A VIEW FROM THE DEEP END

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BY GWYNEDD STUART
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CHARTER SHOWDOWN
Charter schools clash with the NAACP over its call for a moratorium

BY JASON McGAHAN

Last spring, the Fortune School of Education, a charter management group that operates six schools in Sacramento and San Bernardino, christened its newest school Alice Huffman College Prep Middle School, in honor of the longtime president of the California NAACP. Margaret Fortune, the charter group’s CEO, says it is customary at Fortune, where 60 percent of students are black, to name schools after those she calls “living local African-American community icons.”

Then in the summer, the California NAACP, led by the same Alice Huffman, introduced a resolution on the floor of the NAACP’s national convention calling for a halt to the further expansion of charter schools, pending an in-depth review. The resolution carried, and Margaret Fortune, who is a card-carrying member of the NAACP, seems to have taken the vote personally.

“I imagine my surprise when I found out in August that my NAACP had gone national with a resolution calling for a moratorium of all charter schools,” Fortune said last week at a public hearing of the NAACP’s Task Force on Quality Education in Los Angeles. “Alice and I proudly went together to the Sacramento County Board of Education and advocated that the board approve the location of Alice Huffman College Prep Middle School.”

Huffman and others in the African-American community and beyond argue that the growth of charter schools is weakening the public school system. They point out that charter schools, which receive public funds but are under private management, are not held to the same standards as traditional public schools.

Huffman, who’s also the chairwoman of the NAACP task force, told L.A. Weekly in a phone interview: “We’re looking at the whole situation of charter schools versus district schools, and how it’s impacting the quality of education, whether or not there is equity in the system.”

In her opening remarks at the Feb. 9 hearing, Huffman was optimistic: “We’re going to hear both sides about the quality of education for African-American children. And if we don’t lose sight of that today, we’ll come out of this hearing [with] everybody feeling better.

She was referring to both the speakers and the audience, which consisted of about 100 people more or less split into two hostile camps inside the Ron Deaton Civic Auditorium at Los Angeles Police Headquarters.

One of the speakers, Fortune, drew applause from the pro-charter crowd when she referred to the NAACP moratorium as “a distraction.” Instead, she said, the country’s oldest nonpartisan civil rights organization “should have been opposing the appointment of Betsy DeVos as education secretary with everything it had.” Because DeVos, a billionaire philanthropist and Republican donor, is a major proponent of charter schools, her controversial confirmation last week as the country’s secretary of education has caused something of a public relations problem for charter advocates in the deep-blue state of California.

“The traditional school districts in our community woefully underserve black students.”
—MARGARET FORTUNE, CEO OF FORTUNE CHARTER SCHOOL GROUP

The California Charter Schools Association, the statewide advocacy group for charters, initially congratulated DeVos in a public message in November and recognized her for having “long demonstrated a commitment to providing families with improved public school options.”

The CCSA walked back its comments on DeVos’ nomination in December. Cecily Myart-Cruz, vice president of United Teachers of L.A., which represents educators in district schools as well as charters that are unionized, spoke at the hearing in favor of what she called “responsible managed charter schools, with transparency and accountability standards” — and against “extreme billionaire privatization agendas that prioritize rampant charter-school growth over students.”

The CCSA announced last year that more than 600,000 students in California were enrolled in public charters — more than 10 percent of public school students. LAUSD, the nation’s second largest school district, has more charters than any district in the country, where California has more than any other state.

“The charters and the public schools today have to work together,” LAUSD board member McKenna said at the hearing. “Whether we like it or not, charters schools exist because of dissatisfaction with public schools.” As it stands, though, charters and district schools are in a competitive stance.

Myart-Cruz recalled to the task force her experience teaching fifth grade at Angeles Mesa Elementary School in South L.A. and seeing students leave for charters early in the school year, only to return every April.

“Right before standardized testing,” she said, “I would receive those students that were deemed ‘not good at testing.’

“This practice sets up a bad precedent, and it harms students in the process.”

A UCLA study last year found that, nationally, the charter school suspension rate was 16 percent higher than the noncharter public school suspension rate. It also found that the difference in suspension rates for black and white charter students was “quite large” at both elementary and secondary schools.

Attendees of the hearing also raised concerns about the drain of public funds from district schools to charters.

James Gallman, a member of the NAACP’s national board of directors from Aiken, South Carolina, asked one speaker: “So what I think I hear you saying is students go to a charter school, money goes with them, and then for whatever reason they leave that charter school and then ... the public school [is] forced to take them back. And the money stays with them where they first went?”

A group of members in the audience replied to Gallman in unison, “Yes.”

Fortune countered that charter schools like hers are a resource for underprivileged families. She described the superior performance of charter schools, including her own, that serve African-American students predominantly from low-income families.

“There is a reason why black parents and grandparents send their children to a fortune school,” Fortune said. “The traditional school districts in our community woefully underserve black students. And everybody knows it.”

This was the fourth hearing that task force members conducted; the previous ones were in New Haven, Connecticut; Memphis; and Orlando. The NAACP will hold additional hearings in Detroit, New Orleans and New York City before sending its report to the board in May.

“Charters school people have been really anxious about these hearings,” she says.
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Upon a hill in Silver Lake, behind a nondescript stucco apartment building, a kidney-shaped swimming pool has been outfitted with an elaborate deterrence mechanism. The inside of the aging concrete basin has been framed out from side to side with two-by-fours and covered with chicken wire. A blue plastic tarp is draped over the whole thing. Someone really didn't want people to skate this pool.

A few years ago, the empty pool — before the booby trap was built — was a “gift” from former pro skater Tino Razo to his buddies. “My friends had been bringing me to a couple [pools], then it dawned on me, I wanted to start actually giving them some back,” he says. “Randomly, I was sitting [at a bar in the neighborhood], and I just started to look around. I found three [empty pools] right in this nook.” He and his friends skated it four times in a single month, which, granted, is pretty much asking for annoyed neighbors, the cops or, in this case, an egregiously angry landlord to put the kibosh on a good time. Everyone’s a critic, but some are handier with a hammer than others.

Down the hill, on a major thoroughfare that we’ll leave unnamed, Razo shows me the former site of the “Shit Bowl,” a swimming pool that when he found it had a thick layer of sludge at the bottom that approximated, in appearance and aroma, actual shit. Armed with buckets, brooms and industrial trash bags for hauling gunk, Razo and his buddies spent three days cleaning the pool until it was skateable. Since then, the modest bungalow that once occupied the property was razed and

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BY GWYNEDD STUART
PHOTOGRAPHY BY TINO RAZO

(10>
A skater looks at an empty pool the way a painter considers a blank canvas – it’s a void that offers endless opportunity.

The images, presented without captions, trace a path through the backyards of abandoned midcentury mansions in the Hollywood Hills and modest ranch homes in the San Fernando Valley out to a demolished nudist colony near Palm Springs. Skaters are suspended in time against pools’ plain white walls. In one photo, a cop glances backward over his shoulder as Razo shoots. “He has an eye, clearly, and this book is a really nice glimpse into a specific world within skateboarding, bringing the viewer into an exclusive world that most will never be able to experience,” Huntington Beach-based street and skate photographer Ed Templeton says of Razo.

The landscapes feel timeless but simultaneously reverberate with the urgency of impermanence. It’s a trip over the fence, skateboard in hand, a view of L.A. and its environs from the deep end. The face of Southern California is constantly changing, but in backyards throughout the region, skaters are keeping their subculture alive.

On paper, Razo is perhaps an unlikely candidate to produce what amounts to an anthropological document steeped in Southern California youth culture. He’s 40, an amateur photographer and, at least initially, a reluctant Angeleno. When he and his wife, Desiree, moved here in late 2010, the adjustment wasn’t easy for the longtime New Yorker. “It’s always been like that. It really drove me away from my parents’ house... Shit, it drove me to New York City, it drove me that far because I wanted a metropolis where it’s modern architecture and all that kind of stuff. I found a full pipe in a subway tunnel before. Tons of shit would happen. Then coming here, you walk out your door, there’s nobody out there,” he says. “It’s a pretty fucking lonely town.” At 37, he broke down and got a driver’s license for the first time, which improved matters.

But he’s also a lifelong skateboarder who, like most nonlocals, fetishized SoCal pool culture from afar. As a kid in Vermont, he got his start skating in the driveway with his two older brothers, Marc and Andre. “Then,” he says, “you start to learn how to stand up, and then you go further out of the driveway into the streets. And then you find a hill, and then you go down the hill however many times. And then you move into the town and then you start skating the town stuff, and then you find out that there’s skateable stuff in industrial parks, and get into industrial parks.”

He moved to New York after high school to attend the School of Visual Arts, where he studied screen printing, but admits the exploit was mostly a “decoy” that allowed him to skate the ultimate metropolis. “A huge part of skating for me is exploring. It’s always been like that. Shit, it drove me away from my parents’ house...”

As it does for lots of skaters, ar-
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chitecture played a crucial role in shaping his style. Skaters are products of their urban environments in that sense, and some of the tricks they perform were even developed as ways to react to hazards of city spaces, such as potholes and faked-up streets. The art form survives.

After the morning surf session was over, Jay Adams, Stacy Peralta, Tony Alva and company bombarded backyards and skated till the cops came, using a swimming pool’s walls to approximate the curl of a wave. For the most part, the midcentury pools they skated back then are the same ones being skated today — it’s an experience preserved in amber.

From the start, it would appear that at least half the fun was the adventure and tenuous legality of the activity. “Skaters by their very nature are urban guerrillas,” Zephyr team co-founder Craig Stecyk wrote in 1976. It’s still what appeals to Razo, even as an adult — or, rather, especially as an adult. “It’s always like that bad-kid feel. You know when you’re a kid, I don’t know if you snuck around warehouse houses in the area you lived in or something like that,” he says as we drive through Laurel Canyon. I suggest that everyone tries to re-capture the recklessness of youth in one way or another. “I hope so,” he says, “because it feels fucking amazing.”

Although California plays a leading role in Razo’s work, his New York roots and experience as a graffiti artist influenced the photos’ formal aspects, including their almost abstract lines and concentration on blank spaces. They’re reminiscent in tone and subject matter of the photographic work of Ed Templeton, whom Razo has known since 1994, when the former first exhibited at Alleged Gallery on Manhattan’s then-gritty Lower East Side.

Templeton has released several photo books documenting skate and youth culture, including a two-part series of images of teenagers smoking cigarettes. He and his wife, Deanna, also were featured in the 2008 documentary Beautiful Losers, alongside a cadre of artists who were intertwined with the skate world, such as filmmakers Harmony Korine and Mike Mills, and street artist Shepard Fairey.

Razo’s photographs also reflect that era’s shoot-from-the-hip aesthetic, creating artfully composed portraits of fleeting moments amid suburban ruin. “[Razo’s] photos capture the zeitgeist of suburbia and the fringes of the desert in its forlorn beauty while simultaneously documenting the lifestyle of skateboarders utilizing these abandoned realms in a physical yet poetic way,” Templeton says.

There’s a story behind every image in Razo’s book. There’s the decrepit house in the middle of L.A., which they were sure was abandoned. It turned out not to be, but they still wanted the pool, so Razo knocked on the door and offered to do some badly needed yardwork for the guy every couple months in exchange for a few small sessions, just three or four skaters. The owner declined and added, “And please don’t tell anybody else about this place.” Razo now jokes that there are probably bodies in the basement. I saw the house — it’s not a totally off-base theory. Other homeowners are more receptive to simply being asked for permission. A mother in the Inland Empire was glad to have the guys skate her pool, hoping that her sons, who’d gotten wrapped up in gang activity, would benefit from the good influence. A dad in the Valley let them skate in exchange for T-shirts and shoes for himself and his kid (a number of Razo’s friends are pros who have sponsorships, so free gear isn’t hard to come by). An aging actress in Brentwood, an old acquaintance of another skater, was almost indifferent to their presence. “I remember saying to her, ‘Oh my God, this is so amazing that you have this,’” Razo says of praising her immaculate, empty pool. “She’s just like, ‘You think so? Have fun.’ She just went into her room and watched TV. We didn’t see her the rest of the time.”

Then there are the places where getting consent isn’t plausible, which means jumping fences and risking run-ins with dogs, excitable neighbors and cops. Sometimes people want to be pissed off but can’t once they start watching. A guy who lives behind the building with the now-booby-trapped pool in Silver Lake caught them and came down, they’d assumed to admonish them or threaten to call the police. “But there were a couple guys that were really skating it well, so he got excited,” Razo recalls. “He was like, ‘Damn, all right.’ Then he left and came back with two six-packs of Corona.”

Razo is protective of details about how they find pools — there are telltale signs that a house is vacant and/or that there’s a pool in the backyard, but anyone who’s dedicated to finding spots could pretty easily figure those things out on their own. He did share some helpful suggestions — for instance, never skate a pool alone. As easy as it looks in video footage, navigating a pool on a wood board with four plastic wheels is hard as hell. “In surfing, no wave is the same, you know what I mean? Same in pools,” he says. And pools are made of concrete, not water.

“You could skate the one pool and get used to it, but if you’re avidly going out and skating a lot of pools, no pool is identical,” he adds. People who build pools “aren’t coming in with that kind of brain, you know what I mean? They’re coming in with the basic shape, and whatever the people want. The pitch of the pools is going to be different, the shapes are going to be slightly different, and everything like that.” He says he heard about a friend of friends who broke his hip while skating a pool alone. Luckily it was a known and active pool, so the guy was discovered fairly quickly. Also, always carry a skateboard — that way, if the cops show up, there’s no question what you’re up to. Cops actually tend to be kinder to skaters than to scrap-metal thieves.

In more ways than one, Party in the Back is a love letter — to skating, to California and to Razo’s wife, Desiree. She and Razo left New York when legendary skater hangout Max Fish on the Lower East Side, the bar where they both worked — Desiree as a bartender, Tino as door guy and then bartender — shuttered after
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The pool is empty and ready to ride, at least as long as the people who live in the house next door are at work. It’s in a pretty toney section of L.A., but monied areas are surprisingly accommodating to skaters. “People with money, you realize they move out of places so quick it’s fucking crazy. Like, if I wanted to, I could probably do a project in Beverly Hills if I spent enough time... because of people coming and going,” he says. “[You’ve got] people being rich for a second and then not rich, or rich people being sick of their fancy house and wanting another fancy house. They’re always alternating out there — it’s fucking crazy.”

Since he finished the book project, he isn’t spending as much time actively searching for new pools, but it’s safe to assume the next generation of skateboarder is ready to pick up the slack. According to filmmaker Charnoski, pool skating is in the throes of a resurgence and has been for the past six years or so: “Like, [there are] articles in magazines now on how to find a pool, how to patch a pool, how to drain a pool.”

He adds, “I could sit here for hours and talk about stories, because it’s always different. No matter fucking what. Every single pool has its own scenario, its own story, its own risk or nonrisk. That’s a part of the most interesting thing about it for me, especially growing older as a skater, it’s like you’re just not as interested in trying to break off all the tricks — you’re just trying to really relish the fucking cool experience and the uniqueness of it.”

The Los Angeles housing market being what it is, Razo agrees it’s odd that one of the vacant houses he shot for the book — a ’70s ranch with a circular fireplace in the middle of the living room — is still vacant.

Like a lot of people who move here from other metropolises — places with better public transportation, less traffic, more walkable neighborhoods — Razo realized he needed to stop trying to compare L.A. to New York because it was making him miserable. “Once you actually fucking just give up and start letting it be what it is and enjoying it for what it is, that’s when I feel like it really starts to get magical and fuck yeah. I feel like it’s helped me as a person. I don’t know. That’s all corny, but you know what I’m saying.”

When he started taking photos of his friend’s backyard pool adventures — along with the houses, the people and watchdogs they came across, the logos of long-defunct swimming pool contractors — he didn’t know it would turn into a book. A body of work just sort of presented itself. Johan Kugelberg, the book’s editor, knew Razo through his brother Marc. Kugelberg grew up skateboarding in Sweden and had always been fascinated by the SoCal scene. “Backyard pool skating seemed very romantic back then, it still is, but now peppered with a poignant sadness of failed American dreams — architectural, suburban, personal,” Kugelberg says. “I’ve edited a bunch of photo books and staged quite a few exhibits with all kinds of amazing photographers, so the moment I saw [Razo’s] work I knew it was the real deal.”

Razo completed the book in 2015, but the excitement of wrapping up such a massive project was short-lived. On Sept. 10 of that year Desiree — who was going by her maiden name, Zondag, although she and Tino never divorced — died while surfing in Malibu. According to a news report and Razo’s own understanding of the accident, she was impaled in the chest by her own broken longboard and died almost immediately. She was 36.

In a handwritten essay on the book’s final page, he dedicates it to her. It closes: “She is the first person that I’ve known in my entire life to die doing what she loved. I loved you, I still love you, and I will continue to do so till my time is up. This one’s for you, Desiree.”

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Wish you were here!
THE ITALIAN JOBS

Sotto and Alimento are two of L.A.’s most dependably excellent dining experiences

BY BESHA RODELL

Los Angeles may be known for its health food, its fast food and, more recently, its boundary-pushing restaurants, but the truth is that our high-end dining is mainly drenched in ragù. That is to say, we’re suckers for Italian food, and, in 2017 in particular, the restaurateurs of L.A. plan to cater to that obsession. When I put together my list of restaurants to look forward to in this coming year, four of the six and a half spots were Italian. Since then, other Italian projects have come to light: The recently closed Terrine will morph into the Ponte, an Italian restaurant with spaghetti master Scott Conant as chef; downtown has a new sandwich shop dedicated entirely to Roman-style focaccia.

Two of the venues on my list of mainly Italian forthcoming openings are the work of chefs who already have made important contributions to L.A.’s Italian food scene. Steve Samson and Zach Pollack launched Sotto in 2011, giving L.A. some of its most accomplished and regionally specific Italian food. In 2014, Pollack left to open Silver Lake’s Alimento, a less slavishly authentic Italian restaurant than Sotto but just as serious in terms of culinary ambition.

Now both have new projects in the works: Samson will open Rossoblu downtown sometime soon, and Pollack is on the verge of launching Cosa Buona in Echo Park.

On the eve of yet another round of Italian newcomers, and as these two chefs prepare to become multi-unit operators, it’s worth taking another look at Alimento and Sotto. Excitement over what’s shiny and new is all well and good, but sometimes we ought to pause and give thanks for the gifts we already have, lest we begin to take them for granted.

When I originally reviewed Alimento in September 2014, I could tell that Pollack had created something special. His mortadella pig-in-a-blanket took everything that’s good about the iconic American snack and gave it a wonderful soigné veneer, while simultaneously adding gooey cheese and sauerkraut to somehow ramp up the gleeful fun factor. Alimento’s crudo appetizer, made up of fat hunks of raw, buttery escolar over eggplant puree, remains one of my favorite dishes in the city.

But I also had a few complaints. The room was deafeningly loud, and the food was in some instances searingly salty. It certainly didn’t strike me as one of the best restaurants in the city.

Two and a half years later, however, Alimento can absolutely bear the weight of that distinction. The meals I’ve had more recently there have been head-spinningly, stunningly great, so much so that at first I wondered if I’d stumbled into a fluke of lucky ordering and high kitchen morale. But subsequent visits have had the same magical quality, for which I found myself saying, “Holy crap, this is good” out loud, multiple times.

It began late in 2015 with a steak dinner that seemed like a splurge at $70 before it arrived, all 40 ounces of perfectly medium-rare rib-eye served sliced on a wooden platter over potato fonduta and under a salsa verde imbued with the distinctive pong of anchovy. The steak had that wondrous bloody pungency, the creamy potatoes lent a luxurious foundation, and the unapologetic stank of the salsa verde offered a fishy whiff of sex and wonder. I have not stopped thinking of that steak since.

The pig in a blanket and the escolar dishes have lost none of their shine, and newer menu additions live up to those early successes’ precedent of greatness. There’s a bracing, Italian-leaning Caesar salad that makes glorious use of white radicchio’s natural bitterness and its compatibility with sharp cheese. Pastas remain flawless. The braised-lettuce bruschetta utilizes the creamy smooch of burrata in a way you’ve never experienced, and that’s saying something in a town overrun with burrata-on-toast variations.

Is it still too loud? Possibly, though Pollack has made an effort to implement sound-absorbing solutions. Either way I didn’t notice; I was too busy being thrilled by the food.

I never reviewed Sotto, which Pollack opened with Steve Samson six years ago. That distinction belongs to my predecessor, Jonathan Gold, who certainly had very nice things to say about the place. But L.A. Weekly did not give out star ratings back then, and Sotto is one of those restaurants that I fear does not get the ongoing credit it deserves and under which it deserves a whole lot of credit.

Much was made of the Stefano Ferrara pizza oven Samson and Pollack had installed when Sotto opened, and it’s true that as a result of that oven Sotto still turns out some of the best pizza in the city. That’s no small feat — but there’s much to laud in Samson’s nonpizza, hyper-regional Southern Italian cooking as well.

While we exclaim over the new vegetable-focused small plates all over town, Samson is quietly executing an exceedingly thoughtful range of vegetable antipasti, focusing less on unexpected flavors and more on the cooking method that best suits each individual ingredient, be it a marinated trumpet mushroom or a delicate squash. On the meaty opposite of the spectrum, a warm pork terrine pulls no punches in its loose, fatty funk. It’s topped with a bracing citrus and fennel salad, which contrasts starkly with the terrine — you get lush fat and also opposing bright, palate-cleansing acid in each bite.

There are meat-heavy pastas, warming and comforting and decadent in their saucy glory, and a small selection of entrees that never disappoints. If there’s a whole grilled fish on the menu, you should order it.

Perhaps my favorite thing about Sotto is its wildly affordable wine list. In an era where the most casual restaurants often have very little below $60 by the bottle, a big portion of Sotto’s list sits a good $15 to $20 cheaper than that, for wines that will delight you and also teach you things — things you wish you’d understood for years — about lesser-known Italian regions and producers.

The thing that Alimento and Sotto have in common, other than the two chefs who helped to change the way we think about Italian cooking in this city, is that they’re restaurants you can take for granted, in the best possible way. They’re dependably fantastic, service is great, they’re always there for you. As a new wave of Italian restaurants crashes onto L.A.’s scene, it’s worth giving thanks for the riches we already possess. Newness is fun, but I’d trade it all for the type of dependable excellence both Sotto and Alimento deliver. If their new ventures are half as good, we will be very lucky indeed.

CRITIC’S RATING: SOTTO

★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★

CRITIC’S RATING: ALIMENTO

★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★
★ ★ ★ ★ ★

PHOTOS BY ANNE FISHBEIN

Sotto’s ciccioli (pork terrine, fennel, tagliasce olives, orange)

Alimento’s pig-in-a-blanket (mortadella, spelt pastry, brovada, stracchino)

PHOTOS BY ANNE FISHBEIN
LA WEEKLY & FOOD FORWARD PRESENT

LA WEEKLY
THE ESSENTIALS

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HALAL FOR THE HOMELESS

THIS MUSLIM-RUN VOLUNTEER PROJECT HELPS FEED THE CITY’S HUNGRY

In 2009, a group of Muslim-American friends decided to make peanut butter sandwiches and distribute them on Skid Row. “Friends would come, then volunteers who heard of us through social media, and before we knew it, we got a nonprofit status,” Zia Qureshi says.

Qureshi is the founder and president of the Halal Project, a 501(c)(3) nonprofit organization that is entirely volunteer-run and -operated. The group coordinates food distribution events in downtown Los Angeles and the San Fernando Valley and, over the last eight years, has served thousands of people on Skid Row.

The word halal refers to any item or action that is permissible to use in accordance to Islamic law. In regards to food, it means an absence of pork and meat that is slaughtered in a specific way, as prescribed by the Koran.

Halal butchers and grocery stores are plentiful in Southern California. In fact, many of them have acted as sponsors; Altayebat Market in Anaheim, for one, donated to the project.

The main goal of the events is to give back to the community; no one inquires about the religious background of the homeless.

“Every event, we do notice one brother or sister from the Muslim faith,” Qureshi says. “In fact, the very first person in line at our first event happened to be Muslim and offered to give a prayer.”

The organization also directly assists people within the Muslim community in Los Angeles with grocery shopping or utility bills.

“Help your neighbors,” Qureshi says, referencing a key teaching of Islam. “Life is bigger than buying a bigger TV or car.”

In a time where the Muslim community is reeling from President Donald Trump’s recent policies, both Qureshi and Siddiqui say they’ve only seen more good in people. Siddiqui, who is from Pakistan, notes he has seen more support from Angelenos in the recent months — not less.

Qureshi tells stories of going to the grocery store to shop for the events and having people randomly hand him money. His mom teaches kids how to read the Koran in her home; they started a donation box and her home; they started a donation box and

was Acme bikes; they started a donation box and

volunteer base. Most of the volunteers and donations are acquired through word-of-mouth and social media.

“We had this one woman make teriyaki chicken for 350 people,” Siddiqui says. “A librarian came once and just started handing out books. People loved it.”

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grocery store to shop for the events and having people randomly hand him money. His mom teaches kids how to read the Koran in her home; they started a donation box and

raised more than $200 from spare change. The van and the truck the group used were donated to the project.

“Yes [Trump’s policies] has negative implications, but I see it as a blessing,” Siddiqui says. “People have been more open. They will come up to us and ask us if there’s anything we need. I feel lucky to be here in California.” —Clarissa Wei

COURTESY HALAL PROJECT

This Chef’s Asian-Italian Cuisine Is Rooted in a Passion for Pasta

Walk into Sparta on any given day and you might find the pungent scents of fermented black beans and sautéed...
clams wafting in the air. While this marriage of ingredients is more likely to be found in a Chinese restaurant, it's served in a white wine sauce and on a bed of house-made linguine in this Italian eatery.

Spartina chef-owner Stephen Kalt balances the delicate line between Asian and Italian cuisine. If you spend even 15 minutes with the guy, you'll quickly understand how he's able to do it: He's hard-core about pasta. The New York transplant has spent the last 30 years perfecting it. He is a walking encyclopedia when it comes to Italian cuisine.

Kalt makes a variety of pasta shapes by hand, from trofie to pappardelle and tortellini. As Kalt kneaded and rolled out the dough on a recent day, he casually sprinkled in history lessons about the reasons Italians use certain ingredients. He explained that Northern Italy is known for being wealthier than the South; therefore Northern pasta makers use egg yolks in their dough, while Southerners employ water and flours such as semolina and durum.

Kalt doesn't have warm and fuzzy stories about how he had an Italian grandmother who used to make him meatballs; he's mostly self-taught when it comes to cooking. "That's not really how I reference food, so I really allow what's around me to influence what I'm doing," he says. "I have a very, very deep and sophisticated high-end French training, so that never escapes me. I'm very technique-driven, so it's almost impossible for me to not look at things through the prism of my training and my upbringing and where I exist now."

He cut his teeth at New York's seminal French restaurant Le Cirque, and spent years training under influential chef Daniel Boulud. It wasn't until he traveled to Italy, Spain and North Africa that he started to be inspired by other traditions, he says. "I really know what you know. Cooking is really about control. It's great to be creative, and obviously we have extraordinary people around us and I'm fairly creative, but I'm a believer in technique and control and knowledge — and then your creativity launches from there."

When Kalt opened his first Spartina location on the East Coast, Italian cuisine was different. "In 1993 in New York City, there was much more fine dining, and there was very casual dining," he says. "It was just at the beginning of casual fine dining. And even in those days my restaurant, Spartina in New York, was a relatively casual place that was accessible and informal. You know, we had cloths on the tables, everyone still ordered an appetizer and an entree. It was just a different mentality in the world then."

His L.A. Spartina outpost, which recently celebrated its one-year anniversary, fits in much more with the laid-back SoCal vibe. "Not only across the board do people live more casually, they're much more knowledgeable about food, and their interest in food and beverages is much broader. But they absolutely do not want formality," he says.

Kalt believes Angelenos just aren't as interested in a fine-dining experience as in New York. "Count on your hand how many fine-dining restaurants are in L.A.,” Kalt says. “Literally, it’s Josiah Citrin, it’s Michael Cimarusti, it’s CUT steakhouse, it’s Spago. I think that the key driver [in L.A.] is freshness, lightness and quality. Take a look, there are great places here, but they all are pretty casual, no tablecloths, unbuttoned shirts on the waiters and rolled-up sleeves — and I think that’s the big difference between our two cities, culturally."

As for Kalt, you can keep expecting his dishes at Spartina to keep evolving because that’s just the way he is. “I just keep working organically, I just try to keep moving, I don’t stay static,” Kalt says. —Jean Trinh

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It’s safe to say that arts patronage in L.A. and elsewhere would be better if all gallery shows had chocolate fountains. The idea behind Chocolate & Art Show Los Angeles is as straightforward as it sounds: There’s art to look at and free chocolate to eat while you do it. The organizers aim to give exposure to early-career artists while serving up a night that’s flashier and more caloric than the average art exhibition. Just don’t let the body-painting demonstrations discourage your chocolate consumption. The Vortex, 2341 E. Olympic Blvd., downtown; Fri.-Sat., Feb. 17-18, 7 p.m.-2 a.m.; $15. chocolateandartshow.com. —Gwynedd Stuart

DANCE

Too Many Cooks
Founded by alums of Cirque du Soleil, 7 Fingers (Les 7 Doigts de la Main in its Montreal home base) has evolved into its own distinctive and entertaining blend of dance, circus and spoken word. This visit adds a functional onstage kitchen as the performers take on competitive cooking shows, in Cuisine & Confessions. Two years ago, this Canadian ensemble was presented as a special event in the Music Center’s dance season and, in a separate event, helped hundreds of L.A. schoolchildren enter Guinness World Records with the largest ribbon dance in history. The Broad Stage, 1310 11th St., Santa Monica; Fri., Feb. 17, 7:30 p.m.; Sat., Feb. 18, 2 & 7:30 p.m.; $50-$85. (310) 434-3200, thebroadstage.com. —Aaron Haskins

EDUCATION

Sticky Wiki
Eat cake at Wikipedia Day Los Angeles, just one of many worldwide events celebrating the 16th birthday of the online encyclopedia, which launched on Jan. 15, 2001. The schedule begins with the presentation “Facts Are Not White Noise,” by author and UCLA professor Peter Lunenfeld, followed by panel discussions on “Alternative Facts, Wikipedia and Post-Truth” and “Art + Feminism,” the latter of which organizes the annual Art + Feminism edit-a-thons that address the gender gap on Wikipedia. The day also features “lightning talks” for attendees who’d like to lead brief discussions about Wikipedia topics. Ace Hotel, Segovia Hall, 229 S. Broadway, downtown; Sat., Feb. 18, 11 a.m.-5 p.m.; free with RSVP. acehotel.com/calendar/losangeles/ace-x-wikipediaadayla. —Siran Babayan

COMEDY

Holmes Boy
In his 2016 HBO comedy special, Faces and Sounds, Pete Holmes riffed on everything from going to an Enrique Iglesias concert by himself to feeling uncomfortable at strip clubs to Starbucks baristas who talk too fast. “I don’t drink coffee; I run on anxiety,” he said. The podcaster and Largo regular returns to the network co-star Artie Lange and others. The Regent Theater, 448 S. Main St., downtown; Sat., Feb. 18, 8:30 p.m.; $29.50-$59.50. (323) 284-5727, theregenttheater.com. —Siran Babayan

FOOD & DRINK

C Is for Cookie
Contrary to what doctors say, sugar is good for you and you can have as much of it as you want at L.A. Cookie Con 2017. The West Coast’s largest baking and pastry convention will be chockablock with exhibitors offering samples and sales of cookies, cakes, candy, ice cream and beverages — even the healthy kind — in addition to TV and internet cooking personalities, including chef Dara Yu, Elise Strachan, Olivia Sanabia, Rosanna Pansino, Ryan Wilson, Sarah Lane and the Food Network’s Duff Goldman. The two-day event features classes and demonstrations for both advanced bakers — want to learn to make peonies out of gum paste or glow-in-the-dark sugar cookies? — and those who don’t know the difference between frosting and fondant. If you’re a real pro, there’s a decorators showcase and other contests. New this year will be an appearance by Burt Ward, who played Robin on the 1960s TV series Batman, discussing his dog-rescue nonprofit, Gentle Giants. Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Sat.-Sun., Feb. 18-19, 9 a.m.-5 p.m.; $12-$59.95. lacookiecon.com. —Siran Babayan

FILM

Lost and Found
From upcycling to adaptive reuse, creative people are finding new and innovative ways to make old things not only useful again but also easy on the eyes. In this spirit, Festival of Appropriation #9, presented by Los Angeles Filmforum, showcases a range of short films fashioned from found footage, all culled from unlikely sources and handcrafted into the movie version of assemblage or collage. This year’s edition of the annual fest features more than a dozen films, including Ryan Murray’s Every Feature Film on My Hard Drive, 3 Pixels Tall and Speed...
face the music

Hammerstein Bavarian Musik

Hammerstein Bavarian Musik are the only Bavarian band in the greater metropolitan Los Angeles area you need in your life right now. Seen last year in those Der Wierschnitzfel Oktoberfest ads, the quartet — singer Andreas Beckett, tuba player Bastiaan, drummer Mike Deutsch and accordion diva Gee Rabe — translate today’s hits into peppy Deutscher Schläger. While the concept might seem a bit strange, there are already similarities between Bavarian music and bands, tejano and norteño. Expect lederhosen, yodeling, lots of waltzes, the thrilling spectacle of slap-dancing, and possibly selections from Alpen Uber Alles, their cavalcade of bangers. L.A. Times Central Court, LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Mon., Feb. 20, 12:30 p.m.; free. (323) 857-6000, lacma.org. —David Cotner
year that the lack of nominated ac-
tors of color at the Academy Awards
was a controversial issue. Inspired by
the #OscarsSoWhite hashtag, UCB's
#OscarsSoWoke tackles Hollywood's
age-old prejudice with humor. Hosted
by Cynthia Kao and Charity Miller, the
cast features UCB comedians of Africa-
American, Hispanic, Asian, Muslim and
Native American descent, including Sa-
sha A. Ali, Ronnie Adrian, Marshall Giv-
ens, Kirby Howell-Baptiste, Mike Lane,
Jiavani Linayao, Londale Theus Jr. and
Robert Vestal. They'll perform stand-
up, storytelling and improv poking fun
at both the historical and the ongoing
struggles with race in film. UCB Sunset,
5419 W. Sunset Blvd., Hollywood; Wed.,
Feb. 22, 10:30 p.m.; $7. (323) 908-8702,
sunset.ucbtheatre.com. –Siran Babayan

HISTORY

You and the Me Decade
David Kukoff discusses Los Angeles in the
1970s: Weird Scenes Inside the Gold Mine
with some of the book's contributors,
including Luis J. Rodriguez, Matthew
Specktor, Lynell George and former L.A.
Weekly editor Joe Donnelly. Kukoff, a
film and TV producer, edits the anthol-
ogy, which features 29 essays and photo-
graphs by journalists, authors, politi-
cians, filmmakers and music producers,
who share personal stories and histori-
cal accounts of L.A. in that era. Drummer
John Densmore writes about the release
of The Doors’ L.A. Woman; adult-film
director Bob Chinn about working with
legendary porn star John Holmes; Rick
McCloskey about cruising Van Nuys
Boulevard; and Samantha Geimer about
meeting Roman Polanski for the first
time in her San Fernando Valley home
before he drugged and raped her at age
13. Whittier College Library, 7031 Found-
ers Hill Road, Whittier; Thu., Feb. 23, 7
p.m.; free. rarebirdbooks.com/rbevents.
–Siran Babayan

ART

By the Book
Everyone says print is dead. Not so. Now
in its fifth year, Printed Matter’s L.A. Art
Book Fair is a massive celebration of
artists’ books, works of art that take the
form of a book or pamphlet. The free
fair kicks off on Friday (and continues
through Sunday), but tonight the Geffen
Contemporary hosts a preview party
with music from Seth Bogart and Kem-
bra Pfahler & Christian Music from The
Voluptuous Horror of Karen Black. The
$10 admission fee includes an edition
by graphic designer Mike Mills, which
points to Hillary Clinton’s lead in the
popular vote. Geffen Contemporary at
MOCA, 152 N. Central Ave., downtown;
Thu., Feb. 23, 6-9 p.m. (fair continues
through Sun., Feb. 26); $10.laartbookfair.
net. –Gwynedd Stuart

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Doomed To Repeat It

The Japanese American National Museum’s new exhibit reflects on the period of Japanese internment that began 75 years ago — and feels frighteningly relevant today

By Liz Ohanesian

On Feb. 19, 1942, President Franklin D. Roosevelt issued Executive Order 9066. The president declared that, “in the interest of keeping the United States safe from spies, the secretary of war would have the power to create military areas for the purpose of holding such people.” With a signature, this order set off a chain of events that resulted in the persecution of an entire ethnic community.

An estimated 120,000 people of Japanese ancestry were incarcerated at camps such as Manzanar in California’s Owens Valley and Heart Mountain in Wyoming. This population consisted overwhelmingly of U.S. citizens, the children and grandchildren of immigrants known as nisei and sansei, respectively. Moreover, the issei, those who immigrated from Japan, were ineligible for citizenship due to exclusionary laws that had been upheld by the Supreme Court years earlier and would not be rectified until 1952.

In the aftermath of Japan’s attack on Pearl Harbor, a mixture of war anxiety, racism and xenophobia created what is widely viewed as a shameful period in our country’s history when U.S. citizens were denied civil rights because they had ethnic ties to an enemy nation.

“When you think of America, that’s the twist,” Clement Hanami says. “How can this happen in a country that prides itself on being so open-arms to everybody?”

Hanami is the art and program director at the Japanese American National Museum. He’s also the curator of “Instructions to All Persons: Reflections on Executive Order 9066,” which opens Feb. 18 and runs through Aug. 13. The exhibition will combine historical documents and art to commemorate the 75th anniversary of Executive Order 9066 and further tell the story of the incarceration of Japanese-Americans during World War II.

The show has been in the works for two years. But, in the wake of President Trump’s executive order banning travelers and refugees from certain majority-Muslim countries — and the protests and legal battles that have followed — “Instructions to All Persons” takes on another level of relevancy.

“It’s not like we just said, this is a hot-button topic,” Hanami says. Indeed, the impact of World War II on the Japanese-American community is deeply intertwined with the museum’s mission. On a recent Sunday, a white-haired older gentleman could be seen wandering the crowd mills between two separate exhibitions. In “Only the Oaks Remain: The Story of Tuna Canyon Detention Center,” guests take a virtual tour of a former detention center on the outskirts of the San Fernando Valley, where Japanese, German and Italian immigrants were held while learning the stories of some of the wartime prisoners. Upstairs, in the ongoing “Community” exhibition, artifacts are arranged to form a timeline of Japanese-American history in the United States. It is, at times, a heartbreaking display, where personal objects such as a Boy Scouts figurine, a doll and a violin are mixed with memories of the camps.

There are placards explaining the choice of terminology here. JANM frequently calls the spaces where Japanese-Americans were forced to live “concentration camps” based on the term’s usage in historical documents and the precision of its definition.

On a wall hangs a framed document that reads “Instructions to all persons of Japanese ancestry in bold, capitalized letters. Such signs popped up in towns along the West Coast, directed at “alien and non-alien” people as notice that they would soon be “evacuated” from their homes.

Norman Mineta, former U.S. secretary of transportation, saw such signs in his hometown of San Jose. By phone, the Maryland-based chairman of JANM’s board of trustees recalls seeing the posters on poles and buildings and asking his older brother what a “non-alien” was. At the tender age of 10, he wondered why he was called a “non-alien” instead of a citizen, which he was. “That’s why, to this day, I cherish the word ‘citizen,’ because my own government wasn’t willing to use the word ‘citizen’ to describe all of us,” he says.

“I’d always ask people, when was the last time you stood on your chair and beat your chest and said, ‘I’m a proud non-alien of the United States of America’? The likelihood is that you never have.”

Decades later, as a member of the House of Representatives, Mineta co-sponsored the Civil Liberties Act, signed into law in 1988, wherein the nation officially apologized for these wrongs and offered redress to those incarcerated. The incarceration of Japanese-Americans during WWII is an acknowledged part of U.S. history, and former concentration camps such as Manzanar are now part of the National Park Service. Still, the particulars are perhaps not as well known as they should be.

“It was absolutely shocking to me that some people had no clue that EO9066 happened, especially in the Midwest, the South, and even parts of the East Coast,” Wendy Maruyama says via email. The San Diego–based artist created “The Tag Project,” large collections of replica identification tags that cascade from the ceiling. Her pieces Manzanar, Heart Mountain and Gila River will be part of the exhibition at JANM.

“How can this happen in a country that prides itself on being so open-arms to everybody?”

— Clement Hanami

Maruyama began the series as a way of educating people. “When the project was first started, the country was still reeling from anti-Muslim sentiment because of 9/11, and seeing issues of discrimination against Mexican-Americans and immigrants (via Arizona’s controversial SB 1070, enacted in 2010) added more urgency to the cause,” she notes.

Maruyama worked with people at schools and at arts and religious centers to make the tags. “It was critical to me that the volunteers were able to see the exclusion zone on the map, to see the ramps and reams of paper that listed every name of every individual that was forcibly incarcerated in desolate areas of the United States,” she explains. “The sheer number of tags was a more effective way of communicating the magnitude of Executive Order 9066 and how many people were affected by its implementation.”

Boyle Heights–based artist Mike Saijo says by phone, “There were a lot of lives that were destroyed because of this: family businesses taken away, property taken away, even psychologically as well, within the Japanese-American community, during World War II.” Known for printing images on pages of books to create large pieces, Saijo has three works in the show, including his earliest piece, Soldier, which dates back to 1993 and features a WWII-era photo of Sen. Daniel Inouye printed over pages from the Bible. Saijo’s other contributions to the show, No Exit and A Dream Deferred, both reflect upon the experience in the camps.

The opening of “Instructions to All Persons” coincides with the museum’s Day of Remembrance Event. This year, the program is titled “Unite to Uphold Our Civil Rights.” Mineta will be among the speakers, and the event will include representatives from various ethnic and religious communities.

“I think of this country like tapestry, with individual yarns of different color, and those yarns represent the language, the art, the culture, the history of our forebears coming from countries all over the world, and yet woven together to make a strong hold,” Mineta says. “Each of those yarns are vibrant, colorful, strong in their own regard. Yet when they are woven together, they make this strong hold.”

Right now, that emphasis on diversity is important. “Instructions to All Persons” wasn’t intended to reflect this crucial point in the history of American civil liberties, but it does — and the museum is rising to the occasion. “It’s really a goal of ours to share the Japanese-American experience in a way that helps everyone to understand that the diversity of this country is really its strength,” Hanami says, “and we’re just one part of that.”

Instructions to all persons: Reflections on Executive Order 9066 | Japanese American National Museum, 100 N. Central Ave., downtown | Feb. 18-Aug. 13 | janm.org
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Naked Truth

ELEANOR SWORDY TOYS WITH
SPACE INSIDE A MINIMALIST
APARTMENT-TURNED-GALLERY

By Catherine Wagley

This week, two artists bring their purposefully uncomfortable mother/daughter act to Barnsdall Park, and another artist repurposes a Transformers tent bed.

Hair in the kitchen

A chiseled figure that looks as if it could be made of marble lounges across Eleanor Swordy’s painting Night Museum. The figure faces a wall of paintings, messy works in cartoonish red frames. The lighting is dramatic, though it doesn’t quite make sense — is that angled triangle of yellow coming from outside? Or from an open door? Swordy’s painting hangs at Full Haus, a gallery inside a Rudolph Schindler–designed apartment. His architecture is perfect for minimal living. Her paintings toy with space in subtly non-sensible ways: A painting of a photographically rendered faucet includes a counter too thin and depthless to be real. In the kitchen, Barak Zemer plays with space in a different way. The light box he’s installed against the main window features a composite photo of skin and dark hair: arm hair, leg hair, etc. It’s unsettling.

Swordy’s painting

A translucent, neon-green veil with heavy-duty headlamps on the front. 358 E. Second St., downtown; through March 11. harmonymurphygallery.com. Ravaged library in a clean lobby

Among the best things about Edgar Arceneaux Library of Black Lies is how its rough, wooden frame contrasts its surroundings. Installed in a historic home in Paris last year, its intentional ruggedness attractively contradicted its decorative environs. At the Main Museum downtown, where the Library currently lives among the columns of a high-ceilinged 1920s lobby, the structure tempers the clean, tasteful ambition of the rehabbed space. It’s dark inside, and the books are dark too, many blackened and some altered. Illustrated versions of the Bible accompany versions of Ed Guerrero’s Framing Blackness, tweaked by the artist to encompass a larger range of nonwhite skin tones. 114 W. Fourth St., downtown; through March 26. (213) 986-8500, themainmuseum.org.

Too many eyes

Alfredo Jaar spent six years on the Rwanda Project, trying as an artist to represent immeasurable tragedy. “Basically, when we say, ‘1 million dead,’ it’s meaningless,” Jaar told Art21 in 2007. The multipart project includes installation The Eyes of Gutete Emerita. Slides of the eyes of one witness to the genocide were piled high on a light table, an attempt to reduce a massacre to a single person’s relatable experience. Jaar, whose work appears in the Getty’s show about artists and the news, speaks at the museum Thursday, 1200 Getty Center Drive, Brentwood, Thu., Feb. 23, 7-8:30 p.m.; free. (310) 440-7300, getty.edu.

Safety in the night

Kathryn O’Halloran had a Transformers bed tent growing up. Her brother gave it to her, and sleeping in it made her feel safe. Now, the tent sits on a white pedestal at Harmony Murphy, its insides covered in gold leaf. It’s a charming and silly object, conjuring a childhood sense of security while marrying pop-cultural obsession with precious craftwork. Other objects in the show strike a playful balance between pop, safety and preciousness, too. In the entryway, three Styrofoam mannequin heads sit on faux-fancy pedestals, each with a regal but functional headdress. Headwear for Night is a translucent, neon-green veil with heavy-duty headlamps on the front. 358 E. Second St., downtown; through March 11. harmonymurphygallery.com.

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SHARP-DRESSED MEN

The triumphant return of Chicano theater classic Zoot Suit is upstaged by our current political reality

BY BILL RADEN

To be a theater reviewer in Los Angeles is to some degree to work in the shadow of Gordon Davidson’s near-mythic 1978 production of Zoot Suit, the dazzling original musical written and directed by Luis Valdez, the equally legendary founder of 1960s guerrilla theater troupe Teatro Campesino. It’s the L.A. theater with the mournful sense of an valedictory capstone to a life in the theater. Rather than exhilaration, one leaves after a vapid story with no real conflict or resolution, leaving the audience with the same sentiment as when they first saw the show decades ago. What Valdez delivers, although partially met expectation, is a vapid story with no real conflict or resolution, leaving the audience with the same sentiment as when they first saw the show decades ago.

ZOOT SUIT IS TECHNICALLY LESS OF A MUSICAL DRAMA THAN IT IS A DRAMA WITH MUSIC.

Rae’s stunning swing-dance numbers to a noir-lit fog of Venetian blinds and shadows for Valdez’s darker drama about race and immigrant aspiration. Throughout it all, costumer Ann Closs-Farley’s wild-style assortment of colorful outlandish zoot suits, gold chains, streamlined and feathered fedoras and fancifully cut short dresses are cannily suggestive of the spirit rather than the strictly accurate street fashion of the play’s period setting. But the real surprise comes in between the dance numbers. Zoot Suit is technically less of a musical drama than it is a drama with music, with the singing chores on the show’s five Lalo Guerrero songs (under Daniel Valdez’s lush musical direction) handled exclusively by the gravelly Demian Bichir as the phantom-magical El Pachuco, with backup vocals by Fiona Cheung, Holly Hyman and Mariela Arteaga.

What neither CTG nor Valdez could predict when the revival was originally green-lit was that Donald Trump would be elected president and that what happened onstage could be so efficaciously upstaged by the administration’s anti-immigrant rhetoric and ramped-up deportations and arrests, which have transformed the city into a combatlike zone of fear, anger and frustration for its Latino majority. A more lyrically agile production might have seized the moment and retooled itself as a galvanizing work of political resistance. What Valdez delivers, although entertaining, is more of a highly polished, valedictory capstone to a life in the theater. Rather than exhilaration, one leaves the theater with the mournful sense of an opportunity lost.

SINS OF THE FLESH

S teph DeFerie’s Cannibals Alone bears the surface markings of a timely dystopian drama, with an all-female cast of tough characters you wouldn’t want to mess with. The feminist angle is commendable; otherwise, the play lacks cogency and reeks of bad TV melodrama of the sci-fi variety.

The setting is a small cottage in the woods, shared for the past four years, by longtime pals Rae (Courtney Sara Bell) and Mags (Heather Lynn Smith). It appears these gun-toting gals are part of a subversive network, acting in resistance, but Rae and Mags suspect someone of being “Medical,” part of a special policing force that hunts down contaminated individuals. What to do? They alternate between getting chummy with their timorous guest and terrorizing her before they finally come to a decision.

One problem with the writing is the mawkishness of the background story. Details are scant. There’s a vague reference to a guy named “Carlos,” but few particulars are given. Rae is concerned about Mags’ possible betrayal, but of what cause? And what exactly are these cagey ladies up to, anyway? It’s all very opaque until about three-quarters of the way through, when we finally learn the roots of Rae’s ire and commitment, only to discover that they are both illogical and ignoble. All this makes the staging of a viable production close to impossible. It would be gratifying to report that the performers triumphed over the text and the plot — which is seeded with implausible things her character is called on to do or say. In various ways the other performers overact — but then their roles are ludicrous to begin with, with people brandishing guns and tying one another up and wrestling on the floor. The fight choreography comes off as stagy as well, although the performers gamely give it their best shot. Ann Hurd’s set design is modest but apt. — Deborah Klugman

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Anne Hamilton talks about how her film *American Fable* aims to create understanding between city and rural folk

**BY APRIL WOLFE**

In recent months, there have been serious calls for liberal city dwellers to reach beyond their “bubble” to better understand their rural counterparts. What’s rarely brought into the conversation: that large swaths of the so-called liberal elite have roots in rural places. These people, myself included, came of age among the cornfields and brick-red barns and eventually lit out for the city, and now occupy a kind of social purgatory in American culture.

The rural seem too uptight (educated) to relate to their small-town (or suburban) affairs, while the legacy city folks around us never quite understand the complicated joys of growing up working-class. No matter our color or ethnicity, so many of us are in that in-between. It’s a constant frustration — whether you’re in the red bubble or the blue bubble — that there are so few authentic representations of working-class life in movies and television, let alone portrayals of those in the purgatory.

Director Anne Hamilton, a Yale Law graduate who left behind a career as a litigator for filmmaking, might not seem the fitting inspiration, an artist whose works straddled modernity and the plurality of American culture.

The rurals seem too uptight (educated) to relate to their small-town (or suburban) affairs, while the legacy city folks around us never quite understand the complicated joys of growing up working-class. No matter our color or ethnicity, so many of us are in that in-between. It’s a constant frustration — whether you’re in the red bubble or the blue bubble — that there are so few authentic representations of working-class life in movies and television, let alone portrayals of those in the purgatory.

Hamilton’s careful not to simply glorify rural life. Like any story, there is light and dark, and she’s turned off by films that cast people on the farm as the pinnacle of virtue.

For whatever reason, in the U.S., our shared icons of American history tend to be more pastoral, and I wanted to take that and turn it on its head and also show the darker side of it,” she says.

**IT’S A CONSTANT FRUSTRATION THAT THERE ARE SO FEW AUTHENTIC REPRESENTATIONS OF WORKING-CLASS LIFE IN MOVIES AND TV.**

Hamilton, who was also a painter, studied the work of Edward Hopper, borrowing the color palette of his golden sunlight as well as the greens from his painting *Night-hawks*, which are like oxidized copper with a deeper note of emerald. Hopper’s a fitting inspiration, an artist whose works straddled modernity and the plurality of prairie life, bridging rural American nostalgia with the isolation of the newly developing cities. Hopper’s paintings inspired the Bates house in Hitchcock’s *Psycho* and directors like Ridley Scott, Wim Wenders and, yes, Malick. But rarely have female directors been given the opportunity to tell American stories inspired by someone like Hopper, to show us how girls see that same provincial world.

“There’s a point in the story when Gitty hears about a pilot who crashes their plane, and we’re seeing the story unfold from Gitty’s perspective,” Hamilton explains. “Of course the pilot is probably a man, but she pictures her as a woman, and that’s how we see it. She doesn’t even question it.”

Hamilton, however, is always questioning her own perspective, challenging her assumptions about people because of where they’re from, which is why every character in *American Fable*, whether rural or city slicker, possesses their own distinct humanity, neither better nor more virtuous than any other. She credits her lawyer’s mind with being able to argue both sides. As it turns out, the much-maligned legal profession, which operates on the assumption that a valid argument exists for every side, might be exactly what we need a little more of in the American cinema system.

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**HORROR ANTHOLOGY XX OFFERS A TOO-RARE SHOWCASE FOR WOMEN DIRECTORS**

*XX* is billed as “Four Deadly Tales by Four Killer Women,” and that tokenizing tagline is thankfully the only hyper-feminized, toothless aspect of the film. Karyn Kusama (*The Invitation, Jennifer’s Body*) is the most well-known and accomplished director in the lineup, and her short, “Her Only Living Son,” impresses with a combo of humor and anxiety as she reimagines Rosemary’s Baby — what if she ran from the devil and raised his son like a normal kid?

Roxanne Benjamin (*Southbound*) has the creature effects on lock in “Don’t Fall,” about a young woman who keeps falling for pranks until she’s possessed by an ancient evil and gets her revenge. The nasty, Giger-inspired spine sprouting out of her back chills, but when her dehydrated black corpse fingers rip into her victims’ bodies, the bloodbath is oh so fun. Jovanka Vuckovic, former editor of *Rue Morgue* magazine, tackles psychological horror in “The Box” by depicting a middle-class family torn apart by a little boy’s refusal to eat. Crisp and nearly sterile, this Fincher-dark piece is full of subtle, sardonic humor.

Vuckovic has a background as a visual effects artist, which comes in handy for one horrifying cannibalistic dream sequence. The least developed of the four shorts, “The Birthday Party,” belongs to Annie Clark (aka musician St. Vincent). It’s her first time writing/directing anything, so it’s to be expected she might struggle with story structure.

I’d rather see these shorts included in a co-ed anthology, which would allow each director’s piece to gain resonance via proximity to works of shared themes. Still, if it takes segregating the sexes to climb up to gender parity, I can overlook a slightly mismatched directing combo.

— April Wolfe

**XX | Directed by Karen Kusama, Roxanne Benjamin, Jovanka Vuckovic and St. Vincent | Written by Benjamin and Vuckovic | Magnet Releasing | Monica Film Center**
A Cat’s-Eye View

TRACKING THE STREET CATS OF ISTANBUL,
KEDI REVEALS A CITY’S HUMANITY

BY BILGE EBIRI

“A cat meowing at your feet, looking up at you, is life smiling at you,” says one of the interviewees in Kedi, and who am I to argue? Ceyda Torun’s dreamlike documentary explores a subject near and dear to my heart: the street cats of Istanbul, those countless, fearless denizens of Turkey’s biggest, most bustling metropolis. Anyone who’s visited the city probably has noticed they’re everywhere you look, fed and cared for by small networks of waiters, bakers, grocers, shopkeepers, wandering merchants and tourists. Years ago, when I used to go back to Turkey more frequently, I would always check in on a couple of felines on a particular road in Beyoğlu. I did this not because I was a cat person, although I would eventually become one, but because it provided a sense of continuity in a city that otherwise seemed ever-changing and impossible.

Torun’s film lovingly conveys that idea — that the cats of Istanbul help humanize and make sense of an uncontrollable place. She follows a number of cats as they make their way through their respective ‘hoods, and by “follow” I mean she literally follows them, her camera low and gliding smoothly behind them, close to the ground, as if they had their own little kitty Steadikam operators. Some are layabouts. Some are insistent foragers. Some just want to be petted. One spends all day catching mice at a seaside fish restaurant. Torun matches those close shots of the streets with aerial footage of the city itself, hovering over Istanbul’s quiltlike expanse of roofs in every conceivable architectural style.

The director also spends some time interviewing the cats’ owners. “owners” isn’t exactly the right word, is it? But the kitties of Istanbul do have their human associates, the people who feed them, watch out for them and take care of them when they’re sick. Indeed, more than anything, the film is about these relationships. We understand that these folks need these cats as much as, or perhaps more than, the cats need them.

KEDI LOVINGLY CONVEYS THE IDEA THAT THE CATS OF ISTANBUL HELP MAKE SENSE OF AN UNCONTROL-LABLE PLACE.

We don’t learn much about these caretakers, though a few background details and cutaways give us clues: an antique store, a fisherman’s boat, a baker’s oven. An interviewee tells us how she only found the way toward healing her own wounds by healing the cats around her. Another talks about how the cats allow her to find some sense of calm and hope amid the chaos of life. “They remind us that we’re alive,” another says.

There’s something missing here, however, but I think it’s been deliberately hidden. Torun’s film offers little sense of the current political reality of Istanbul, a city that’s been racked by terror attacks and protests and that is, in effect, at war with itself. You could argue that Kedi seeks a more timeless approach. There’s very little politics or history of any sort to be found in the film.

One interviewee does speculate about why there are so many cats of such diverse breeds in one particular part of the city — they probably came off the many boats sailing through the Bosphorus — but that’s about it. (I don’t blame Torun for not getting too deep into the history, because otherwise she’d also have to reckon with the fact that more than a century ago, Istanbul, then known as Constantinople, was famous for its stray dogs; what happened to them is a sad, shadowy tale I won’t get into here.)

Conflict and unrest have always defined Istanbul, and if you look closely enough, these forces do seem to be lurking somewhere beneath the film’s placid surface. One interviewee talks about the death of the city’s parks, which may evoke for some the Gezi Park uprising of 2013. Those protests initially erupted over the government’s decision to level one of the city’s remaining green spaces to make way for a giant, garish shopping complex. We’re told of steel and glass buildings going up and changing the city, pushing the cats (and, let’s face it, also the people) out. There are those right now who wish to turn Istanbul into a variation on Dubai, all shopping centers and office complexes and alt-brutalist shrines to money and power. And guess what? They’re not big on stray cats in Dubai.

Kedi stands as a subtle, gentle rebuke to such politico-architectural follies. And by showing the citizens of this troubled city at their most generous, it suggests that a social fabric that often seems to be lurking somewhere beneath the film’s placid surface. One interviewee does speculate on the city’s future: “It’s not over yet.” And that’s the best way to describe Kedi, a film that embodies what life gets rougher — and by showing the citizens of this troubled city at their most generous, it suggests that a social fabric that often seems to be lurking somewhere beneath the film’s placid surface.

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**AMERICAN FABLE** The terror in Anne Hamilton's lyric heartland horror-thriller **American Fable** comes from the hard choices a farm family must make to keep life going when America was great — and of daughter Gitty's slow discovery of what they're capable of. Hamilton stages a midnight chase through the corn, a tense encounter in a hayloft and unfolding dream sequences of a devilish figure bestriding a stalkin breasting the plains. But she forges jump scares and splashes of gore.

What's scary here: an unlocked gun cabinet; parents arguing about money; the way so many young men believe they can only express themselves through crude violence. Out on her bike one day, Gitty (Payton Kennedy) discovers a man imprisoned in her family's old silo. He's a banker, an important man, quick to make promises: "If there was one thing that you wanted in the world, what would it be?" The banker (played with peppy desperation by The Wife's Richard Schiff) becomes for her something like a protagonist from another world, a Jewish E.T. teaching her chess and literature rather than magic-finger botany. The film beguiles more than it thrills. Hamilton served as an intern on the set of The Tree of Life, and she clearly picked up some visual ideas: Amber tints the daytime shots, a quick to make promises: "If there was one thing that you wanted in the world, what would it be?" The banker (played with peppy desperation by The Wife's Richard Schiff) becomes for her something like a protagonist from another world, a Jewish E.T. teaching her chess and literature rather than magic-finger botany. The film beguiles more than it thrills. Hamilton served as an intern on the set of The Tree of Life, and she clearly picked up some visual ideas: Amber tints the daytime shots, a

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**EVERYBODY LOVES SOMEBODY** Romantic comedies seem to have soured more than most movie genres. It could be due to their insistence on happy endings, or perhaps it's the rigid structure that demands easily available conflict. "If there was one thing that you wanted in the world, what would it be?" The banker (played with peppy desperation by The Wife's Richard Schiff) becomes for her something like a protagonist from another world, a Jewish E.T. teaching her chess and literature rather than magic-finger botany. The film beguiles more than it thrills. Hamilton served as an intern on the set of The Tree of Life, and she clearly picked up some visual ideas: Amber tints the daytime shots, a

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**SUNDAY, Feb. 19**

If you've seen *Bill and Ted's Bogus Journey* without knowing why they play with Death, it's high time you got around to viewing *The Seventh Seal*. Time is very much of the essence in Ingmar Bergman’s landmark of world cinema, after all, which is celebrating an anniversary of its own: the big 60, an occasion the A甬e is marking with a 35mm print. The biblical passage from which *The Seventh Seal* takes its name refers to a half-hour in which all is silent in heaven, which should give you a sense of the film’s solemn atmosphere — if not its quietly enthralling urgency.

**The Ring**

CINEMA TWIN PEAKS: *Twin Peaks* — David Lynch Plus

**The Ring**

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**YOUR WEEKLY MOVIE TO-DO LIST**

**Movies David Lynne Likes**

**Friday, Feb. 17**

Don’t condescend to *True Romance*, man. It’ll fucking kill you, man. Written by Quentin Tarantino and directed by Tony Scott, the early 90s crime classic has found a new place in the hearts of shoot-out-loving hopeless romantics via endlessly quotable dialogue and grisly violence. Acted out by a formidable cast: Christian Slater and Patricia Arquette are the lovers/partners in crime at the fore, with everyone from Gary Oldman and Samuel L. Jackson to James Gandolfini and Brad Pitt rundout the ensemble. If you’ve seen the film, you already know the merits of a good midnight movie. New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Feb. 17, 11:59 p.m.; $8. (323) 938-4034, thenewbve.com

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**Monday, Feb. 20**

REDCAT will present several local premieres during True Places Never Are: New Videos by PeSey A-wesh, with Awesh in person. Among the new to Los Angeles works: Lessons of War and The Blackest Sea, which reprise news reports, and the visual essays Alluvium and Kissing Point. These latest pieces in the experimental-media stalwart come from her time living in the West Bank. REDCAT, 631 W. Second St., downtown; Mon., Feb. 20, 6:30 p.m.; $11. (213) 237-2800, redcat.org.

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**Tuesday, Feb. 21**

There's a good chance you already wish your life were *Roman Holiday*, so why not stay away from work for an early-afternoon matinee of William Wyler's breezy classic? Audrey Hepburn and Gregory Peck are as winsome as rom-com pairs come, not least for the melancholy shades the film takes on as reality sets in on their impossible courtship. Hepburn won her only competitive Academy Award for her performance as the princess of an unnamed country. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 21, 1 p.m.; $4. (323) 857-6000, lacma.org.

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**Thursday, Feb. 23**

New Hollywood had more than its fair share of great director/actor duos, among them Robert Altman and El- liott Gould. Not as well known as their The Long Goodbye but no less essential is California Spilt, which co-stars the one-time Philip Marlowe alongside George Segal. They enable one another’s gambling habits, a destructive addiction that takes them from Los Angeles to Reno to Tijuana — not places you typically associate with feel-good plots. An uncredited Steven Spielberg helped screenwriter Joseph Walsh with his script, which was based on his own life. Cinematic/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Thu., Feb. 23, 7:30 p.m.; $12. (323) 655-2510, cinefamily.org

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**Tuesday, Feb. 17 – 23, 2017 // LA WEEKLY**


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**Michael Nordine**

(323) 466-3456, americancinemathequecalendar.com

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COURTESY OF WARNER BROS.
Robert Sneider’s You’re Killing Me, Susana (Me estás matando Susana) is a culture-clash comedy in which the clash happens both on-screen and off. Eligio (Gael García Bernal) is a self-absorbed telenovela character actor in Mexico City who thinks nothing of carousing and cheating on his novelist wife, Susana (Verónica Esquivel), and yet is surprised and angry to wake up one morning to find she’s left him. He tracks her down at a writing seminar at a university in Iowa, where he ingrates himself into her life Benjamin Bradlee–style, though Susana is a bit more accepting of his return than Elaine was.

Sneider’s film has curious structural echoes of one of the best fish-out-of-water stories of recent years, 2015’s Kumiko, the Treasure Hunter (particularly as Eligio makes his way through the wintry Midwest), but the breezier Susana lacks that film’s sense of both personal jeopardy and existential malaise, instead examining modern masculinity, Mexican stereotypes and especially the privilege of beauty.

Bernal could still charm the chrome off a bumper on his worst day, so it’s worth speculating how the picture would play with, say, the equally talented but not quite as classically hunky Noé Hernández from the recent We Are the Flesh in the lead. Susana’s denouement certainly would differ, and if that’s frustrating, it may also be the point. –Sherilyn Connelly

YOU’RE KILLING ME, SUSANA | Directed by Roberto Sneider | Written by Luis Cámara and Sneider

HOLCA MEXICO DISTRIBUTION | Music Hall

ROUGUE

This dialogue-free French/Japanese animated fable — a low-key adventure about an unnamed shipwrecked beardo who falls in love with nature — might serve as a potent antidote for post-election depression. The region of animators, led by Hayao Miyazaki’s Studio Ghibli production company, inspires awe for the great outdoors with hand-drawn charcoal illustrations of lush bamboo forests and crystalline snowlines. Everything on the island, from the rustling of leaves to the buzzing of cicadas, encourages Beardo — and us — to slow down to the pace of stargazing and crab chasing. Once the bewitching title character is introduced, co-writer/director Michael Dudok de Wit and co-writer Pascale Ferran’s man-vs.-nature complex also gradually downward shifts and turns into a dreamy hangout drama. The never-named turtle, who inexplicably transforms into a walshy human woman, teaches Beardo how to enjoy island life, and they eat raw crabs and take leisurely swims together. The mesmerizing spell that Studio Ghibli’s animators cast threatens to break once Beardo and his mate have nothing to do but enjoy each other’s company.

Thankfully, there’s always something absorbing happening on the island, even if it’s only baby turtles migrating, or a sudden rainstorm. Forget Canada: The Red Turtle will make you want to abandon the Divided States of America in order to discover your own private island paradise. (Simon Abrams)

THE ABSENCE OF EDDY TABLE

A SHORT ANIMATED FILM

Feb. 17-23, 2017 • Daily at 1:15 pm

Monica Film Center
1332 2nd Street • Santa Monica, CA 90401
310-478-3836 • laemmle.com
### Neighborhood Movie Guide

**HOLLYWOOD & VICTORY**

**ARCLIGHT HOLLYWOOD** Sunset Blvd at Vine (323) 404-7220

<table>
<thead>
<tr>
<th>Film</th>
<th>Time</th>
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<tbody>
<tr>
<td><em>A United Kingdom</em></td>
<td>Sun., 3 p.m.; Mon.-Tues., 6 p.m.; Wed., 10:30 p.m.</td>
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<tr>
<td><em>The Lego Batman Movie</em></td>
<td>8 p.m.</td>
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<tr>
<td><em>Kedi</em></td>
<td>Sat., 11:30 a.m., 3, 6, 9:30 p.m.; Sun., 11:45 a.m., 2:15, 4:45, 7:15, 10:45 p.m.</td>
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<tr>
<td><em>In Dubious Battle</em></td>
<td>Sat., 11:20 a.m., 2:15, 4:15, 7, 9:45, 11:50 p.m.; Sun., 10:30 a.m., 1, 4, 6:20, 7:25, 8:40, 9:40, 11:50 p.m.</td>
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<tr>
<td><em>Moonlight</em></td>
<td>Fri., 11:55 a.m., 2:40, 5:30, 8:15, 9:35, 11:15 p.m.; Mon., 11:35 a.m., 2:15, 4:55, 7:30, 11, 1:15 p.m.</td>
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<td><em>La La Land</em></td>
<td>Fri., 11:55 a.m., 2:40, 5:30, 8:15, 9:35, 11:15 p.m.; Mon., 11:35 a.m., 2:15, 4:55, 7:30, 11, 1:15 p.m.</td>
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**DOWNTOWN, S. LOS ANGELES**

**DOWNTOWN INDEPENDENT** 251 South Main Street (213)1007-1033

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<th>Film</th>
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<tr>
<td><em>Amadeus</em></td>
<td>Sun., 2 p.m.</td>
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<tr>
<td><em>National Theatre Live: Amadeus</em></td>
<td>Sun., 2 p.m.</td>
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**CGV CINEMAS LA** 621 South Western Avenue (213)357-9000

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**REGAL CINEMAS LA LIVE STADIUM 14 1000 West Olympia Blvd. (844)462-7342 4046**

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<tr>
<td><em>John Wick: Chapter 2</em></td>
<td>Fri., 11:55 a.m., 2:40, 5:30, 8:15, 9:35, 11:15 p.m.; Mon., 11:35 a.m., 2:15, 4:55, 7:30, 11, 1:15 p.m.</td>
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**Is Genesis History?** Thurs., 7:30 p.m.

### Is Genesis History?

**LANDMARK'S REGENT** 2436 Wilshire Blvd. (310) 208-3250; No Texting Allowed

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**LANDMARK'S NUART THEATER** 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

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**AMC LOEWS CINEPLEX MARINA** 2561 West Olympic Blvd. (310) 450-0492; No Texting Allowed

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**CINEMARK 18 & XD** 6051 Center Drive (310)668-3394

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**LANDMARK WEST LA.** 10850 W. Pico Blvd. (310) 473-8580; No Texting Allowed

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**AMC LOEWS CENTREPLEX MARINA** 13455 Maxella Ave. (800) 727-2644 704

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**AMC CINEMAS LANDMARK** 13955 West Sunset Blvd. (310) 473-8530; No Texting Allowed

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WHEN HE GETS OUT OF JAIL, DRAKEO IS POISED TO BECOME L.A.'S ANSWER TO GUCCI MANE

BY JEFF WEISS

The sheriff’s deputies know Darrell Caldwell as Inmate 4872139, one of approximately 4,800 incarcerated inside the dystopian slab that is the Men’s Central Jail. But to thousands of prisoners and tens of thousands of others on the streets, he’s more familiar as Drakeo — one of the best and most popular young rappers in L.A.

For the last six weeks, Drakeo, 23, has been locked inside this overcrowded concrete purgatory just east of Chinatown. The arrest happened shortly after New Year’s, when police raided a condo near LAX, where Drakeo and his Stink Team crew shot their videos.

When they burst into the condo, Drakeo was hanging out in the building’s parking lot. Despite the fact that it wasn’t his condo, and his claim that none of the guns confiscated there were his, the officers arrested Drakeo and several others (including his brother, who raps as Ralphy the Plug), charging him with six counts of unlawful possession of firearms by a felon. The following day Drakeo’s son was born. To date, he’s only seen him through the jail’s 6-inch-thick glass.

“It felt like they planned it that way,” Drakeo says, when I visit him at the jail. He steadfastly maintains his innocence as we speak through telephones, divided by a protective barrier.

Dressed in standard-issue county blues, Drakeo seems younger and more soft-spoken than in the videos that burnished his legend. For all the myth-making camera shots of semi-automatics, foreign cars and lean, it’s Drakeo’s unique slang and unorthodox, drawling flow that made him a star.

“It’s how me and the homies have always talked. Everyone would always ask, ‘Why y’all talk like that?’” Drakeo says. “I don’t understand how people can use ghostwriters. I’m trying to bring an original style and never sound like anyone else.”

William Blake once wrote, “I must create a system for myself or be enslaved by another man’s.” In Drakeo’s “lingo bingo,” “uchies” are money; a “shenaynay” is the extended clip on a rifle. Enemies are “Shirleys,” as in Shirley Temples. He calls himself the “foreign whip crasher,” “Mr. Get Dough.” Three excellent mixtapes followed over the last 18 months; they went viral strictly off word-of-mouth, SoundCloud and YouTube. No blog hype, additional co-signs or radio. When it’s raw and uncut, the product sells itself.

“I want everyone to know I’ll be home soon,” he says, hopeful that he’ll be able to post bail any day.

I ask what he’ll do first when he gets home.

“Hit the studio,” he says. “And see my son.” I try to ask another question but the answer cuts off. The phone goes silent — visiting time is over.

DRAKEO’S UNIQUE SLANG AND UNORTHODOX, DRAWWLING FLOW MADE HIM A STAR.

Attempting to duck penitentiary chances, he began rhyming but never took it seriously until friends told him that he had a gift.

“I thought they were joking,” he says with a laugh. But he knew YG’s brother, who introduced him to DJ Mustard, who gave Drakeo his first break with the song “Mr. Get Dough.”

Rapping came as an afterthought, the most viable legal way to make a fortune. Drakeo was raised in South Central; his mother teaches preschool and he never knew his father. He was arrested for the first time at 12 and sent to “camp,” a youth correctional facility. I ask what he was like as a kid and he replies with one word: “Bad.” I ask if he rapped while at Washington High. “Hell nah,” he replies. “I was only into getting money.”

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.
A warm greeting to all my fellow veterans of the Bowling Green Massacre (Kellyanne’s War). KellCon, my alt-fact queen, brilliantly mangled a real event in history, reinvented it as contemporary American bullshit, and tossed it in our laps. Thanks to her, the gates of the imagination have been torn from their hinges forever. You, the citizen, are now a gamer in the new virtual landscape of this country. The controls are in your hands and the future is as you see it. Hey, if the president and his cabinet are making it up as they go, seemingly unbathed by the constraints of truth, logic and an operational moral compass, what’s to stop you from getting in on the action?

It must be fun being in comrade Trump’s inner circle. They make governing look easy! You form a list of all the things you want to do, bust some executive orders, turn the rhetoric up to 11 and stomp on the distortion pedal. If anyone gets in your way — media, so-called judges, SNL cast members — you just remind everyone once more that Secretary Clinton lost, call them “cupcake” and keep on smiling. Yes, I am fully aware of how dangerous these Putin-loving chunks of expectorant in our current administration all the more offensive. Since this country seems to default to the immediate joys of the short buck, rarely does the vision stretch farther than the next fiscal quarter or election. Ironically, despite all the available connectivity and access to vast amounts of information, it seems increasingly difficult to locate a contextual vantage point from which to figure out how we get to where we are and why forward movement is all but impossible, no matter who is in office or how switched-on you and your friends are.

A tremendous high point from which to get the lay of the land waits for you on Netflix. The excellent documentary 13th, directed by Ava DuVernay, is as potent and illuminating to watch as Michelle Alexander’s book The New Jim Crow is to read. The title of DuVernay’s stunning piece dovetails with Section 1, between the first and second commas: “Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.”

Once you are incarcerated in America, you are as good as owned. The prison industrial complex is no joke. It is a multibillion-dollar industry. The “three strikes” policy made it one of the most reliable profit streams America has ever known. That was President Clinton’s doing. (So were DOMA and the Telecommunications Act.) Unsurprisingly, in 13th, Mr. Clinton is checked into the boards quite hard by his own words as he basically admits that he screwed up. I’m sure that makes all those people in their second decade of incarceration for a nonviolent crime feel all warm inside. The pair on that guy has never ceased to amaze me.

Instead of thrashing about in the fetid waters of Jim Crow and the Klan, then rolling credits, 13th hurls the viewer through the last several decades, all the way to Eric Garner’s desperate last gasps and the sickening Trump rallies of recent memory. Throughout 13th, the ever-increasing number of America’s incarcerated is flashed on the screen. You may have known that America has the highest number of people in prison of any country, but you might not know how quickly the number has spiked. There are many moments of 13th that are hard to watch. It’s not the turbulent history of a people on the other side of the planet but the story of what we have done to one another and ourselves. The truths that hit the viewer while watching 13th make the fecklessness of the current administration all the more offensive.

One thing is for sure. There is a lot of good money in prison, if you believe the行 suret. 13th makes the fecklessness of the current administration all the more offensive. One thing is for sure. There is a lot of good money in prison, if you believe the

Ther are many moments of 13th that are hard to watch.
**COMING SOON:**

**FRI. FEBRUARY 17**
- PERPETUAL DAWN (FT. TELEPHERON TEL NOVE, FORCE PLACEMENT, KID 606 & MORE)

**SAT. FEBRUARY 18**
- **XCELLERATED & B-SIDE**
- 2-YEAR ANNIVERSARY

**THU. FEBRUARY 23**
- UNIFORM & BLACK MARBLE (HIVE MIND & ARZANO)

**COMING SOON:**

**FRI. FEBRUARY 17**
- ALL DEF DIGITAL & TRILLTEC PRESENT ALL DEF LA FT. SIR

**SAT. FEBRUARY 18**
- NAMASDRAKE & NAMASBEY
- DRAKE & BAYONCE THEMED YOGA CLASSES

**SUN. FEBRUARY 5**
- **D'SKARADOS**
- 10 YEAR ANNIVERSARY SHOW!

**SAT. FEBRUARY 18**
- **BOOTSIE LA**
- GWEN VS. PINK

**SUN. FEBRUARY 5**
- FLEETMAC WOOD
- 40TH BIRTHDAY RUMORS RAVE

**FRI. FEBRUARY 17**
- REGGAE MONTH
- CELEBRATION W/ PATO BARTON

**2/16**
- GATA
- TRADE LOS ANGELES
- ANDREIEN
- TRE CAPITAL, KBME X, MULHIREN, AND MORE!
- GET HEAVY & HEAVY DUB
- KLUB LA
- THE PARANOIAS
- GET HEAVY & HEAVY DUB
- PROVOKE BURLESQUE
- MAHI COOLIN' X CORREY C THE G
- THE WORLD OF DRUM & BASS

**3/16**
- XIU XIU 'FORGET' RECORD RELEASE SHOW
- DEDEKIND CUT
- JAMES FERRARO
- ELON KATZ
- RENE HELL
- NERD BOY EXTRAVAGANZA
- DISCO BALL 2017 "STAYIN' ALIVE"
- RAVEN FELIX
- HORSE THE BAND

**2/17**
- KAYLAS EP RELEASE PARTY
- TEEN PARTY
- CLUB 90S
- THE MOTH
- REPO LOS ANGELES
- ELLA ROGUE
- COLORS COMEDY

**3/1**
- THE VIRUS
- CAD SHACK
- GHANA 60TH INDEPENDENCE PARTY
- RICH THE KID
- MONOPLASMA
- 1960'S PROM NIGHT
- SPRING BANG TOUR
- COAST 2 COAST LIVE
- DS-13
- THEE STATIC AGE PRESENTS: THE SUBHUMANS
- OG MACO & YOUNG GREATNESS
- COAST 2 COAST LIVE
The Coathangers, Zig Zags
@ RESIDENT
SAT 2.25

The Coathangers come at you with a messy collision of drums, guitar, bass and chanted vocals, but the Atlanta trio have evolved beyond the primitive and sloppy attack of their early records into a more assured sound on 2016’s Nosebleed Weekend. Their recent songs range from straightforward punk (“Make It Right”) and slits-like post-punk (“Watch Your Back”) to buzzy grunge (“Had Enough”) and glimmering hints of garage pop (“Copycat”). “I don’t want a parasite, eating me from the inside out,” singer-guitarist Julia Kugel rants on The Coathangers’ new live single, “Paraite,” a minutelong burst of very raw fury that reportedly was inspired by this country’s recent shift to conservatism. Local punks Zig Zags make for a brutal contrast with their harder and faster brand of ’80s-style hardcore. —Falling James

Marduk
@ THE REGENCY THEATER
FRI 3.17

Dubbed “the most blasphemous band in the world,” Sweden’s Marduk dapple their malignant explorations of Satanism and death with a (not entirely unrelated) fascination with Third Reich militarism. Thirteenth studio album Frontschwein (which roughly translates as “soldier at the front”) revisits themes first explored on 1999’s Panzer Division Marduk, but with the palpable benefit of years more songwriting experience and the uniquely ill-willed vocals of black-metal mainstay Mortuus aboard. Released in 2015, it’s a monument to literalism, with songs like “Nebelwerfer” (a German World War II monument to literalism, with songs like “soldier at the front”) revisits themes first explored on 1999’s Panzer Division Marduk, but with the palpable benefit of years more songwriting experience and the uniquely ill-willed vocals of black-metal mainstay Mortuus aboard. Released in 2015, it’s a monument to literalism, with songs like “Nebelwerfer” (a German World War II weapons system) and “Wartheland” (a Nazi-annexed Polish subdivision). The record’s strungoutlive singing, swirling tremolo guitar and blurs of belt-fed beats are all of a standard expected of such genre veterans, but it’s Marduk’s consistent ability to find groove amid the sonic bloodlust that confirms the quartet’s malevolent pedigree. —Paul Rogers

Air + Style
@ EXPOSITION PARK
SAT 2.18

Olympic gold medalist Shaun White’s two-day sports and music festival returns to L.A. for its third year, combining the adrenaline surges of world-class snowboarders competing on a 16-story “big air” jump with the big bass drops of a talent-heavy musical lineup. While the names are marquee, the actual number of artists is far more manageable than comparable festivals, allowing attendees to experience more than just abbreviated sets throughout the two days. The cross-section of talent ranges from critic and crowd favorite uber-producer Flume to pop perfectionists Chromeo, synth-dance masters St. Lucia and wide-reaching hip-hop courtesy of Atmosphere, Vince Staples and Vic Mensa on Saturday. Sunday hosts surefire crowd-pleasers Major Lazer, EDM expert Zhu, cutting-edge rock pioneers TV on the Radio, dance floor stormers Louis the Child, soul ‘n’ bass duo Marian Hill, and Los Angeles’ hottest fresh pop couple, Powers. Also Sunday, Feb. 19—Lily Moayeri

Luna, Britta Phillips
@ TERAGRAM BALLROOM
Tues 3.14

Tonight, you’ll get a postcard glimpse of pre-gentrification New York City in the early ’90s, back when arty musicians could still make a living in Manhattan by pursuing their Lou Reed fantasies of feedback and poetry. The dream-pop band Luna broke up in 2005, but singer-guitarist Dean Wareham brought the group back in 2013 and tonight they’ll re-create their 1994 album, Bewitched. That record not only evoked the low-key, glassy-eyed pop of mid-period Velvet Underground it even featured guitar from VU’s Sterling Morrison. Latter-day Luna bassist Britta Phillips, who also performs with her husband, Wareham, in the side project Dean & Britta, opens with songs from her debut solo album, Luck or Magic. Phillips imbues her electronica-frosted covers of The Cars and Fleetwood Mac with a sleepy Hope Sandoval daze. —Falling James

David Cassidy
@ CANYON CLUB
WED 3.16

David Cassidy’s last Southern California show at the Saban in 2015 widely exceeded all expectations, and his return promises to do the same. While The Partridge Family, where Cassidy got his start, may have been a made-up group of lip-syncing children, he always possessed an immense and real talent. Beyond the lunch boxes and pages of Tiger Beat, the hits of The Partridge Family were pop treasures, and Cassidy’s show celebrates the remarkable songcraft of “I Woke Up in Love This Morning,” “Doesn’t Somebody Want to Be Wanted,” “I’ll Meet You Halfway” and “I Think I Love You,” among others. Cassidy also spends the evening generously sharing vulnerable and heartfelt stories about his life and career, including tributes to his father, the late music biz legend Jack Cassidy, and dear friend Davy Jones of The Monkees. Come sing along with songs you didn’t remember knowing so well. —Jackson Truax

Heather Maloney, Peter Mulvey
@ HOTEL CAFE
SAT 3.18

Though only in her early 30s, New Jersey native Heather Maloney takes her songwriting cues from the great storytellers of ’90s folk and alt-country: Lucinda Williams, Aimee Mann, Patty Larkin. Her latest album, 2015’s Making Me Break, has more electric-guitar crunch, thanks to producer Bill Reynolds (Band of Horses) and guest musicians such as My Morning Jacket’s Carl Broemel, but it still puts her vibrant lyrics and dewy vocals from and center. Peter Mulvey started out back in the ’90s himself, busking on the streets and subway platforms of Boston and releasing a string of highly under-rated albums showcasing his intricate guitar work. These days, he’s based in Milwaukee and has matured into a wry songwriter with a pleasingly weathered voice, as heard most recently on 2014’s Silver Ladder and next month’s Are You Listening?, produced by Ani DiFranco. —Andy Hermann

Herbie Hancock, Wayne Shorter and Terence Blanchard
@ WALT DISNEY CONCERT HALL
SUN 3.19

This bunch of jazz giants all hunkered down to jam under one roof is likely to be termed “distinguished.” And, sure, they are rather danged eminent, what with their innumerable landmark accomplishments that have shaped the jazz we know and revere today. Yet a tough modernity reigns in pianist Hancock, sax man Shorter and trumpeter Blanchard’s music, as players, composers, arrangers and bandleaders who are by their very natures boundary smashers and rule breakers, and whose distinguishing common trait is an inability to sound stuffy or square. They’ll be joined by the superb rhythm section of Vinnie Colaiuta on drums and James Genus
on the bass, along with James Gaffigan conducting the L.A. Philharmonic in a new work by Blanchard based on a Hancock improvisation. With an opening set by jazz/funk collective Snarky Puppy. —John Payne

The Rubinoos @ VIPER ROOM
The Rubinoos were the right band at the wrong time when they formed in Berkeley in 1970. They were unabashed fans of bubble-gum pop in an era when FM radio was progressing into more serious-minded classic rock. Undeterred, The Rubinoos were among the earliest power-pop groups, from their sweetly faithful remake of Tommy James & the Shondells' “I Think We’re Alone Now,” to their new-wave theme to the 1984 flick Revenge of the Nerds. In 2007, the group stirred up some attention when guitarist Tommy Dunbar and co-writer James Gangwer sued Avril Lavigne over alleged similarities between The Rubinoos' “I Wanna Be Your Boyfriend” and the Canadian pop star's “Girlfriend” (the two sides agreed to a confidential settlement the next year). Tonight, Dunbar is joined by founding members Jon Rubin and Donn Spindt for their first L.A. gig in 16 years. —Falling James

Priests, Alice Bag @ THE ECHOPLEX
Priests are a couple of ladies and a couple of dudes from Washington, D.C., who make noisy, jangling, cathartic punk rock in the style of L.A. punk rockers of the past like The Bags, The Germs and The Gun Club. It just so happens that the band will be joined tonight by Alice Bag of The Bags, who will hopefully perform songs from her most recent record, simply titled Alice Bag, as well as older material from her Bags days. Whatever she does, it will be great to see a veteran of the scene supporting some young bloods who take influence from Ms. Bag, still an underrated figure in the development of punk rock in Los Angeles and beyond. —Sam Ribakoff

Kath Bloom @ THE MINT
Longtime singer-songwriter Kath Bloom is a treasure to those who know her, and her coming This Dream of Life album (due next month on Mark Kozelek's Caldo Verde) is a lovely way to get to know her: 12 spare but sharp songs made from Bloom's ageless voice and distinctive guitar, reinforced by guests such as Kozelek and locals Avi Buffalo (who opens for her tonight) and Imaad Wasif. “Reminds Me of It” is a devasting, “Changing Horses in Midstream” is precise and plainspoken and all the starker for it, and opener “This Dream of Life” is a punk rager (or maybe a Dead Moon–style rocker?) camouflaged as an understated — but not gentle — folk song. Bloom’s lyrics don’t waste words, and her voice is connected directly to something personal and powerful. As realism gets rarer, she remains the real deal. —Chris Ziegler

Split Single, Imaad Wasif @ RESIDENT
Split Single is the solo rock-onym of Jason Narducy — sideman to Bob Mould, Superchunk and Robert Pollard; also guitarist in the ’80s punk band Verboten — who delivers a particularly enthusiastic take on a particular kind of Midwestern power pop. As the press suggests, there’s a little Cheap Trick, though more “Stiff Competition” than “Surrender.” But there’s also a lot of Guided by Voices circa the hi-fi years, especially on songs like “Evaline Make Believe” or “Glory,” and there’s some of the spirit of The Mice’s Bill Fox, whose idiosyncratic rasp inspires at least a few seconds of “White Smoke.” If indie rock is established enough to develop a meat-and-potatoes sub-sound, this is it: the fundamentals, done right. With local visionary psychedelicist Imaad Wasif. —Chris Ziegler
RAINBOW BAR & GRILL

SOL VENUE:

SKYLIGHT BOOKS:

THE SATELLITE:

THE ROXY:

THE ROSE:

ROCK CITY STUDIOS:

REGAL INN:

THE OPEN SPACE:

MOLLY MALONE'S:

Gash, Thu., Feb. 23, 9 p.m., $10. New Evil, Rebel & a Basketcase, Sugar Fly, Gigi

$10. Cramp Stomp, a tribute to the Cramps with The

Mon., Feb. 20, 9 p.m., free. Landlady, Cassandra

The Palms, Smoke Season, Ethan Burns, Fever High,

Sleep, Mon., Feb. 20, 6:30 p.m., TBA.

Sun., Feb. 19, 8 p.m., $10. Goon, Young Jesus, Love

Bastards, Dissension, Sorry State, Defects,

Nightmare, Igor Amokian, Conrad Burnham, J3M5,

Music Pick). A Generous Soul Collective with Drew

Steve Maggiora, Sat., Feb. 18, 6:30 p.m., $30. DJ

Music Pick). The Focke Wolves, The Frank & Dino Show,

Mic, Mondays, 7 p.m., free. Undercover Monsters, Sat., Feb. 23, 8 p.m., $7.

Fri., Feb. 17, 8 p.m., free. Lola Kirke, Wyndham, The

Sun., Feb. 19, 8 p.m., $10. Goon, Young Jesus, Love

Fri., Feb. 17, 9 p.m., $20. Luna, Britta Phillips, K-Mex,

p.m., $17. The Staves, Mikalai Davis, Wed., Feb. 22 9

p.m., $16. Charming Liars, John Miller, Flagship, Thu.

Wed., Feb. 22, 8:30 p.m., $10. Eric Tressmer, The River

Arbor, Coke Wither, Thu., Feb. 23, 9 p.m., $10.

MOLLY MALONE'S: $757 S. Fairfax Ave., Los Angeles. No

DAP! Benefit, with The Band Mell, Michael Mell, Fri.,

Feb., 17, 8 p.m., $10, Free: Angelo Moore, North by North, Atomic Walrus,

Mon., Feb. 20, 7 p.m. Kath Bloom, Avi Buffalo, Lou

Pine, Lost Kingsdoms, Tue., Feb. 21, 7:30 p.m., $8 (see


Feb. 22, 8:30 p.m., $10. Eric Tressmer, The River

Arbor, Coke Wither, Thu., Feb. 23, 9 p.m., $10.

THE REDWOOD BAR & GRILL: 316 West Second St., Los

Angeles. The Foxes Wolves, The Frank & Dino Show,

Something Ferocious, Fri., Feb. 17, 9 p.m., TBA. Ezra

Battle, Sat., Feb. 18, 6 p.m.; Pusly-Cow, Saucy Yoda

Undercover Monsters, Sat., Feb., 18, 9 p.m. Morgan

Geer, Juli Crockett, Jay Souza, Mon., Feb. 20, 9 p.m.


p.m., $10 (see Music Pick).

REGAL INN: 6753 E. Carson St., Lakewood.

The Bastards, Dissension, Sorry State, Defects,

Neckbreaker, Civil Disgust, Bossfight, Sat., Feb. 18, 7

p.m., $7.

RESIDENT: 428 S. Hewitt St., Los Angeles. The

Cothangars, Zig Zags, Fri., Feb. 17, 9 p.m., $17 (see

Music Pick). A Generous Soul Collective with Drew

Michael, DJ Dennis-Dylam, Octavious Woman, Steve

Maggiora, Sat., Feb. 18, 6:30 p.m., $30. DJ

Spinn, Taso, DJ Taye, Wed., Feb. 22, 8 p.m., $12, Split

Single, Imaad Wasif, Thu., Feb. 23, 8 p.m., $10 (see

Music Pick).

ROCK CITY STUDIOS: 2258 Pickwick Drive, Camarillo.

Every Time I Die, Knocked Loose, Harm's Way, Eternal

Sleep, Mon., Feb. 20, 6:30 p.m., TBA.

THE RODEO: 243 E. Green St., Pasadena. Dada Forever,

Fri., Feb. 17, 9 p.m., $28-$48.


Long Beach Dub All-Stars, Fri., Feb. 17, 8:30 p.m., $25.

Loose, Jacob Banks, Sat., Feb. 19, 9 p.m., TBA

Dumbfoundead, Sun., Feb. 19, 9 p.m., $18. The

Strike, Joseph Luca, Madds, Gavin Haley, Tue., Feb.

21, 9 p.m., $12, Archgoat, Valynka, Hellsfire Deathcult,

Saturday, Sundays, 4-8 p.m., free.

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Merriweather, Wednesdays, 8-10 p.m., free.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Sam Hirst Quintet, Sat., Feb. 11, 8-10 p.m., free. The Dromi Mathewy Quartet, Sat., Feb. 11, 11 a.m.-3 p.m., free. The Dave Full Quartet, Wed., Feb. 22, 6-9 p.m., free.

**MR. C BEVERLY HILLS:** 1224 Beverwil Drive, Los Angeles. Tina Phillips, Sherry Luchette, Feb. 17, 8:30 p.m., free.

**94TH AERO SQUADRON:** 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

**PERCH:** 448 S. Hill St., Los Angeles. The Todd Hunter Trio, Sundays, 12-3 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m., free. The Brian Swartz Quintet, Thursdays, 7-10 p.m., free.

**PIPS PIZZA PASTA SALADS:** 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 6 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

**SPAGHETTI SEASHELL:** 3005 Old Ranch Parkway, Seal Beach, DW3, Thursdays, 8 p.m., $15.

**STARBOARD ATTITUDE:** 1322 Deegan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 8 p.m., $5. Jazz Jam Session, Thursdays, 9 p.m., $5. —Falling James

**LATIN & WORLD**

**COCOPALM RESTAURANT:** 1800 Fairplex Drive, Pomona. China Espinosa y los Duenos del Son, Fridays, 10 p.m., free.

**THE CONGA ROOM:** 800 W. Olympic Blvd., Los Angeles. Discoteca DTLA, Fridays, 9:30 p.m., TBA. Conga Room, Saturdays, 9 p.m., TBA.

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

**THE GRANADA LA:** 175 First St., Alhambra. Salsa Fridays, 2 p.m., $10. Salsa & Bachata Saturdays, 7 p.m.-3 a.m., $15. Salsa & Bachata Tuesdays, 9:30 p.m., $5. Bachata Thursdays, 8 p.m., $5. —Falling James

**COUNTRY & FOLK**

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City, The Hot Club of L.A., Mondays, 8:30 p.m., free.


**IRELAND’S 22:** 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

**JOE’S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. George Miguel, Fri., Feb. 17, 9 p.m., free. The Coyote Dawgs, Sat., Feb. 18, 9 p.m., free. Rob Stone, Barry Goldberg, Sun., Feb. 19, 8 p.m., free.

**SAGEBRUSH CANTINA:** 23527 Calabasas Road, Calabasas. Sonny Mone, Saturdays, 4-30 p.m., free.

**TINHORN FLATS SALOON & GRILL:** 1724 N. Highland Ave., Los Angeles. Tina Michelle and the Rhinestone Cowgirls, Tuesdays, 9 p.m., free. —Falling James

**DANCE CLUBS**

**THE AIRMEN:** 2419 N. Broadway, Los Angeles. Electric Ave., with Doctor Doctor, Asura, De Leon, Steady State, Fri., Feb. 17, 8 p.m.-2 a.m., $10. 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.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, 21+, Saturdays, 10 p.m., free-$5.

**GRAND STAR JAZZ NIGHTCLUB:** 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., $5.

**LA CITA:** 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., $5-$12; Bootie L.A., where resident DJ ShyBoy mixes up a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., $10; DJ Jose Maldonado, Sun., Feb. 19, 9 p.m., $10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21+, Wednesdays, 9 p.m., $5, 143, Thu., Feb. 23, 9 p.m., $10.

**THEMORPH**: 618 S. Spring St., Los Angeles. Awakenings, Fridays, 10 p.m.; GJAMY, Fri., Feb. 17, 10 p.m. Green Velvet, Dosol, Sat., Feb. 18, 10 p.m.; Inception, Saturdays, 10 p.m.; Doctor P, Dirtyphonics, Thu., Feb. 23, 10 p.m.

**FUBAR:** 9794 Santa Monica Blvd., Los Angeles. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

**THE ECHO:** 446 S. Hill St., Los Angeles. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., $5-$10. Club ‘90s, Sun., Feb. 19, 9 p.m., $10. Club '90s, Sat., Feb. 18, 10 p.m. Aponte, Mark de Clive-Lowe, Branie Mejias, Cuny, Sun., Feb. 19, 10 p.m.; Club Underground, with DJs Larry & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., $5.

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

**R BAR:** 3331 W. Eighth St., Los Angeles. DJ Mijano, Sat., Feb. 18, 9 p.m., $10. The Fleetwood Mac Rumours Rave, with Roxanne Roll, Smooth Sailing, Sat., Feb. 18, 10 p.m. Club 90s, Sun., Feb. 19, 9 p.m. Aponte, Mark de Clive-Lowe, Branie Mejias, Cuny, Thu., Feb. 23, 9 p.m.

**THE SATELLITE:** 1717 Silver Lake Ave., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., free-$5.

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21+, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.


**THE STUDY HOLLYWOOD:** 6356 Hollywood Blvd., Los Angeles. Club Gender, Thursdays, 10 p.m.

**THAT ’80S BAR:** 10555 Mills Ave., Montclair. ’80s Dance Party, with new wave, old-school and freestyle
For more listings, please go to laweekly.com.

FRIDAY, FEB. 17

- Adam Ant: With Gim Skanks, 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
- Blake Shelton: With RaeLynn, 7:30 p.m., $42.50-$82.50. The Forum, 3900 W. Manchester Blvd., Inglewood.
- Brandi: With Mya, 8:30 p.m., $50-$84. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
- David Foster: 6:30 p.m. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.
- Engelbert Humperdinck: 7 p.m., TBA, Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.
- Every Time I Die: With Knocked Loose, Harm’s Way, Eternal Sleep, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
- Normane: With Ravyn Lenae, 7 p.m., $22.50. The Regent Theater, 448 S. Main St., Los Angeles.
- The South Bay Coastliners: 2 p.m., $25. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

SATURDAY, FEB. 18

- O2L: With Yaki, Yeng Constantino, Angeline Quinto, KZ Tandingan, 7:30 p.m., $78-$150. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
- Scott Bradlee’s Postmodern Jukebox: With Brielle Von Hugel, 8 p.m., $39. Renee & Henry Segerstrom Concert Hall, 600 Town Center Drive, Costa Mesa.
- The Dream: 9 p.m., $29.50. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SUNDAY, FEB. 19

- Oliver Heldens: 9 p.m., $30-$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.
- Scotts Festival & International Highland Games XXVII: With The Wren of Iniquity Ensemble, The Royal Scottish Country Dance Society and others, 9 a.m.-6 p.m., $10-$19. Queen Mary, 1126 Queen Street, Long Beach.
- Mozarts’ Sister: With Teen Daze, in the Constellation Room, 9 p.m., $8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

For more listings, please go to laweekly.com.
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