlefield chaos. Iñárritu seems to dare audiences to vacate the theater. There are slogging minutes of near-death Glass crawling through snow or wheezing with ice in his beard; there's the Malickian zone-out shots of the moon and sun burning through clouds; there's the grunting lead performance from DiCaprio, who barely speaks; there's Iñárritu's take on the survive-the-night-in-a-carcass routine, with a steaming abundance of horse innards — it's Matthew Barney meets *The Empire Strikes Back*. The sad thing, then, is that the story honored with such mastery is familiar journey/revenge stuff. (Alan Scherstuhl)

**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 *Ride Along 2* beforehand 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-pretzeled 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 low-rider Impala, bumping Iggy Azalea's "Fancy"? When I fire my pistol, you can start your thinkpieces. But every time I started to believe that there's some parodic impulse behind the filmmakers' re-casting of clichés, Cube's character would punch a suspect in custody or commit some other violation of civil liberties that the film invites us to cheer. Sill, Kevin Hart movies belong to Kevin Hart the way Sonny Rollins albums belong to Sonny, no matter who's 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)

**GO STAR WARS: THE FORCE AWAKENS** With six films already in the series, and 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 a hidden message, the orphaned desert scavenger who blunders into protecting it, and that same old smuggler and his bipedal dog

who inadvertently sign on as escorts, even though Harrison Ford can barely be bothered to look nervous in a firefight. Abrams has also added two fantastic characters, played by two 23-year-old actors who are clearly thrilled to be aboard. First is the athletic, resourceful Rey (Daisy Ridley, already a movie star in her very first film). Just as charismatic is John Boyega as Finn, a former stormtrooper fobbing himself off as a resistance fighter. Seven films into the saga, this is the only time we're allowed to empathize with a grunt. The emotion doesn't last long. Soon, we're rooting for Finn and his new friends to pew-pew-die his former colleagues. Our heroes are pursued by yet another black-helmeted villain (Adam Driver). Can the Rebels — er, now they're called the Resistance — save the day in what literally plays like just one long day zipped through at light-speed without bathroom breaks? If not, look out, universe! Everything is the same, only bigger. Still, its rusticity is welcome after those overly shiny prequels. (Amy Nicholson)

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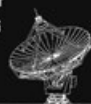
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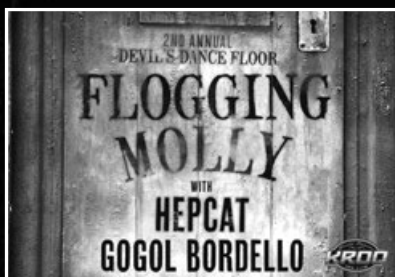
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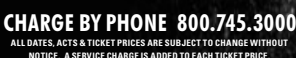
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Kendrick Lamar



PHOTO BY CHRISTIAN SAN JOSE

## Music // Bizarre Ride //

# ALBUM OF THE YEAR

IF KENDRICK LAMAR WINS THE GRAMMYS' TOP PRIZE, IT WILL BE A MAJOR MOMENT FOR ALL OF HIP-HOP

BY JEFF WEISS

**T**he Grammys have misused their influence for three straight decades. Outside of flat earth society champions, no collective body has been so consistently incorrect.

The Recording Academy didn't recognize hip-hop as a worthy album art form until 1996. Young MC, Arrested Development and Iggy Azalea own statuettes, but Nas, 2Pac, Biggie and Public Enemy don't. In 2014, they chose Macklemore over Kanye and Kendrick, which is like anointing a mayonnaise sandwich the greatest sandwich of all time.

On Monday, they have a chance to repent. Kendrick Lamar's *To Pimp a Butterfly* is up for 11 Grammys — one less than Michael Jackson's record 12 nods. Lamar is up for Album of the Year, Song of the Year and Best Rap Album, to name a few.

Whether you believe that his jazz-haunted exploration of self and society is a masterpiece, or often brilliant but overrated, doesn't matter as much as what a win represents.

As Lamar told *The New York Times*: "It's not only a statement for myself but it's a statement for the culture. [The Grammys are] important, because of the foundation the forefathers laid before me. Nas didn't get a chance to be in that position. Pac. So to be acknowledged and to actually win, it's for all of them."

If Lamar wins Album of the Year, it would be only the third time the Academy has bestowed it on a hip-hop album. The previous two, Lauryn Hill's *The Miseducation of Lauryn Hill* and

Outkast's *Speakerboxx/The Love Below*, are hip-hop at the core, but heavily R&B in practice.

The Academy can't use that same cop-out with Kendrick. *To Pimp a Butterfly* might use '70s soul and saxophones as sonic bedrock, but its chief method of delivery is rapping. Kendrick is an emcee's emcee, who has used his pulpit not only to attack racial and economic inequities but also to rip rappers with ghostwriters — an affront to the traditional tenets of hip-hop.

Even though his royalty checks ultimately arrive via multinational conglomerate, Lamar has retained an underground approach. He's signed to Interscope through TDE, the Carson independent run by entrepreneur Anthony "Top Dawg" Tiffith, and has mostly rejected the overtly commercial gestures of his peers. He's reaffirmed that you can make art with creative integrity and compete with those desperate to sell singles and stay trendy.

You can see the vision in the cast of collaborators. *To Pimp a Butterfly* features major contributions from Flying Lotus, Thundercat and Kamasi Washington, three of the most innovative musicians of the last decade, all closely linked to L.A.'s Low End Theory. A win for *TPAB* validates their seismic impact.

Lamar would be the first to tell you that a win for him is also a win for Compton, the war-torn Hub City that has produced more great hip-hop than any city of comparable size. It's a make-up call for N.W.A, DJ Quik, MC Eiht and King Tee. And it's a victory for featured vocalist George Clinton, one of the greatest ever, who still has fewer Grammy wins than Milli Vanilli.

Maybe most important, a Kendrick victory honors those surviving amidst intractable poverty and gang strife — not to mention those who never made it out of Compton alive, whose memories are memorialized on the record.

*To Pimp a Butterfly* is an important album made during an era when music has never felt more powerless to effect real change. It's OK to feel conflicted about the work itself. It's not without its flaws, and maybe that was partially the point. But the choice is clear to anyone with working ears: Among those nominated, no album mattered more.

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at [passionweiss.com](http://passionweiss.com).

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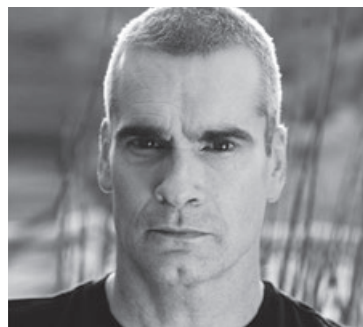
|                                                                                   |                                                                        |                       |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------|-----------------------|
|  | <b>WYNONNA &amp; THE BIG NOISE</b><br>ON SALE NOW                      | 2/22<br>El Rey        |
|  | <b>DALEY</b><br>with Tish Hyman & Katy Shotter<br>ON SALE NOW          | 2/29<br>El Rey        |
|  | <b>PAPADOSIO</b><br>with Bluetech<br>ON SALE NOW                       | 3/4<br>El Rey         |
|  | <b>THE MAVERICKS</b><br>ON SALE NOW                                    | 3/5<br>Fonda Theatre  |
|  | <b>JAKE BUGG</b><br>with Mystic Braves<br>ON SALE FRI. 2/12 @ 10AM     | 3/14<br>El Rey        |
|  | <b>APOCALYPTICA</b><br>with Failure Anthem<br>ON SALE FRI. 2/12 @ 10AM | 5/3<br>Fonda Theatre  |
|  | <b>THE SLACKERS</b><br>ON SALE FRI. 2/12 @ 10AM                        | 5/6<br>El Rey         |
|  | <b>BREAKBOT (LIVE)</b><br>ON SALE NOW                                  | 5/26<br>El Rey        |
|  | <b>THE NATIONAL</b><br>ON SALE FRI. 2/12 @ 10AM                        | 7/28<br>Greek Theatre |

|                                                       |
|-------------------------------------------------------|
| <b>BRILLZ</b><br>2/19 » Fonda Theatre (18+)           |
| <b>HAYWYRE</b><br>2/20 » El Rey                       |
| <b>NEON INDIAN</b><br>2/24 » Fonda Theatre            |
| <b>GOLDLINK</b><br>2/26 » Fonda Theatre               |
| <b>BRAZILIAN CARNAVAL</b><br>2/26 » El Rey            |
| <b>CŒUR DE PIRATE</b><br>2/27 » El Rey                |
| <b>BEST COAST &amp; WAVVES</b><br>3/3 » Fonda Theatre |
| <b>BLACK TIGER SEX MACHINE</b><br>3/3 » El Rey (18+)  |
| <b>GALACTIC</b><br>3/4 » Fonda Theatre                |
| <b>MUMIY TROLL</b><br>3/7 » El Rey                    |
| <b>SHINEDOWN</b><br>3/9 » The Mayan                   |
| <b>PUSHA T</b><br>3/9 » Belasco Theater               |
| <b>SKIZZY MARS</b><br>3/10 » El Rey                   |
| <b>MIKE STUD</b><br>3/11 » El Rey                     |
| <b>JACK GARRATT</b><br>3/11 » Fonda Theatre           |

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## Henry Rollins The Column!



### LOST IN TRANSLATION

I am writing from a utilitarian, mildly cold, blue-walled room, behind the stage at a venue called Moscow Hall in Moscow, Russia. Snow has been coming down for hours. If tonight's show is anything like the ones I did here years ago, it's going to be challenging, to say the least.

Years ago, a fearless promoter here named Nick Hobbs, with whom I had done band shows, contacted me with the idea of doing two talking shows in Moscow. I asked him how hard he thought it would be for the audience to understand me. He said he would have a translator and there was no way to see if it worked until we tried it.

I've always liked Nick. There is an element of unpredictability with shows here that I think he enjoys. There was no way I could refuse.

What ensued over the two shows was cheerful, medium-grade disaster, one word at a time.

On the evening of the first show, I asked to meet the translator, figuring we would take some time going over material so he could see how I spoke. I thought we would be at it for quite a long time, as we collaborated on what would be a co-joined effort.

Our meeting took less than a minute. "Peter, hello, I'm Henry. How is your English?" Peter's upper lip smashed into his nose as his lower lip pressed powerfully upward, his eyes turning to slits as his head waved left to right. "Pretty good," he said in heavily accented and, as I was to find out, not often utilized English.

Show time. People sat in front of me like a massive UN conference, holding single earphones to the sides of their heads. As I spoke, I saw them press the earphone harder toward them, as if volume helped. Peter, who stared down at me from a small square in the wall where a projectionist usually worked, would stare, squint and occasionally talk into a microphone.

Minutes passed much as they do during a deposition, or while you're sitting in that massive room with all the other potential jurors, waiting for your name to be called. Time, with a ball and chain tied to its ankle, dragged its way forward.

I have not a single memory of anything I said. Imagine the existential, comedic hell of waiting around all the next day to do it over again that night.

This time, there will be no translator and, hopefully, people attending this nearly sold-out event know what they're in for.

I have been going into record stores all over

the world for decades. Not by chance. We plot and plan! We contact the promoter of every venue and ask what they know about local record stores. We get the information, select what we hope are the best choices, and off we go. Never have you seen two more optimistic adults bounding into a vinyl-slinging establishment than road manager Ward and myself.

Of all the stores we have been to, the Sound Barrier shop here in Moscow might be the most amazing of the bunch.

On the street level, almost hidden in a square of old Soviet apartment buildings, is a door with an image of an LP above it. You think that this will be interesting but over quickly. Then, down some stairs and into a massive space, you find more records than you have ever seen at once.

Long aisles of shelved albums, boxes of them on the floor, records on top of records. There are so many records, it is almost impossible to access any of them. It's like walking into the Library of Congress in the midst of an "everything must go" sale. Over 150,000 pieces.

In order not to lose my mind, I just found some bands that I was familiar with and pulled out titles to see what was there. For example, Nick Cave. Almost every studio album, all the soundtracks Cave has done with Bad Seed/Dirty Three monster musician Warren Ellis, and bootleg LPs that I have not seen since I bought them in the 1980s.

By moving piles of LPs, I managed to find the Joy Division section. Bootlegs I have only seen on CD were staring at me in LP format.

As I was trying to keep records from falling, I heard Ward yell. He had just found a record he has been seeking for years, Achim Reichel & Machines' *Echo* LP from 1972. He had never seen a copy and there it was, sitting on a pile of records. It wasn't cheap, but I begged him

### LIVING TOUR TO TOUR, WITH ZERO GUARANTEES, CAN BE NERVE-RACKING.

to remember the golden rule about only regretting the records you don't buy. Ward concurred and made the purchase. Score!

If we ever get back here, Sound Barrier will require at least a half day just to get our heads around the enormity of it.

**2347 hrs.** Back in the hotel. Up in a few hours to catch a train to St. Petersburg.

The audience was fantastic. I had a feeling it was going to be a good night almost as soon as I walked out there. I am glad that we will be able to put Moscow into the next tour's itinerary.

That is the best part of a tour's success — the idea that there might be another. To at least imagine that you can go out there one more time is the best possible thing. In this line of work, you have to enjoy it while you can, because they're usually done with you way before you're done with them.

Living tour to tour, with zero guarantee of a future anything, can be nerve-racking. But it is stagnation's enemy.

I can't wait to be back in St Petersburg again.

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SAT. FEBRUARY 13



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SUN. FEBRUARY 14



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SUN. FEBRUARY 14



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DESTINY CHILD NIGHT

SAT. FEBRUARY 13



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W/ BOSTON STRANGLER & WASTE MANAGEMENT

SAT. FEBRUARY 13



### VICES

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SAT. FEBRUARY 13



### KEN BOOTHE

W/ THE AMALGAMATED, THE STEADY 455 & MORE

SUN. FEBRUARY 14



### CLUB 90S: Y2K NIGHT

WHATS LUV EDITION

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- 2.14 THE INAUGURAL REGGAE GATHERING GRAMMY NOMINEE CELEBRATION
- 2.16 THE MOTH \*JUST ANNOUNCED\*
- 2.17 LEGACY
- 2.18 SCARFACE
- 2.19 CALENTURA FT. UPROOT ANDY, EL DUSTY & JASMINE SOLANO \*JUST ANNOUNCED\*
- 2.19 PARTY MCFLY \*JUST ANNOUNCED\*
- 2.20 PAUL WEBSTER
- 2.20 RJ LIVE \*JUST ANNOUNCED\*
- 2.21 BLAZE YA DEAD HOMIE
- 2.21 BUPPY & THE UPLIFTERS REGGAE BAND ALBUM RELEASE
- 2.23 DROWNING POOL
- 2.23 BANJEE BALL
- 2.24 CLUB FIST LA: MONSTER BALL EDITION \*JUST ANNOUNCED\*

2.25 RED BULL SOUND SELECT PRESENTS: HOLY FUCK \*JUST ANNOUNCED\*

- 2.26 ASYLUM W/ YULTRON
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- 2.26 KXNG CROOKED
- 2.27 EL CUMBION
- 3.5 BLOOD ON THE DANCE FLOOR
- 3.5 LIL DURK
- 3.11 SERTAB ERENER
- 3.24 VIOLENT J (OF INSANE CLOWN POSSE)
- 3.31 UNEARTH
- 4.10 MAN OVERBOARD

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Sunday • February 14 • 2pm

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The Grammy-winning record producer, author, ethnomusicologist and lecturer visits Amoeba to spin a music set and to sign his new book, *How Music Dies (Or Lives): Field Recording and the Battle for Democracy in the Arts*, and his Grammy-nominated release, *Zomba Prison Project*.

Friday • February 19 • 8pm

### ROTATIONS: WAYNE LIONS DJ SET

Sunday • February 21 • 2pm

### ELUSIVE DJ SET

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Tuesday • February 23 • 6pm

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ViceVersa: See Tuesday.



PHOTO BY MELLY LEE

Music // Picks //

fri

2/12

### Lamb of God, Anthrax, Deafheaven

@ HOLLYWOOD PALLADIUM

This bill spans multiple generations of heavy-metal greatness. Since the beginning of the 2000s, Virginia's Lamb of God have crossed over to a larger audience with a sound that injects classic Pantera-style riffs with steroids and tempers the aggression with a more nuanced lyrical approach. The old school is well represented by New York thrash-metal icons Anthrax, coming off the recording of their newest record, *For All Kings*, which is the first record Scott Ian and company have specifically written for vocalist Joey Belladonna since his 2010 return. We're also intrigued to see how rising post-black metal act Deafheaven come across to a more traditionally metal-minded audience. —Jason Roche

### Celebration for Ray Manzarek

@ THE FONDA THEATRE

Ray Manzarek's ornate, carnivalesque organ flourishes were as much a part of The Doors' sound as Jim Morrison's poetic bombast, drummer John Densmore's jazzy accents and Robby Krieger's spidery guitar playing. Three years after his death, on what would have been his 76th birthday, Manzarek receives a public memorial that brings Krieger and Densmore together on-stage for the first time since the drummer disassociated himself 15 years ago from Krieger and Manzarek's attempts to perform under The Doors' name. Along with members of Foo Fighters, Jane's Addiction and Stone Temple Pilots, this Stand Up to Cancer benefit features X leaders Exene Cervenka and John Doe, whose presence emphasizes Manzarek's cultural impact. In the early '80s, when most classic rockers trashed the punk movement, Manzarek championed X and produced their first four albums. —Falling James

### Aaron Neville

@ THE BROAD STAGE

Aaron Neville smoothly bridges the gap between Fat Tuesday and Valentine's Day with a set of ageless, romantic balladry. The R&B stylist can certainly get as funky as any of his musical peers in his New Orleans hometown, but he tends to avoid brassiness in favor of a soulfully lulling delivery. Though he seldom still performs with his familial band, The Neville Brothers, he nonetheless has a rich solo career to draw from, including the slinky dance groove "Hercules" and the aching desperation of "Tell It Like It Is," as well as his distinctively crooned remakes of classics by Sam Cooke and Bob Marley. On his most recent album, 2013's *My True Story*, Neville wanders through the soundtrack of his early life, putting newfound soul into classic doo-wop and girl-group covers. Also Saturday, Feb. 13. —Falling James

### Steve Bug, James Zabiela

@ LOT 613

German DJ/producer Steve Bug has a distinctive sound that straddles dance sub-genres from deep house to minimal techno and acid. He is perhaps best known as the label boss of Poker Flat, the imprint he founded in 1998, which is noted for gritty tech-house releases from the likes of John Tejada, Martin Landsky and, of course, Bug himself. Bug shares the bill Friday night at Prototype with U.K. DJ James Zabiela, a technical whiz who has made a career out of mastering the latest, next-level gear just a little bit before everyone else. Rounding out the lineup are local favorites Maheras and Bas of Plastic Love. —Matt Miner

sat

2/13

### Dweezil Zappa

@ THE REGENT THEATER

Although he had a nonconformist father in Frank Zappa, guitarist Dweezil Zappa has proved to be a traditionally loving and devoted son, keeping his father's work

alive through extensive tours with the group Zappa Plays Zappa. But paying so much homage kept Dweezil from making his own music, and there was a gap of nearly a decade between the release of his 2006 album, *Go With What You Know*, and last year's *Via Zammata*. The recent record shifts from exotically serpentine guitar tangles and orchestral, instrumental passages to funky jazz pump, metallic psychedelia and Queen-like prog. There are even down-to-earth indie-pop songs layered with Beach Boy-style harmonies. Where his father might have made these juxtapositions more jagged for shock value, Dweezil differs by weaving it all together seamlessly in an openly heartfelt manner. —Falling James

### Creative Strings Festival

@ MOUNT OLIVE CHURCH

Other than the acoustic bass, the string family (violin, viola and cello) has been largely left out of the history of jazz, with a few exceptions such as violinists Stephane Grappelli (Django Reinhardt) and Jean Luc Ponty (Frank Zappa, Mahavishnu Orchestra). Yet the vast technical potential of those instruments makes them fertile territory for creative exploration. Co-founded by cellist Jacob Szekeley and violinist Robert Anderson, String Project L.A. has been on a mission to introduce promising young string students to the world of jazz and improvised music. The fourth annual Creative Strings Festival brings students, educators and professionals together for a day of inspired, spontaneous sawing, with an evening concert featuring the high-powered lineup of Szekeley, viola virtuoso Miguel Atwood-Ferguson, jazz violinist Zach Brock and former Turtle Island Quartet cellist Mark Summer. —Gary Fukushima

sun

2/14

### Gary Peacock Trio

@ MOSS THEATER, NEW ROADS SCHOOL

On their superb new album, *Now This*

(ECM), three veteran jazz heavies seem to vie for the Most Accommodating Player award, such is the probing but airy uplift of these wizened masters' collective interplay. Renowned composer-bassist Gary Peacock has collaborated with the varied likes of Miles Davis, Bill Evans, Keith Jarrett and Albert Ayler, with whom he happily smeared the borders between mainstream ballads and the farthest-out reaches of spontaneous free jazz. As a composer and player, Peacock provides as much grounding support bass as he does melodic lead lines, but his greatest gift is a sharply honed feeling for what to leave out. That's a rare-ish thing, shared by both pianist Marc Copland and drummer Joey Baron, each of whom is a distinctive and thrillingly modern composer in his own right. —John Payne

## mon 2/15

### The Knitts

@ LOST ROOM

Perhaps it was this North Hollywood quintet's name that got them signed to Knitting Factory Records, the label and management company from the legendary NYC concert venue that also briefly had an outpost in Hollywood. More likely, though, it was their sound, a brash, West Coast take on the guitar-driven yet danceable rock of second-wave Brit-pop bands like The Libertines and Franz Ferdinand. On The Knitts' just-released EP, *Simple Folk*, singer-keyboardist Justin Volkens sneers the lovelorn yet defiant lyrics of "Get Up Get Out" like a Valley Alex Kapranos, admitting, "I swoon over girls with no makeup" as his bandmates kick up a post-punk whirlwind behind him. Their catchy tunes should turn new-ish Echo Park venue the Lost Room into a tiny (capacity is less than 100) dance party. —Andy Hermann

## tue 2/16

### ViceVersa

@ SILVERLAKE LOUNGE

Teenage rockers from nowheresville with at least two Stooges records — that's a formula that's almost always gonna work, and this time the result is ViceVersa, a Whittier warehouse-based trio of wild-ass kids who decided to plant their freak flag between the warped mutant-funk of the "Funhouse" intro and the relentless guitar shreddery of both James Williamson and Ron Asheton. (ViceVersa also cover "I Wanna Be Your Dog" and do the *Bleach* version of Shocking Blue's "Love Buzz," as a hint at further inspirations.) As engineered by Oingo Boingo's John Avila, their recent, self-released *Da EP Vol. 2* makes them sound nice and shiny, but this is a band born and bred to blow out a house party — or the Silverlake Lounge, where they have a Tuesday residency all month. —Chris Ziegler

## wed 2/17

### Cradle of Filth

@ MAYAN THEATRE

Some men send dead flowers to express their ardor, but Dani Filth prefers to pen elaborate poems full of morbid imagery and laced together with an almost archaic formality. And, oh yeah, the gentle crooner delivers his romantic sentiments wrapped up in a fusillade of death-metal guitars on Cradle of Filth's *Hammer of the Witches*. Filth might sing about "Blooding the Hounds of Hell" and find himself occasionally "Enshrined in Crematoria," but deep down inside he's clearly a sappy, lovesick fool. Buried under the crush of Richard Shaw's and Ashok's furious guitars and unexpected downshifts from hardcore tempos into symphonic grandeur, Mr. Filth reveals his schoolboy crush as he worships a fallen idol on the cheerily titled "Deflowering the Maidenhead, Displeasuring the Goddess." —Falling James

### Dub Club with U-Roy and the Fully Fullwood Band

@ THE ECHOPLEX

Artists who redefine and change the course of their domain are a rare breed. Whether it's Pablo Picasso or Ella Fitzgerald, these titans indelibly imprint their creativity in such a way that everything that follows necessarily echoes their individual contributions. In reggae, that'd be U-Roy, who started out as one of a horde of early-'60s sound-system toasters but whose innovative delivery, cadence, message and eloquent methodology superseded his colleagues and launched him to the uppermost reaches of that music's classic, dub-wise majesty. Accompanied here by the equally venerable and artistically critical Fully Fullwood Band, this gig really is like a dream come to life. It's almost impossible to believe that these guys are still working, let alone doing it here in Los Angeles on a Wednesday night. —Jonny Whiteside

## thu 2/18

### Jenny O.

@ HOTEL CAFE

Jenny O. is the kind of artist who both mystifies and makes you want to be her best friend. Her style is charmingly raw, her vocals somewhat timid; a gentle shakiness lies beneath her arresting rasp, which sounds as if it's been marinated in decades of pain and wisdom, although the singer-songwriter hasn't hit her mid-30s. Her apparent shyness is understandable — she has toured with Father John Misty and Sixto Rodriguez, but having only an acoustic guitar and a mic between you and an intensely quiet room full of people is enough to make anyone feel exposed. But that silence is because her audience hangs on her every word — poignant, personal, sometimes humorous but always guileless, which is what you can also expect from her forthcoming album, recorded by prominent folk-rock artist-producer Jonathan Wilson. —Artemis Thomas-Hansard

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- SMITHS/MORRISSEY NITE** WITH GUEST DJ JOSE MALDONADO (SWEET & TENDER HOOLIGANS) @ ECHOPLEX
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- WILD WILD HORSES** WITH FORD MADOX FORD + TUFT @ ECHOPLEX - FREE
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- 2.18 **BONDAX AND FRIENDS** WITH KARMA KID @ THE ECHO
- AVID DANCER** WITH GOTHIC TROPIC + BANTA @ THE ECHO
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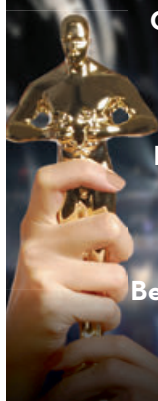
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- 2.11 **NAUGHTY BY NATURE** WITH A-F-R-O (ALL FLOWS REACH OUT)
- 2.13 **DWEEZIL ZAPPA (VIA ZAMMATA' TOUR)**
- THE GRIND PRESENTS: 100% PURE LOVE - A VALENTINES 90s DANCE PARTY FEATURING CRYSTAL WATERS** WITH WILLYOUARENOT + OMAR DI JOU + AUTOMATON + BATHHOUSE
- 2.14 **THE AGGROLITES + BOOGALOO ASSASSINS** + DJ SLOE POKE
- 2.20 **DILLA DAY LA. 2**
- 2.21 **GILMORE GUYS LIVE: A STARS HOLLOW TOWN MEETING**
- 2.26 **DRAKE VS. KANYE (TRIBUTE PARTY)**
- 2.27 **NATASHA LEGERO - FREE SOUL CLAP + DANCE-OFF FT. JONATHAN TOUBIN**
- 3.04 **SOULECTION 5 YEAR ANNIVERSARY (NIGHT ONE)**
- 3.05 **SOULECTION 5 YEAR ANNIVERSARY (NIGHT TWO) - SOLD OUT**
- 3.06 **THE ROCK 'N' ROLL FLEA MARKET**
- 3.12 **BOOTIE LA: '90s MASHUP NIGHT**
- 3.13 **SOUTHSIDE SUICIDE TOUR** WITH **POUYA + THE BUFFET BOYS + SUICIDE BOYS + DON KREZ + GERM + MIKEY THE MAGICIAN**
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## SPACELAND PRESENTS

- 2.11 **JIM AND SAM** WITH LAUREN RUTH WARD + COURTNEY FORTUNE @ THE LOST ROOM
- 2.20 **QUESTLOVE** WITH THE GASLAMP KILLER @ THE GLOBE THEATER
- 2.28 **PARQUET COURTS** WITH D.A. SPUNT CO. @ AMERICAN LEGION HALL - HIGHLAND PARK
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**FRIDAY - FEB. 12**  
HOWLER, BOYTOY, WYNDHAM, NAOMI GREENE

**SATURDAY - FEB. 13**  
EL TWANGUERO + SPECIAL GUESTS, JEFF WEST & THE WITWOODS

**SUNDAY - FEB. 14**  
VALENTINE'S DAY FLAMENCO SHOWS

**TUESDAY - FEB. 16**  
REGGIE WATTS & KAREN, DREAM MACHINES

**WEDNESDAY - FEB. 17**  
WEB SERIES UNPLUGGED

**THURSDAY - FEB. 18**  
HONKY TONK HACIENDA: EL TWANGUERO, OCHA LA ROCHA, ECHO SPARKS

**FRIDAY - FEB. 19**  
NEON PHOENIX, KATALYST, EDDIE COLE

**SATURDAY - FEB. 20**  
FUNDRAISER FOR BERNIE SANDERS: DICK PICS, BART DAVENPORT BAND, M. GEDDES GENGRAS

**TUESDAY - FEB. 23**  
THE PEACH KINGS, NICK MAYBURY, STRANGE VINE

**SATURDAY - FEB. 27**  
ISAAC ROTHER & THE PHANTOMS, THE TWO TENS (ALBUM RELEASE SHOW), CLUTCH THE PEARLS

**SUNDAY - FEB. 28**  
SULTRY SWEET BURLESQUE & VARIETY SHOW

## CLUBS

### ROCK & POP

- ACEROGAMI:** 228 W. Second St., Pomona. Summer Twins, Veronica Bianqui, Fri., Feb. 12, 9 p.m., \$5.
- AETERNA GALLERY:** 949 Chung King Road, Los Angeles. Mark Van Hoen, Maria Minerva, performing at the opening of "Probing the Limits of Interpretation," an exhibit by photographer Gershon Kreimer, Sat., Feb. 13, 6-9:30 p.m., free.
- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Supersuckers, The Yawpers, Charlie Overbey, Fri., Feb. 12, 9 p.m., \$15. Timon Marmex, at the Anti-Valentine's Day Party, Sun., Feb. 14, 8 p.m., free. Pizano & Vitolo, The Moan, The Altons, Thu., Feb. 18, 8 p.m., \$5.
- AMOeba MUSIC:** 6400 Sunset Blvd., Los Angeles. The Brutalist, Fri., Feb. 12, 8 p.m., free. DJ Ian Brennan, Sun., Feb. 14, 2 p.m., free.
- THE ART CHURCH:** 4975 Sunset Blvd., Los Angeles. The Sabbath Cycle, Fri., Feb. 12, 8:30 p.m., TBA.
- BARDOT HOLLYWOOD:** 1737 N. Vine St. Sofi Tukker, Steady Holiday, Tue., Feb. 16, 8 p.m., free.
- CAFE NELA:** 1906 Cypress Ave., Los Angeles. People Talk, Atomic Sherpas, Mecolodiacs, The Ek Balam Trio, Fri., Feb. 12, 9 p.m., \$5. The Rikk Agnew Band, The Livingstons, Heathen Apostles, Sat., Feb. 13, 8:30 p.m., \$5. Lucky Otis, Sun., Feb. 14, 7:30 p.m., \$5. Talkin' Treason, The Terraplanes, The John McDuffie Trio, Thu., Feb. 18, 9 p.m., \$5.
- CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. Ottmar Liebert, Fri., Feb. 12, 7 p.m., \$29-\$39. Boogie Knights, Sat., Feb. 13, 10 p.m., \$19.50. Fantastic Diamond, Sun., Feb. 14, 7 p.m., \$19.50. Buckcherry, Thu., Feb. 18, 7 p.m., \$35-\$45.
- CLUB BAHIA:** 1130 W. Sunset Blvd., Los Angeles. Los Estramboticos, Sun., Feb. 14, 8 p.m., TBA.
- THE COACH HOUSE:** 33157 Camino Capistrano, San Juan Capistrano. Rickie Lee Jones, Thu., Feb. 18, 8 p.m., TBA.
- COMPLEX:** 806 E. Colorado St., Glendale. All Your Sisters, Roses, Terminal A, Sat., Feb. 13, 5 p.m., free. Coffins, Noothgrush, Seven Sisters of Sleep, Tue., Feb. 16, 8 p.m., \$15.
- DON THE BEACHCOMBER:** 16278 Pacific Coast Highway, Huntington Beach. James Intveld's Swing Sinners, Sat., Feb. 13, 7:30 p.m., \$22.50-\$44.
- DRAGONFLY:** 6510 Santa Monica Blvd., Los Angeles. Pussy Bang Bang: An Evening of Grindhouse & Burlesque, with music from Grindhouse Horror Rawkers, Psycho Charger & Jost Kat, plus burlesque legend Kitten Natividad and Olivia Bellafontaine, Kristina Nekyia, Diamondback Annie, Luc Lacroix, Coco Ono and others, Fri., Feb. 12, 10:30 p.m., \$20-\$250.
- THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Built to Spill, The Hand, Iceberg Ferg, Through Feb. 13, 8:30 p.m., \$30. The Wild Reeds, Cigarette Barbies, Tall Tales & the Silver Lining, Sun., Feb. 14, 8:30 p.m., \$10. Adult Books, Numb.er, Tracy Bryant, Wyatt Blair, Mon., Feb. 15, 8:30 p.m., free. Wet, Kelsey Lu, Tue., Feb. 16, 8:30 p.m., \$18. Radiation City, Deep Sea Diver, Wed., Feb. 17, 8:30 p.m., \$14. Avid Dancer, Gothic Tropic, Banta, Thu., Feb. 18, 8:30 p.m., \$11.50.
- THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. The Record Company, The Dustbowl Revival, The Americans, Fri., Feb. 12, 8 p.m., \$14. The Frights, SWMRS, Melissa Brooks, The Aquadolls, Wild Wing, all ages, Sun., Feb. 14, 5 p.m., \$17. Wild Wild Horses, Tuft, Mon., Feb. 15, 8:30 p.m., free. U-Roy, The SK Kakraba Band, Wed., Feb. 17, 9 p.m., \$15-\$20 (see Music Pick). Bondax, Karma Kid, Thu., Feb. 18, 8:30 p.m., \$13.50-\$23.50.
- EL CID:** 4212 W. Sunset Blvd., Los Angeles. Boytoy, Wyndham, Naomi Greene, Fri., Feb. 12, 9:30 p.m., \$10. El Twanguero, Jeff West & the Witwoods, plus special guests TBA, Sat., Feb. 13, 10 p.m., \$10. Dream Machines, Tue., Feb. 16, 9 p.m., \$10; Reggie Watts & Karen, Tuesdays, 10 p.m., \$10. Web Series Unplugged, Wed., Feb. 17, 9 p.m., \$10. El Twanguero, Ocha La Rocha, Echo Sparks, Thu., Feb. 18, 8 p.m.
- THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Dave Damiani & the Instigators, Sun., Feb. 14, 7 p.m., TBA.
- THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. Randy Emata, Tue., Feb. 16, 9:30 p.m., TBA. Angelica, Wed., Feb. 17, 10:30 p.m., TBA.
- FINGERPRINTS:** 420 E. Fourth St., Long Beach. 8 Good Fingers, Fri., Feb. 12, 7 p.m., free.
- FIVE STAR BAR:** 267 S. Main St., Los Angeles. Ravens Moreland, Tulsa Skull Swingers, Twisted Black Sole, Your Cruelly, Sat., Feb. 13, 8:30 p.m., \$6.
- GENGHI'S COHEN:** 740 N. Fairfax Ave., Los Angeles. Baum, Janani Shankar, Abigail Hwang, Fri., Feb. 12,

- 7:30 p.m., TBA. LJ Benet, Trevor McShane, Invisible Poet Kings, David Longoria, Dilee, Terry Charles, Sat., Feb. 13, 7:30 p.m., TBA. Alex Feder, Soul Natural Remedy, Wed., Feb. 17, 8:30 p.m., TBA. Alexandra Schulz, Natalie Rose, Thu., Feb. 18, 8:30 p.m., TBA.
- GRAMMY MUSEUM:** 800 W. Olympic Blvd., Los Angeles. Audible Impact: Music & Activism, hosted by Tig Notaro, Tue., Feb. 16, 8 p.m., \$40-\$125. Wolfmother, Wed., Feb. 17, 8 p.m., TBA. Ben Folds, Thu., Feb. 18, 8 p.m., \$25.
- THE HI HAT:** 5043 York Blvd., Highland Park. Mrs. Magician, Dead Heavens, Frankie & the Witch Fingers, Sat., Feb. 13, 8 p.m., \$12.
- THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Jacob Luttrell, Jo Livi, Tue., Feb. 16, 9 p.m., TBA. The Silver Lake Chorus, Genevieve, Wed., Feb. 17, 7 p.m., \$10. The Outer Vibe, Luci, Striking Matches, Scott Mulvahill, Jenny O., Jesse Thomas, Thu., Feb. 18, 7 p.m., \$12 (see Music Pick).
- HYPERION TAVERN:** 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.
- KARMA LOUNGE:** 3954 Beverly Blvd., Los Angeles. Rap Rehab, with Markos Tegui, Tue., Feb. 16, 7 p.m., free.
- KULAK'S WOODSHED:** 5230 1/2 Laurel Canyon Blvd., Studio City. Annette Conlon, The Trevor Sewell Band, Grant Maloy Smith, Fri., Feb. 12, 8 p.m., \$10. Annette Conlon, Grant Maloy Smith, Doug Conlon, Eileen Sherman, Sun., Feb. 14, 7:30 p.m., \$10. Singer-Songwriter Open Mic, Mondays, 8 p.m.
- LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Nikka Costa, Fri., Feb. 12, 8:30 p.m., \$30. Sondre Lerche, Thu., Feb. 15, 8:30 p.m., \$30.
- LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. Rick Holmstrom, Sun., Feb. 14, 10 p.m., free. Jake La Botz, Thu., Feb. 18, 10 p.m., free.
- LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Case Barge, Twista, Fri., Feb. 12, 8:30 p.m., TBA; Chris O, Fri., Feb. 12, 10 p.m., TBA. Hustle Is Mandatory, Thu., Feb. 18, 10 p.m., TBA.
- THE LOST ROOM:** 1534 Sunset Blvd., Los Angeles. Sharkmuffin, Glam Skanks, Girl Tears, Ramonda Hammer, Fri., Feb. 12, 8 p.m., \$10. Cassandra Violet, James the Human, Bellorage, Zoe Rose Palladino, Sat., Feb. 13, 8 p.m., free. The Knitts, Bedbugs, House of Affection, Mon., Feb. 15, 8 p.m., \$5 (see Music Pick). Langosta Blanca, Wednesdays, 8:30 p.m. Thru Feb. 24, free. Cynnie, Thu., Feb. 18, 8 p.m., \$5.
- LOT 1 CAFE:** 1533 W. Sunset Blvd., Los Angeles. Zach Alwin, Wed., Feb. 17, 8 p.m., free.
- LUCKY STRIKE LANES & LOUNGE:** 6801 Hollywood Blvd., Los Angeles. Grammy Award Nominees Benefit Concert, with Gustafer Yellowgold, Lori Henriques, Tim Kubart, Molly Ledford & Billy Kelly, José-Luis Orozco, Sat., Feb. 13, 11 a.m., \$15.
- MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Peter Bradley Adams, Fri., Feb. 12, 8 p.m., \$17.50. Steve Wynn, Robert Lloyd, Mike Mills, Linda Pitmon, Sun., Feb. 14, 8 p.m., \$20.
- THE MINT:** 6010 W. Pico Blvd., Los Angeles. The Robert Gasper Experiment, Feb. 12-14, 8 p.m., \$29.50. Brooke Aulani, Geneva Kirshner, Ivory Tusk, Wild, Victory Dance, Mon., Feb. 15, 6:30 p.m., \$8-\$13. Emergency Tiara, Eternity Eliz, Gabriela Francesca, Ariada, Tue., Feb. 16, 8 p.m., \$10. Joe Robinson, Twinnie Lee Moore, Grand Canyon, Wed., Feb. 17, 8 p.m., \$12. The Brothers Comatos, The Alpine Camp, Patrolled by Radar, Thu., Feb. 18, 8:30 p.m., \$15.
- MOLLY MALONE'S:** 575 S. Fairfax Ave., Los Angeles. Bitch Kids, Twin Sis, The Remotes, Fri., Feb. 12, 8 p.m., TBA. Madness Music, Sat., Feb. 13, 8 p.m., TBA. The Blazing Rays of the Sun, Emael, Shapers, Wed., Feb. 17, 8 p.m., TBA. Scratch Paper, Blvd., Tiffinni Saint Ranae, Todd Pate & the Supersonic Dust, Thu., Feb. 18, 7:30 p.m., \$10.
- THE MONTY:** 1222 W. Seventh St., Los Angeles. Cheetah Chrome, The Streetwalkin' Cheetahs, DJ Precious Finch, DJ Steve McDonald, DJ Jeff McDonald, DJ TheReason666, Fri., Feb. 12, 9 p.m., \$10.
- MUSIC TASTES GOOD:** 635 Pine Ave., Long Beach. Kim & the Created, Feels, Santoros, Rudy De Anda, The Staches, Maraudeur, Fri., Feb. 12, 7 p.m., \$10.
- THE OLD TOWNE PUB:** 66 N. Fair Oaks Ave., Pasadena. The Outer Vibe, Fri., Feb. 12, 8 p.m., \$4.
- ORIGAMI VINYL:** 1816 W. Sunset Blvd., Los Angeles. Facial, Fri., Feb. 12, 7 p.m., free.
- OYSTER HOUSE SALOON:** 12446 Moorpark St., Studio City. The Drinks, Saturdays, 3-6 p.m., free.
- PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Road, Pioneertown. Brian Fallon & the Crowes, Jonny Two Bags, Fri., Feb. 12, 8 p.m., \$20. The Silent Comedy, Robert Jon & the Wreck, Sat., Feb. 13,

8:30 p.m., free. The Hot Fudge Sunday Band, Sundays, 7:30 p.m., free; Supersuckers, The Yawpers, Charlie Overbey, Sun., Feb. 14, 8:30 p.m., \$20. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Mondo Drag, Pow, Thu., Feb. 18, 9 p.m., free.

**PEHRSPACE:** 325 Glendale Blvd., Los Angeles. Extravasion, Kitchen Hips, Alice Berliner, Nicholas Naioti, Fri., Feb. 12, 9 p.m., \$5. Sex Stains, Hit Bargain, French Vanilla, Remorseless, in a Valentine's Eve benefit for Planned Parenthood (all ages), Sat., Feb. 13, 7 p.m., \$7-\$20.

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

**THE REDWOOD BAR & GRILL:** 316 W. Second St., Los Angeles. Bone Crusher, Riot Gun, Gross Polluter, Fri., Feb. 12, 9 p.m., \$5-\$10. Let's Dance: A Bowie Valentine, with Happy Lives, New Evil, Spirit in the Room, Ramonda Hammer, Sat., Feb. 13, 9 p.m., \$10. Hollywood Blues Destroyers, Sun., Feb. 14, 3 p.m., TBA; New Swears, Sun., Feb. 14, 9 p.m., \$5-\$10. Scarlett & the Fever, Wednesdays, 9 p.m. Thru Feb. 24, \$5-\$10; Mountains of the Moon, Wed., Feb. 17, 9 p.m., \$5-\$10.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. Dixie, Cordovas, Fri., Feb. 12, 7 p.m., \$10. The L.A. Art Book Fair, with Honey Soundsystem, Zutut, Dawn the Haxan Cloak, Jock Club, Cooper Saver, Sat., Feb. 13, 7 p.m., \$25. Tamaryn (DJ set), at the Valentine's Day Slow Dance, Sun., Feb. 14, 7 p.m., free. Andrew St. James, La Lengua, Veronica Bianqui, Tue., Feb. 16, 8 p.m., free.

**THE ROSE:** 245 E. Green St., Pasadena. Buckcherry, Thu., Feb. 18, 9 p.m., \$35-\$45.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Super Furry Animals, Dead Meadow, Through Feb. 12, 8 p.m., \$20. Mickey Avalon, Dirt Nasty, Kosha Dillz, Sat., Feb. 13, 8 p.m., \$25. Hawthorne Heights, Mest, The Ataris, Sun., Feb. 14, 7:30 p.m., \$25. La Cuneta, Los Cojollites, Tue., Feb. 16, 9 p.m., \$25. Lee Ann Womack, Wed., Feb. 17, 8 p.m., \$20.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Tomorrow's Bad Seeds, Fri., Feb. 12, 9 p.m.; Wed., April 20, 9 p.m., \$20. Kate Voegelé, Tyler Hilton, Alexis Keegan, Sun., Feb. 14, 7 p.m., \$20-\$80.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Wittches, Bana Haffar, Oppressa, Matthew Dotson, Fri., Feb. 12, 8 p.m., \$10. The Controversy, Pom Poms, Omniflux, Mosquito, Mon., Feb. 15, 9 p.m., free; Pom Poms, The Controversy, Mondays, 9 p.m. Thru Feb. 29, free. A Tribute to David Bowie, with Duniven, Tim Heidecker, Chris Stills, Miya Follick, Eric Kufs, Mindy Jones, Adam Busch, Brett Farkas, Laura Mace and others, Tue., Feb. 16, 9 p.m., free. Miranda Lee Richards, Pete Molinari, Wed., Feb. 17, 9 p.m., \$10.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. Fade Up Fade Out Bye Bye, The Stereophones, Megan Michelle Bird, Fri., Feb. 12, 8 p.m., \$8. Bright Missiles, The Modern Age, Yo, The Noogies, Mon., Feb. 15, 8 p.m., free. ViceVersa, Kid, Sand Babes, The

Sonic Queens, Tue., Feb. 16, 8 p.m., \$8 (see Music Pick). Easyfriend, Shotty, Bash, Mungo, Wed., Feb. 17, 8 p.m., \$8. Luna 13, Evil Alex, NK-Riot, Onplanetzu, Thu., Feb. 18, 8 p.m., \$8.

**THE SMELL:** 247 S. Main St., Los Angeles. Idiot Glee, Michael Stasis, Arjuna Genome, Cotton Ships, Fri., Feb. 12, 9 p.m., \$5. Current Joys, Popheart, Sugarcube, Ferbus, Sat., Feb. 13, 9 p.m., \$5. Peter Pants, Moaning, TraPsPs, Teeks, Sun., Feb. 14, 9 p.m., \$5. Saint-James Adenoid, Ghost Noise, Mo Dotti, Wed., Feb. 17, 9 p.m., \$5.

**THE STANDARD HOLLYWOOD:** 8300 Sunset Blvd., West Hollywood. Melaena Cadiz, DJ Valida, Wed., Feb. 17, 8 p.m., TBA.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., Los Angeles. Nancy Sanchez, Marisa Ronstadt, Fri., Feb. 12, 10:30 p.m., free.

**THE THEATRE AT ACE HOTEL:** 929 S. Broadway, Los Angeles. Bowie Nite with LoveyDove and DJs DDub, Escargot, Mani Cure, Desperate Pedestrian, Wed., Feb. 17, 7 p.m., free.

**THE THIRSTY CROW:** 2939 W. Sunset Blvd., Los Angeles. Facial, Cathedral Club, The Vigils, The Pets, Sat., Feb. 13, 3-8 p.m., free.

**TIMEWARP RECORDS:** 12204 Venice Blvd., Los Angeles. Sunset Swim, Crow Baby, Scorpion Wolf Shark, Negro Galacticus, plus comedians TBA, Sat., Feb. 13, 8:30 p.m., \$5.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Tyler Thomas, Daisy, Pakkafella, SSMHS HRTS, Loveyou, Fri., Feb. 12, 8 p.m., \$15. Tribute to Glenn Frey, Sat., Feb. 13, 7 p.m., \$55. Brian Fallon & the Crowes, Jonny Two Bags, Tue., Feb. 16, 7 p.m., \$25. The Skiffle Players, The Expansion, Wed., Feb. 17, 8 p.m., \$20. Joe Purdy, Garrison Starr, Thu., Feb. 18, 8 p.m., \$25.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Mobb Deep, Sat., Feb. 13, 8:30 p.m., TBA. Erica Dee, Sun., Feb. 14, 7:45 p.m., TBA. Sunset, Wed., Feb. 17, 8:30 p.m., TBA. Mother Mary & the Mekong Delta, Zachary Kibbee, Lemmo, Thu., Feb. 18, 8 p.m., TBA.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Michael Monroe, Hardcore Superstar, Thurs.-Fri., Feb. 11-12, 7 p.m., TBA. P.O.D., 10 Years, Dead Letter Circus, War of Ages, Slant, Tue., Feb. 16, 6:30 p.m., TBA.

—Falling James

**JAZZ & BLUES**

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Fabulous Austrian Trio, Fri., Feb. 12, 8 p.m., \$20. The Dale Fielder Quartet, Sat., Feb. 13, 8 p.m., \$20.

**ARCADIA BLUES CLUB:** 16 E. Huntington Drive, Arcadia. Valentine's Love Concert, with Guitar Shorty, Pete Anderson, Toni Dodd, Rod Piazza, Shari Puerto, Tina Jackson, Tracy Niles and many others, Sun., Feb. 14, 1 p.m., \$25.

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## Lina In L.A. by Lina Lecaro

### RHONDAVOUS: A LOVER'S BALL

The club formerly known as Jewel's Catch One is being reborn as Union. Rhonda International's Rhondavous:

A Lover's Ball will also be the night of Union's grand "reveal" — and it should be "revealing" in more ways than one. The pre-Valentine's Day bash will offer club goers a first look at the renovation of the famed Jewel's Catch One space, with multiple rooms and revered DJs driving the debauchery. The lineup includes Bonobo, Guy Gerber, the Martinez Brothers, Horse Meat Disco, Kenny Larkin and many more.

**UNION NIGHTCLUB** | 4067 W. Pico Blvd.,  
Arlington Heights | Fri., Feb. 12, 9 p.m.-4 a.m.  
\$35-\$65 | 21+ | rhondainternational.com

Band, Sat., Feb. 13, 7:30 p.m., \$20-\$100.  
**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Cosmosquad, Fri., Feb. 12, 9:30 p.m., \$20. Anna Mjoll, Sat., Feb. 13, 9:30 p.m., \$25. The Jerry Vivino All-Star Jazz Band, Sun., Feb. 14, 9:30 p.m., \$20. Nothin' Personal, The James Carrington Group, Tue., Feb. 16, 8:30 p.m., \$15. The Jason Harnell Trio, Wed., Feb. 17, 9:30 p.m., \$15. Philip Sayce, Thu., Feb. 18.  
**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. Blue Whale Fundraiser, with Josh Nelson, Walter Smith III, Dan Schnelle and others, Fri., Feb. 12, 9 p.m., \$15. Codes, Sat., Feb. 13, 9 p.m., \$15. The Joshua Crumbly Group, Sun., Feb. 14, 9 p.m., \$10. Peter Mazza, Julian Coryell & Larry Koonse, Mon., Feb. 15, 9 p.m., \$15. Trevor Anderies, with Alina Roitstein, Emilio Terranova and others, Tue., Feb. 16, 9 p.m., \$10. Wil Blades, Skerik, Wed., Feb. 17, 9 p.m., \$10. The Dave Douglas Quintet, Thu., Feb. 18, 9 p.m., \$30.  
**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. Steve Tyrell, Fri.-Sat., Feb. 12-13, 8:30 p.m.; TBA. Steve Tyrell, Sun., Feb. 14, 7:30 & 9:30 p.m., TBA. The Izzy Chait Quartet, Tue., Feb. 16, 8:30 p.m.  
**COLOMBO'S:** 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.  
**DESERT ROSE:** 1700 Hillhurst Ave., Los Angeles. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.  
**GARDENIA RESTAURANT & LOUNGE:** 7066 Santa Monica Blvd., Los Angeles. David Johnson, Fri., Feb. 12, 9 p.m., \$10-\$20. Danny Roland, Sat., Feb. 13, 9 p.m., \$10-\$20. Andrea Marcovicci, Sun., Feb. 14, 8 p.m., \$25. Barbara Bleier, Wed., Feb. 17, 9 p.m., \$10-\$20. Nancy Dussault, Feb. 18-20, 9 p.m., \$10-\$20.  
**HARLOWE:** 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free.  
**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Ron Meza Quartet, Sat., Feb. 13, 11 a.m.-2:30 p.m., free. The Jenkins/Richmond Septet, Sun., Feb. 14, 11 a.m.-3 p.m., free. The Thom Rotella Quartet, Wed., Feb. 17, 6-9 p.m., free.  
**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.  
**MAURO'S CAFE:** 8112 Melrose Ave., Los Angeles. Zaia Lebtahi, Thursdays, 6-10 p.m. Thru March 3, free.  
**94TH AERO SQUADRON:** 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m. Thru March 25, free. Gizzelle, DJ Wolfman, Sun., Feb. 14, 8 p.m., free.  
**QUEEN MARY:** 1126 Queens Highway, Long Beach. Jenna Leigh Green, plus burlesque performers TBA, Sun., Feb. 14, 5:30-11 p.m., \$99-\$129.  
**SADIE:** 1638 N. Las Palmas Ave., Los Angeles. Burlesque Brunch Valentine's, with The DH Jazz Trio, Sun., Feb. 14, 12-3 p.m., \$65-\$75.  
**SEABIRD JAZZ LOUNGE:** 730 E. Broadway, Long Beach. Bobby Spencer, Fri., Feb. 12, 9 p.m., \$7. The Palmer Jazz Project, Sat., Feb. 13, 9 p.m., \$45 & \$80. Soul Sauce, Sun., Feb. 14, 4-8 p.m., \$45 & \$80. Rory Seldon, Thu., Feb. 18, 8 p.m., \$10.  
**SPAGHETTINI BEVERLY HILLS:** 184 N. Canon Drive, Beverly Hills. Flowitz & Kelley James, Tuesdays, 10 p.m., free. Billy Mondragon, Wed., Feb. 17, 8:30 p.m., free. Dave Damiani & the No Vacancy Band, Thu., Feb. 18, 8:30 p.m.; Thu., Feb. 25, 8:30 p.m., free.

**STEEL PIT SPORTS GRILL:** 7279 Foothill Blvd., Tujunga. Blues Jam, Wednesdays, 7 p.m.  
**THE SMOKEHOUSE RESTAURANT:** 4420 W. Lakeside Drive, Burbank. Andy Cowan & Nina Beck, third Thursday of every month, 7:30 p.m., free.  
**TUNING FORK:** 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 9 p.m., free.  
**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Bob Reynolds, The Pat Senatore Trio, Fri., Feb. 12, 9 p.m., free. Mark Copeland, Sat., Feb. 13, 9 p.m., free. Valentine's Day, with Carol Robb and others, the appropriately named Billy Valentine, Sun., Feb. 14, \$175. Matt Mauser, Tue., Feb. 16, 7:30 & 9 p.m., \$25. Johnny Britt, Thu., Feb. 18, 6:30 p.m., free.  
**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Mark Christian Miller, with pianist Josh Nelson, bassist Jennifer Leitham & drummer Dan Schnelle, Sun., Feb. 14, 1 p.m., \$10; Mark Christian Miller, Sun., Feb. 14, 1 p.m., \$10 & \$30; The Singers in Law, The Just-Us Quartet, Sun., Feb. 14, 8 p.m., \$20 & \$30. Quattrosound, Thu., Feb. 18, 8 p.m., TBA.  
—Falling James

### LATIN & WORLD

**COCOPALM RESTAURANT:** 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.  
**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35. Valentine's Day Flamenco Show, Sun., Feb. 14, 6 & 9 p.m., \$30.  
**EL FLORIDITA RESTAURANT:** 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.  
**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. Viento Callejero, Tony Sauza, Sat., Feb. 13, 9:30 p.m., \$10.  
**HOLLYWOOD PARK CASINO:** 3883 W. Century Blvd., Inglewood. Rayito Colombiano, Los Socios del Ritmo, Grupo Bryndis, Junior Klan, Los Caminantes de Agustin Ramirez, Miramar, Los Muecas, Banda Maguey, Sat., Feb. 13, 6 p.m., \$60.  
—Falling James

### COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Maneli Jamal, Sat., Feb. 13, 8 p.m., \$15.  
**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Chris Laterzo, Fri., Feb. 12, 9 p.m., free. Black Mamboza, Sat., Feb. 13, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tue., Feb. 16, 9 p.m., free. Sarah Kramer, Wed., Feb. 17, 9 p.m., free. Ashleigh Flynn, Thu., Feb. 18, 9 p.m., free.  
**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. The Lion Sons, Fri., Feb. 12, 8 p.m., \$18. Burgan & Chan, Sat., Feb. 13, 7 p.m., \$20. Jimmy Angel, Cody Bryant, Jimmy Lee Harris, Mon., Feb. 15, 8 p.m., \$18. Brad Colerick, Escaping Pavement, Bob Cheevers, Tue., Feb. 16, 7:30 p.m., \$22. The Salty Suites, Helen Hummel, Thu., Feb. 18, 8 p.m., \$18.  
**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free.  
**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Eli Locke, Fri., Feb. 12, 9 p.m., free. The Deep Cuts, Sat., Feb. 13, 9 p.m., free. Nico Duportal, Tue., Feb. 16, 9 p.m., free.  
—Falling James

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4/2: **THE FLOOZIES**  
4/3: **GEOGRAPHER**  
4/7: **CULLEN OMORI**  
4/8: **RJD2**  
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## DANCE CLUBS

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

**AVALON HOLLYWOOD:** 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Le Youth, Henry Krinkle, Just Kiddin', Fri., Feb. 12, 9:30 p.m., \$15. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Erick Morillo, Patrick M, Sat., Feb. 13, 10 p.m., \$25. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Showtek, Dubvision, Fri., Feb. 12, 10 p.m., \$40. Arcade Saturdays, Saturdays, 10 p.m.; Cedric Gervais, Sat., Feb. 13, 10 p.m.-2 a.m., \$40. Afrojack, Sun., Feb. 14, 10 p.m., \$40.

**DELICIOUS PIZZA:** 5419 W. Adams Blvd., Los Angeles. BoomYard, Sun., Feb. 14, 4-10 p.m., \$10.

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

**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Paul Van Dyk, Fri., Feb. 12, 10 p.m., \$20 & \$90. Inception, Saturdays, 10 p.m.; Tycho, Autograf, Sat., Feb. 13, 10 p.m., \$30 & \$100. Dash Berlin, Sun., Feb. 14, 10 p.m., \$30 & \$100.

**GENERAL LEE'S BAR:** 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. Club Underground, Fridays, 9 p.m., \$8. **LOS GLOBOS:** 3040 Sunset Blvd. Devault, Sean Will, Wxmell, Mailiboux, Wed., Feb. 17, 10 p.m.-2 a.m., \$10.

**LOT 613:** 613 Imperial St. Steve Bug, James Zabiela, Maheras, Bas, Fri., Feb. 12, 8 p.m. See Music Pick.

**THE MONTY:** 1222 W. Seventh St., Los Angeles. DJ James Iha, DJ Anne Litt, in a benefit for L.A. Family School, Thu., Feb. 18, 5 p.m., \$125.

**OHM NIGHTCLUB:** 6801 Hollywood Blvd., Los Angeles. Fabolous, Mon., Feb. 15, 9 p.m., TBA.

**THE REGENT THEATER:** 448 S. Main St., Los Angeles. 100% Pure Love: A Valentine's '90s Dance Party, with Crystal Waters, Sat., Feb. 13, 10:30 p.m., \$13.50.

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

**ROOSTERFISH:** 1302 Abbot Kinney Blvd., Venice. Tune Up, with disco and house DJ Perry Mason, DJ Brian, third Thursday of every month, 9:30 p.m.-2 a.m. Thru April 21, free.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. The Early Bird Special, with DJs Mint Julep & Dot, Sun., Feb. 14, 6-9 p.m., free; Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Sharam Jey, Teenage Mutants, Fri., Feb. 12, 10 p.m., \$10-\$20. A Valentine's Day Affair, with Darius, Yuksek, Jean Tonique, Sat., Feb. 13, 9 p.m., \$25. The Sound of Love, with Marques Wyatt, Eduardo Castillo, Sabo, Goldcap, Sun., Feb. 14, 9 p.m., \$10-\$25.

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

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Rhondavous: A Lover's Ball, with Bonobo (DJ set), Guy Gerber, The Martinez Brothers and others, Fri., Feb. 12, 9 p.m., TBA. Crime Mob, Sauce Twinz, Tyler Grosso, Dem Ham Boyz, Su\$pect, Sat., Feb. 13, 9 p.m., \$15. Lil Death, DJ Wesley Eisold, DJ Salvation, Hoodboi, Sun., Feb. 14, 9 p.m., \$15. Give, Life for a Life, Haarm, The Eulogy, Mon., Feb. 15, 6 p.m., \$10.

**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

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

—Falling James

For more listings, please go to [laweekly.com](http://laweekly.com).

## CONCERTS

### FRIDAY, FEB. 12

**GO AARON NEVILLE:** 7:30 p.m., \$65-\$105. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica. See Music Pick.

**ALESSIA CARA:** With Kevin Garrett, Craig Stickland, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., L.A. **ALO:** 8 p.m., \$20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**BERNADETTE PETERS:** With Pacific Symphony, 8 p.m., \$45-\$200. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

**BLOOD, SWEAT & TEARS:** With Bo Bice, 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

**GO CELEBRATION FOR RAY MANZAREK:** With Robby Krieger, John Densmore, Rami Jaffe, Robert DeLeo, John Doe, Exene Cervenka, Stephen Perkins and others, 8:30 p.m., \$40. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

**CHARLIE WILSON:** With Keith Sweat, 8 p.m., \$55-\$115. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

**FASTER PUSSYCAT:** With Bullet Boys, Pretty Boy Floyd, Stonebreed, 7 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**GO LAMB OF GOD:** With Anthrax, Deafheaven, 6:30 p.m., \$35. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles. See Music Pick.

**MARIACHI VARGAS DE TECALITLÁN:** 8 p.m., \$43.25-\$85.25. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

**NEWPORT BEACH JAZZ PARTY:** With Jeff Hamilton & Scott Hamilton, Jackie Ryan, Bill Cunliffe, John Clayton, Graham Dechter, Rickey Woodard, John Clayton, Larry Fuller, Houston Person, Shelly Berg and others, 12 p.m., \$70-\$475. Newport Beach Marriott Hotel & Spa, 900 Newport Center Drive, Newport Beach.

**POWER 106'S CRUSH CONCERT:** With The Weeknd, Kid Ink, Tory Lanez, Miguel, Kehlani, 7:30 p.m., \$50-\$130. The Forum, 3900 W. Manchester Blvd., Inglewood.

**RIVAL SONS:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**TIGER ARMY:** 7 p.m., \$25. Ventura Theater, 26 S. Chestnut St., Ventura.

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

**WAVE LOVE AFFAIR:** With Peaches & Herb The Delfonics, Freddie Jackson, Ronnie Laws, Evelyn "Champagne" King, The Chilites, Bloodstone, Midnight Star, 7:30 p.m., \$32-\$77. Honda Center, 2695 E. Katella Ave., Anaheim.

### SATURDAY, FEB. 13

**GO AARON NEVILLE:** 7:30 p.m., \$65-\$105. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica. See Music Pick.

**AHMAD SAEDI:** 8:30 p.m., \$50-\$125. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**BAILE DE SAN VALENTINE:** With Bronco, Bryndis, Los Freddys, Industria del Amor, 7 p.m., \$40-\$100. L.A. Memorial Sports Arena, 3939 S. Figueroa St., Los Angeles.

**BERNADETTE PETERS:** With Pacific Symphony, 8 p.m., \$45-\$200. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

**GO CHINESE NEW YEAR FESTIVAL:** With Valley Queen, Kid Bloom, Veronica Bianqui, James Allen Spirit, The Slightly, Molly Moore & Brandyn Burnette, Jubilo Drive, Nightair, on the L.A. Weekly Stage, 12-8 p.m., free. Chinatown Central Plaza, 727 N. Broadway, Los Angeles.

**CONVERSE RUBBER TRACKS LIVE:** With Flying Lotus, Calvin Valentine, 8 p.m., TBA. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**GO DWEEZIL ZAPPA:** 7 p.m., \$30.50. Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

**THE EIGHTH ANNUAL MOJAMOJA BENEFIT CONCERT:** With Goapele, Lizzo, Gavin Turek, Mara Hruby, Raquel Rodriguez, DJ Rashida, 1-4 p.m., \$75-\$125. Avalon Hollywood, 1735 Vine St., Los Angeles.

**EL KOMANDER, VOZ DE MANDO:** 7 p.m., TBA. Anaheim Convention Center, 800 W. Katella Ave., Anaheim.

**GERARDO ORTIZ:** With Calibre 50, 8 p.m., \$39-\$199. The Forum, 3900 W. Manchester Blvd., Inglewood.

**GRAN BAILE DE SAN VALENTINE:** With Tierra Cali, Grupo Exterminador, 8 p.m., TBA. Riverside Municipal

Auditorium, 3485 Mission Inn Ave., Riverside.

**HOODIE ALLEN:** With SuperDuperKyle, Blackbear, 8:30 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**JA RULE, ASHANTI:** 8 p.m., \$30-\$55. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

**THE KNOCKS:** With Cardinox, Sofi Tukker, 8:30 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**GO THE L.A. CREATIVE STRINGS FESTIVAL:** String Project L.A. presents Miguel Atwood-Ferguson, Zach Brock, Mark Summer, Jacob Szekeley, 7:30 p.m., \$15. Mount Olive Lutheran Church, 1343 Ocean Park Blvd., Santa Monica. See Music Pick.

**LOGIC:** With Dizzy Wright, 8 p.m., \$25. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**NEWPORT BEACH JAZZ PARTY:** With John Clayton, Katie Thiroux, Mike Gurrillo, The Eric Reed Quartet, James Morrison, The Jeff Hamilton Trio and others, 12 p.m., \$75 & \$90. Newport Beach Marriott Hotel & Spa, 900 Newport Center Drive, Newport Beach.

**GO ONE LOVE AFTER-PARTY:** With Barrington Levy, Yellowman, 11 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO ONE LOVE CALI REGGAE FEST:** With Rebelution, Iration, Tribal Seeds, Pepper, Stick Figure, Fortunate Youth, KRS-One, Seedless, Shwayze, With Hirie, The Wheeland Brothers, Pato Banton, The Simpkin Project, Through the Roots, New Kingston, Arise Roots, Katastro, Mike Pinto, One Drop, Leilani Wolfgramm, True Press, Iya Terra, The B Foundation, Perro Bravo, Tunnel Vision, Law, Just Chill, Sun Dried Vibes, Rising Son, Hours Eastly and others, 12 p.m., \$75. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**PROUD LOVE:** 12-5 p.m., free. Grand Park, 200 N. Grand Ave., Los Angeles.

**STRFKR:** 7 p.m., \$17-\$20. Ventura Theater, 26 S. Chestnut St., Ventura.

**VALENTINE'S JAZZ CONCERT:** With Rick Braun, Kirk Whalum, Norman Brown, Michael Lington, Kenny Lattimore, 7:30 p.m., \$55-\$85. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

**GO THE WILD HONEY ORCHESTRA:** A homage to the Beach Boys with Al Jardine, David Marks, Micky Dolenz, Debbi Peterson, Susan Cowstill, Cindy Lee Berryhill, The Muffs, Syd Straw, Stephen Kalinich, Anna Waronker, Rachel Haden, Jason Brewer, Steve Wynn, Billy Hinsche, Bobby Figueroa, John Wicks, Skylar Gudasz & Brett Harris, Roger Joseph Manning Jr., Cosmo Topper, Nelson Bragg, Darian Sahanaja, Mike Randle, Thomas Walsh and others, 8 p.m., \$25-\$100. Alex Theatre, 216 N. Brand Blvd., Glendale.

### SUNDAY, FEB. 14

**THE AGGROLITES:** With Boogaloo Assassins, 8 p.m., \$22. The Regent Theater, 448 S. Main St., Los Angeles.

**GO BARRINGTON LEVY, YELLOWMAN:** 7 p.m., \$15-\$20. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

**BRENTON WOOD:** 2 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**ENGELBERT HUMPERDINCK:** 9 p.m., \$58-\$98. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**EXOPLANET #2: THE EXO'LUXION:** 6:30 p.m., \$60-\$195. L.A. Memorial Sports Arena, 3939 S. Figueroa St., Los Angeles.

**GO THE GARY PEACOCK TRIO:** 8 p.m., TBA. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica. See Music Pick.

**GO THE GROWLERS, JONATHAN RICHMAN:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd.

**IRATION:** 7 p.m., \$25-\$104.50. Ventura Theater, 26 S. Chestnut St., Ventura.

**JUDY COLLINS:** 9 p.m., \$38-\$48. The Rose, 245 E. Green St., Pasadena.

**THE KRUGER BROTHERS:** Plus on-the-spot, improvised love poems by Melrose Poetry Bureau, 7:30 p.m., \$50-90. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

**LOS TEMERARIOS:** 8 p.m., \$27-\$145. The Forum, 3900 W. Manchester Blvd., Inglewood.

**NEWPORT BEACH JAZZ PARTY:** With Houston Person, The Clayton-Hamilton Jazz Orchestra, Jackie Ryan, Eric Reed, Willie Jones III, Chuck Redd and others, 12 p.m., \$70 & \$85. Newport Beach Marriott Hotel & Spa, 900 Newport Center Drive, Newport Beach.

**NORTENISIMO 2016:** With Los Huracanes del Norte, Conjunto Primavera, Los Rieleros del Norte, Conjunto Rio Grande, La Fe Nortena de Tono Aranda, Conjunto Azabache, 1 p.m., \$55. Pico Rivera Sports Arena, 11003 Rooks Road, Whittier.

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### MONDAY, FEB. 15

**THE 58TH ANNUAL GRAMMY AWARDS:** 5 p.m., TBA. Staples Center, 1111 S. Figueroa St., Los Angeles.

**GO THE GROWLERS, JONATHAN RICHMAN:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd.

### TUESDAY, FEB. 16

**JACK'S MANNEQUIN:** 8 p.m., \$35.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### WEDNESDAY, FEB. 17

**BRIAN FALLON & THE CROWES:** With Jonny Two Bags, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd.

**GO CRADLE OF FILTH:** With Butcher Babies, Ne Obliviscaris, 6 p.m., \$27. The Mayan, 1038 S. Hill St., Los Angeles. See Music Pick.

**DAVE STEWART:** 8 p.m., \$29. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles.

**SHE WANTS REVENGE:** 9 p.m., \$32.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

### THURSDAY, FEB. 18

**GO FRIENDS KEEP SECRETS:** With Jessie Ware, Ryn Weaver, Tory Lanez, Benzel (DJ set), 9 p.m., \$35. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**METRO BOOMIN:** 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE OAK RIDGE BOYS:** 7:30 p.m., TBA. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.

**SHE WANTS REVENGE:** 9 p.m., \$32.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

—Falling James

### CLASSICAL & NEW MUSIC

**ALIN MELIK-ADAMYAN, PHILIP MARTEN & COLEMAN ITZKOFF:** The piano-violin-cello trio features members of the USC Thornton School of Music, Sun., Feb. 14, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palms Verdes Peninsula.

**GO AUSTRALIAN CHAMBER ORCHESTRA:** Richard Tognetti conducts the antipodean orchestra in *The Reef*, a surfing-inspired work that combines film and music in a program that features selections by George Crumb, György Ligeti, Rachmaninoff and even Alice in Chains, Tue., Feb. 16, 8 p.m., \$20-\$42. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**GO CHO LIANG LIN & JON KIMURA PARKER:** Violinist Lin and pianist Parker mull over the melodies of Mozart, Beethoven, Brahms and Dvorák, Sat., Feb. 13, 8 p.m., \$39. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

**COLBURN MUSIC ACADEMY:** The students perform a program TBA, Sat., Feb. 13, 5 p.m., free. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave.

**THE FELICI PIAN TRIO:** Pianist Steven Vanhauwaert, violinist Rebecca Hang and cellist Brian Schuldt combine for a program TBA, Sat., Feb. 13, 7:30 p.m., \$25. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.

**GO JEFFREY KAHANE & GABRIEL KAHANE:** Pianist-composer Jeffrey collaborates with his son Gabriel, Wed., Feb. 17, 8 p.m., \$30-\$70. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

**JOHN PERRY & MINA PERRY:** The pianists engage in

a program TBA, Sun., Feb. 14, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**L.A. MET:** The group presents Wolfgang Amadeus Mozart's *The Magic Flute*, Fri., Feb. 12, 7:30 p.m.; Sat., Feb. 13, 3 p.m., \$35. All Souls Chapel, Good Samaritan Hospital, 637 S. Lucas Ave., Los Angeles.

**GO L.A. PHILHARMONIC:** Organist Vincent Dubois inflates Francis Poulenc's Organ Concerto in G minor, and Esa-Pekka Salonen returns to conduct other French compositions at the "City of Light" mini-festival, including Eric Tanguy's *Affettuoso*, Henri Dutilleux's *Correspondances* and Maurice Ravel's *Ma mère l'oye*. With soprano Camilla Tilling and installation artists Ars Electronica Futurelab, Feb. 12-13, 8 p.m.; Sun., Feb. 14, 2 p.m., \$20-\$178. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

**L.A. CHAMBER ORCHESTRA:** Pianist Jeffrey Kahane and LACO Concertmaster Margaret Batjer head a lineup of musicians covering French composers Fauré, Debussy and Elgar at an auction and benefit, Sat., Feb. 13, 6 p.m., \$750. Millennium Biltmore, 650 S. Grand Ave., Los Angeles.

**GO LAGUNA BEACH MUSIC FESTIVAL:** With Jennifer Koh, Shai Wosner, Wild Up and others, Feb. 12-13, 8 p.m.; Sun., Feb. 14, 3 p.m., TBA. Laguna Playhouse, 606 Laguna Canyon Road, Laguna Beach.

**GO THE MAGIC FLUTE:** L.A. Opera brings back director Barrie Kosky and theater group 1927's visually imaginative production of Mozart's opera, which has the singers interacting with animated images, Sat., Feb. 13, 7:30 p.m.; Sat., Feb. 20, 7:30 p.m.; Wed., Feb. 24, 7:30 p.m.; Sun., Feb. 28, 2 p.m.; Wed., March 2, 7:30 p.m.; Sun., March 6, 2 p.m., \$20-\$359. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles. See GoLA.

**MAKSIM VELICHKIN:** The cellist digs out selections by Bach as well as his own variations at a lunchtime performance, Wed., Feb. 17, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave. **MICHAEL KUDIRKA:** The guitarist performs a recital, Fri., Feb. 12, 8 p.m., free. USC, Newman Recital Hall, 3616 Trousdale Parkway, Los Angeles.

**THE OSM WOODWIND QUINTET:** The group exhales airy ditties by W.A. Mozart, Beethoven, Adrienne Albert, Elliott Carter, Gunther Schuller and George Gershwin, Fri., Feb. 12, 8 p.m., \$10. Miles Memorial Playhouse, 1130 Lincoln Blvd., Santa Monica.

**GO PACIFICA QUARTET:** The lively, expressive ensemble resurrects Mozart and Mendelssohn, Sat., Feb. 13, 8 p.m., \$65 & \$85. Doheny Mansion, 10 Chester Place, Los Angeles.

**PASADENA SYMPHONY:** Violinist Jennifer Frautschi puts her Valentine's heart into Pyotr Tchaikovsky's Violin Concerto, and David Lockington conducts Jean Sibelius' Second Symphony, Sat., Feb. 13, 2 & 8 p.m. Ambassador Auditorium, 131 S. St. John Ave.

**ST. GEORGE'S COLLEGE YOUTH CHOIR:** Sat., Feb. 13, 7:30 p.m., \$20. Cathedral of Our Lady of the Angels, 555 W. Temple St., Los Angeles.

**THE TEA LOVERS FESTIVAL:** With music from Jack He, Yukari Black, Sanae Ando, plus theater and dance performances, Sun., Feb. 14, 2-5 p.m., \$10. Fowler Museum at UCLA, Westwood.

**TURANDOT:** Carl St. Clair conducts Pacific Symphony in Puccini's opera, aided by Pacific Chorale and the Southern California Children's Chorus, Thu., Feb. 18, 8 p.m.; Sat., Feb. 20, 8 p.m.; Tue., Feb. 23, 8 p.m., \$35-\$130. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

**THE USC THORNTON WIND ENSEMBLE:** The students essay works by Richard Strauss, Chase Nicholson, Ingolf Dahl and Percy Grainger, Fri., Feb. 12, 7:30 p.m., free. USC, Bovard Auditorium, 3551 Trousdale Parkway, Los Angeles.

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FEB 17TH  
CITY OF INDUSTRY

THURSDAY  
FEB 18TH  
AFTER HOURS LA

FRIDAY  
FEB 19TH  
NORTH HOLLYWOOD

SATURDAY  
FEB 20TH  
HOLLYWOOD / VINE

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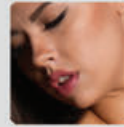
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01

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SPECIAL EVENTS NO PASSES WILL BE ACCEPTED

LOS ANGELES



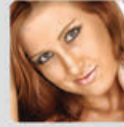
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AFTER HOURS OPEN TILL 6AM

CITY OF INDUSTRY



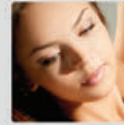
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FEB 17TH  
CITY OF INDUSTRY

THURSDAY  
FEB 18TH  
AFTER HOURS LA

FRIDAY  
FEB 19TH  
NORTH HOLLYWOOD

SATURDAY  
FEB 20TH  
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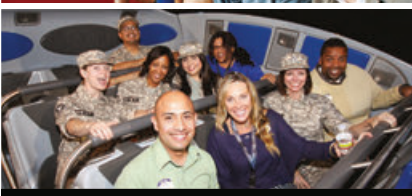
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### 656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. ES019593 Superior Court of California County of Los Angeles located at: North Central District 600 E. Broadway, Rm 273, Glendale, CA 91206. Filed On January 22, 2016 in the matter of petitioner Maria Santos Bispo. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 04/27/2016, at 8:30 am, Dept E. Located at North Central District 600 E. Broadway, Rm 273, Glendale, CA 91206. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: Maria Santos Bispo to Mari Saint Scheib. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 01/28/16, 2/04/16, 2/11/16, 2/18/16. Dated: January 22nd, 2016.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. LS027470 Superior Court of California County of Los Angeles located at: Van Nuys Courthouse West 14400 Erwin Street Mall Van Nuys, CA 91401. Filed On January 8, 2016 in the matter of petitioner CHRISTINE P. NAAOM. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 02/26/2016, at 8:30 am, Located at Van Nuys Courthouse West 14400 Erwin Street Mall Van Nuys, CA 91401. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: CHRISTINE P. NAAOM to CHRISTINE MKRTRCHIAN NAAOM. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 01/28/16, 2/04/16, 2/11/16, 2/18/16. Dated: January 8th, 2016.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. BS156105 Superior Court of California County of Los Angeles, located at 111 N. Hill St, Los Angeles, CA 90012. Filed On June 12, 2015. In the matter of petitioner Susan Carole Carter. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. NOTICE OF HEARING: 04/21/2016, 10am

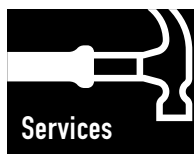
### 656 Legal Notices

Dept 47 Room 507. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have their names changed from: Susan Carole Carter to: Laini Carter. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Dated: 1/29/16 Dates of Publications: 2/4/16, 2/11/16, 2/18/16, 2/25/16.

**STATEMENT OF DAMAGES**  
Pacifico A. Aves. 241 South Alexandria Avenue #2 Los Angeles, California 90004. Plaintiff, Pacifico A. Aves. Superior Court of California, County of Los Angeles 111 North Hill Street, Los Angeles, Central District. Plaintiff, Pacifico A. Aves. Defendant; Roberto Reyes. Case No. BC579820. General Damages: Pain, Suffering, and inconvenience, \$500,000. Emotional Distress \$250,000. Loss of consortium \$250,000. Punitive Damages \$250,000. Moral Damages \$500,000. Exemplary Damages \$250,000. Date December 9th 2015.

### 660 Public Notices

**PUBLIC NOTICE**  
Please take notice that Jennifer R. Gonzalez, previously of 909 Oakwood, Montebello CA, is the owner of unpaid funds in the approximate amount of \$35,000. Jennifer R. Gonzalez is to contact the office of the Receiver in Case #BS153262 to claim the funds by emailing relevant contact information to legaladmin@calreceivers.com



### 515 Career Services

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

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

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

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

Other criteria apply.

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



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Bids to be delivered to:  
**The Regents of the University of California, c/o RESS**  
1111 Franklin St, 6th floor, Oakland, CA 94607-5200 no later than 5:00 pm on Tuesday, March 15, 2016.

**Public bid opening at 10:00 am on Wednesday, March 16, 2016 in the**  
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# #15DaysOfChinatown

## INSTAGRAM PHOTO CONTEST

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Feb 8 - Feb 22

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Show us why YOU love Chinatown! Follow us on Instagram @ **LACHinatown**, 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 Souvenirs 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](https://facebook.com/LosAngelesChinatown)

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

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