

A Cartoonist Does Jail Time • Elegance and Butter at Kris Tominaga's Cadet

# LAW WEEKLY<sup>®</sup>

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VICTORIA TIK'S  
LOFT-BASED,  
ECO-FRIENDLY,  
READY-TO-WEAR  
LINE AIMS FOR  
CLASSIC STATUS



## THE QUEEN OF FROCKS

BY HAYLEY  
FOX

# **Heavenly** LAKE TAHOE

Winning the ski trip of a lifetime, that you may or may not remember afterward, just got a whole lot easier and more fun. First off, imagine Vegas-style debauchery; now imagine skiing or riding some sweet pow lines through perfectly spaced trees with an incredible lake view. That's what a ski trip to Heavenly Mountain Resort in Lake Tahoe is. Non-stop action and no last calls, which is how Heavenly got the reputation for the most first chairs missed.

Heavenly is bringing that saucy party to Santa Monica with "Skyway to Heavenly" and transforming Busby's West into an LA version of the high-energy ski experience of South Lake Tahoe where four lucky rippers will win an all-expenses-paid ski trip to Heavenly that starts from the moment they win. With the gorgeous Heavenly Angels, casino games like roulette, blackjack and poker, plus DJs and dancing, Skyway to Heavenly is a small sampling of what Heavenly's Go All In ski experience is like. Qualifying is easy; hanging with the three-day non-stop action in Lake Tahoe might not be.

Just like skiing a line, there's more than one way to qualify for the final round of the contest...

- Snag the most-liked Instagram photo tagged with #HeavenlyOrBust
- Score the highest casino winnings (each guest will receive a starter Casino Chip)
- Or be declared one of the two most creative retro ski outfits photographed in the Heavenly photo booth.

The winners from each contest will immediately move on to the final round – a sudden-death flip cup race: chug, flip and win! The grand prize winner and his or her three ski buddies will immediately be whisked away for a dream weekend escape to Heavenly, the country's winter party capital.



The Skyway to Heavenly prize includes:

- Private charter jet service from LAX to South Lake Tahoe
- 3 night accommodation in a high roller suite at MontBleu Resort & Casino
- 3-day lift ticket and demo equipment rental package



- \$450 spending money and \$75 Heavenly Mountain Money per person
- VIP admission and bottle service at MontBleu nightclubs
- 24-hour concierge
- Private mountain guide
- Reserved table at Heavenly Unbuckle Après Ski Party (rated the #1 Après ski party in America by *Forbes & CNN Travel*)

Heavenly is no place for lightweights – it's for those who are up for first chair and are still going strong long after last call, and the Skyway to Heavenly party follows suit. With a massive mountain full of off-the-grid terrain and stunning selfie-ready views of sparkling Lake Tahoe below, Heavenly is for snow seekers who want to go big and forge their own path. Sleep can wait!

Be at Busby's West (3110 Santa Monica Blvd.) on January 15th at 8:30 pm in your best and boldest throwback ski party gear to enter and enjoy a taste of what a Heavenly ski trip is all about.

Go All In at [SkywaytoHeavenly.com](http://SkywaytoHeavenly.com) for full details. High above the sapphire-blue waters of Lake Tahoe, Heavenly Mountain Resort is one of the most unique mountain resorts on the planet. Combining 4,800 acres of off-the-grid terrain and incredible views of Lake Tahoe with high-octane, non-stop nightlife, Heavenly offers a high-energy resort experience like no other. Heavenly is a subsidiary of Vail Resorts, Inc., the leading mountain resort operator in the United States. Visit [SkiHeavenly.com](http://SkiHeavenly.com) or call 800-HEAVENLY to learn more.

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# SKYWAY TO HEAVENLY

Win the Ski + Party weekend of a lifetime



Rock up in your retro ski gear ready to party with Heavenly Lake Tahoe at Busby's West, January 15th. You and three lucky friends could leave on a private jet to play in the powder that night. This weekend includes a high roller suite, VIP nightclub access, bottle service, lift tickets, private mountain guide and \$450 spending cash per person. Dress to impress for the slopes and be ready for takeoff!

Visit [Skywaytoheavenly.com](http://Skywaytoheavenly.com) for all the details.

**Busby's West - Santa Monica | 8:30 PM | Jan. 15**





# Lest We Forget

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**EBOLA DEATHS IN AFRICA**

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*Look for our float in the 2015 Rose Parade*

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## A CARTOONIST DOES TIME IN L.A. COUNTY JAIL ... 11

During a two-month ordeal, the author faced random searches, angry guards and bizarre sleep schedules. She used a tiny golf pencil to draw what she saw.

BY ELANA PRITCHARD

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**iAsk A  
Mexican!**  
by Gustavo Arellano

**SPECIAL BEST OF  
EDICIÓN**

**DEAR MEXICAN:** How did the patron saint of Mexico get a name derived from Arabic?

—El Moro Judío

**DEAR JEWISH MOOR:** You're referring to the Virgin of Guadalupe, the brown-skinned apparition of the Virgin Mary, who tradition says appeared before the Aztec peasant Juan Diego in December 1531 just outside modern-day Mexico City. As you correctly noted, Guadalupe's etymological roots spring from Arabic: the name is a mishmash of the Arabic word for valley (*wadi*) and the Latin *lupus* (wolf) and was what the Moors called a river in the Extremadura region of Spain. Hernán Cortés and his merry band of murderous Extremadurans venerated a Black Madonna found near their hometown river, so it's no stretch to theorize that any Holy Mother appearing before a bunch of Mexicans on the conquistador's watch would assume the *nombre* of Guadalupe.

But another school of thought, favored by many Mexican and Chicano scholars, argues that Guadalupe got Her name thanks to Spanish stupidity. They maintain that Spanish clerics misunderstood Juan Diego when he told them *la virgen* called Herself *Tlecuauhtlapcupeuh* ("She who comes flying from the region of light and music and intones a song, like the eagle of fire" in Nahuatl) and *Coatlatxopeuh* ("I crushed the serpent with my foot"). The two terms are rough homonyms of Guadalupe, goes the tale, and so the Spaniards assumed Juan Diego meant their goddess and renamed his brown virgin Guadalupe.

The problem with this revisionist theory, however, is that it has no basis in historical fact. The German theologian Richard Nebel pointed out in his 1992 study *Holy Mary Tonantzín Virgin of Guadalupe: Religious Continuity and Transformation in Mexico*, "Until today, no one has found any document from the 16th century in which one can verify the Nahuatl phonetic origins of the word that the Spaniards supposedly thought resembled 'Guadalupe.'"

Besides, the idea of an Islamic-derived Guadalupe is better: Imagine how freaked out *gabachos* will get when they discover that the Empress of the Americas is part Muslim!

Ask the Mexican at [themexican@askamexican.net](mailto:themexican@askamexican.net), be his fan on Facebook. follow him on Twitter @gustavoarellano or follow him on Instagram @gustavo\_arellano!

**Comments //**

**Deep-Sixing Our 2014  
Top 10 Lists**

Some readers were not entirely thrilled by our year-end top 10 lists, if you can imagine that. Culture writer Isaac Simpson's "10 Best L.A. Street Art Murals of 2014" left reader Melissa "Zippy" Downing digging up some weighty history to prove us wrong. She called it "utterly insane that in your Top L.A. Mural Recap of 2014 (re: copy-and-paste submission from a 'team' of Instagram 'experts'), the once-in-a-lifetime collaboration between French hyperrealist MTO and five members of UTI, L.A.'s longest-running active graf crew, painted on the facade of the first hotel in Los Angeles history to allow African-American tenants, was omitted."

Although several readers were thrilled to see *Dark Comedy*, Ty Segall and others on the *L.A. Weekly* staff's list of "The 10 Best Albums of 2014 by L.A. Artists," Jeff Laufer, of [rockbandsofLA.com](http://rockbandsofLA.com), says he "listened attentively to your Top 10 L.A. artists, and being a fellow music journalist here in the crooked city of Los Angeles, I found that those artists chosen were truly not the best music. Rather, it seemed as though the writers chose music not for their merit but for their obscurity." (Well, Skrillex has 19 million Facebook likes and YG has 3 million, but OK.) Others simply wished we'd added a few bands: "L.A. band Miner released *Into the Morning* this year, and it's AWESOME!!" wrote joyadanceflow. And KevaRosenberg simply said, "Fartbarf, Dirty Power."

**The Interview's Other  
Fallout**

Forgotten in the media focus on Amy Pascal's emails, the movie chains that refused to show *The Interview* and Sony's decision (later reversed) not to release the movie are thousands of little-guy Sony employees who got screwed by the hackers. Writes Steve Clarke, "I am the parent of a low-level Sony employee I love with a depth beyond mere patriotism. ... My child's personal information may be out there for criminals to make use of. My child may have gone through fears those outside the eye of the storm know nothing about. ... When the rest of you are done arguing about this event, you'll start to see it for what it really is: a new way of waging war. Turning our privacy inside out. Turning us against each other. Turning everyone on the information superhighway into roadkill, agency by agency, corporation by corporation, individual by individual. **This is not about 'art.' This is about the Art of War.** And as comfortable as our slumber may be, we will soon awaken to the fact we are at war. One if by land. Two if by sea. **How many if by smartphone, tablet, laptop, desktop and mainframe?**"

**You Write, We Read**

Please send letters to *L.A. Weekly*, 3861 Sepulveda Blvd., Culver City, CA 90230. Or email us at [ReadersWrite@laweekly.com](mailto:ReadersWrite@laweekly.com). Full name and contact information preferred.

Victoria Tik, center, with models Isabella Leon, left, and Nikki Haroldson



PHOTO BY STAR FOREMAN

## A Considerable Town //

Entrepreneurs  
By Hayley Fox

### THE QUEEN OF FROCKS

Victoria Tik looks more like she should be modeling the sleek, sustainable dresses of FROCK Los Angeles instead of designing them. But Tik has far bigger plans, as founder and designer of a line of eco-friendly, women's ready-to-wear designed to buck fashion trends.

She hopes for nothing less than establishing a classic style whose individual pieces are loved by those buying them today — and are later worn and coveted by their children.

FROCK might never have been if Tik hadn't been laid off from her San Francisco advertising gig five years ago. After briefly searching for a job, she decided to

create her own. She parlayed her hobby of making her own clothes into a line that produced nearly 25,000 pieces in 2014.

"As awkward of a time that it was, it was also like there wasn't a better time," Tik says.

With the help of her photographer, marketing guru and BFF Ian Maxion, Tik moved FROCK from the Bay Area a few years ago, setting up shop in downtown L.A. The company soon grew from two employees to nine and expanded its retail reach globally.

Tik and Maxion now operate out of his spacious loft, just a few blocks from where FROCK's frocks are produced.

Most of the company's lush dresses, tops and pants are solid colors, and they find their distinct look in the seemingly effortless way they cling to curves, as well as their geometric cutouts, baring of skin and unique necklines.

Each piece is inspired by and named after a style maverick or feminine icon. Tik cites Marilyn Monroe and supermodels Chrissy Teigen and Kate Moss as among her inspirations.

"I've just put trends out of my mind and I think more about the woman itself," says Tik, a humble woman whose eyes commu-

nicate sheer focus. "What does she want to wear, not what *Vogue* is telling her to wear."

The Kate dress is, well, like the British babe herself: boho, sexy and draped with fringe. Luckily, you don't have to be as slim as Moss to wear it. To dispel misconceptions that one must be "a stick" to wear a FROCK, the company brought in women of all shapes — including a new mom — and dressed them, Maxion explains.

"We were able to prove that theory wrong," Maxion says. "As long as you're a confident girl, you can rock anything, especially FROCK."

If you're lucky enough to be a relative, Tik might name a dress after you. In honor of a family wedding, the designer added to her collection a sleek evening gown named Corrie and a bridesmaid-inspired dress named Noelle.

Tik now is designing a piece inspired by actor Blake Lively, the blond bombshell and fashionista, with whom the FROCK team is salivating to work.

"Blake Lively, if you're listening, call us!" jokes Maxion, an energetic guy with a look fit for a model.

The partners have lots of opportunities to promote the line out there in L.A.'s unnatural habitat — after all, celebrities need a new outfit for every magazine launch, movie screening and grocery-store outing. When celebs are spotted in a FROCK — as Leighton Meester, Laverne Cox and Britney Spears have been — it puts FROCK on the radar of big-name stores.

But seeing celebrities wear her clothes is "not the heart of the business, it's just the sprinkle on top," Tik says.

The company is focused instead on appealing to the "everyday" girl, or, to be frank, the slightly more high-end everyday girl willing to pay up to \$350 for a dress. FROCK's chatty blog, written by Tik and her team, helps customers accessorize purchases, convert or layer items for use in multiple seasons — or even turn a FROCK item into a Cleopatra or Marilyn Monroe costume for Halloween.

The customer service reps double as fashion consultants, Tik says, helping customers pick the right dress with little more information than the client's bra size.

"We teach our clients how to wear it," she explains. "And how to dress. And how to accessorize it."

Even Tik needs help once in a while to pull off a look she sees on a model.

"I'm just a foot shorter than everyone, so I have to kind of tailor it to myself," she says. "I can't just throw anything on and look the way that girls do in the magazines."

FROCK dresses aren't cheap; among the costlier ones are floor-length pieces with detailed cutouts and sheer patchwork. But Tik says the prices are competitive, especially in the eco-friendly clothing market, which hikes costs at the mere mention of "vegan material."

"We priced it strategically so no one felt like they were being punished for wanting to go green," Tik says.

It seems as if everything FROCK does is strategic, which is a lot of what has made Tik a successful entrepreneur. For instance, while "sustainable" may seem to be a buzzword going the way of

"organic," Tik uses it to refer to not only materials she uses — such as vegetable dyes and bamboo — but also her styling, which can be worn in many combinations and over many seasons.

Take the convertible Angie dress, designed to be backless, which can be turned around and worn as a plunging V-neck. Nearly all the materials are machine-washable, a rarity for pricier pieces that feel like softened butter.

FROCK has produced two collections each year rather than four, in part because Tik's items are intended to transcend weather conditions. Next year, FROCK will release a bathing-suit "cruise collection," with tops that also can be worn under a blazer or sheer blouse.

Tik contracts with L.A. seamstresses, pattern makers and other production personnel. As the company has grown, department-store buyers have advised her to move her manufacturing to China and begin replacing her jersey fabric with lower-quality stock.

"That's not our motto. That's not why we got in business," Tik says. "We're not going to move our manufacturing overseas. It's completely doable here — you just have to be smarter about your choices, and you don't cut corners when it

"I CAN'T JUST THROW ANYTHING ON AND LOOK THE WAY THAT GIRLS DO IN THE MAGAZINES."

—VICTORIA TIK

comes to production."

But knowing where to cut corners is the key to success, she adds. Look no farther than the explosively successful retailer Nasty Gal for proof. The party girl/rock-chic brand expanded from a home operation to a massive online store and, recently, to a brick-and-mortar spot on Melrose Avenue. Annual revenue? About \$100 million in 2012.

Tik attributes some of that company's success to the frugal nature of Nasty Gal's founder-CEO, Sophia Amoruso. Known as #GIRLBOSS, her money savvy got its due, thanks to an anecdote she's shared in media interviews. As Amoruso tells it, she returned from a trip to find \$12,000 worth of designer chairs in her offices, got pissed about the wasted money and sold the chairs on Craigslist.

Tik would like to think of Amoruso and Nasty Gal as her predecessor, noting that FROCK is producing about the same number of units as Nasty Gal when it began.

Maxion offers this analogy: If Nasty Gal is Beyoncé, then FROCK is her less-known but equally stylish little sister, Solange.

"It's kind of almost silly looking back at myself thinking that here's this girl with, like, no fashion experience, fresh out of college, who thinks she's going to have her own line," Tik says. "But that kind of fearlessness got us really far."

# A LEGENDARY DETECTIVE

The best and worst of Sal LaBarbera's 9,800 days working homicide at LAPD

BY MICHAEL KRİKORIAN

Sal LaBarbera sees dead bodies. Driving from Watts to USC — up Central Avenue, west over on 83rd, up Figueroa — the LAPD homicide detective can envision the slain bodies of his cases. Hundreds of them. Hell, no, thousands of them.

"There is not a street, not a corner, from the Nickerson Gardens to the Sports Arena [where] I haven't been part of a homicide investigation," LaBarbera said as he drove that route recently. "I don't remember all the names. How could I? But I remember the bodies."

Detective Sal LaBarbera's days of seeing dead bodies are winding down. After 33 years with the Los Angeles Police Department, 27 of those investigating homicides, he is retiring. On Jan. 31 he will be, as police say, "KMA367." End of watch.

He'll leave a legacy as one of the best homicide cops in the history of LAPD, meaning one of the best anywhere — built on a foundation of loyalty to his peers but, even more, to the victims and their families.

"The level of compassion and the commitment he has are unsurpassed by any detective," said LAPD Chief Charlie Beck, who has worked with LaBarbera his entire career. "We're really going to miss him. Not just because he's a great detective but because he's a great friend."

LaBarbera said the best part of being a detective is "driving Code 3 in reverse around LAX chasing somebody." The worst? "Statistics are bullshit. One murder is one too many."

LaBarbera, 55, was raised in New York's Westchester County by his detective father and homemaker mother. He played semipro baseball in New York as an outfielder.

But his grandparents lived in the San Fernando Valley, and when he visited them he would sit outside the LAPD Van Nuys station and watch the officers come and go. "I was so impressed by their size, their professionalism and that sharp uniform," he said. "They were unlike what I was used to seeing in New York."

He graduated from the Los Angeles Police Academy in 1981 and fairly quickly was assigned to the wild 77th Street station, becoming a detective trainee. By 1990, he was working homicide at South Bureau amidst the era's gang bloodbaths.



Detective Sal LaBarbera at the 77th Street station on Broadway

PHOTO BY NANETTE GONZALES CASTRO

"It's the most rewarding and demanding job. Thirty-six-hour shifts were normal," he said. "My goal was always to catch the bad guy before the victim's funeral. To get suspects to cop out, that's so rewarding. I have a half-dozen assholes on Death Row."

The worst thing about being a homicide detective: "Seeing the carnage left behind." The best: "A little bit of closure for families."

LaBarbera's boss, Lt. Jeff Nolte, said the detective is "going to be impossible to replace."

"There's more art to homicide than science," Nolte said. "It's a feeling. It's about tension. It's about having relationships. There is no one like Sal when it comes to naturally building a relationship. When a witness senses that feeling, they become comfortable, and that's when they come forward. Sal is unwavering in his oath to make things right."

Thirty-one years ago, at Manchester Avenue and St. Andrews Place, LaBarbera was on patrol when a man got shot, his femoral artery taking a potentially fatal hit. But the detective reached his fingers into the victim's leg and pinched off the artery, saving him.

The best thing about his job, LaBarbera said: community contact. The worst:

"Department bullshit."

Det. Chris Barling, supervisor of the 77th Street homicide unit, has known LaBarbera for 27 years and calls him "Hollywood Jack," a nod to the detective's frequent press conferences and oft-stated desire to "go Hollywood" after he retires.

When Barling heard *L.A. Weekly* was profiling the detective, he asked, "How much is he paying you?"

But then Barling got serious. "Sal's compassion and caring about people both on the force and on the street, the victims, the families, is second to none. He is a compassionate and a passionate advocate for victim's families."

Det. Tim Marcia of the Robbery-Homicide division explained that the detective taps into something deep in these families, then turns it into a tool that propels him forward.

"He's carried the loss of a victim close to his heart, and he used the pain and anguish that violent crime brings to a family as motivation to do the job right," Marcia said. "Sal was a real murder cop, and the city of L.A. is a better place because of him."

It's not difficult to tap into compliments from co-workers. What's unique about LaBarbera is that he gets compliments from "the other side."

Infamous 89 Family Swans gang member Cleamon "Big Evil" Johnson lauded LaBarbera for his "come at you as a man" straightforwardness.

Johnson is incarcerated at Men's Central Jail, awaiting his retrial for two murders for which he served 13 years on death row. In 2011, the California Supreme Court overturned his conviction, finding that a juror leaning toward acquittal was wrongly excused by the trial judge. A few months ago, asked by a reporter about the guest list for his "homecoming party" if he wins at retrial, Johnson said, "Hey, you gotta invite Sal. Just tell him to leave the badge at home."

Homicide detectives who listen to Johnson's jailhouse phone conversations gave LaBarbera a full ration of shit for that.

Betty Day, the mother of Wayne "Honcho" Day, a former Grape Street Crip whom the FBI once labeled the "Godfather of Watts," also praised LaBarbera

"That Italian is retiring, and I'm just now hearing about it?" Day said. "He knows my son, and he was after him, but Sal was and is always fair. A good cop. He better invite me to his party."

Donny Joubert, a respected Nickerson Gardens peacemaker who convinced the project's Bounty Hunter Bloods not to retaliate against a rival gang — and to instead let LaBarbera do his job — remembered, "Sal sat down with me, and I could feel his determination, his concern for my family."

"Sal got the killer," Joubert said. "We have nothing but respect for Sal in Watts."

LaBarbera said his best moments include "hijacking an ice cream truck and treating the neighborhood." His worst: "The nightmares, the not sleeping."

LaBarbera's dedication to families of the murdered came at a cost to his own family. He recalled "getting yelled at for almost not being there for my own child's birth," even as he celebrated the fact that he delivered "three babies over the years."

When asked if her father ever left a special occasion to rush to a crime scene, LaBarbera's oldest daughter, Marissa, 21, replied with a laugh, "Which special occasion would you like me to start with? Easter, Christmas, my birthday?"

"My dad would get home from a 12-plus-hours workday, sit down at the dinner table, ask us girls how school was, and all of a sudden his cellphone is ringing and he is out on the porch, smoking his cigarette, with his work face on. His demeanor would stiffen, his tone would become more stern. And I would watch through the window and realize my dad is going back to work."

Younger daughter Emily, 18, said she has some of his traits.

"I don't want to be a cop, but what I will do, to follow his footsteps, is to be a wolf, not a sheep. Meaning, I'm going to be a leader; I'm going to help others, and I won't be afraid of anything."

For LaBarbera, the worst part of the job has been "someone dying in your arms."

The best: "Being there with prayers and kind words for someone dying in your arms."



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# A CARTOONIST DOES TIME IN L.A. COUNTY JAIL

DURING A TWO-MONTH ORDEAL, THE AUTHOR FACED RANDOM SEARCHES, ANGRY GUARDS AND BIZARRE SLEEP SCHEDULES. SHE USED A TINY GOLF PENCIL TO DRAW WHAT SHE SAW

BY **ELANA PRITCHARD**

**W** IN JUNE 2014, I WAS ARRESTED FOR VIOLATING A COURT ORDER. I bailed out on July 3. But because I had no money and an overworked public defender, I knew I'd have to serve time for my violation. That's when my mentor, animator-director Ralph Bakshi, advised me to "document my exploits." Jailed in the women's division of the Los Angeles County jail system for two months, I was sent first to Century Regional Detention Facility (CRDF) in Lynwood and then to Twin Towers Correctional Facility in downtown Los Angeles for my final three weeks. Armed with nothing more than a golf pencil and whatever paper I could get my hands on, I drew the strange world into which I'd been dropped.



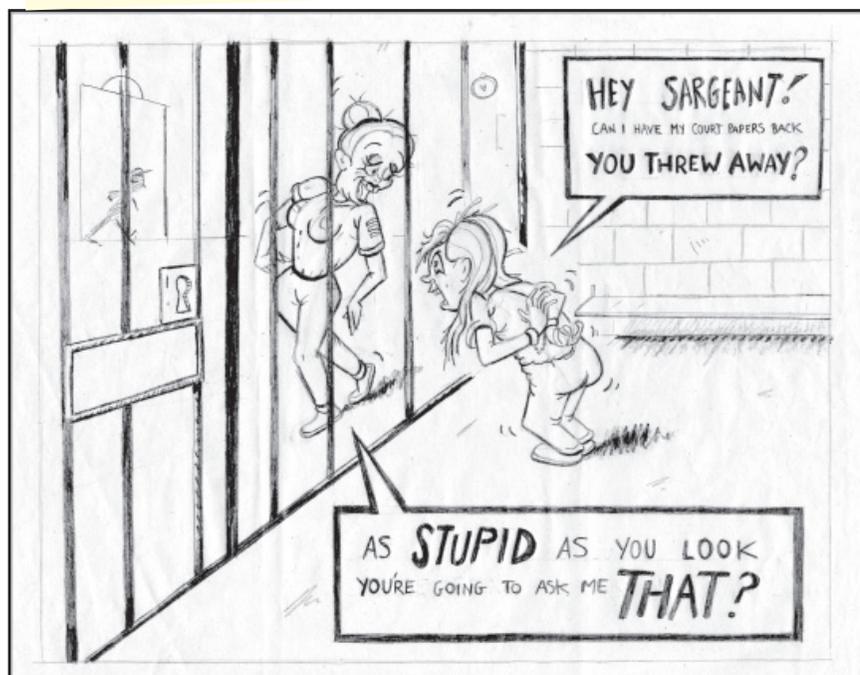
# A CARTOONIST DOES TIME IN L.A. COUNTY JAIL



One of the most difficult parts about jail is traveling to and from court. It's a long, arduous day that begins at 4 a.m. and often doesn't end until after midnight. After a bus ride spent in chains, you spend most of your time in a variety of holding cells with five to 50 other people. The cells are cold and filthy, and you drink from one scummy sink shared by everyone. The worst cell I experienced was strewn with toilet paper and moldy bread. When you finally return to jail (at 8 or 9 p.m. if you ride the afternoon bus), guards from the Los Angeles County Sheriff's Department strip-search and shout at you. Needless to say, none of it is fun. In fact, it's such a tiresome and draining process that those who can't afford bail often end up pleading "no contest" instead of fighting their cases — just to avoid having to repeat the experience.



Here's an example of how draining the trip to and from court can be: On the way from CRDF in Lynwood to the far-off San Fernando Superior Court in the Valley, the bus stops downtown at Men's Central Jail to pick up male inmates for their court appearances. I saw some ugly things on that bus: prostitution, nudity, profanity. A group of male prisoners ganged up on me and thought they could pressure me to show them my breasts — in exchange for crystal meth. I tried telling them to mind their manners, but it didn't work. I just had to sit there and wait for it to be over. Even though they were all in handcuffs and blocked off by a barrier, they still succeeded in making me feel uncomfortable. I'm not sure if the guards knew what went on in the back of the bus, but I'm pretty sure they didn't care.



A few deputies were kind, but about a quarter of the L.A. County jailers were verbally abusive to inmates. We were called "stupid" and "bitches," told to shut up, and were regularly humiliated in various ways, especially by the staff who checked us into jail. The story in this comic didn't happen to me but to another woman in one of my pods, and it's the perfect example of this behavior. When she returned from court, the deputy conducting her "property search" arbitrarily decided to throw away her court papers (jailers can just rip up and throw away whatever they please). When the woman protested, deputies placed her in handcuffs and put her in a cell alone, and then taunted her for being handcuffed.



After my final court appearance, I went to "temporary housing." You're supposed to stay there for only a day or two but, likely due to overcrowding, CRDF was keeping people there for a week or more. We weren't given clean clothes, and had no access to phones or showers. People started to get pissed. One lady, who hadn't been allowed to shower for a week, began banging on her door, yelling at the guards. Others joined in, and the group became so vocal that deputies were unable to turn a blind eye any longer. Reluctantly, they sent a guy around to sign people up. He asked me how many days I'd gone without a shower. I told him four. He said it wasn't long enough, as some women hadn't showered in a week. This apathetic attempt to console me failed, and I banged on the door until I got a shower.

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If you made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant with your credit card or debit card at any time during the period January 18, 2012 to March 15, 2013, you may be part of a class action lawsuit and your rights may be affected.

### What's This About and Who's Included?

A class action lawsuit has been filed against JS Dreams, Inc. and Cristcat Calabasas, Inc., which are both referred to as the Defendants. The lawsuit alleges that the Defendants willfully violated a federal law by printing credit card and debit card expiration dates on receipts provided to customers at the Johnny Rockets Calabasas Restaurant. The law the Defendants are alleged to have violated is the Fair and Accurate Credit Transactions Act ("FACTA").

### What is a Class Action?

In a class action, one or more people called Class Representatives sue on behalf of a group of people (referred to as the Class) who have similar claims. One court resolves the issues for all of the people who are a part of the Class (referred to as Class Members), except for those people who exclude themselves from the Class.

### Am I a Class Member?

You are a Class Member if you are an individual who made a purchase or other transaction at the Johnny Rockets Calabasas Restaurant (located at 4799 Commons Way, Suite J, Calabasas, California 91302) with your personal credit card or debit card at any time during January 18, 2012 to March 15, 2013.

### What Is Being Sought By This Lawsuit?

The lawsuit seeks to recover statutory damages in the range of \$100-\$1,000 for each electronically printed customer receipt provided to Class Members on which receipt their credit card or debit card expiration date was printed. The lawsuit also seeks other remedies such as attorneys' fees and costs. The Court has not yet decided in favor of either the Class or Defendants, although default has been entered against Cristcat Calabasas, Inc.

### Why Am I Receiving This Notice?

United States District Court Magistrate Judge John E.

McDermott, who is presiding over this lawsuit (entitled *Potikyan v. JS Dreams, Inc., et al.*, C.D. Cal. Case No. CV13-6237 JEM), determined that this lawsuit will proceed as a class action. That means that if you are part of the Class, your legal rights will be affected by this lawsuit unless you decide to exclude yourself from the Class. The Court authorized this Notice to inform Class Members about this lawsuit and their options.

### Do I Have a Lawyer in the Case?

The Court appointed Chant Yedalian of Chant & Company A Professional Law Corporation to represent you and other Class Members, as Class Counsel. You will not be charged for this lawyer. If you want to be represented by your own lawyer, you may hire one at your own expense.

### What Are My Options?

If you are a Class Member, you have the following two choices: (1) you can remain a part of the Class, or (2) you can exclude yourself from the Class. You do NOT need to do anything in order to remain in the Class. If you remain in the Class, you will be bound by all of the Court's orders and judgment. If the lawsuit results in benefits (money or otherwise), you may be entitled to a share of any such benefits by remaining in the Class. If the lawsuit is unsuccessful, or there is no recovery, you will likewise be bound by those results by staying in the Class. Staying in the Class also means that you can't sue or be part of any other lawsuit against any of the Defendants about the issues in this lawsuit. You will not be responsible for any out-of-pocket costs or attorneys' fees concerning this lawsuit if you stay in the Class. If, however, you would like to exclude yourself from this lawsuit, you must send a Request For Exclusion postmarked no later than February 28, 2015. For further information about this lawsuit and your options, you may visit the website or call the toll-free number listed below.

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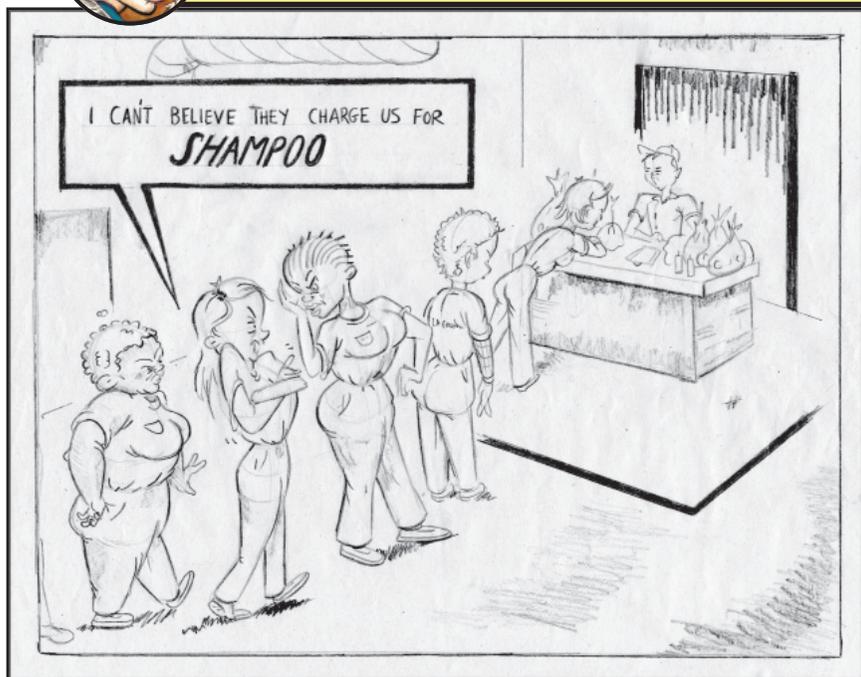
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# A CARTOONIST DOES TIME IN L.A. COUNTY JAIL



**W**hen you arrive in jail, you are (eventually) given an “indigent kit,” a little bag filled with a few packs of shampoo, a miniature toothpaste and toothbrush, a bar of soap, a comb and some foul-smelling deodorant cream. After that, beyond basic bar soap, you’re on your own. You have to order supplies through the commissary system, a sort of monopoly drugstore run by the Keefe Group out of Missouri. This is where you purchase everything from hygiene supplies and chips to a Styrofoam cup. You place orders once a week, and the following week a delivery guy shows up with a cart piled high with plastic bags of stuff. If nobody on the outside puts money on your “books” (inmate account), you can order a second indigent kit. But as soon as someone sends you money, Keefe deducts that cost. And with a 20-cent pack of ramen costing \$1.18, just like most monopolies throughout history, goods are sold at an inflated rate.



**A**t Twin Towers you were only given cleaning supplies once a week, an event they called “double scrub.” They would spray our rooms down with cleaner and provide the whole pod of about 40 women with a single mop and bucket. If you didn’t hurry up and grab the mop right away, by the time you got the bucket, the water would be filthy and black.



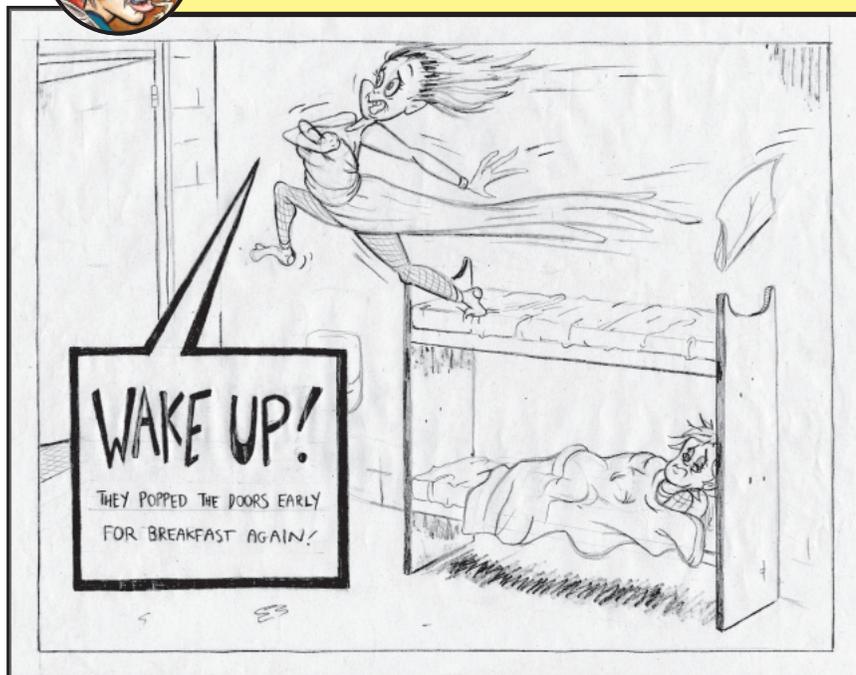
**A**t CRDF it was fairly easy to get toilet paper and sanitary pads — all you had to do was flag down a trustee (an inmate worker). But for some reason, at Twin Towers they treated toilet paper as if it were a precious, nonrenewable resource. For a few days of my stay, we experienced a toilet paper crisis, yet for some reason the staff refused to bring us more. At Twin Towers, a popular response to inmate requests was, “Welcome to jail.” When someone finally came around with a garbage bag full of toilet paper, it felt like Christmas — and they were some kind of toilet paper Santa Claus.



**J**ail has its myths and legends. This rumor never checked out in my book, but some people swore by it. Supposedly, if you flushed your toilet several times in a row, the water in the sink would get hotter and you could use it to make tea or coffee. It never worked for me, so I contented myself with lukewarm sink-tea in the morning. At Twin Towers, sometimes the water in the toilet was hot, so go figure.



# A CARTOONIST DOES TIME IN L.A. COUNTY JAIL



To escape the monotony of being locked in my cell for 23 hours a day (which is the practice at CRDF), I signed up for the Education Based Incarceration, or EBI, dorm. Once in EBI, people can get their high school diploma or take anger-management classes, parenting classes or drug counseling. In my opinion, EBI was the most humane part of the jail, and I saw it helping people. EBI was not without its jailhouse foibles, and one of them was that occasionally — and without warning — the doors would open an hour early for breakfast. You either had to wake up and run downstairs, or miss it and go hungry. A pretty funny scenario if you can laugh at yourself.



was around for a couple of birthday celebrations while in the EBI dorm, and it was an accepted tradition that the inmates would sing "Happy Birthday" at dinner. In a less accepted tradition, one lady would stand up and sing, "Hold up, wait a minute, let's put some ghetto in it!" followed by a few more rounds of clapping and "Happy Birthday." Once a new guard was on duty, and I think she thought we were about to riot or something.



One day as I was innocently sitting in class, I got yanked out and shipped downtown to Twin Towers Correctional Facility, where they kept the AB-109 people — those who are sentenced to a year or more. This was not my classification and I still don't fully understand why the Sheriff's Department transferred me. Twin Towers is primarily a men's facility, with women occupying only a single floor. One of the perks of this arrangement was that, if you drained the water out of the toilet and yelled at the top of your lungs, you could almost have a conversation with the men on the floor below. I never did this. But you could sure tell when someone was doing it, especially if you were trying to sleep.



In jail it is extremely difficult to get accurate information about anything. You have no Internet, phone calls are expensive, and you may or may not get access to a newspaper or be able to watch the news on television. If you ask the guards about anything, they either ignore or yell at you, so most of the time all you can do is speculate with the other inmates. In L.A. County, the jails are so overcrowded that most people sentenced to "county time," or less than a year, serve only 10 to 15 percent of their sentence. So if you get 180 days of county time, you most likely will serve 18 to 27 days. This magical percentage is ever-shifting and changes depending on a variety of factors, so inmates just sat around all day long guessing each other's release dates. Naturally, everyone thought she was right.



# A CARTOONIST DOES TIME IN L.A. COUNTY JAIL



**A**t Twin Towers they had this godawful practice of waking us at 4 a.m. every day for “count.” You had to be fully dressed, standing at your door, while they strolled through the pod with clipboards. After that, they either served breakfast or you were allowed to go back to bed for a few hours. *Every day.*



**I**n this downtown jail, we were locked inside a pod while the deputies watched us from a separate command center, through cameras. So for a decent portion of the day we were seemingly left on our own to self-govern. Within this system, the woman who yelled the loudest usually got her way. But if we yelled too loud, we got locked down (sent to our cells), so it was a delicate balance.



**S**ome people had money to shop and some didn't, and then there were the people who spent \$200 a week on chips and ramen and tried to lord it over everyone, like pre-French Revolutionary aristocracy. It's just chips, folks, get over yourselves.



**A**s you can imagine, it was damn difficult to get nail clippers. Someone was supposed to come around with them once a week but often didn't show up. I watched my roommate frantically bite off all her nails in desperation. It's actually quite a good metaphor for jail. Someone hands you a bunk situation ... and then you freak out. And then you take care of it the best way you can.

*Elana Pritchard is a cartoonist and animator in Los Angeles. Prior to her experience in jail, she worked on Ralph Bakshi's film Last Days of Coney Island (coming in summer 2015). She has launched a Kickstarter campaign to produce her animated short The Circus. For more information, visit [elanapritchard.com](http://elanapritchard.com).*

The tray of accompaniments for a meat entree



PHOTO BY ANNE FISBEIN

| Eats // Fork Lift //

# FLYING SOLO

Kris Tominaga strikes out on his own with Cadet

BY BESHA RODELL

It's fascinating to pull apart the dynamic of a two-chef team, especially a particularly strong collaboration. Will their solo work be like Dre without N.W.A, newly powerful and focused? Or like McCartney without Lennon, all sugar and no bite?

Kris Tominaga and Brian Dunsmoor were just such a duo, at the Hart and the Hunter and before that at the Wolf in Sheep's Clothing pop-up. Both of those projects presented a contemporary, slightly Californian take on Southern food, and the Hart and the Hunter was (and may still be) the most successful attempt at modern Southern food in Los Angeles.

The key, when Tominaga and Dunsmoor were at the Hart and the Hunter, was balance. There was a lot of butter

and richness on the plate but also a lot of acid. Playfulness but elegance. Comfort but surprise.

Now the two chefs have gone their separate

ways. Dunsmoor spent some time at the Ladies' Gunboat Society at Flores, from which he has already decamped (another project, the Hatchet Hall, is

forthcoming in the space Waterloo & City has just vacated).

Tominaga, meanwhile, has landed in Santa Monica at Cadet, an attractive new restaurant inspired by the French countryside, a wood-burning oven and, um, Korea. We'll get to that in a bit.

At Ladies' Gunboat Society, you could pinpoint much of what Dunsmoor brought to the equation at the Hart and the Hunter. It seemed he sat on the creative side of the chef seesaw they were so masterfully riding together; he was the one who brought the playfulness. When he was left to his own devices, I longed for a bit of restraint, a few fewer blueberries, a little more elegance.

And now at Cadet, we see the other part of the formula: Tominaga is all about elegance, and butter, and the comfort of simple luxuries. Turns out there are upsides and downsides to both approaches.

It's possible to have an utterly lovely meal at Cadet, sitting in the gorgeous, wood-lined room, anchored by a square bar, with mismatched French country-chic chairs and the wood stove burning in view off to one side. There are so many whimsical touches here that it's easy to be seduced: the menus printed on large note cards that you shuffle through to get to each section; the curlicued vintage silverware; the cocktails, which each come in three variations — classic, French and "Cadet" — an array that takes us from the American original, through a lighter, more elegant French version, to a modern take.

Most of the hors d'oeuvres menu is taken up with tartines, the French version of bruschetta, and you can get variations on the avocado-on-toast and uni-on-toast tropes that everyone seems to be peddling these days. The avocado comes with fennel and olives smoked over the wood fire, giving it a smoky, briny kick of intrigue. Other tartine

THERE ARE SO MANY WHIMSICAL TOUCHES HERE THAT IT'S EASY TO BE SEDUCED.

toppings — smoked mussels with roasted peppers and capers, beef tartare — make for very satisfying nibbles along with those cocktails. They are meant for one person and hard to share, but at \$6 for most, that's not much of an issue.

But the best thing on the starters menu is not a tartine, and it harkens back to the Hart and the Hunter days. Rabbit *boulettes* (a fancy French word for meatball) come with herb dumplings, which are butter-rich and flaky and reminiscent of the biscuits that seduced everyone on Tominaga and Dunsmoor's Southern menus. The faintly gamey meatballs come in a maple cream, which sounds cloying but isn't, and the whole thing is as soothing and wonderful as a bowl of meatballs and dumplings should be.

Entrees, mainly meats cooked over the wood-burning fire, are accompanied by what can only be described as *banchan*, the small bowls of condiments, pickles and salads usually served at Korean restaurants. Except here, the flavors are European, and bread is a major factor. Your waiter brings a large, round plate holding sourdough flatcakes, sort of like thick pancakes with a sourdough tang. Around these she arranges smaller dishes of aioli, salt, carrot salad, a whole smoked tomato, cucumber pickles and fresh lettuce.

The idea is, you get your grilled meats — perhaps a wood-grilled steak, or a milk-braised pork loin — then wrap them in the bread with the lettuce and whatever smears and sprinkles of other stuff you like.

It's a cute idea, and it almost works. The pancake thing is fantastic, evoking Ethiopian *injera* but not as spongy, and with a wonderful sour finish. But I found myself wishing the entrees themselves were more interesting, my pork more flavorful, my ribeye steak with *Époisses* cooked more lovingly.

The *banchan* are ultimately a gimmick — a fun and tasty gimmick — but I'd prefer the entrees stood out on their own merits.

One dish that did stand out was the ember-roasted black cod, which delivered all the silky delight that fish is capable of, though it was drowning in butter.

A vegetarian friend went for the mushroom pain perdu, which turned out to be a bigger, butterier version of a tartine: A large hunk of bread came topped with a tumble of wild mushrooms with Parmesan cheese. The cheese-and-butter factor was delicious on first bite but ultimately overwhelming.

I have quite a few wishes for Cadet: I wish there were less reliance on the *banchan* idea for the success of the entrees, that each dish could stand alone without accoutrements. I wish Tominaga would ease up on the butter just a bit, give as much thought to the acidic side of things as to the smoky and the rich. I wish there were a better wine list: For a restaurant claiming the French countryside as its muse, the short list here, which never veers from the expected, is pretty uninspired. I wish the chocolate mousse were actually mousse instead of the dark, moist crumble it is — the bittersweet flavor is fine (and the shortbread cookies that come alongside are outstanding), but the texture is akin to old Play-Doh.

But you know what? I also wish Cadet were closer to my house, because I would be drinking at that bar and eating those tartines and rabbit *boulettes* pretty often if it were.

For a first independent effort, Cadet may not be an unencumbered hit. But I predict a long and fruitful solo career in Tominaga's future.

CADET | 2518 Wilshire Blvd., Santa Monica  
(310) 828-3300 | cadetsm.com | Sun.-Thu.,  
5-10 p.m., Fri.-Sat., 5-11 p.m. | Entrees, \$24-\$46  
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Valley Beverage

PHOTO BY ERIKA BOLDEN

Eats // Squid Ink //

# 8 GREAT CRAFT BEER BOTTLE SHOPS

WHERE TO FIND THE FRESHEST, TASTIEST BREWS IN L.A.

**N**o one likes a skunky beer — an undesirable flaw that occurs quickly if a bottle is improperly stored. And there are plenty of other things that can go wrong once a case of bottles leaves the brewery, from degraded hop aromas (noticeably lessened four to six months after a beer is brewed) to staleness (that wet-cardboard, sherry taste). Which is why breweries and craft beer drinkers alike are particular about their bottle shops — the more discerning the retail environment, the better.

Luckily, in L.A. we have craft beer bottle shops that know beer is best kept like wine, in the dark at cellar temperatures. In Southern California — where the Christmas Eve forecast is 72 and sunny — bottle storage can be precarious. The moment you walk into a retail store to buy beer, take a look around. Are there any beers directly exposed to light? Are hoppy selections on a warm shelf gathering dust or in a cooler? Is the staff knowledgeable? Are the prices fair?

We snooped around and found the following top shops that not only stock the best beer selections in the area but take care of their inventory, too. Check out these L.A. County bottle shops, listed alphabetically.

### Beverage Warehouse

The Westside is a challenging place to find great beer. Outside of big chain companies, grocery stores and a few small boutiques (we love you, Andrew's Cheese Shop!), there is only one substantial destination for beer. Beverage Warehouse is

exactly what it sounds like — a beverage warehouse that provides everything from imports to local selections, with healthy rotations of seasonal beer, Oktoberfest and winter seasonals. 4935 McConnell Ave., Del Rey; (310) 306-2822.

### Bill's Liquor Store

From Glendale Boulevard, the exterior of Bill's seems unassuming until you round the corner and see the mural that declares "largest beer selection in Atwater." Bill's boasts a nice selection of mix-and-match bottles in cold storage, so you can start small before committing to hopped-up six-packs. We were delighted to see a number of catalogued selections of California bombers from past years, carefully labeled next to their 2014 counterparts. 3150 Glendale Blvd., Atwater Village; (323) 663-0684.

### Craft Beer Kings/Plaza Market

If Craft Beer Kings isn't your local bottle shop, keeping updated on when you should make the drive out to El Monte is easy. This bottle destination keeps its Instagram profile updated (@craftbeer-kings), does a nice job on its website and offers a newsletter that touts its extensive selection of everyday and crazy specialty beers. Best part of making the trek — it has some of the most reasonable prices we've seen on rare and regular bottles. 2400 Peck Road, El Monte; (626) 444-4454.

### Ramirez Liquor

Family-owned and -run Ramirez Liquor is constantly upping its beer game. The original Boyle Heights shop still has a favorable selection (though you'd be remiss to walk out of here without a bottle of tequila as well). A second Ramirez location opened in Pico Rivera in 2013 and, in November, the Cellar Bottle Shop & Tasting Room in Whittier opened with more than 20 beers on tap in addition to the bottles for purchase. 736 S. Soto St., Boyle Heights; (323) 261-2915.

### Select Beer Store

Every visit to Select Beer Store will leave you lamenting the fact that you don't live in Redondo Beach. The bottle shop and tasting room, with a dozen meticulously curated taps, is casual and unpretentious but treats its beer with the respect it deserves. Walls of coolers keep beers cool and fresh, and thoughtful descriptions help you navigate the dry-storage selection. This is the perfect place to be a regular. 1613 S. Pacific Coast

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### Stearns Liquor

At Stearns Liquor in Long Beach, you'll find all of those fragrant, hoppy beers with their short shelf lives properly stored in coolers. Not only is a world-class selection of beer at your disposal and sensibly laid out but also the friendly staff is ready to talk you through suggestions and beer industry news. Need something a little stronger? Check out the reasonably priced bourbon, which makes Stearns the best place to go for all your barrel-to-bottle needs. 4360 E. Stearns St., Long Beach; (562) 597-3984.

### Sunset Beer Co.

You wouldn't know from the street that one of the greatest places to buy beer in Los Angeles is in the corner of a strip mall on Sunset Boulevard in Echo Park. When you first walk in to the appropriately dark space, you'll see a long, well-lighted wall of coolers packed with local favorites and far-away specialty beers. For a \$2 corkage fee (which is waived Monday through Thursday from 4 to 8 p.m.), you can drink a bottle on site in the adjacent lounge, or choose from one of the beers on tap. Try the bottled collaboration Sunset Beer Co. made with Monkish Brewing Co. in Torrance for a true taste of L.A. 1498 Sunset Blvd., Echo Park; (213) 481-2337.

### Valley Beverage (Sherman Oaks)

Valley Beverage has been selling some of the most sought-after bottles on the market this holiday season. Selections from Cantillon, Russian River, Mikkeller and Goose Island's Bourbon County Stout series have been available at different times of day, announced on Instagram (@valleybev) the day before. With a well-stocked California beer selection, Valley Beverage's friendly and knowledgeable staff is there to help you put the trophy beers aside and hunt down the right beer for you. 14901 Ventura Blvd. Sherman Oaks; (818) 981-1566. —Erika Bolden

### FIRST LOOK

## Here's What Happens When You Uber Your Dinner

They're already driving you everywhere, financing your vehicles and giving you flu shots. So why not feed you as well? Say hello to uberFRESH's new L.A. dinner service, which further encroaches on the territory of Grubhub, Eat24, Seamless, et al. Following the successful expansion of its lunch service, which launched in L.A. in August, Uber is partnering up with different local restaurants to deliver meals during the dinner hour. It's not that's available every day (weekdays only, 5:30 to 8 p.m.) and it's not yet everywhere (sorry, Eastside and downtown), but the concept manages to encompass a pretty ambitious swath of the Westside, Beverly Hills, West Hollywood and Hollywood.

You choose from two restaurants, each offering one menu item, respectively. While some eateries, such as Bay Cities, do only lunch, others, including Fundamental L.A., do both lunch and dinner. You can order multiple meals; as many as you want, in theory. In practice, however, drivers may

be down to their last meal or two, which means you'll have to place another order (and pay another \$3 delivery fee) if you wanted more.

Lunch drivers carry up to 10 meals at a time, but the dinner drivers we spoke to carried only five, ostensibly because diners are hot and they want to make sure the meals don't cool too much during the course of driving around. You can call or text your driver through the app to verify he has what you want.

One thing to note is that, while Uber has added a few veggie items to the lunch menu, uberFRESH dinner offerings are decidedly carnivorous. Vegetarians perusing the menus will simply read: MEAT. MEAT. MEAT. AND MORE MEAT.

So how's the food? Mostly good — sometimes very good. A steak sandwich from STK traveled the least well — while the flavors were good, the hot sandwich wilted in the airtight container. A roasted chicken breast from Fundamental L.A. was nicely done, its accompanying mushroom couscous rich and buttery. Littlefork's birch beer BBQ sauce was a bit innocuous, but the pork ribs that came with it were tender and flavorful.

We asked every driver what they thought of the delivery service, and all seemed to like it. The drivers also do regular UberX service, but they get a flat hourly rate during the meal times. Of the four times we ordered uberFRESH, three of the delivery drivers were women. Our UberX drivers for regular transportation have almost always been male. We asked one driver, Julia, about that and she said that she prefers delivering food. "I like getting an hourly rate, and I like not dealing with drunk people in my car," she said. "I think a lot of women drivers prefer this."

There are occasional traffic hiccups, causing the food to take slightly longer than (from their blog) "less than 10 minutes" but overall, the service is a winner.

Uber winnowing the dinner selection down to one item from one restaurant (two restaurants beginning midweek) may annoy some, but it's oddly freeing, and rids one of the feeling of being paralyzed by too many choices. Don't want what's offered today? Try again tomorrow. —Lucas Peterson

### HOLIDAYS

## In Compton, an Unassuming Tamale Mecca

One step inside the off-white structure on Compton Boulevard (which looks more like a house with a sign above the front door than a tamale factory) and it's easy to see why customers travel from all over L.A. and Orange counties to buy steamed tamales by the dozen at La Doña Tamalería.

Aside from a few tables and a small waiting area in front of the register, every usable inch of the space is dedicated to an overwhelmingly efficient (and entirely visible) tamale assembly line, where a handful of dedicated *tamaleras* husk the incoming cobs, blend the ingredients in a huge mixer, steam the finished products in gigantic vats, then load them into plastic bags for sale.



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The entire process — which happens consistently and continuously during operating hours — is a dazzling ode to corn. The small tamale shops that dot East L.A. and the San Fernando Valley make a few kinds of tamales each day and tend to run out early. Many Latino restaurants offer their own versions of the dish around Christmas, usually available only in limited quantities to those who order in advance. But at La Doña Tamalería — an unassuming Compton operation that has churned out thousands of the things per day for a decade — tasty tamales created en masse are not just a seasonal specialty but a daily way of life. Besides weekend menudo and birria, no other food is made on the premises and, from kernel to husk, all parts of the maize get used.

This impressive perpetual production dance is orchestrated by La Doña herself, who for nearly 15 hours a day oversees the creation and sale of her beloved tamales.

Ask how many she sells per day, and she'll simply tell you, "A lot." Press her for a more specific number, and she'll clarify it with, "A lot, a lot," as if counting it all would be too arduous a task.

On a recent weekend day, with a quick-moving line constantly to the door, it was easy to see, growing around the central assembly tables, neatly stacked piles of pork tamales with brick-red meat shooting out the sides. Each mountain already contained several hundred wrapped tamales, the results of only several hours of work.

Multiply that not only by more time but also by the work put into creating a day's load for the other six varieties on the menu, and the number of freshly made tamales going out the door at La Doña Tamalería is head-spinning.

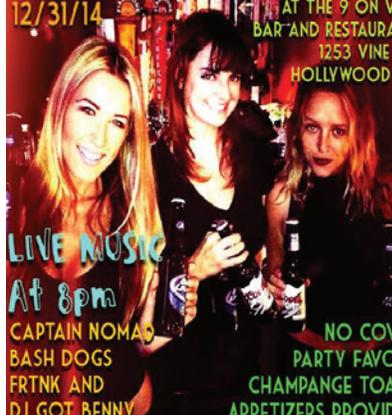
Equally head-spinning as the creation of La Doña's tamales is their quality, not to mention their cost. On weekdays, the storefront sells only the basics: elote (sweet corn), tomatillo-simmered chicken, chile-spiked pork, and jalapeño and cheese.

On weekends, chile-soaked shredded beef, sweet pineapple and Kool-Aid-colored strawberry tamales are added to the lineup. Each is made with some variation of the same soft, slightly sweet masa and has a filling-to-grain ratio that defies its \$1.15 price tag. A dozen cooked tamales will set you back only \$14 — making them the cheapest Christmas tamales we could find being advertised in L.A. this year. (Many of the tamale shops in East L.A. sell theirs for around \$17 a dozen, while Loteria Grill's gourmet tamales, by comparison, are upwards of \$52 a dozen.)

The best part is: La Doña Tamalería's factory operation is charging full steam ahead at all times, ensuring there will never be a shortage of your favorite tamales, no matter the time of year. Arrive at 6 a.m., when it opens, and you'll get however many fresh tamales you need. Stop by at 8 p.m., on your way home from work, and you'll still be able to purchase the same. You can even go to the newer South Gate store, which sells product made in Compton in a more restaurant-like setting. —Sarah Bennett

La Doña Tamalería, 4818 E. Compton Blvd., Compton; (310) 635-4800. Also 10429 Atlantic Ave., South Gate; (323) 249-0602.

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Week of  
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2-8

P. 23 **FRI**

GET A SNEAK PEEK AT THE NEW SEASON OF *DOWNTON ABBEY*

P. 23 **SAT**

JOHNNIE JUNGLEGUTS HAS A SERIOUS CASE OF POKEMANIA

P. 24 **MON**

GROUNDLINGS SAY: STOP, STOP, GO-GO DANCER!



P. 25 **THU**

ROBERT LEE WATT TOOTS HIS OWN HORN — AND BOOK



Salute to Vienna at Walt Disney Concert Hall: See Sunday.

PHOTO COURTESY OF SALUTE TO VIENNA

**fri**

1/2

Monica Blvd., W.L.A.; Fri., Jan. 2, 11:59 p.m.; \$9-\$11. (310) 473-8530, landmarktheatres.com. —Liz Ohanesian

FILM

## The Future Is Almost Here

*Blade Runner*, the sci-fi classic that turned landmarks such as downtown's Bradbury into symbols of a dystopian future, hits the big screen once again. Relive the thrilling story of Rick Deckard's not-so-ordinary workday. Take notes on the fierce costumes you know you want to wear to Comic-Con one of these years. Drool over the exquisite art direction. Freak out over the detail that 2019 is now less than five years away. Yes, this story is getting pretty close to being retro science fiction, but it's not quite there yet. Friday's midnight screening is Ridley Scott's director's cut of the landmark film based on Philip K. Dick's *Do Androids Dream of Electric Sheep?* Nuart Theatre, 11271 Santa

**sat**

1/3

TELEVISION

## Downton Downtown

The award-winning, crowd-pleasing Edwardian drama that is *Downton Abbey* returns for season five on Jan. 4. But today, at the Theatre at Ace Hotel in downtown — a beautifully restored Best of L.A. winner — you can see the first episode before anyone else. Well, before anyone in the States; lucky folks across the pond started watching back in September (shh!). Season four was a whirlwind of proposals, pregnancy and pigs, and season five promises to be just as exciting. If all this British finery gets you in the mood for tea, don't worry

— the hotel's restaurant, L.A. Chapter, is serving up a special, postscreening meal. Theatre at Ace Hotel, 929 S. Broadway, dwntwn.; Sat., Jan. 3, 2 p.m. (reception at 1 p.m.); \$20 general, \$25 preferred seating, \$80 VIP (includes afternoon tea). (213) 623-3233, acehotel.com/calendar/losangeles. —Sascha Bos

ART

## Pokémon Master

Johnnie JungleGuts has a thing for Pokémon. The L.A.-based artist has spent more than a year drawing almost 800 of the lovable pocket monsters, and today his work is gathered at Human Resources under the title "Who Is Ken Sugimori?" — a reference to the behind-the-scenes creator of the iconic characters, as well as the concept of authorship in mass media. At this evening's opening, expect Pokémon video game tournaments from 4 to 8 p.m. and a video screening and live performance by Jun-

gleGuts at 8:30 p.m. Human Resources, 410 Cottage Home St., Elysian Park; Sat., Jan. 3, 3:30-10 p.m.; free, \$5 tournament entry. (213) 290-4752, facebook.com/events/1518592138397226. —Sascha Bos

SPORTS

## We Play Tennis, Too

The 97th annual L.A. Metropolitan Tennis Open Championships stand as a reminder that, although L.A. may seem less of a locus lately for tennis mania, its audience remains unswayed as the event heads toward its second century. Arthur Ashe played at UCLA, and Pete Sampras got his start in Palos Verdes, so you never know what talent might be percolating today. Women's and men's singles, doubles and mixed hit the court, competing for trophies and triumphs. And if your neck is still sore from New Year's Eve, the back-and-forth of watching that ball should help work out the kinks. Griffith Park Tennis Complex,

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—David Cotner

## sun

1/4

### DANCE

#### An Austrian New Year

**Salute to Vienna** celebrates Austria's famous *Neujahrskonzert* (New Year's Concert), a nationally televised event somewhat akin to New York City's crystal-ball countdown. Dancers perform in one of Vienna's elaborate palaces to live music, offering a peek back at an era when Austria ruled an empire. This touring show offers waltzing, polka, ballet, singing and lots of music from the Strauss Symphony of America, conducted by Mozarthaus Vienna's Niels Muus. Definitely *mit schlag*, but a fun way to stretch the New Year's celebrating before committing to those resolutions. *Walt Disney Concert Hall, 111 S. Grand Ave., dwntwn.; Sun., Jan. 4, 2:30 p.m.; \$42-\$126. (800) 745-3000, ticketmaster.com.* —Ann Haskins

### ANTIQUES

#### A Relic for Your Holiday Table

Much like licking the last of the gravy off a Thanksgiving plate, today is your last chance to taste the power and the glory that is the **Turkey Platter Museum**. A traveling cavalcade of the distinctly American art form of turkey-platter decoration, it's the life's work of Helen Gleason (mother of L.A. gallerist Mat Gleason). More than 200 ceramic, porcelain and earthenware platters — many of which are for sale — represent 120 years of design and 40-plus years of cross-continental collecting acumen. *Red Pipe Gallery, 978 Chung King Road, Chinatown; Sun., Jan. 4, noon-5 p.m.; free. (310) 663-1296, redpipegallery.com.* —David Cotner

### HISTORY

#### Look, Ma, I'm a Medieval Japanese Warrior

Andell Family Sundays rides again with **Art of the Samurai** — a chance to take your little shogun assassins to experience LACMA's groundbreaking installation "Art of the Samurai: Swords, Paintings, Prints and Textiles." After immersing yourself in swords, armor, robes and battle-soaked woodblock prints in the underrated Pavilion for Japanese Art, artists will guide you in workshops at which you'll make your own helmets and other samurai-inflected masterpieces. Children must be accompanied by an adult, because LACMA can't just have a bunch of savage *rōnin* running around the Los Angeles Times Central Court. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Sun., Jan. 4, 12:30 p.m.; free with admission. (323) 857-6010, lacma.org.* —David Cotner

mon

1/5

### FILM

#### They Broke the Code Breakers

The Contenders screening series of Oscar-worthy cinema continues with **The Imitation Game**. It's the sad-but-true story of Cambridge mathematician Alan Turing (Benedict Cumberbatch), who broke the previously impervious Nazi Enigma encryption codes with the help of brilliant brains played by Keira Knightley, Matthew Goode and Rory Kinnear. No stranger to secrets himself, Turing gave his country his all, only to have it turn around on him — something you can ask more about during the post-screening Q&A with director Morten Tyldum and screenwriter Graham Moore. *Hammer Museum, 10899 Wilshire Blvd., Wstwd.; Mon., Jan. 5, 7 p.m.; \$10-\$15. (310) 443-7000, hammer.ucla.edu.* —David Cotner

### COMEDY

#### Groundlings a-Go-Go

Just a stone's throw from West Hollywood, the only city in the world that has an annual Go-Go Dancer Appreciation Day, the Groundlings Theater is the perfect venue for a sketch show about an aging go-go boy. Based on his real-life experience dancing in clubs while a student at USC, Groundlings alum Jimmy Fowlie's **Go-Go Boy Interrupted** is about a go-go dancer who's told to put away his booty bouncer and bulge because he's over the hill. The cast of 20 actors includes fellow Groundlings alum Drew Droege, everyone's favorite Chloë Sevigny impersonator on YouTube, who plays, what else, a drag queen. Fowlie also recently adapted the show into a YouTube series. *Groundlings Theater, 7307 Melrose Ave., Fairfax; Mon., Jan. 5, 10 p.m.; \$15. (323) 934-4747, groundlings.com.* —Siran Babayan

tue

1/6

### FILM

#### Skin Deep

**Under the Skin**, director Jonathan Glazer's sci-fi movie starring Scarlett Johansson, has earned plenty of accolades since it first hit the festival circuit in 2013. While you can watch the movie on Amazon Prime now, instant gratification doesn't beat the experience of this event. This Tuesday-night screening at downtown venue the Regent features a live score conducted by Mica Levi, who won the Best Composer nod at the European Film Awards for her work on the film. Joining Levi is a 25-piece orchestra featuring members of Wild Up!, a self-described "experimental classical ensemble" from Los Angeles, as well as New York's Wordless Orchestra, making its L.A. debut. *The Regent, 448 S. Main St., dwntwn.; Tue., Jan. 6, doors 6:30 p.m., show 7:30 p.m.; \$23-\$38. theregenttheater.com.* —Liz Ohanesian

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PHOTOGRAPHY

Throwback Thursday

There's something just so damn right about how L.A.'s crazy pop, punk and hip-hop music worlds look in those gritty, stylish early photographs. A new exhibition from the L.A. Public Library's Photo Friends and History & Genealogy departments shows off the jewels in history's crown when it comes to the heady, hearty '80s in L.A.'s club world. "From Pop to the Pit: The LAPL Photo Collection Celebrates the L.A. Music Scene, 1978-1989" selects rare images from the *Herald-Examiner* archive and the Gary Leonard Collection, including vintage portraits of Mötley Crüe, The Go-Gos, X, Minutemen, Social Distortion, The Runaways, Red Hot Chili Peppers and all the rest of your 'zine-dream favorites. *Central Library, 630 W. Fifth St., dwntwn.; Thu., Jan. 8, 6-8 p.m.; exhibition continues during regular library hours through July 28; free. (213) 228-7000, lapl.org.* —Shana Nys Dambrot

FILM

Witchy Women

The organization behind L.A.'s longest-running experimental film series, Los Angeles Filmforum, presents **Avatar and Aether: Visionary Women and the Cinematic Occult**, a program of short films by and about visionary female occultists, from trippy dance visions to hallucinatory collage animations and a lot of unusual stuff between. Auteurs include avant-garde filmmaker Chick Strand as well as Betsy Bromberg and Amy Halpern. The screening coincides with the exhibition "Cameron: Songs for the Witch Woman," and appropriately includes filmmaker Curtis Harrington's 10-minute tribute to the artist, *The Wormwood Star* (1955), featuring Cameron's dynamic presence and her own singular, occult-infused artwork. *MOCA Grand Avenue, 250 S. Grand Ave., dwntwn.; Thu., Jan. 8, 7 p.m.; \$12, \$7 students, free for members of MOCA and Los Angeles Filmforum. (213) 626-6222, moca.org.* —Tanja M. Laden

BOOKS

An L.A. Phil Pioneer

Robert Lee Watt, the first African-American French hornist hired by a major symphony in the United States, signs his new book, *The Black Horn: The Story of a Classical French Hornist*. Watt was born into a musical family in New Jersey — his father was a jazz trumpeter — and he learned to play the French horn at an early age. In his memoir, Watt discusses battling racial barriers in the classical-music world. In 1970, he was hired to join the Los Angeles Philharmonic under famed conductor Zubin Mehta, a post he held for nearly 40 years. *Eso Won Books, 4331 Degnan Blvd., Leimert Park; Thu., Jan. 8, 7 p.m.; free, book is \$75. (323) 290-1048, esowonbookstore.com.* —Siran Babayan

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William Pope.L's *Trinket* (2008) in Kansas City. His work will be at MOCA starting in March.



PHOTO BY E.G. SHEMPF, IMAGE COURTESY OF THE ARTIST.

## | Arts //

# MORE AND BETTER

The first half of the year ahead in L.A. art

BY CATHERINE WAGLEY

There's going to be more art in more places in Los Angeles this coming year. The **Broad Museum** plans a fall opening on Bunker Hill. Zurich-based **Hauser & Wirth**, which

shows some big-deal European artists too rarely seen here (Pipilotti Rist, Isa Genzken), will open downtown. London-based **Sprüth Magers** will open an outpost across from LACMA, launching it with a show by John Baldessari, L.A.'s most marketable old-school conceptualist.

But that's OK, because more small artist-run spaces, or spaces run by former gallery employees wanting to escape the inflexible white box, are opening, too. So the idiosyncratic and small can distract from the polished and big. And hopefully, shows at places such as newly opened **The Pit** in Glendale or even newer **MAMA** downtown will be smart enough that all the extra driving will be entirely worth it.

It's better to have high hopes than low ones, and better to be disappointed that some performance or exhibition didn't meet those hopes than pleasantly surprised that it did. If you're pleasantly surprised, you may have been jaded going in. And who wants to be jaded? This is the optimist's view of what art in 2015 could look like.

As January begins, artist **Anna Sew Hoy** will install "FACE NO FACE" at Various Small Fires in Hollywood, in the project room hanging sculptures that

wear jeggings and around the sculpture courtyard arranging faceless, headlike vessels made of clay coils. Some vessels will have reflecting pools in them. "A vessel becomes a room, which becomes the inside of your head," gallery owner Esther Kim Varet says in an email, and imagining what that might mean is kind of delightful.

A day after Sew Hoy's show opens, **Park View**, based out of a MacArthur Park apartment, will start its first full year with a show by artist **Mark A. Rodriguez**, who a few years ago made a book on conceptual art ideas for kids. One suggestion: "Post missing signs for things that aren't missing." He's interested in marketing and production rhythms of artists, and he's constructing a fictional studio space, where table legs without a top might lie on the floor and puzzles based on life-insurance ads hang on walls. Some of the same objects could reappear when Rodriguez has another exhibition at Emma Gray's Five Car Garage in March, a "blockbuster of a show," which should be idea-heavy in a playful way.

In mid-January, artists **Elana Mann** and **Robby Herbst** are launching their conference, **Chats About Change**, a sincere, critical look at what it means to be an artist who really wants to see change — in the way art deals with politics, in the diversity of art, in the way art and culture look. The chats, mostly held at LACE in Hollywood, include a panel on how to participate, since "participation is considered the democratic standard, while the structures initiating this participation may not be

fair, just." There also will be chats about the spiritual and political, and the differences among artist, organizer and social worker. The whole thing, which ends with a cocktail hour, should have a down-to-earth, curious tone.

During February, choreographer **Maria Hassabi** will have a monthlong residency at the Hammer, moving with three other

HOPEFULLY, SHOWS AT PLACES SUCH AS NEWLY OPENED THE PIT IN GLENDALE OR EVEN NEWER MAMA DOWNTOWN WILL BE SMART ENOUGH THAT ALL THE EXTRA DRIVING WILL BE WORTH IT.

dancers through and around the galleries. Footage of past Hassabi performances, such as when she wrapped herself in a faded carpet at a benefit three years ago or fell down stairs in slow motion, show her and her collaborators being precise and ritualistic without taking themselves too seriously. It's gratifying to imagine museum visitors coming upon Hassabi and her troupe, not thinking much of it at first, then realizing how careful and intentional their movements are.

Also in February, the Hammer Museum and the new Leimert Park-based space **Art + Practice**, founded by artist Mark Bradford and arts patron Eileen Norton, will launch their first collaborative show. Artist **Charles Gaines** will be showing his music-meets-text work, *Librettos: Manuel de Falla/Stokely Carmichael*. Gaines combined the 1911 opera *La Vida Breve* (*Life Is Short*), a gypsy love story by Spanish composer Manuel de Falla, with Black Panther Party member Stokely Carmichael's iconic 1964 speech. This work will be in a largely African-American neighborhood with a rich history of music and activism. So seeing how it does (or doesn't) resonate will be fascinating.

The second week of March, LACMA's exhibition "**From the Archives: Art & Technology, 1967-1971**" will open. And the archives of LACMA's Art & Technology Program, an unwieldy project initiated by **Maurice Tuchman**, the museum's first contemporary art curator, are like nothing else. Tuchman had just moved to L.A. from the East Coast, and he found the industries out here intoxicatingly full of promise, so he decided to bring art and industry together. What could happen if you put an artist such as Claes Oldenburg at Disney or John Chamberlain at RAND? Conflicts, clashes and failed projects, it turned out, and some fantastic memos, which this show will include. Ideally, the exhibition also will reveal the telling gap between the sensibilities of the artists and the corporations, which had such a big effect on the Art & Technology program's unfurling.

When the **William Pope.L** and **Elaine Sturtevant** exhibitions open at MOCA late in March, the first at the Geffen Contemporary in Little Tokyo and the second in the Grand Avenue galleries, two different ideas of insolence will be palpable. Pope.L, who dragged himself across 22 miles of Broadway in New York while wearing a Superman costume in 1990, will have a 40-foot U.S. flag surrounded by fans aggressively flapping at the Geffen. "You feel like screaming, you scream," he's said. Sturtevant, who died this year at age 84, was always cooler, controlled. She rejected the idea that she should have any certain style, and "repeated" other artists relentlessly. The show should convey how surprisingly radical her great skill as an imitator felt, and how savvy she was when it came to choosing who to imitate when.

The **Manifest Destiny Billboard Project** that artist **Zoe Crosher** organized with the nonprofit LAND, installing billboards along the I-10 West, will be moving closer to L.A. as March winds down. The project started in Florida, and the billboards, produced by artists, occupy a stretch of freeway. Artist Bobbi Woods, who's good at being subtle and visceral at the same time, is in Arizona, for instance. Crosher (whom this writer considers a friend) has the stretch near Palm Springs, and her billboards appear in April. Drivers will pass images of a display of plants that's lush at first but progressively begins to wilt as they near L.A. It'll be too sensual and dark not to notice.

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**Arts //****A 1980S SURF RIOT AND SPYING ON A BEDROOM**

FIVE ARTSY THINGS TO DO THIS WEEK

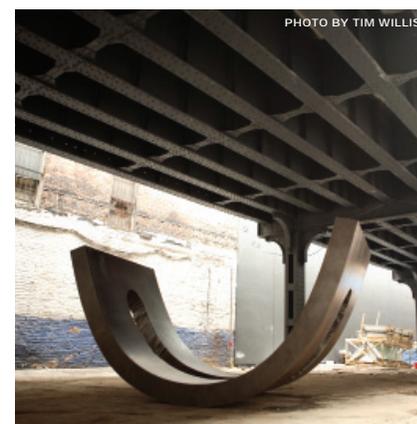


PHOTO BY TIM WILLIS

Christine Corday's *UNE* (2012)

This week, one artist interrupts the cool demeanor of a corporate lobby, and another invades a seating area at LACMA.

**5. Secret passageways**

The new downtown gallery MAMA has an exciting space with corridors and small side rooms. Right now, for its inaugural show, Mattia Biagi's tar-covered plants are on fake grass in a white room to the right of the entrance. Balloons surround a neoclassical lawn sculpture in the main gallery. Then, if you follow the taped-up paper printout that says "exhibition continues" down a narrow hallway, you end up in a cavernous, dark, brick-walled space. Richard David Sigmund's colored wood pyramid is there, lit from below. *1242 Palmetto St., dwntwn.; through Jan. 24. (213) 256-0036, mama.gallery.*

**4. Park creature**

Anna Sew Hoy's *Look, See* sculpture has been in WeHo's Kings Road Park for nine months now, but something about starting a new year makes park-going seem more the thing to do. The sculpture is grayish and rocklike, with a mirror for a head that makes it look like an awkward kind of Cyclops. *1000 N. Kings Road, W. Hlywd.; through April 12. (310)*

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*559-0166, laxart.org.***3. Surfers and rockers**

New York-based British photographer Nick Waplington went to Huntington Beach on Aug. 31, 1986, to cover the Surf Pro Championships. But a riot broke out, so that became his subject. A bright orange, burning car keeps showing up in his images, against sand and palm trees. It's confusing to look at, hard to figure out what's happening. Back then, the *Los Angeles Times* reported that the riot was not caused by the surf competition but was set off by aggressive police reaction to two men under some bleachers who were intent on peeling the swimsuits off two women. At Little Big Man Gallery, Waplington's photos of the riot hang like posters among his other street photos and images of British punk scenes. *801 Mateo St., dwntwn.; through Jan. 7. info@littlebigmangallery.com, littlebigmangallery.com.*

**2. Bold interruption**

Right now, half the tables are missing from underneath LACMA's BP Pavilion, yards from Chris Burden's army of street lamps. They're gone because Christine Corday has installed two mammoth steel curves from her *Protoist* series there. The artist, who's from the East Coast but lived in both Spain and Japan for years, will let these sculptures rust, accumulate fingerprints and react to the weather. In certain places, it looks as if some animal has been gnawing at the steel. It's a lot less sleek than art that's been in and around that pavilion in the past. *5905 Wilshire Blvd., through April 5. (323) 857-6000, lacma.org.*

**1. Lobby art for the voyeur**

In a glass case in the glass-walled lobby of the Equitable Life Building on Wilshire Boulevard, artist Jennifer Moon has installed a series of monitors and headphones to create *Will You Still Love Me: Learning to Love Yourself, It Is the Greatest Love of All*. One monitor shows live footage of her kitchen, others her bedroom, bathroom, living room, office and car. At any given time, you can stop by the big, relatively impersonal lobby and look into Moon's life. The day I was there, the artist was at her desk, balancing her checkbook, listening to Kelly Clarkson's "Dark Side" and singing along occasionally ("Do you love even with my dark side?"). *3435 Wilshire Blvd., Koreatown; through Feb. 20. (818) 421-7974, equitablevittrines.com.*

-Catherine Wagley

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Viggo Mortensen in *Jauja*

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Kristen Stewart in *Clouds of Sils Maria*

IFC FILMS

## | Film //

# NEXT YEAR'S BEST

Ten highly anticipated films to look for in 2015

## BY CALUM MARSH

### *Jauja*

Revered Argentine filmmaker Lisandro Alonso returns after 2008's exquisite *Liverpool* with *Jauja*, his most astonishing film yet. While no less oblique than its predecessors, *Jauja* finds Alonso working for the first time with an international star, Viggo Mortensen, an intriguing wrinkle in Alonso's minimalist approach. Mortensen plays a Danish general adrift in the badlands of 19th-century Patagonia, and his wearying travails form the bulk of the action. A cryptic and formidable work, to be sure, but an altogether mesmerizing one.

### *Hard to Be a God*

Aleksei German's staggering, singular film, his sixth and last, premiered at the Rome International Film Festival in 2013, several months after the Russian director's death. Now another year has elapsed, and the film has finally secured distribution and the promise of an early-winter theatrical release. *Hard to Be a God* tells the story of Don Rumata (Leonid Yarmolnik), a scientist from the near future on a fact-finding expedition to another planet — one that resembles Earth as it was 800 years ago, at the peak of the Renaissance. A genius among barbarians, Rumata is doomed to endure the savagery of the Middle Ages. But his pain is our pleasure.

### *Blackhat*

Director Michael Mann returns in January with his first feature since 2009's

poorly received gangland caper *Public Enemies*. *Blackhat* stars Chris Hemsworth as Nicholas Hathaway, a jailed "blackhat" hacker offered a reprieve in exchange for his help against a notorious cybercriminal. That's a rather ludicrous premise for a thriller, perhaps, but the main attraction of a Mann film has always been aesthetic: The film's announcement trailer offered a glimpse of the spectacular digital vocabulary he began to develop with *Collateral* and mastered with *Miami Vice*, and we eagerly await a better view.

### *Queen of Earth*

Alex Ross Perry follows up this year's tremendous *Listen Up Philip* with *Queen of Earth*, a psychological thriller produced by indie veteran Joe Swanberg. Described by the director as his "miserable women" counterpoint to *Philip*'s story of volatile men, *Queen of Earth* stars Elisabeth Moss (*Mad Men*) and Katherine Waterston (*Inherent Vice*) as two beach-bound vacationers whose cottage idyll soon becomes a flashpoint of anxiety and paranoia. Perry has cited Roman Polanski as an influence; the premise, irresistibly, suggests *Knife in the Water* by way of Bergman's *Persona*.

### *Mommy*

Since his debut, 25-year-old Québécois prodigy Xavier Dolan has proven a magnet for equal vitriol and praise, and *Mommy*, his fifth feature in as many years, has scarcely dampened either. At Cannes, the film shared the Jury Prize with Jean-Luc Godard's *Goodbye to Language* — a provocative decision but one not without merit. *Mommy*, while

perhaps incomparable to the work of the *nouvelle vague* master himself, is nonetheless a sprawling, vigorous film, dazzling in its formal abandon and deeply felt in its drama.

### *Eden*

Mia Hansen-Løve's rich and expansive *Eden*, her fourth feature, spans two decades in the life of Paul, a moderately successful French DJ, closely based on the director's brother, Sven, who co-wrote the film. Tracing the rise and fall of the Chicago garage scene in Europe through the 1990s and beyond — and colliding with an upstart duo called Daft Punk on the way — *Eden* is a gentle, nuanced portrait of dance culture at the height of its vibrancy, as well as of the adolescent revelers who grew up with it.

### *High-Rise*

"Later, as he sat on his balcony eating the dog, Dr. Robert Laing reflected on the unusual events that had taken place within this huge apartment building during the previous three months." So begins J.G. Ballard's unforgettable *High-Rise* — and the novel only gets weirder from there. Long regarded as unadaptable, the book arrives on screen

at last courtesy of British director Ben Wheatley, whose *Kill List*, encouragingly, boasted a certain Ballardian flair for the disturbing and drollly macabre.

### *Clouds of Sils Maria*

Juliette Binoche and Kristen Stewart co-star in this story of intergenerational friction from stalwart French filmmaker Olivier Assayas. As middle-aged actress Maria Enders, Binoche seems the embodiment of world-weariness, a class act resigned to her waning stardom in an era of blockbusters and superhero films. Stewart plays the diligent assistant whose youth her boss regards as both tonic and depressant; the two play off one another with a fizzy dynamism. Assayas erects layers of artifice that demand and invite close reading, and Stewart, enjoying a rare opportunity for autocritique, delivers the performance of her career.

### *It Follows*

David Robert Mitchell's previous feature, *Myth of the American Sleepover*, was a quiet, sensitive coming-of-age story. *It Follows*, by contrast, is a relentless, wide-screen horror film made in the spirit of John Carpenter — quite a surprising change of tone and style. More remarkable still is Mitchell's deft command of the genre: This is horror at its most artful and rigorously disciplined, arousing fear not through jump scares or gimmicks but rather through nimble editing and precise compositions.

### *Heaven Knows What*

The latest from New York-based filmmakers Josh and Benny Safdie emerged as one of the standout American films at this year's Toronto International Film Festival, as audiences will see when it opens in early 2015. Following the euphoric highs and perilous lows in the ever-tumultuous life of Arielle Holmes — a homeless heroin addict in her 20s whom the brothers met on the street — *Heaven Knows What* offers a blistering look at a routine of pain and addiction.

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Film //

# A YEAR TO FORGET

A MOST VIOLENT YEAR NEVER QUITE SUMMONS ROUGH OLD NEW YORK

BY STEPHANIE ZACHAREK

**T**he world needs fewer tasteful movies about distasteful things. It definitely doesn't need J.C. Chandor's *A Most Violent Year*, in which Oscar Isaac plays a nouveau-riche heating-oil baron in early-1980s New York, striving to maintain his principles amid industry corruption and generally scummy behavior. Isaac's Abel Morales skulks through most of the numbingly wayward two-hour runtime in a black turtleneck and camelhair coat, the trappings of a guy who, after working hard for years, has only recently been able to enjoy the finer things in life. His wife, Jessica Chastain's Anna, is a gangster's daughter but seems happy to tread the straight and narrow for the love of her husband: A partner in his gradually expanding business, she's in charge of keeping the books, tippety-tapping figures into the adding machine with the eraser end of a pencil, a technique that's either something she saw once in an old movie or a way of preserving the integrity of her Lee Press-On nails.

But the couple's business, and their hard-earned cushy life, is under siege. Someone — Abel has no idea who — has

been brutally assaulting his drivers and making off with their trucks, each containing several thousand dollars' worth of oil. Meanwhile, a nosy assistant district attorney (David Oyelowo) smells a rat — gee, y'think? — and has decided to poke around in Abel's industry, which includes all manner of stereotypically penny-pinching Jews, fat guys with cigars and faux-classy squash enthusiasts. Abel, standing straight and tall in his camel coat, has the very noble and very boring job of looking everyone in the eye and speaking the truth, because someone's got to do it. Here and there Alex Ebert's score drones ominously, asking the musical question, "So, is this year *violent* enough for you yet?"

It's really just sort of ... dumb. Chandor has chosen to set his third picture during what was statistically the most crime-ridden year in New York's history, 1981. That would have been all well and good, but where are

CHANDOR HAS SET THE MOVIE IN NEW YORK, BUT WHERE ARE ALL THE PEOPLE?

all the people? *A Most Violent Year* boasts a cast of dozens. If Chandor didn't keep reminding us that his movie is set in New York — via the occasional radio report of a scary stabbing, a random skyline shot or a glimpse of a graffiti'd subway car — you'd be just as likely to think this belabored intrigue were unfolding on the outskirts of Buffalo or Pittsburgh or any other North American city. For a movie that has so much invested in its sense of place, *A Most Violent Year* is jarringly provincial; you can practically hear the tumbleweeds whistling.

Admittedly, filmmakers don't have to spend a lot of money to make a good picture, and Chandor, in particular, seems to take pride in doing a lot with a little. His last movie, *All Is Lost* — in which Robert Redford played a lone sailor, using his wiles to survive at sea — was quietly ambitious, elegant in its seeming simplicity. *A Most Violent Year* is more elaborate, but it isn't nearly as compelling. Chandor, who also wrote the script, pours a ton of energy into exploring the dark side of the American Dream — it's as if he set out to make *The Godfather*, only with heating oil. But from scene to scene, the stakes never mount. Bradford Young's faux-Gordon Willis (32 »

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**LAWEEKLY**

» **31**) cinematography, suitably shadowy but lacking Willis' velvety punch, hints at dark, doom-laden themes that never actually emerge. Only one plot thread, involving a hardworking driver yearning for the proverbial better life (he's played by Elyes Gabel), resonates in any marginally affecting way, and Chandor seems to know it: He milks it, hard.

The rest of the time we're left watching Chastain play the Brooklyn moll turned tough mommy and even tougher business helpmeet, dropping her G's all over the place, lest we forget where she comes from. Anna and Abel have two kids who appear in a scene or two and then disappear conveniently, like ghost children; at one point Abel, preoccupied with his business problems, asks Anna, "How are the girls? I never see them." Neither do we, but they're handy whenever Anna feels the urge to give a speech about what she's willing to do to protect her family. And when Abel goes off to broker an extremely risky deal, Anna comes along, carrying the greenback-stuffed briefcase: Chastain looks regal, standing tall and slim in an ivory wool wrap coat that looks like money, but she's still stuck playing a stock character with some ostensibly interesting angles pasted on.

Isaac has more to do, and he's good enough to make you believe in the existential torture Abel puts himself through to stay, more or less, on the righteous path. He's best in a chase scene that culminates in a mini-breakdown of sorts: It's the first time Abel is pushed to violence, and it's mildly cathartic, given how virtuously he behaves among the movie's various skunks and scoundrels (some of whom actually work for him — Albert Brooks appears as his company's in-house legal counsel and unofficial fixer, though he doesn't have much to do except show up now and then with dubious advice). But radiating so much unimpeachable moral rectitude has got to be exhausting, and even Isaac, normally a marvelously astute actor, groans under the weight. There's only so much soulful gazing you can ask of one performer.

Grand in its aims but tepid in its conclusions, *A Most Violent Year* burns slow and gives off very little heat. It's not really that violent. But it sure feels like a year.

**A MOST VIOLENT YEAR** | Directed by J.C. Chandor | A24 | Landmark

**OPENING THIS WEEK**

Not reviewed this week: **TAKEN 3**, **THE WOMAN IN BLACK 2: ANGEL OF DEATH**

**ONGOING**

**AMERICAN SNIPER** In Clint Eastwood's *American Sniper*, Navy SEAL Chris Kyle (Bradley Cooper) — an astoundingly talented marksman credited with over 160 confirmed kills in Iraq — runs into a fellow veteran at a mechanic's shop between deployments. The soldier shows Kyle an artificial leg and thanks him for saving his life. Cooper, all thick with new muscles, smiles tight and false. He's just trying to get his oil changed, man. The real-life Kyle was murdered two years ago by another fellow veteran, Eddie Routh, a scrawny, 25-year-old Marine with PTSD. As Cooper plays him, Kyle wears his heroism like a heavy saddle—he's spurred to do more, fight more, kill more because he feels the weight of all the American soldiers he must save. Cooper and Eastwood's Kyle is a humble, literally straight-shooting patriot who squirms when people call him a legend. As in all biopics, *American Sniper* leaves audiences to parse the distinctions between Kyle the human and Kyle the character, with Eastwood, their conduit, blurring the difference. The real Chris Kyle complicated things further. Kyle claimed he had been hired by Blackwater to snipe armed looters at the Superdome during Hurricane Katrina (a fellow SEAL said that "defies the imagination"). And he even claimed that he had gotten into a bar fight with Jesse Ventura, who won a \$1.8 million defamation lawsuit against Kyle's estate. Eastwood has chosen to omit Kyle's self-mythologizing altogether, which is itself a distortion of his character. The humble Kyle onscreen is Kyle with his flaws written out. We're not watching a biopic. We're watching a drama about an idealized soldier, a patriot beyond reproach, which bolsters Kyle's legend while gutting the man. (Amy Nicholson)

**BEYOND THE LIGHTS** Tales of fame and its trappings — and the way they're never enough to build a life — are as old as show business itself. But sometimes the most seemingly conventional stories are the best tools for digging into knotty, everyday truths. Gina Prince-Bythewood's *Beyond the Lights* is a deeply satisfying crowd-pleaser about a young singer, Gugu Mbatha-Raw's Noni, who's on the brink of superstardom but isn't particularly happy about it. A few days before her debut album is set to drop — and just after she's won a *Billboard* award for a single she made with a scrawny, tattooed white rapper — she tries to throw herself off her hotel balcony. The mega-handsome young cop assigned to guard her room, Nate Parker's Kaz, stops her just in time, though it takes a little doing. Noni is convinced that no one can see her; Kaz assures her he can. Their eyes meet, and their gaze becomes a kind of pact. In that early scene, you may think you pretty much know where *Beyond the Lights* is headed. And you're probably right. But that doesn't negate the pleasure of getting there, and writer-director Prince-Bythewood handles the particulars

smoothly. Mbatha-Raw is captivating, look-at-me sexy one moment and soberly vulnerable the next. There's always something sturdy and earthbound about her fragility, as if she knows she doesn't have to play the victim, even when she feels like one. Noni's triumph doesn't come all at once — it takes awhile for her to stop fighting her hair and find her voice — but her moment of epiphany strikes a resounding chord. (Stephanie Zacharek)

**BIG EYES** The waifs Walter Keane made famous were known for their huge peepers. But look down at their mouths: Every one kept its lips pressed tight, as though to prevent a secret from escaping. That's where you see the real artist: Walter's shy wife, Margaret (Amy Adams), who bitterly allowed her husband to take credit for a host of true, but unfair, reasons. (He made a better salesman; people don't buy "lady" art; his own ego.) Walter (Christoph Waltz) was a jerk. But was he right — or at least, right-ish? That's one of the questions Tim Burton's candy-floss biopic, *Big Eyes*, dances past. Burton's film takes square aim at Walter — boy, was he a charismatic creep. However, the director also allows us to ask whether, frankly, Margaret's paintings were even any good. He doesn't dare answer the question. Adams and Waltz are good enough actors to keep us interested in how the ruse affects the Keanes' marriage, which at times feels like a '50s fairy tale with Margaret, a chain-smoking princess in capris, locked away in a secret chamber, grimly inking saucer-sized pupils for her cruel master. This is rich stuff for Burton. Like Keane, Burton's faced his own creative paradox: The more money his films make, the more reviewers have dismissed them. Fairly, perhaps — especially in the case of his soulless mega-hit *Alice in Wonderland*. Yet you can't help but sense Burton nodding in agreement when Walter bellows at Canaday, "Just because people like my work, does that make it bad?" Fortunately for Burton, *Big Eyes* is actually good. Not great but good enough — the perfect middlebrow portrait of the ultimate middlebrow artist. (Amy Nicholson)

**GO CITIZENFOUR** Director Laura Poitras' *Citizenfour* boasts an hour or so of tense, intimate, world-shaking footage you might not quite believe you're watching. Poitras shows us history as it happens, scenes of such intimate momentousness that the movie's a must-see piece of work even if, in its totality, it's underwhelming as argument or cinema. Here's Edward Snowden, Glenn Greenwald and, off-screen, Poitras herself, holed up in a Hong Kong hotel room, plotting the revelation of the National Security Agency's spying on our phone calls, emails, Web searches, Amazon purchases and everything else. Here's Snowden, the activist, conferring with Greenwald, the journalist, about how to make the story about Snowden's leaks rather than Snowden himself. And here's Poitras — journalist *and* activist — capturing their elation, their seriousness, their idealism, their spy-story jitters. Trim and proud, given to stiff pontificating, Snowden relishes this seizing of history,

YOUR WEEKLY TO-DO LIST

**The Astrologer and Capra Comedies**  
Friday, Jan. 2

Back by popular demand, *The Astrologer* receives a mid-night encore at Cinefamily courtesy of the American Genre Film Archive. This cosmically bizarre-sounding whatsit, made in 1975 by writer-director-star Craig Denney, tells of an astrologer to the stars whose (mis)adventures include diamond smuggling, a stint in an African prison and even a few food fights. Originally uncovered among 1,000 donated 35mm prints, it's the kind of film Hunter S. Thompson might have described as "too weird to live, and too rare to die." More info at cinefamily.org.

**Saturday, Jan. 3**

The Aero's Frank Capra retrospective closes with *It Happened One Night* and *Platinum Blonde* at 7:30. There's never a bad time to watch the Clark Gable/Claudette Colbert confection *It Happened*, which won all five major Oscars (picture, director, actor, actress and screenplay) and may be the greatest romantic comedy of time: It's enchantingly funny and sweet from first frame to last. *Platinum* — starring Jean Harlow, Robert Williams and Loretta Young — was not as well received at the time of its initial release but has seen its reputation rise since. More information at americancinemathequecalendar.com.

**Sunday, Jan 4**

Close out the weekend with Fred Astaire and Ginger Rogers in *Flying Down to Rio*, presented at 2:30 p.m. at



Old Town Music Hall. The musical wasn't intended as a showcase for the now-legendary talents, but their rendition of the Carioca so entranced audiences that it led to the pair being reunited on the silver screen nine more times. Visit oldtownmusicall.org for more information.

**Tuesday, Jan. 6**

*Grand Hotel's* most famous line isn't true: "People come, people go. Nothing ever happens." Edmund Goulding's Best Picture winner is set entirely in the eponymous Berlin hotel, which plays host to much sadness and intrigue among its ensemble cast (which includes Greta Garbo, Joan Crawford and a couple of Barrymores). The overlapping narratives vary in tone but not in quality: *Grand Hotel* is a classic that deserves to be seen on the big screen. More at lacma.org. —Michael Nordine

just as Poitras' camera relishes him. But once Greenwald publishes his first *Guardian* story on Snowden's revelations, we see cracks in the whistleblower's principled serenity. Condemning yourself for a cause you know to be just is still condemning yourself, and by his last day in that hotel room, Snowden appears wan and harried, his face breaking out. Watching, you might feel the same. As in previous films *The Oath* and *My Country, My Country*, Poitras is adept at illuminating multiple angles of complex, even prickly people. Here, though, she's a convert rather than a journalist, and she never bothers with some of the basics: The film takes as given the NSA's perfidy and Snowden's heroism, offering little to persuade anyone unconvinced of either. *Citizenfour* marvels at what it could be probing. (Alan Scherstuhl)

**GO FORCE MAJEURE** Perhaps Ruben Östlund's most sophisticated thought experiment yet, the provocative and wise *Force Majeure* is a penetrating study of that most ludicrous of social pretenses — masculinity, toxic and ubiquitous. Östlund takes as his subject (and satirical target) a comfortably moneyed Swedish family — Tomas (Johannes Bah Kuhnke), Ebba (Lisa Loven Kongsli) and a cherubic pair of fair-haired children — vacationing in the French Alps. Dining merrily atop a mountain restaurant's patio, the family hears the distant crack of explosives and then sees what might be an avalanche. Ebba grabs hold of the kids. The kids wait for dad. And Tomas, reliable patriarch, runs away. Moments later, as the dust begins to settle, it becomes obvious that the supposed avalanche was perfectly harmless. The diners saunter back to their tables, giggling with embarrassment. And Tomas does all he feels he can do: He returns to his family and proceeds as though nothing

happened. This sequence spans only a minute or two, but it has, as you might expect, seismic consequences — soon exacerbated when Tomas, shame gnawing at him, maintains that he didn't run away at all. Tomas, plainly, is a fool — a feeble, blubbering milquetoast and, above all else, a coward. But Östlund's objective is not merely to castigate a weak-willed man for failing to protect his family. Instead *Force Majeure* interrogates the gendered expectations that define our social order. All of Östlund's films are founded on the same question: How would you react? Östlund understands that so much of how we relate to one another is a charade, our roles collectively imposed — and that all it takes is an avalanche for that order to come crashing down. (Calum Marsh)

**THE GAMBLER** In Rupert Wyatt's highball-cool reworking of Karel Reisz's 1974 *The Gambler*, Mark Wahlberg does not play a cop, does not shoot bad guys with a gun and does not spend considerable time shirtless (though we do see him sulking in a bathtub, and there's a fleeting wet T-shirt moment, too). Unable to fall back on any of his trademarks, Wahlberg, playing a disillusioned literature professor who springs to life only at the gaming table, must work mostly with his eyes. Player wins. To pay off a debt, Wahlberg's Jim turns to a number of increasingly ruthless loan sharks, beginning with cartoon soul-brother Neville Baraka (the cagey-wonderful Michael Kenneth Williams) and big-and-scary white dude Frank (John Goodman). Jessica Lange shows up, fabulously, foxtails swinging, as Jim's mom; meanwhile, Jim finds himself attracted to his brightest student, Amy, played by the breezily charming Brie Larson. *The Gambler* is a polished entertainment about a raggedy subject: It's not meant as

a gritty study of the tragedy compulsive gambling can wreak on human lives but as a fantasy about an obsessive risk-taker who kicks the habit by kicking the stakes sky-high — and by falling in love with a woman who wants him to be the best version of himself he can possibly be, whatever that is. In other words, the pleasures offered by *The Gambler* are simple, but don't hold that against it. Wyatt, director of the 2011 surprise hit *Rise of the Planet of the Apes*, brings some bristly, swaggering energy to the thing, and that in turn may have loosened Wahlberg up: He's both more intense and freer than he's been in years. (Stephanie Zacharek)

**THE IMITATION GAME** "Politics really isn't my specialty," shrugs Alan Turing (Benedict Cumberbatch) to a Naval commander (Charles Dance) in an early job interview scene in Morten Tyldum's choppy biopic *The Imitation Game*. Yet no less than Winston Churchill would credit Turing as the main cause of the Allies' victory over the Nazis. Turning wasn't much for manners, either—or jokes, small talk, modesty, or hints. Turing's focused on cracking Germany's Enigma code before more good English chaps have to die. Solving the Enigma was so impossible it'd be bitterly funny—if only Turing knew how to tell a punchline. Instead, Cumberbatch squares his narrow shoulders, lowers his thin jaw, and gets to work, raising his head only to tell the rest of his team that they're a bunch of useless idiots. The only person he respects is his hire, a suburban genius (Keira Knightly) forced to pass herself off as a secretary — and who deserves her own biopic. Seven years after the Allies won the war, his own country would arrest him for gross indecency and force him to pick between jail or chemical castration. The man who saved the world wouldn't

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get a government pardon for 62 years. *The Imitation Game* is too mannerly to ask Cumberbatch to act on Turing's feelings. There's no flirtation, kissing, nothing. *The Imitation Game* hinges on a misdirection: the investigator (Tom Goodman-Hill) who reveals Turing's homosexuality initially believes he's chasing down a spy. The screenwriters ask us to wonder the same, a bizarre and pointless feat. Rather than a complex human portrait, this is an assemblage of triumphs, tragedies and tics. (Amy Nicholson)

**GO INHERENT VICE** Paul Thomas Anderson's *Inherent Vice* isn't the towering masterpiece that those who admired *There Will Be Blood* and *The Master* were probably hoping for, and thank God for

that. It's loose and free, like a sketchbook, though there's also something somber and wistful about it — it feels like less of a psychedelic scramble than the Thomas Pynchon novel it's based on. But there's some zip to it, and Anderson appears to be reconnecting with the pleasure of directing a large ensemble of actors: Some of them come and go in the plot like casual visitors, kicking their shoes off for a moment and then disappearing for long stretches. *Inherent Vice* is just that kind of movie: An open house for all sorts of weirdos and misfits and gloriously off-kilter savants, the sort of thing Anderson pulls off best. Joaquin Phoenix is Pynchon's half-canny, half-stoned-out-of-his-gourd private detective Doc Sportello, a scruffy romantic

who's still in thrall to ex-girlfriend Shasta Fay Hepworth (Katherine Waterston), the kind of clean-cut hippie chick just about anybody would be in love with in 1970 Los Angeles. Shasta shows up out of nowhere, desperate for a favor; Doc obliges, setting off on a noodly trek that leads him into the custody of his nemesis, Josh Brolin's Bigfoot, a dim-witted cop and wannabe actor. By the end, you're not quite sure what happened. But as it's happening, at least you've got Joaquin Phoenix, in an assortment of rumpled denim shirts and striped pants, sporting In-A-Gadda-Da-Vida sideburns that stretch across his wan cheeks like furry scimitars. He's an enjoyable caricature of a caricature, a spacey, paranoid genius who peers out at the world, and

stumbles through it. (Stephanie Zacharek)

**THE INTERVIEW** The big selling point of Evan Goldberg and Seth Rogen's doomed comedy *The Interview* was a jaw-dropper: When the producer and the star of a sensation-alistic talk show — played, respectively, by Rogen and James Franco — get a chance to interview wackbird North Korean leader Kim Jong-un, the CIA butts in and persuades them to assassinate him. Building a comedy around the planned murder of a real-life geopolitical figure is a pretty wild idea, and apparently, the real-life Kim — he of the cereal-bowl pompadour and Spanky McFarland jawline — thought so. In June, after seeing a trailer for the film, North Korean officials called the movie an "act of war" and held the Obama administration responsible for it, threatening a "decisive and merciless countermeasure" if the film were released. In late November, Sony Pictures became the victim of a major computer hack, carried out by a group identifying itself as Guardians of Peace. The North Korean government has denied responsibility, but "Guardians of Peace"? If that doesn't sound like the handiwork of a scary, nuke-happy comic-book regime, I don't know what does. With so much drama riding on its mere existence, *The Interview* deserves the poetic justice of actually being great. But the more desperately a comedy tries to be outrageous, the less likely it is to be outrageous — or even just funny. And that's the fate that befalls *The Interview*, which offers a few moments of casual brilliance — like the opening sequence, in which a radiant North Korean schoolgirl sings a cheerful anthem about her desire for Americans to drown in their own blood — but otherwise trips itself up in the threads of its contrived absurdity. (Stephanie Zacharek)

**INTO THE WOODS** No matter how it performs in theaters, Stephen Sondheim's and James Lapine's dark, glorious and supremely messy fairy-tale mash-up musical/therapy session is now forever a pop-culture curio that unwary kids will stumble upon to their bafflement and betterment. The princess-party punchbowl has forever been spiked. Here's wicked stepsisters who hack off toes to cram their feet into Cinderella's slippers. And here's a Cinderella (Anna Kendrick) whose flock of bird companions occasionally peck out her enemies' eyes. Better still: Sumptuously gowned, Cinderella flees prince and ball three nights running for reasons she doesn't understand herself until much later, after she has won everything any princess-minded tween has ever ached for — come to find out, the wishing beats the hell out of the having. The wishing for a big-screen *Into the Woods* might best the reality, too, despite Kendrick's glittering turn and the wonders of Sondheim's brittle-witty score, which is mostly intact. Onstage, *Into the Woods* is an exhausting triumph — it's the show whose first half your relatives adore and whose second, when Grimm and Freud met Pirandello, leaves them restless and discomfited. Onscreen, exhaustion sets in much earlier. *Into the Woods* is all about archetypes running hither and thither, questing and belting, their stories glancing against each other in that fairy-tale space

of the title. In a live performance, we can observe multiple stories at once, the actors occupying different corpses — we're invited to savor the correspondences. In the movie, director Rob Marshall simply cuts from one tale to the next, isolating his actors. There's little sense that the fairy-tale space is a shared one — it's just a bunch of noisy incident transpiring in unrelated treestands. (Alan Scherstahl)

**GO MR. TURNER** If you've ever loved a terrible person, Mike Leigh's quietly sensational *Mr. Turner* — a biopic, of sorts, covering the last 25 years of the life of the great 19th-century British painter J.M.W. Turner — is the movie for you. Human beings don't figure largely in Turner's work, particularly in the later years of his career; when they appear at all, they're often small, blurred figures at the mercy of sky and sea. As a person, Turner tended toward eccentricity and solitude. And as played by Timothy Spall, he isn't the sort you'd necessarily want to cuddle up to. Only occasionally does he use actual words to communicate. More often, he makes his feelings known using a vast vocabulary of grunts and growls that emerge from the depths of his throat. He appears, at first, to care little for human beings except on those rare occasions when he needs them: His housekeeper Hannah (Dorothy Atkinson) welcomes his gruff sexual advances, even though he treats her thoughtlessly. A mysterious and rather angry woman (Ruth Sheen) appears at his door with her two daughters — who, it turns out, are also his daughters — to show him his first grandchild. He grunts at the little cherub in her white bonnet, wanting nothing to do with her. But only at first: A few minutes later, he comes around to admire the infant in all her powder-pink glory, albeit in a rather businesslike way. This is less your standard-issue biopic than a foray into the mystery of human feeling. (Stephanie Zacharek)

**NIGHT AT THE MUSEUM: SECRET OF THE TOMB** Critics aren't supposed to like the *Night at the Museum* movies. We're supposed to see them out of duty and then write stuff like, "It's OK for the kiddies, if you must." I admit to turning a blind eye to their tendency to get excessively noisy or manic. I just ... like ... them. It's a pleasure to see what Big Hollywood comes up with when challenged to conjure new ideas for what dinosaur bones, Teddy Roosevelt statues and Native American maidens modeled out of synthetic material are wont to do when they're given the gift of life. The third installment, *Night at the Museum: Secret of the Tomb* may be the best, and even the generally wound-too-tight Ben Stiller — once again playing a bemused Museum of Natural History guard — is easy to tolerate. This time around, it turns out that the very thing that allows the museum's creatures and historical peeps to get up and move around — a magical golden tablet from ancient Egypt — has gone out of whack. For some reason I've already forgotten, Stiller needs to go to the British Museum to get things straightened out. Dan Stevens makes a dashing, if bumbling, Sir Lancelot. Stiller has a wonderful bit in which the Neanderthal who idolizes him — played

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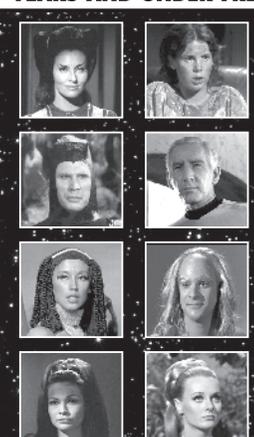
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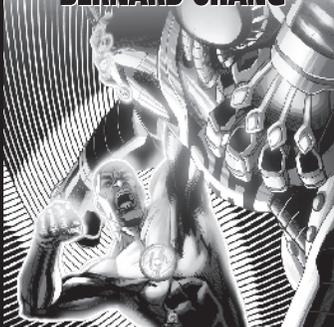
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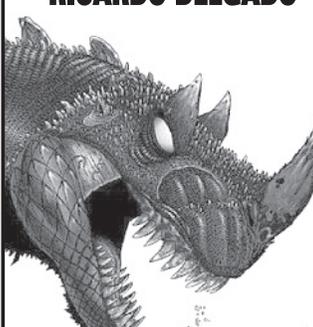
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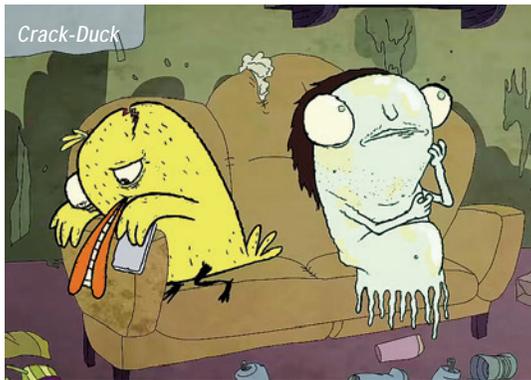
THE TANGLED WEB WE WATCH

**A Surreal Series About a Depressed Duck Landlord**

**C**rack-Duck has a lot on his plate. As apartment manager of Grungetown Towers, he has to muster the courage to interact socially with his tenants and deal with discord — such as when diaper-clad Thievy Tim steals the Sun from Zqjgyxz, the all-knowing dog who has reached nirvana — all while coping with the crippling pain of existence.

The series *Crack-Duck* is the surreal, disturbing and oddly heartwarming brain-child of writer-actor Danny Lacy, who also lends his voice to his woebegone, web-footed hero. Lacy has created an incredibly imaginative, if grotesque, world of characters who take on some of life's greatest challenges and mysteries within the walls of their dilapidated domicile.

"I wanted to make something with a main character who's fucked up and depressed, and that's just who he is and it's fine," Lacy explains. "Everyone wants to be



OK so hard. I want people with anxiety to see *Crack-Duck* and know that they're not alone."

Lacy created the show idea for a pitch prep class put together by family friend and renowned animator Tom Ruegger (*Animaniacs*). Lacy had been doodling weird cartoon characters on everything he came in contact with since his youth. "It's probably due to some horrible mental disorder or the result of pent-up sexual frustration," he says. "Obsessive Compulsive Doodling?"

After fleshing out the characters, and changing *Crack-Duck* from a crackhead to a severely depressed duck with a crack in his head, L.A.-based Lacy sold the show to Canadian television channel biTe TV, which distributes it on MondoMedia's YouTube channel. Two episodes are out now and more are scheduled for early 2015. —Stephanie Carrie

*The Tangled Web We Watch* is our column on what's worth watching online. You can watch *Crack-Duck* at YouTube.com/MondoMedia and read Stephanie's full interview with Danny Lacy on her blog TangledWebWeWatch.com.

by Stiller himself, wearing a prosthetic brow bone and a set of fabulously decrepit fake choppers — shadows his every move. And even though, reprising his role as the Bull Moose, Robin Williams does all of his usual twinkling, this time there's something deeply moving about it: *Secret of the Tomb* sends him rough-riding into that good night, and it's not a bad way to go. (Stephanie Zacharek)

**GO SELMA** Ava DuVernay's quietly remarkable *Selma*, in addition to being a meticulously detailed historical drama, is the right movie for the moment: In telling the story of the three marches — from Selma to Montgomery, Alabama — led by Martin Luther King in 1965 as a protest against restrictions that prevented African-Americans from registering to vote, DuVernay has also opened a window of hope on the present. If change was painful then, we shouldn't expect it to be easy now. DuVernay has pulled off a tricky feat, a movie based on historical events that never feels dull, worthy or lifeless; it hangs together as a story and not just part of a lesson plan. The movie is at once intimate and grand in scope: An early scene shows Annie Lee Cooper (played by Oprah Winfrey), who would become a voting rights activist, trying to register in her home county and being turned away, stymied by a blockade of absurd regulations. Another shows Martin Luther King in the Oval Office conferring with Lyndon B. Johnson (a superb Tom Wilkinson), urging the president to push forward with the Voting Rights Act. *Selma* lays out the challenges faced by organizers and regular citizens alike in planning and executing the marches. On their first attempt to cross the Edmund Pettus Bridge, they're run down and clubbed by Sheriff Jim Clark and a

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ROBBIE COLLIN, *The Telegraph*

“A BRILLIANT GANGSTER FILM.”  
JOSEPH BRAVERMAN, AWARDS CIRCUIT

“A POWERFUL MORALITY TALE.”  
JACK GIROUX, *The Film School Rejects*

“A MAJOR THEATRICAL EXPERIENCE.”  
DREW McWEENEY, *HITFIX*

“JESSICA CHASTAIN IS FEROCIOUS.”  
ALONSO DURALDE, *THE WRAP*

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## Neighborhood Movie Guide //

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

### HOLLYWOOD & VICINITY

**ARENA CINEMA** 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676

**The Search for General Tso** Fri.-Sat., 2:15, 3:35, 11:15 p.m.; Sun., 5:10 p.m.; Mon.-Tues., 6 p.m.; Wed., 7:40 p.m.; Thurs., 6 p.m.

**The Historian** Fri., 9 p.m.; Sat., 5, 9 p.m.; Sun., 3, 7 p.m.; Mon.-Tues., 7:20 p.m.; Wed.-Thurs., 9 p.m.

**Trace Amounts** Fri., 5 p.m.

**Two Hundred Thousand Dirty** Fri., 7 p.m.; Sat., 7:20 p.m.; Sun., 9:15 p.m.; Mon.-Tues., 9:30 p.m.; Wed., 6 p.m.; Thurs., 7:25 p.m.

**ARCLIGHT HOLLYWOOD** Sunset Blvd. at Vine (323) 464-4226

**There Will Be Blood** Mon., 7:30 p.m.

**M\*A\*S\*H** Thurs., 8 p.m.

**All That Jazz** Tues., 7:30 p.m.

**LOS FELIZ 3** 1822 N. Vermont Ave. (323) 664-2169

**MANN CHINESE 6** 6801 Hollywood Blvd. (323) 464-8111

Call theater for schedule.

**MANN GRAUMAN'S CHINESE** 6925 Hollywood Blvd. (323) 464-8111

Call theater for schedule.

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

**Into the Woods** 10 a.m., 1:05, 4:10, 8 p.m.

**PACIFIC'S THE GROVE STADIUM 14** 189 The Grove Dr., Third & Fairfax (323) 692-0829

Call theater for schedule.

**VISTA** 4473 Sunset Dr. (323) 660-6639

Call theater for schedule.

### DOWNTOWN, S. LOS ANGELES

**DOWNTOWN INDEPENDENT** 251 South Main Street (213)617-1033

Call theater for schedule.

**CGV CINEMAS LA** 621 South Western Avenue (213)388-9000

Call theater for schedule.

**REGAL CINEMAS L.A. LIVE STADIUM 14** 1000 West Olympic Blvd. (213)763-6070

Call theater for schedule.

**UNIVERSITY VILLAGE 3** 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

### WEST HOLLYWOOD, BEVERLY HILLS

**SUNDANCE SUNSET CINEMA** 8000 West Sunset Boulevard (323)654-2217

Call theater for schedule.

**LAEMMLE'S MUSIC HALL 3** 9036 Wilshire Blvd. (310) 274-6869

Call theater for schedule.

### WESTWOOD, WEST L.A.

**AMC CENTURY CITY 15** 10250 Santa Monica Blvd. (888)AMC-4FUN

Call theater for schedule.

**LAEMMLE'S ROYAL THEATER** 11523 Santa Monica Blvd. (310) 477-5581

Call theater for schedule.

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

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

**Blade Runner: Director's Cut** Fri., 11:59 p.m.

**LANDMARK'S REGENT** 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

**The Room** Sat., 11:59 p.m.

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

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### CULVER CITY, LAX, MARINA DEL REY

**CINEMARK 18 & XD** 6081 Center Drive (310)568-3394

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**RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME** 4020 Marlon Avenue (323)296-1005

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**AMC LOEWS CINEPLEX MARINA MARKETPLACE** 13455 Maxella Ave. (800) 326-3264 704

Call theater for schedule.

**PACIFIC CULVER STADIUM 12** 9500 Culver Blvd. (310) 360-9565

Call theater for schedule.

### BEACHES

#### Santa Monica, Malibu

**AMC SANTA MONICA 7** 1310 Third Street Promenade (310) 395-3030

**Taken 3** Thurs., 8 p.m.

**AERO THEATER** 1328 Montana Ave. (323) 466-FILM

Call theater for schedule.

**LAEMMLE'S MONICA 4-PLEX** 1332 Second St. (310) 478-3836

Call theater for schedule.

**AMC LOEWS CINEPLEX BROADWAY** 1441 Third Street Promenade (800) 326-3264 706

Call theater for schedule.

**NEW MALIBU THEATER** 3822 Cross Creek Road (310) 456-6990

Call theater for schedule.

#### South Bay

**AMC DEL AMO 18** 3525 Carson St., Suite 73 (310) 289-4262

**Taken 3** Thurs., 8, 10:30 p.m.

**The Woman in Black 2: Angel of Death** Fri.-Sun., 5:20, 8 p.m.

**Selma** Thurs., 7, 10 p.m.

**AMC GALLERIA AT SOUTH BAY 16** South Bay Galleria, 1815 Hawthorne Blvd., Redondo Beach 777-FILM 422

**Taken 3** Thurs., 8, 10:35 p.m.

**The Woman in Black 2: Angel of Death** Fri.-Sun., 11:45 a.m., 2:20, 5:05, 7:45, 10:25 p.m.

**Selma** Thurs., 7, 10:10 p.m.

**AMC ROLLING HILLS 20** Crenshaw & Pacific Coast Hwy. (310) 289-4262

**The Imitation Game** Fri.-Sun., 2:45, 5:35 p.m.

**Taken 3** Thurs., 8, 10:45 p.m.

**The Woman in Black 2: Angel of Death** Fri.-Sun., 2:45, 5:15 p.m.

**Into the Woods** Fri.-Sun., 1:30, 4:30 p.m.

**Selma** Thurs., 7, 10:05 p.m.

**Unbroken** Fri.-Sun., 2:10, 5:20 p.m.

**ART THEATER** 2025 E. Fourth St., Long Beach (562) 438-5435

Call theater for schedule.

**GARDENA CINEMA** 14948 S. Crenshaw Blvd. (310) 217-0505

**Exodus: Gods and Kings** Fri.-Sun., 12:30, 2:50, 5, 7:10, 9:20 p.m.; Mon.-Thurs., 5, 7:10, 9:20 p.m.

**NAZ 8 ARTESIA** 6440 E. South St. (510) 797-2000

Call theater for schedule.

**REGAL THE AVENUE 13** 550 Deep Valley Dr., Rolling Hills Estates (310) 544-FILM

**Taken 3** Thurs., 8, 10:50 p.m.

**The Woman in Black 2: Angel of Death** Fri.-Sun., 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.

#### S.F. VALLEY

##### No. Hollywood, Universal City

**LAEMMLE'S NOHO 7** 5240 Lankershim Boulevard (310)478-3836

Call theater for schedule.

**CENTURY 8** Victory Blvd. & Coldwater Canyon Ave. (818) 508-6004

Call theater for schedule.

**AMC LOEWS CINEPLEX UNIVERSAL STUDIOS CINEMA** 100 Universal City Dr. at Universal CityWalk (800) 326-3264 707

**Taken 3** Thurs., 8 p.m.

**UFC 182: Jones vs. Cormier** Sat., 7 p.m.

**The Woman in Black 2: Angel of Death** Fri.-Sun., 2, 7 p.m.

**Selma** Thurs., 7 p.m.

#### Panorama City, Sherman Oaks, Encino

**ARCLIGHT SHERMAN OAKS** 15301 Ventura Blvd. (818) 501-0753

**The Graduate** (1967) Wed., 7:30 p.m.

**Pulp Fiction** Mon., 7:30 p.m.

**2001: A Space Odyssey** Tues., 7:30 p.m.

**LAEMMLE'S TOWN CENTER 5** 17200 Ventura Blvd., Encino (818) 981-9811

Call theater for schedule.

**PACIFIC'S SHERMAN OAKS 5** Corner of Van Nuys Blvd and Milbank (818) 501-5121

Call theater for schedule.

#### West Valley

**AMC PROMENADE 16** 21801 Oxnard St., Woodland Hills (818) 883-2AMC

**Taken 3** Thurs., 8, 10:45 p.m.

**Selma** Thurs., 7, 10:15 p.m.

**EDWARDS GRAND PALACE STADIUM 6** 4767 Commons Way (818)223-0223

Call theater for schedule.

**LAEMMLE'S FALLBROOK 7** Fallbrook Mall, 6731 Fallbrook Ave., West Hills (818) 340-8710

Call theater for schedule.

#### Northridge, Chatsworth, Granada Hills

**PACIFIC'S NORTHRIDGE FASHION CENTER ALL STADIUM 10** 9400 N. Shirley Ave. (818) 501-5121

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**PACIFIC'S WINNETKA ALL STADIUM 21** 9201 Winnetka Ave., Chatsworth (818) 501-5121

Call theater for schedule.

#### BURBANK

**THEATER BANSHEE** 3435 West Magnolia Boulevard (323)404-5353

Call theater for schedule.

**AMC BURBANK 16** 125 E. Palm Ave. (888) AMC-4FUN

**Taken 3** Thurs., 8 p.m.

**The Woman in Black 2: Angel of Death** Fri., 1:55 p.m.; Fri., 4:40, 7:20 p.m.

**Selma** Thurs., 7 p.m.

**AMC BURBANK TOWN CENTER 8** 210 E. Magnolia Blvd. (888) AMC-4FUN

Call theater for schedule.

**AMC BURBANK TOWN CENTER 6** 770 N. First St. (888) AMC-4FUN

Call theater for schedule.

#### GLENDALE, HIGHLAND PARK

**MGN FIVE STAR CINEMA** 128 North Maryland Avenue (888)501-0101

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**PACIFIC THEATRES GLENDALE 18** 322 Americana Way (818)551-0218

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**HIGHLAND THEATER** 5604 N. Figueroa St. (323) 256-6383

**Into the Woods** 11:15 a.m., 1:55, 4:35, 7:15, 9:55 p.m.

**Night at the Museum: Secret of the Tomb** 11:10 a.m., 1:20, 3:30, 5:40, 7:50, 10 p.m.

**The Hobbit: The Battle of the Five Armies** 11:40 a.m., 2:50, 6:10, 9:15 p.m.

**U.A. LA CA--ADA-FLINTRIDGE** 1919 Verdugo Blvd. (626) 444-3456

Call theater for schedule.

#### PASADENA & VICINITY

**ARCLIGHT PASADENA** 336 East Colorado Boulevard (626)568-8888

**American Beauty** Wed., 7:30 p.m.

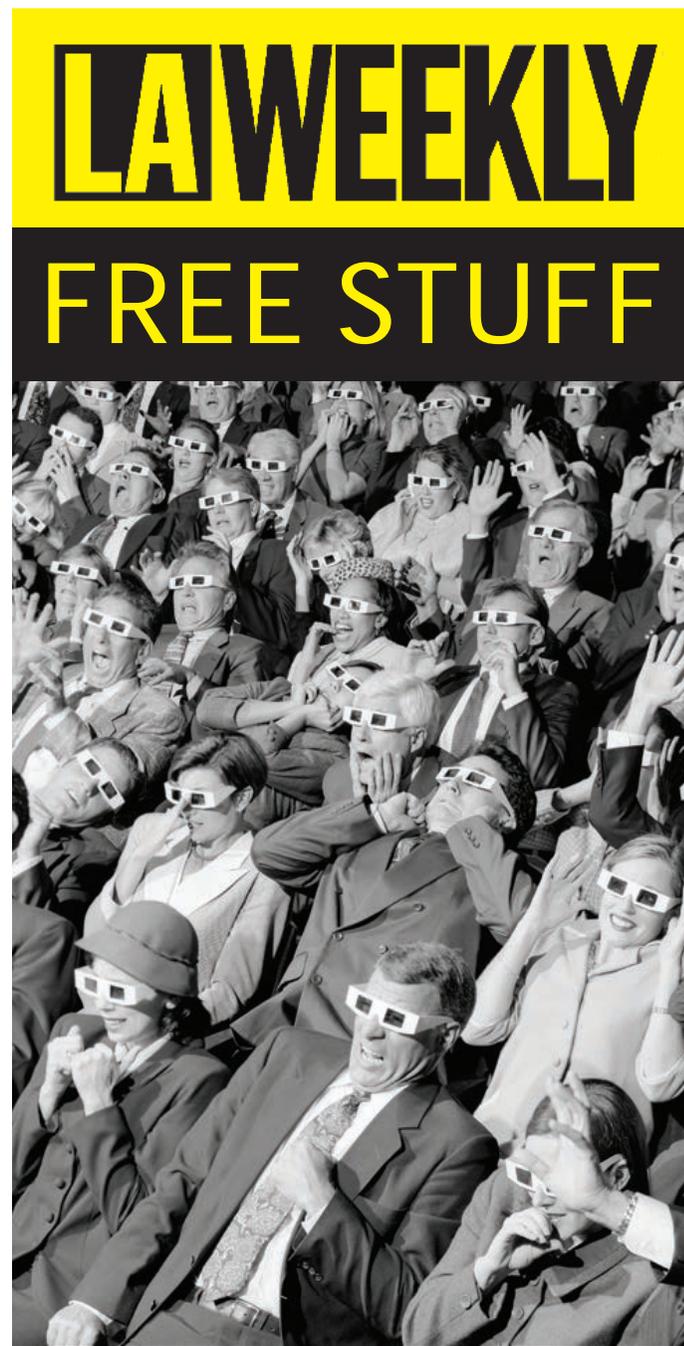
**The Shawshank Redemption** Thurs., 7:30 p.m.

**ACADEMY 6** 1003 E. Colorado Blvd. (626) 229-9400

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**LAEMMLE'S PLAYHOUSE 7** 673 E. Colorado Blvd. (626) 844-6500

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phalanx of policemen on horseback; the cops descend upon the peaceful marchers, many of them elderly, kicking and beating them with batons. DuVernay proves both discreet and vigorous in her orchestration of violence, emphasizing its horror without beating the audience up. (Stephanie Zacharek)

**GO THE THEORY OF EVERYTHING** If the universe is infinitely finite, an entity whose mystery is knowable only through an evolving progression of theories and equations, it's nothing compared to a marriage. Every marriage or long-term partnership is knowable only to the people inside it — and sometimes not even then. *The Theory of Everything* tells the story of genius theoretical physicist Stephen Hawking's marriage to the former Jane Wilde, though of course it can tell that story only from the outside. You can see why fellow student Jane (Felicity Jones), well-bred, well-mannered and pot-of-cream pretty, would be attracted to him. Not long after the two finally get together, a doctor informs Stephen he has only about two years to live. Jane decides that she wants to make a life with him anyway. Holding babies will become more difficult as Stephen's motor capabilities deteriorate, but he manages anyway — at every stage, Stephen, as Eddie Redmayne plays him, radiates the joy of being in such close proximity to a tiny new being. His fame grows, but the strain of looking after him — while also raising three children — begins to wear on Jane. *The Theory of Everything* may slightly sanitize the truth, whatever that is: This is, after all, a story told from the point of view of an ex-wife. And the film is as polished as a piece of fine walnut furniture. But it's striking, at times even piercing, for the way it infiltrates some universal realities of marriage. If the secrets of making marriage work were a science, then geniuses might be able to help us through it. As it is, even brainiacs like Stephen Hawking have to muddle through just like the rest of us. (Stephanie Zacharek)

**GO TOP FIVE** Chris Rock couldn't have planned it this way, but his exuberant and wondrous comedy *Top Five*, opening at just the right time, is like an airdrop of candy over a country shaken by Ferguson and the Eric Garner grand jury decision. That's not to say Rock glosses over serious issues, or, for that matter, that he hits them hard. But somehow *Top Five* has its finger on the pulse of *right now*, not just in terms of race in America — but in terms of how we're all trying to do the best we can, with no jobs, a buttload of creeps in Congress, and dashed hopes of anything coming close to equality or fairness. The story of a hugely successful comedian and actor — played by Rock himself — who turns away from comedy because he just doesn't "feel funny anymore," *Top Five* reminds us that as often as comedy fails, sometimes it's our best hope for resuscitation. Rock's Andre Allen has just released a historical drama about the Haitian Revolution (it's called *Uprise*), and he's about to tie the knot with a reality-TV star, Gabrielle Union's Erica. He wanders New York with a Times reporter (Rosario Dawson), walking and talking, laughing

## ONE MAN BATTLES BUREAUCRACY IN *LEVIATHAN*

Where we come from defines us more than we even realize: That's the idea implicit in Andrey Zvyagintsev's somber, sturdily elegant drama *Leviathan*, in which a mechanic who has lived on the same parcel of land all his life — as his father and grandfather did before him — resists being forced out by his town's corrupt mayor.

Kolia (Alexei Serebriakov) resides with his young wife, Lilya (Elena Lyadova), and son Roma (Serguei Pokhodaev) in a simple but striking house overlooking the Barents Sea in Russia's far north. Seemingly out of nothing but greed and spitefulness, the town's mayor, Vadim Shelevyat (Roman Madianov), has long been angling to seize Kolia's land for himself, and he has just about succeeded: Kolia's lawyer friend Dmitri (Vladimir Vdovitchenkov) has come up from Moscow to mount a last-ditch effort to block Vadim's efforts, but the future is looking grim. Kolia is drinking way too much, Roma has



become sullen and isn't doing well in school, and Lilya seems to be drawing away from her husband, even as he's on the brink of losing everything. In short, bureaucracy has ruined his life.

But Kolia hasn't lost hope, and his determination is the solid, steady mechanism that keeps *Leviathan* moving. The film — which took the best screenplay prize at Cannes in 2014 — may be steeped in

despair, but it's not a heavy-handed sermon. Its heart and soul is Serebriakov's Kolia, who carries deep sorrow in his eyes and on his shoulders, even as he fends off defeat for longer than you'd imagine possible. — Stephanie Zacharek

**LEVIATHAN** | Directed by Andrey Zvyagintsev | Sony Pictures Classics | Royal

and bickering, trying to suss out which elements of their conversation are typical star-vs.-journalist BS and which might actually be some kind of truth. *Top Five* moves fast and almost never lets up. Its jokes unfold in complex layers: They're rarely just race-related, or political, or connected to the universal needs and wants of human beings — often they're all three at once. Seeing it at the end of a crap week, I suddenly felt I could breathe again. (Stephanie Zacharek)

**UNBROKEN** *Unbroken* is the most literal film of the year — it's wholly the tale of a victim (Louis Zamperini, played by Jack O'Connell) who won't crack. Make that three films — it plays like several shorts edited end-to-end. The first is a cheery Dust Bowl tale of an immigrant boy made good, a kiddie thug (C.J. Valleroy plays young Louis) who sneaks booze into milk bottles and goes home to a dear mama who makes gnocchi from scratch and prays for his soul. Louis gets his life on track only when he takes up running; eventually he races the fastest lap at the 1936 Berlin Olympics. The second and third acts are nightmares. On a routine rescue mission, Louis' plane crashes into the ocean, killing eight of the 11 men aboard. We gasp when we see his leg pinned under fuselage — will he ever race again? Very quickly, it's clear that winning a gold medal is the least of his problems. Director Angelina Jolie settles into the survivors' raft for a long stretch at sea where we feel every creak and breeze. It gets worse when the boys are scooped up by the Japanese. What follows is unceasing torture, onscreen and vicariously in the theater. At the hands of pretty-boy war criminal Mutsuhiro Watanabe (Takamasa Ishihara), the Americans are beaten and beaten and beaten. By then, the life raft is leagues away, the marmalade childhood farther still. But we're no closer to figuring out the point of *Unbroken*, other than to marvel at Louis' strength. (Amy Nicholson)

**GO WILD** For reasons that are perhaps

understandable, stories about women finding themselves — or their voices, or their inner courage, or any number of things that are apparently very easy to mislay — are big business. But even if Cheryl Strayed's 2012 memoir *Wild: From Lost to Found on the Pacific Crest Trail* fits the classic self-discovery template perfectly, it's at least lively and entertaining. This account of the author's 1,100-mile trek up the Pacific Crest Trail — a trip she took alone, in 1995, as a way of coping with her mother's untimely death and the fact that her own life had gone seriously off the rails — works both as travel writing and a supremely candid interior monologue. The chances of messing up the movie version were great: How do you dramatize a story that essentially consists of walking and thinking — breathtaking scenery notwithstanding? Jean-Marc Vallée pulls it off in *Wild*, in which Reese Witherspoon, as Strayed, faces down wilderness horrors like egg-frying heat, mountain passes clogged with snow, and ill-fitting boots. This woman-vs.-nature battle is, of course,

really a woman-vs.-herself conflict in disguise. Although she's joined by the occasional fellow traveler, the Strayed of *Wild* is mostly alone, and deeply so, with the memories of her mother, Bobbi (Laura Dern). As she says in one of the movie's many instances of introspective voiceover, "I'm gonna walk my way back

to the woman my mother thought I was." Strayed does an awful lot of thinking on that trail, but she does a lot of looking, too, and Vallée and cinematographer Yves Bélanger are scrupulously alert to her surroundings. Witherspoon, meanwhile, kicks any potential cuteness right over the ridge. (Stephanie Zacharek)

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## SPACE JAMS

MEET SYNTH-FUNK WIZARD

CAPTAIN SUPERNOVA,  
INTERGALACTIC MAN OF MYSTERY

BY JEFF WEISS

**Y**ou don't meet someone named Captain Supernova every day. In fact, until this afternoon, the cosmic synth wizard had never revealed the man behind the radiation-proof curtain.

But here he is, sitting at an Eastside cafe on a rainy afternoon, wearing a gray Dodgers cap pulled low and a navy hoodie, the psychedelic astral traveler in somber colors.

Approximately three months ago, Captain Supernova released his first original song, "The Captain's Theme." Ingeniously fusing jazzy European '70s soundtrack music, boogie funk and Air's *Moon Safari*, it revealed a unique, confident vision — the sort of thing you'd expect from someone bold enough to write his own theme before anyone had even heard of him.

"I didn't want it to be a gimmick but more a world that people would be drawn into," says the man behind Captain Supernova — who agreed to meet in person under the condition that only certain details be revealed.

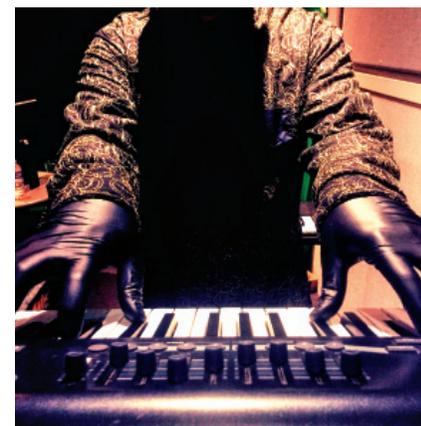
"I saw how people were sucked into *Star Wars* and superhero stories, and eventually started combining those Jungian archetypes with other characters — like Stephen Hawking and even Jesus," says Supernova, who was raised in Westchester and now, in his mid-20s, resides in San Pedro.

"The idea is to take you to a different place," the producer adds, "one where we've started over and think differently."

The transportive motif matches several themes in his life. In his senior year of high school, a serious car crash left the future Captain bedridden for months. During his arduous recovery, he used music as therapy and escape, downloading sheet music and teaching himself to play on a rinky-dink Casio keyboard.

While attending college locally, Supernova played keys in a band that achieved a modest degree of international renown. They played with jazz legends and toured the Philippines and Thailand.

When that band dissolved two years ago, the Captain was stranded at another crossroads. He'd been writing weird space songs, buying old synthesizers off Craigslist and attempting to divine a new direction.



Captain Supernova

Sage advice came from his good friend, multi-instrumentalist and soul interpreter Adrian Young.

"[Young] told me to 'fuck what everyone thinks, just do what you want do,'" Supernova says. "It gave me the confidence to run with these different influences, use raw '70s drums and synthesizers, and try to avoid samples."

The first efforts were a semi-joke: cheesy '80s synths and boom-chicka bass.

But Supernova's solo flights and collaborations with "General Pulsar" grew more refined. He dipped into his savings to buy high-priced, vintage synths and taught himself the talkbox.

THE FIRST EFFORTS WERE A SEMI-JOKE: CHEESY '80S SYNTHS AND BOOM-CHICKA BASS.

The final touch was the 2001: *A Space Odyssey*-inspired artwork and the narrative of Captain Supernova (written by Seth Hansen). Released last month, *Visions of the Unknown* functions as a fictional soundtrack to the story of the Captain's early years as a young orphan named Hermenius.

"No one knows his past, he's made fun of, picked on, an outcast at a special school for really talented kids who have no family," Supernova says, whose own past struggles and present circumstances are partially sublimated in the story. (When he's not scoring intergalactic orphanage funk, Supernova teaches high school-age special education students.)

"He's trying to find himself and a way," he continues. "Each song depicts a different part of his path."

And then the man behind the character backtracks just slightly. He reiterates the desire to retain some mystery in the interplay between story and music.

In a world of infinite trivial facts, it can occasionally be better to know a few less.

"None of the specifics really matter," Supernova concludes. "I just really want the music to take people away and get their imaginations floating."

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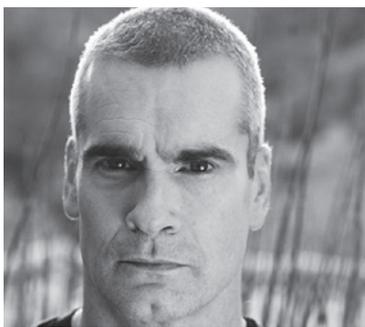
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## Henry Rollins The Column!



### SHOPPING FOR STALIN

At this moment, I find myself in Tbilisi, Georgia. I have been here for a few days, having just emerged from the ancient strangeness of Central Asia.

Before arriving here, I spent a few days in Almaty, Kazakhstan. It was quite different from Uzbekistan, Tajikistan and Turkmenistan. Almaty is a very modern city, and from all the construction I saw, seems to be on the move.

However, the Soviet boot print is still present. Some of their ugly memorials are still standing.

I was taken up a ski slope to check out the view. I went on a 22-minute cable car ride up to where you gear up and hit the snow. It was quite beautiful and full of good-looking, obviously affluent people of all ages with skis and snowboards.

I sat in a very upscale coffee shop among sleek, perfect people. In this establishment I met a Kazakh who spoke great English, and we got to talking about our respective countries.

We somehow got on the topic of Vladimir Putin, a man I strongly dislike. My chat pal got slightly defensive, standing up for Putin, which I have never heard anyone besides George W. Bush do before. He told me Putin was good for Russia because he was better than Yeltsin, who let the people run amok!

The logic ran something like this: "If you don't have someone strong in charge, all Russians will do is drink vodka and not work."

Things are much better in Russia now, he insisted. I didn't bother to comment on the state of the ruble, but I did ask if the name Anna Politkovskaya rang a bell.

Politkovskaya was an incredibly brave journalist who reported from some of Russia's hairier locations, such as Chechnya. She was an excellent writer who never flinched. She was critical of Putin. In October 2006, she somehow ended up dead, shot four times in the elevator of her apartment building. No one wonders who is behind the assassination.

I asked this Kazakh man for an opinion on Politkovskaya's demise. His reply was pretty much that if you have a big mouth, someone will shut it for you. He said that people who have spoken out against Kazakhstan president Nursultan Nazarbayev also have met unfortunate fates.

I asked if that wasn't troubling and his answer was no, that certain restrictions were a small price to pay for security.

The almost reflexive defense of the

"strongman" leader came up repeatedly in conversations I had in all of these countries. We as a species are so easily trained that it sometimes takes generations to wake up and come up with a better plan.

One thing I found interesting in Almaty was a visit to a multilevel appliance and media store. I wanted to see what Kazakhs were watching and listening to, in order to see what version of America they are getting.

When I walked in, The Stooges' "I Need Somebody" from *Raw Power* was on the store's sound system. Stunned, I tried to explain my amazement to the guide, who I don't think got it.

While the DVDs and games were the usual blockbuster fare, the music section was incredibly eclectic. The LP bins featured British, European and American popular music acts but also had some serious jazz titles and some actual gems. Original Beatles albums, used but in really good shape; unopened copies of Tom Waits' *Night on Earth* and *Bone Machine* albums.

All in all, it's been a fascinating couple of weeks. It was like being on another planet at times, but for a serious history lesson with some excellent visuals and friendly people, it was first-rate.

My present accommodations in Tbilisi are at the Marriott on Freedom Square. The square has a large statue of St. George slaying a dragon. I had to look that up. For two days, I thought it was just some guy on a horse sticking a spear into the mouth of some mythical winged reptile, perhaps to memorialize the days when that's how you took care of the little bastards.

Where St. George currently resides used to be a huge statue of Lenin, because Georgia was yet another place under Soviet domination until 1991. Why, Joey Stalin was born right down the road from here!

This is the same square where, in 2005, a man lobbed a live grenade at President Bush and then-Georgian president Mikhail Saakashvili. Thankfully, it did not detonate.

Mr. Saakashvili apparently makes his home in Brooklyn, N.Y., these days. He's probably better off there than here, where he faces charges that could land him in prison for more than a decade.

Since Stalin was once a local, I wanted to see if anyone in town was still rooting for him all these years later. I wandered over to the Dry Bridge flea market to check out the stuff for sale and see if there were any images of the hometown thug turned genocidal maniac.

The Dry Bridge is just a brief walk from Freedom Square. Only several paces into my search I encountered a man selling World War II-era stuff from a sheet on the sidewalk. Leaning on the front bumper of his car was a big painting of Stalin, another behind glass on top of that.

I took a few photos while the vendor glared at me. I wondered what aspect of Stalin appealed to him the most. I was tempted to ask but wasn't interested in potentially causing a stir.

Humans are incredible! You can kill millions of your own people and thousands will mourn your passing. Years later, some guy will proudly display your likeness.

The last few weeks have been like living in a Sean Connery-era Bond film. Via Istanbul, I will soon be back in Los Angeles to start 2015 with you.

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**The Smell 17-Year Anniversary Party**

@ THE SMELL

L.A.'s longest-running DIY venue is turning 17! To celebrate what is truly a significant feat, the downtown mecca is pulling out all the stops for a weekend full of jams. Day one features several bands that got their start at the Smell, such as "Grilled Cheese" crooners Cherry Glazerr and stripped-down punk duo Girlpool, as well as a few of owner Jim Smith's favorites, including the synth-heavy Roses and The Moaning, featuring members of now-defunct Moses Campbell. Day two features Mia Doi Todd, Carla Bozulich and Fig, the new project from Cibo Matto's Yuka Honda. With special guest DJs, vegan cupcakes by Clara Cakes and promised surprises, this is a victory lap you'll want to run (and by run, we mean rock out to). Also Saturday, Jan. 3. —Artemis Thomas-Hansard

**Foxygen**

@ THE ROXY

Los Angeles-based duo Foxygen's third album, *...And Star Power*, is a self-indulgent experiment in sonic excess that has been met with both acclaim and derision. A 24-track, 82-minute opus, *...And Star Power* stretches over four thematic suites whose titles ("Hits and Star Power," "Paranoid," "Scream: A Journey Through Hell," "Hang on to Love") are based on their creators' whims rather than the lyrics or music. The album moves from the Stones and Velvet Underground sounds of Foxygen's well-received, pop-accessible last album into Todd Rundgren-like soft rock, but it remains decidedly lo-fi throughout, as if the two were just noodling in the garage in a stoned haze with the record button on. Best to make an abbreviated playlist of the wildly disparate singles: "Could Have Been My Love," "How Can You Really," "Cosmic Vibrations" and "Hang." Also Saturday, Jan. 3. —Lily Moayeri

**Alex Acuña**

@ CATALINA JAZZ CLUB

Wishing for her youngest son to have a better fate than his musician father and brothers, Alex Acuña's mother kept her husband from teaching the boy music. But it's hard to fight destiny, and Acuña's was to become one of the great percussionists of all time. He somehow combines the deep clave rhythms found in Peruvian, Brazilian and Cuban music with the white-hot precision of Tony Williams and the raging fire of Elvin Jones. With a single phone call from keyboardist Joe Zawinul, Acuña became a superstar, as he and bassist Jaco Pastorius helped Weather Report become jazz's own version of The Beatles. Acuña will be joined tonight by bassist Abraham Laboriel, pianist Joe Rotondi and guitarist Ramón Stagnaro, with Acuña's



Nina Shallman: See Saturday.

PHOTO BY COURTNEY LINDBERGH

own daughter, Regina Acuña-Williams, on vocals. Apparently her father is more optimistic about a career in music than her grandmother was. —Gary Fukushima

**sat**

1/3

**Anti-Flag**

@ THE TROUBADOUR

When a band indulges in full-length performances of one of its old albums, it's often a sign that it has already moved away from creative vitality into harmless nostalgia. But with ongoing revelations about CIA spying and torture, and the United States seemingly in a permanent state of war, Anti-Flag's 2003 album, *The Terror State*, is, sadly, as relevant as ever. Tonight, lead singer Justin Sane and his Pittsburgh punk group tear into such furious broadsides as "You Can Kill the Protester, But You Can't Kill the Protest" and "Operation Iraqi Liberation" alongside their juiced-up reggae makeover of Woody Guthrie's "Post-War Breakout." Long affiliated with organizations such as Greenpeace and Amnesty International, Anti-Flag obliterate any potential criticism about being too preachy through the sheer force of their head-banging choruses and relentlessly fast tempos. —Falling James

**Nina Shallman**

@ THE MINT

Nina Shallman has such a lovely voice, it almost doesn't matter what she's singing. The local singer-guitarist reveals a nimble touch and jazzy delivery on standards such as Bob Wells and Mel Tormé's "The Christmas Song," and she even recasts The Smiths' "Ask" as a languidly sugary pop idyll. But Shallman is just as engaging in her own songs. "Stay still on the grass/Let me feel your

fingers lace through mine," she coos invitingly. "Meet me halfway/Sing those notes that tickle my spine." Buoyed by her own harmonies and judicious guitar arpeggios, Shallman makes such small romantic details feel sumptuous and grand with the help of producer Andrew Williams. On ballads such as "The Moon Can Stay," she breaks hearts with little more than sparse piano accents, the far-away swoon of violins and her wistfully ethereal vocals. —Falling James

**sun**

1/4

**American Nightmare (Give Up the Ghost)**

@ EL REY THEATRE

Unless you're a die-hard fan of Boston hardcore punk band Give Up the Ghost, you'd be surprised to learn that they're playing one of their two scheduled reunion shows at the El Rey. Performing as American Nightmare, their original handle before getting a cease-and-desist from a band of the same name, the group has made only a handful of appearances since reforming in 2011. Before they split, the punks were one of the most well-received hardcore bands of the early 2000s. Their first two records, *Background Music* and *We're Down Til We're Underground*, landed them at the forefront of the post-hardcore movement, which experimented with longer songs and a more progressive sound. Given the limited number of shows the reformed band has played, don't be surprised if this is their last set in the area for some time. —Daniel Kohn

**Pity Sex**

@ THE ECHO

The joys of Michigan's Pity Sex are in the details; the quartet's ostensibly

easy-to-tag emo/indie template is, in fact, strewn with shards of self-examining shoegaze and down-tempo punk. Debut album *Feast of Love*, released in 2013, kicks off like melancholy, melodic early Weezer (“Wind Up”), but the record’s guitar tones soon get Smashing Pumpkins-gritty and Brennan Greaves’ lurking vocals become downright maudlin (“Sedated”). Pity Sex’s all-trumping curveball is when second singing guitarist Britty Drake chimes in, her glacial timbre transforming the band from bedroom introspection to outdoorsy, borderline folksy escapism (“Hollow Body”). And when Greaves and Drake trade off, as on the relatively boisterous “Drown Me Out,” Pity Sex truly becomes its own animal — curled up and comfy but with massive, serrated teeth. —Paul Rogers

## mon 1/5

### Cattle Decapitation @ LOS GLOBOS

“A Living, Breathing Piece of Defecating Meat”: If nothing else, San Diego metal extremists Cattle Decapitation can boast some of the best song titles in the grindcore business. This band needs titles like that to convey its outrage and disgust at all the hypocrisy and corruption with which this wicked world continues to infect our puny little minds. The veteran crew’s kinda schizo sound spans the black-/grind-/death-/grotesquerie-metal areas of endeavor, with running lyrical themes regarding the impending apocalypse and how to either stun it into submission or hasten its sickly creep with artful (tuneful, even) brutality. This major night of creative noise also features sets by Theories, Bad Acid Trip, Fetus Eaters and Doesn’t Matter. Recommended if you like bashing your own skull ‘til your brain pops out. —John Payne

## tue 1/6

### John Daversa Progressive Big Band

@ ALVAS SHOWROOM  
Trumpet and EVI (electronic valve instrument) master John Daversa has become one of Southern California’s more prominent jazz musicians over the past 15 years, leading one of the area’s most dynamic big bands in addition to his role as an educator. After earning his Ph.D. from USC and serving a stint at CSUN, Daversa recently was recruited to become the University of Miami’s Jazz Chair at the Frost School of Music, promptly leading its concert band to its first win at the prestigious Monterey Jazz Festival. Daversa plans a live recording of music from The Beatles (for which there’s an associated PledgeMusic campaign) over two nights at Alvas Showroom in San Pedro, one of the best small concert venues in all of Southern California. —Tom Meek

## wed 1/7

### Low End Theory with Ras G, The Koreatown Oddity

@ THE AIRLINER

It’s time for a new year and two new releases from beat visionary Ras G, headlining the first Low End of 2015. His *Down to Earth Vol. 2* (Leaving Records) perfectly balances his crushing bass-is-the-place production (as heard on 2011’s *Space Base Is the Place*) with his innate sense of cosmic and artistic freedom, for a sound that’s like the Impulse! label reincarnated as Wild Pitch. Billed as “Standard Bap Edition,” *DTE2* is the producer’s tribute to instrumentalists and experimentalists from the golden age of hip-hop till now. He also has teamed up with rapper-producer The Koreatown Oddity for the album *5 Chuckles*, which matches TKO’s street-surreal lyrics to Ras G’s hazy beats. Call it another successful mission to send a man into space. —Chris Ziegler

### The Dictators NYC @ ALEX’S BAR

If it’s recognized today that The Ramones were just as influential in their way as The Beatles, where does that leave The Dictators? The ‘Tators recorded their version of “California Sun” several years before The Ramones, and the main riff to their hilarious fish-out-of-water tale “Next Big Thing” (“Yeah, I knocked them dead in Dallas/They didn’t know we were Jews”), was shamelessly repurposed in The Ramones’ “I Just Want to Have Something to Do.” Hook-filled Dictators originals such as “Baby, Let’s Twist” and “Stay With Me” would have fit in on a more enlightened version of classic-rock radio. They’re touring here for the first time in a decade, albeit without guitarist Scott Kempner and main songwriter Andy Shernoff. But lead singer Handsome Dick Manitoba and insane Manowar guitar shredder Ross “The Boss” Friedman should still save what’s left of rock & roll. —Falling James

## thu 1/8

### Elvis Presley 80th Birthday Bash @ AVALON HOLLYWOOD

With big-beat barrages from more than 30 musical acts, Hollywood’s annual Elvis Presley tribute bash is a richly ritualistic rock & roll variety show. This year’s edition, a special matinee show marking the King’s 80th birthday — on a stage where Presley himself once performed (on *The Milton Berle Show*) — should be a high-octane thriller. The bill is wildly kaleidoscopic, with grizzled, brilliant veterans Ray Campi, Troy Walker and Jimmy Angel, rabid hellraisers Groovy Rednecks, smoldering provocateur Lisa Finnie, the deliciously inept South Bay Surfers and dozens more, all drawing from a repertoire that ranges from classic blues and hillbilly to some of the worst rock songs ever perpetrated, Elvis’ movie soundtrack work. Always a fast-moving, flabbergasting musical rampage. —Jonny Whiteside

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### CLUBS

#### ROCK

**THE AIRLINER:** 2419 N. Broadway, Los Angeles, 323-221-0771. Ras G, The Koreatown Oddity (See Music Pick), Wed., Jan. 7, 9 p.m., \$10.

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach, 562-434-8292. The Dictators NYC, Love Canal, PRV13, Motor666 (See Music Pick), Wed., Jan. 7, 8 p.m., \$15.

**THE BACK ROOM AT HENRI'S:** 21601 Sherman Way, Canoga Park, 818-348-5582. The Back Room Trio, first Saturday of every month, 8 p.m., free.

**BACKSTAGE BAR & GRILL:** 10400 Culver Blvd., Culver City, 310-839-3892. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles, 323-462-1307. Tess Henley, Mon., Jan. 5, 8 p.m., free w/ RSVP: itsaschoolnight.com/losangeles/.

**BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles, 213-389-3856. Slow White, Slow Season, Zig Zags, Fri., Jan. 2, 9 p.m., \$10. Sego, Mount Saint, The Moch & the Flame, Prately, Mon., Jan. 5, 8 p.m., free. Nick Lampone & the Sweet Hearts, The Hidden Lines, Maxim Ludwig, Enter The Flow, Tue., Jan. 6, 8 p.m., \$7-\$10. Bad Lands, Waterbed, Wed., Jan. 7, 8 p.m., \$7. Karen Kilgariff, Jr, Scott Bartenhagen, Thu., Jan. 8, 8 p.m., \$8-\$10.

**CAFE NELA:** 1906 Cypress Ave., Los Angeles. The Atomic Sherpas, Mike Watt & the Missingmen Saccharine Trust, Sweet & Cruel, Double Naught Spy Car, Somos Mysteriosos, The Probe, Sat., Jan. 3, 5 p.m., \$10. Falcon Eddy, Calvin Banks & the Tellers, Sun., Jan. 4, 5 p.m., \$5. The Freeks, Sacri Monti, Monarch, Thu., Jan. 8, 8:30 p.m., \$5.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills, 818-879-5016. Wild Child, Fri., Jan. 2, 7 p.m., \$25. Coco Montoya, Susan Sheller, Sun., Jan. 4, 7 p.m., \$20-\$50.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank, 818-845-2425. Woody James Big Band, Fridays, 1 p.m., free; Tex Pawnshop & the Tremelos, Bakersfield Brett, Fri., Jan. 2, 7:30 p.m., free. Big Jay McNeely, Billy Vera, King Cotton, Pete Anderson, Candye Kane, Guitar Shorty, Li'l Mo, at "Ronnie Mack's Salute to the Music of America's Legends," all ages, Sat., Jan. 3, 7:30 p.m., \$15; Big John Butler Band, Sat., Jan. 3, 8 p.m., free. Debra Lee & Trigger Happy, Sundays, 6 p.m., free. Cody Bryant & Evan Marshall, Mondays, Tuesdays, 5:30 p.m., free; The Brombies, Mondays, 7 p.m., free; Troy Walker, Jimmy Angel, Cody Bryant, Every other Monday, 7:30 p.m., free; This Ain't Your Daddy's Big Band, Mon., Jan. 5, 7:30 p.m., free. John Pisano, Tuesdays, 7:30 p.m., free. Richie Freedman's Cool Blue, Wednesdays, 4 p.m., free; The Glen Roberts Big Band, Wednesdays, 7 p.m., free; Codio & the Swinging Armanis, Wednesdays, 8 p.m., free; Carmine Sardo & Eric Garcia's Shuffle Brothers Blues Night, Wednesdays, 9 p.m., free.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles, 213-413-8200. Urulu, Stay Deep, Cromie, Channel One, Ford Prefect, Fri., Jan. 2, 9 p.m., \$5-\$10. Whirr, Pity Sex, RL Kelly (See Music Pick), Sun., Jan. 4, 8 p.m., \$12-\$15. Holychild, Thrillers, Strange Babes, Mon., Jan. 5, 8:30 p.m., free. Ivory Deville & Jackson Tanner, The Dustbowl Revival, Geronimo Getty, Tramp for the Lord, Tue., Jan. 6, 8:30 p.m., free. Stephen Steinbrink, Michael Vidal, Wed., Jan. 7, 8 p.m., \$8.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles, 213-413-8200. Dub Club, Wednesdays, 9 p.m., \$7.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles, 323-668-0318. Joomanji, Tedy Andreas, Suspect, Sat., Jan. 3, 9 p.m., \$5. Captured Aural Phantasy Theater: Swimming to the Metropolis, A Live Show About The History Of Comic Books, Sun., Jan. 4, 8:30 p.m., \$10; Captured Aural Phantasy Theater: Swimming to the Metropolis, A Live Show About The History Of Comic Books, Sun., Jan. 4, 8:30 p.m., \$10. Open Mic, Mondays, 8 p.m., \$5. The Dustbowl Revival, Tue., Jan. 6, 9 p.m., \$5. Moot Davis, Jeremiah & the Red Eyes, Thu., Jan. 8, 9 p.m., \$5.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood, 818-980-2555. Federal Affair, a jazz jam, Wednesdays, 10 p.m., free.

**THE GLASS HOUSE:** 200 W. Second St., Pomona, 909-865-3802. Wand, The Lovely Bad Things, Endless Bummer, Sat., Jan. 3, 7 p.m., \$10-\$12.

**HARD ROCK CAFE HOLLYWOOD:** 6801 Hollywood Blvd. No. 105, Los Angeles, 323-464-7625. Acoustic Happy Hour, Mondays-Thursdays, 4-7 p.m., free.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles, 323-461-2040. Ericka Guitron, Aaron Encinas, Carmella, Annie Rose, Sat., Jan. 3, 7 p.m.,

\$10. Two Ton Folk, Celeigh Chapman, Lauren Barth, Rosewoods, Sun., Jan. 4, 7 p.m., \$10. Zane Carney, Josh Kelley, Honey County, Mon., Jan. 5, 7 p.m., \$10. Leighton Meester, Genevieve, Tue., Jan. 6, 8 p.m., \$28. Bernhoff, Laleh, Ryan Corn, Wed., Jan. 7, 7 p.m., \$15. Josh Beech, Morgan Karr, Cole Degenova & Casey Hurt, Javier Dunn, Thu., Jan. 8, 7 p.m., \$5-\$10.

**HOUSE OF BLUES SUNSET STRIP:** 8430 Sunset Blvd., Los Angeles, 323-848-5100. Sweet & Tender Hooligans, Smart Patrol, Sat., Jan. 3, 8 p.m., \$27; Sweet & Tender Hooligans, Smart Patrol, Sat., Jan. 3, 8 p.m., \$27. Kirk Franklin's Gospel Brunch, Every other Sunday, noon, \$42.50.

**KULAK'S WOODSHED:** 5230 1/2 Laurel Canyon Blvd., Studio City, 818-766-9913. Singer-Songwriter Open Mic, Mondays, 8 p.m.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles, 310-855-0350. Marc Maron, Thu., Jan. 8, 8 p.m., \$30.

**THE LEXINGTON:** 129 E. Third St., Los Angeles, 213-291-5723. Open mic & karaoke, Mondays, 9 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles, 323-666-6669. Excruciating Terror, Biocidio, Doperunner, Your Enemy, Machetaso Profano, Backstabber, Green Terror Grind, Vulva Essers, Sat., Jan. 3, 8 p.m., \$10-\$12. Cattle Decapitation, Theories, Bad Acid Trip, Fetus Eaters, Doesn't Matter (See Music Pick), Mon., Jan. 5, 8 p.m., \$12.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles, 323-954-9400. Nina Shallman (See Music Pick), Sat., Jan. 3, 7:30 p.m., \$8-\$12; Black Star Safari, Lincoln Six Echo, Rich & Lux, Superplex, Sat., Jan. 3, 9:15 p.m., \$8-\$10. Simha, Madi Walsh, Abadeer, Rizzo, Candy Lord, Sun., Jan. 4, 7:15 p.m., \$6-\$13. Austin Kolbe, Brandy Row, Them Travelin' Birds, Mon., Jan. 5, 8 p.m., \$6-\$8. J'Chelle, Voltage Control, Leonard Garcia, Josh Stevens & Naima Mora, Wed., Jan. 7, 7:30 p.m., \$10-\$20. Oscar Goldman, Kapeesh & Joey Sance, Casey Chisholm, Willard Hill, Killstreak, Just a Konsept, Thu., Jan. 8, 8:15 p.m., \$8-\$10.

**MOLLY MALONE'S:** 575 S. Fairfax Ave., Los Angeles, 323-935-1577. Noise Blossom, Sat., Jan. 3, 8 p.m., \$10. Blu Noise, Lion's Mouth, Wed., Jan. 7, 8 p.m., \$10. Solar Powered Race Car, Sean Ritch, Thu., Jan. 8, 8 p.m., \$10.

**PEHRSPACE:** 325 Glendale Blvd., Los Angeles, 213-483-7347. Night Auditor, Nora Keyes, Nicole Kidman, Sat., Jan. 3, 8 p.m., \$5. 4th Annual (ish) Holiday Pehrgeant and Open Bar Mizvah, "Pehrfamily and friends perform a nice holiday(ish) themed pageant based on loose interpretations of classic tales." Sun., Jan. 4, 7 p.m., \$2, or free with donation of canned food item.

**THE REDWOOD BAR & GRILL:** 316 W. Second St., Los Angeles, 213-680-2600. Fartbar, LA Drones, Erleen Norda, Bad Machine, Half Goon, Fri., Jan. 2, 9 p.m., \$5-\$10. Octogrape, Stalins of Sound, Panthar, Assquatch, Sat., Jan. 3, 9 p.m., \$5-\$10. Thursday Night Booty, Thursdays, 9 p.m., \$5-\$10.

**ROOM 5 LOUNGE:** 143 N. La Brea Ave., Second Floor, Los Angeles, 323-938-2504. Nick Webber, Two Ton Folk, Sarah Walk, Fri., Jan. 2, 7 p.m., \$10. Britten Newbill, Bo & Band of Brothers, The Hues, Matteo Debole, Sat., Jan. 3, 7 p.m., \$10. Trevor James Tillery, Sean Patrick McGraw, Tue., Jan. 6, 8 p.m., \$10. Mark Huff, Kris Angelis, Color Me Home, Josh Silvera, Wed., Jan. 7, 7 p.m., \$10. Curran Loomis, Kate Brown, Thu., Jan. 8, 8 p.m., \$10.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood, 310-278-9457. Foxygen, Tobias Jesso Jr. (See Music Pick), Jan. 2-3, 8 p.m., \$22. J.F.A., Pully, Ill Repute, Naked Aggression, The Dips, Sun., Jan. 4, 5 p.m., \$15.

**RUSTY'S SURF RANCH:** 256 Santa Monica Pier, Santa Monica, 310-393-7437. Cathouse Thursday, Fri., Jan. 2, 9:30 p.m., free. Brian Rogers Band, Sat., Jan. 3, 9:30 p.m., free.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach, 310-372-0035. Puddle of Mudd, Seven Reasons Why, Lose Control, Real Fiction, Fri., Jan. 2, 8 p.m., \$25. Atomic Punks, Motley Inc, X86, Sat., Jan. 3, 9 p.m., \$15. Devils Advocate, STD's, Wed., Jan. 7, 9 p.m., \$5. Slaves Against the Machine, The Great Pumpkin, Memory Lane, Thu., Jan. 8, 8 p.m., \$10.

**SALVAGE BAR & LOUNGE:** 717 W. Seventh St., Los Angeles, 213-688-7755. Rod Castro, Mondays, 9 p.m., free. The Back of the Hand All-Stars, Thursdays, 9 p.m., free.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles, 323-661-4380. Dorothy, Green Gerry, Fri., Jan. 2, 9 p.m., free. No Amps No Drums Open Mike, Sun., Jan. 4, 8 p.m., free. Wildling, City City, Shotty, Mon., Jan. 5, 9 p.m., free (\$5 after 10:30pm).



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**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles, 323-663-9636. The Fontaines, Mon., Jan. 5, 8 p.m., free. Jaeger Christian, Christopher James Elliott, Wed., Jan. 7, 8 p.m., \$8.

**THE SMELL:** 247 S. Main St., Los Angeles, 213-625-4325. Cherry Glazerr, Surf Curse, Girlpool, Moaning Roses, Dunes (See Music Pick), Fri., Jan. 2, 7 p.m., \$12. Mia Doi Todd, Fig, Carla Bozulich, Subtitle, Sissy Spacek, Sacred Destinies (See Music Pick), Sat., Jan. 3, 7 p.m., \$12; Mia Doi Todd, Fig, Carla Bozulich, Subtitle, Sissy Spacek, Sacred Destinies, Sat., Jan. 3, 7 p.m., \$12.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., Los Angeles, 213-484-1265. Joel Jerome, Globelamp, Pearl Charles, Fri., Jan. 2, 10:30 p.m., free.

**TRIBAL CAFE:** 1651 W. Temple St., Los Angeles, 213-483-4458. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

**TRIP:** 2101 Lincoln Blvd., Santa Monica, 310-396-9010. Phantasmata, Fri., Jan. 2, 10:30 p.m., free. The Julian Coryell Trio, Tuesdays, 9 p.m., free. The Dollface Dames, burlesque, Wednesdays, 10 p.m., free.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood, 310-276-6168. Anti-Flag, The Bombpops (See Music Pick), Sat., Jan. 3, 9 p.m., \$20. Figs Vision, Lavashark, Via Echo, Dreaming Bull, Thu., Jan. 8, 8 p.m., \$9-\$12.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., Los Angeles, 310-358-1881. Jimmy Gnecco, Beck Black, Bartholomew, Fri., Jan. 2, 8:30 p.m., \$20. Eric McFadden, Wednesdays, 8 p.m. Starts Jan. 7. Continues through Jan. 28, \$10.

**WHISKY A GO GO:** 8901 Sunset Blvd., Los Angeles, 310-652-4202. Candlebox, Fri., Jan. 2, 8 p.m., \$40. Dayzero, Exit North, Teenage Vegetable, Sat., Jan. 3, 7 p.m., \$5-\$15. Major Myjah, Sun., Jan. 4, 7 p.m., \$5-\$20. Laurie Larson, Chiany Alexander, Plastic Castle, Cholesterol Jones, Shaufrau, Tue., Jan. 6, 7 p.m., \$5-\$15. Mario Sterling, J Carson, Thu., Jan. 8, 7 p.m., \$5-\$15.

**WITZEND:** 1717 Lincoln Blvd., Los Angeles, 310-305-4792. Jazz Cats, The Roustabouts, Stephanie Meyers, Fri., Jan. 2, 7:30 p.m., \$10. Cindy Alexander, Boxing Ghandis, Meghan Andrews, Sat., Jan. 3, 7 p.m., \$12. Lauri Reimer, Stacy Rock, Carly Tefft, Tue., Jan. 6, 7 p.m., \$10. Michael Friedland, Eric Hahn, Eric Schwarz, Wed., Jan. 7, 7 p.m., \$10. The Places You'll Go, Cobi Mike, Thu., Jan. 8, 8 p.m., \$10.

-Jonny Whiteside

**JAZZ**

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro, 310-833-3281. Jzzeddelics, Sun., Jan. 4, 4 p.m., \$20. John Daversa Progressive Big Band (See Music Pick), Jan. 6-7, 8 p.m., \$30.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City, 818-980-1615. El Trio, Jan. 2-3, 9:30 p.m., \$25. Josh Smith & friends, Sun., Jan. 4, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 & 11:30 p.m., \$10. Storyboard Trio, Tue., Jan. 6, 9:30 p.m., \$20. Jack Shit, Wed., Jan. 7, 9:30 p.m., \$25. The John Ziegler Quartet, Thu., Jan. 8, 9:30 p.m., \$15.

**BARBARA MORRISON PERFORMING ARTS CENTER:** 4305 Degan Blvd. Ste. 101, Los Angeles, 323-296-2272. The BMPAC All-Star Big Band, conducted by John Stephens, Sundays, 4-7 p.m., \$10; Garrett Morris' Comedy & Blues, Sundays, 7:30 p.m., \$10.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles, 213-620-0908. John Beasley's MONK'estra, Sat., Jan. 3, 9 p.m., \$20.

**CAFE CORDIALE:** 14015 Ventura Blvd., Sherman Oaks, 818-789-1985. All-Star Jam, Tuesdays, 9 p.m., free.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles, 323-466-2210. Alex Acuna (See Music Pick), Fri., Jan. 2, 8:30 p.m., \$20. The Four King Cousins, Sat., Jan. 3, 7:30 p.m., \$25. Bobby Matos, Sun., Jan. 4, 7:30 p.m., \$20. Aubrey Logan, Thu., Jan. 8, 8:30 p.m., \$15.

**COLOMBO'S:** 1833 Colorado Blvd., Eagle Rock, 323-254-9138. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, with Leslie Baker & Frank Wilson, Mondays, 6 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

**DEL MONTE SPEAKEASY:** 52 Windward Ave., Venice, 310-392-4040. The Barry Zweig Trio, Fridays, 8-10 p.m., free. Brad Kay's Regressive Jazz Quartet, Saturdays, 8-10 p.m., free.

**DESERT ROSE:** 1700 Hillhurst Ave., Los Angeles, 323-666-1166. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

**THE DRESDEN RESTAURANT:** 1760 N. Vermont Ave., Los Angeles, 323-665-4294. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Ready's, Sundays, 9 p.m.-midnight, free. LA Underground Superstars, Mondays, 8:30 p.m.-1 a.m., free.

**GARDENIA RESTAURANT & LOUNGE:** 7066 Santa Monica Blvd., Los Angeles, 323-467-7444. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

**HIP KITTY JAZZ & FONDUE:** 502 W. First St., Claremont, 909-447-6700. Open Jam, Wednesdays, 8 p.m.

**JAX BAR & GRILL:** 339 N. Brand Blvd., Glendale, 818-500-1604. Jazz Legacy, Fri., Jan. 2, 8 p.m., free. Lenny Stack, Sun., Jan. 4, 6-10 p.m., free. Doug MacDonald, Mon., Jan. 5, 7-11 p.m., free. JC Spires, Tue., Jan. 6, 7-11 p.m., free. Brian Elliot's Backseat Girls, Wed., Jan. 7, 7-11 p.m., free.

**LAS HADAS:** 9048 Balboa Blvd., Northridge, 818-892-7271. Cool Blue, Mondays, 7:30-9:30 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free. Rex Merrweather, Wednesdays, 8-10 p.m., free.

**LEFT COAST WINE BAR & GALLERY:** 117 E. Harvard St., Glendale, 818-507-7011. Open Mic, hosted by Bill McGarry, Sundays, 8:30 p.m., free.

**NOLA'S TASTE OF NEW ORLEANS:** 734 E. Third St., Los Angeles, 213-680-3003. Nola's Down Home Blues Session, Tuesdays, 8-11 p.m., free. Al Marotta, third and first Wednesday of every month, 8-10 p.m., free.

**PERCH:** 448 S. Hill St., Los Angeles, 213-802-1770. DJ Brazilia, Thursdays, 11 p.m.-2 a.m.; Fridays, 11 p.m.-2 a.m.; Saturdays, 11 p.m.-2 a.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free; Doran Danoff, Saturdays, 7-10 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free; Ben Rose, Sundays, 7-10 p.m., free. Brian Swartz Quintet, Tuesdays, 7-10 p.m., free. Skyline, Thursdays, 6-11 p.m., free.

**PIPS PIZZA PASTA SALADS:** 1356 S. La Brea Ave., Los Angeles, 323-954-7477. Jeff Robinson, Fridays, 9 p.m., free. Bob DeSena Latin Jazz Band, Saturdays, 7:30 p.m., free. Cal Bennett, at brunch, Sundays, 11 a.m.-4 p.m., free; Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 8 p.m., free.

**RIVIERA 31:** Hotel Sofitel, 8555 Beverly Blvd., Los Angeles, 310-278-5444. Monday Jazz Eclectic, with Ryan Cross, Mondays, 8 p.m., free.

**ROCKWELL TABLE & STAGE:** 1714 N. Vermont Ave., Los Angeles, 323-669-1550. Judy Norton, Sat., Jan. 3, 8 p.m., \$15-\$35.

**SEVEN GRAND:** 515 W. Seventh St., Los Angeles, 213-614-0737. Nora Germain, Sun., Jan. 4, 10 p.m., free. The Makers, Tuesdays, 10 p.m., free.

**SHERATON GATEWAY HOTEL:** 6101 W. Century Blvd., Los Angeles, 310-642-1111. Dean Rod, Wednesdays, Thursdays, 5:30-8:30 p.m., free.

**SPAGHETTINI BEVERLY HILLS:** 184 N. Canon Drive, Beverly Hills, 310-424-4600. Mindi Abair, Jan. 2-3, 9:30 p.m., \$90.

**SPAGHETTINI ROTISSERIE & GRILL:** 3005 Old Ranch Parkway, Seal Beach, 562-596-2199. DW3, Thursdays, 7:30 p.m., \$15.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air, 310-474-9400. Bella Porter, Sun., Jan. 4, 6:30 p.m., free.

**WORLD STAGE PERFORMANCE GALLERY:** 4344 Degan Blvd., Los Angeles, 323-293-2451. Sisters of Jazz Jam Session, Sundays, 9 p.m., \$5. Shine, Thursdays, 7-9 p.m., free; Jazz Jam Session, preceded (at 7 p.m.) by Shine Muwasi Women's Drum Circle, Thursdays, 9 p.m., \$5.

-Jonny Whiteside

**DANCE**

**THE AIRLINER:** 2419 N. Broadway, Los Angeles, 323-221-0771. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and Nocado, Wednesdays, 9:30 p.m.-1:30 a.m.

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach, 562-434-8292. The Secret Affair, a mod and Northern soul dance night, first Friday of every month, 8 p.m., \$5-\$7.

**THE AVALON:** 1735 Vine St., Los Angeles, 323-462-8900. Control, with DJs spinning dubstep and more, ages 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, ages 21 & over, Saturdays, 9:30 p.m. TigerHeat, a night of pop with go-go dancers and special guests, ages 18 & over, Thursdays, 9:30 p.m.

**BARDOT HOLLYWOOD:** 1737 N. Vine St., Los Angeles, 323-462-1307. School Night, with live bands and resident DJ Chris Douridas, ages 18 & over, Mondays, 8 p.m., free.

**BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles,

323-462-9621. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, ages 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, ages 18 & over, Wednesdays, 8 p.m., \$10.

**BROADWAY BAR:** 830 S. Broadway, Los Angeles, 213-614-9909. PsyChick, Sundays, 10 p.m., free.

**BUSBY'S EAST:** 5364 Wilshire Blvd., Los Angeles, 323-525-2615. Beats Rhymes & Lyfe, Thursdays, 10 p.m., \$10.

**CANA RUM BAR:** 714 W. Olympic Blvd., Los Angeles, 213-745-7090. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free. DJ Anthony Valadez, taking you around the world with cumbia,

roots and much more, Thursdays, 10 p.m., free. **CARBON:** 9300 Venice Blvd., Los Angeles, 310-558-9302. The Hump, with DJ Trixter, DJ Empty, first and third Wednesday of every month, 9 p.m.-2 a.m., free. **CIRCLE BAR:** 2926 Main St., Santa Monica, 310-450-0508. DJ Eddie FM, Wednesdays, 10 p.m., free. **DEL MONTE SPEAKEASY:** 52 Windward Ave., Venice, 310-392-4040. DJ Alfred Hawkins, Fridays, 10 p.m., free. DJ Jedi, Saturdays, 10 p.m., free.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles, 213-413-8200. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, ages 21 & over, Saturdays, 10 p.m., \$5. Part Time Punks, ages 18 & over, Sundays, 10 p.m., \$7 & up.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles, 213-413-8200. Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., \$10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss

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**GO FLESH EATERS:** 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

**TERMANOLOGY, BIGTWIN, PLANET ASIA, TRI-STATE, KSOLO, K PRIEST, PHATBOSS, M-RECK:** 6 p.m., \$62-\$82. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles, 323-936-6400.

—Jonny Whiteside

**UPCOMING****JANUARY**

**ANTHONY NEWMAN:** The keyboardist proffers his compositions alongside works by Dandrieu, Charpentier, Mouret, Purcell, Bach and Mozart. Sun., Jan. 11, 7:30 p.m., \$39-\$68.50. Walt Disney Concert Hall.

**THE BUDOS BAND:** Fri., Jan. 16, 8 p.m., \$24. The Regent Theater.

**BUSH:** With Theory of a Deadman, Sat., Jan. 31, 7 p.m., \$32.50-\$50. The Wiltern.

**THE CALIDORE STRING QUARTET:** Sun., Jan. 18, 2 p.m., \$22-\$28. Raitt Recital Hall, Pepperdine University.

**CHARMAINE CLAMOR:** Jan. 16-17, 7:30 p.m., \$33-\$43. Torrance Cultural Arts Center.

**COLLIN RAYE:** Fri., Jan. 16, 8 p.m., \$25-\$50. Smothers Theatre, Pepperdine University.

**GO THE DICTATORS:** With Angry Samoans, Duane Peters Gunfight, Shattered Faith, Motor 666, in the Constellation Room, Sat., Jan. 17, 8 p.m., \$20. The Observatory.

**FELIX CAVALIERE'S RASCALS:** Thu., Jan. 22, 8 p.m., \$25-\$55. Smothers Theatre, Pepperdine University.

**GEOGRAPHER:** Sat., Jan. 17, 8 p.m., \$18. El Rey Theatre.

**GO GUITAR CENTER'S 26TH ANNUAL DRUM-OFF:** With Steve Jordan, Tony Royster Jr., Stephen Perkins & Tim Alexander, Animals as Leaders, Sat., Jan. 17, 8 p.m., \$25 & \$30. Club Nokia.

**THE HOT SARDINES:** Thu., Jan. 15, 8 p.m., \$15-\$35. Smothers Theatre, Pepperdine University.

**GO THE L.A. PHILHARMONIC:** It takes a village to put on a staging of Beethoven's *Missa Solemnis*, so conductor Michael Tilson Thomas and the band are augmented by vocalists Joelle Harvey, Tamara Mumford, Brandon Jovanovich and Luca Pisaroni, and the L.A. Master Choral, which is conducted by Grant Gershon. Fri., Jan. 9, 8 p.m.; Sat., Jan. 10, 8 p.m.; Sun., Jan. 11, 2 p.m., \$65-\$197. Walt Disney Concert Hall.

**MARC COHN:** Sat., Jan. 10, 8 p.m., \$20-\$45. Smothers Theatre, Pepperdine University.

**THE NEW DEAL:** Thu., Jan. 15, 8 p.m., \$25. El Rey Theatre.

**THE O'JAYS, THE WHISPERS:** Sat., Jan. 17, 7:30 p.m., \$35-\$99.50. Nokia Theatre.

**GO PATTI SMITH:** Thu., Jan. 29, 8:30 p.m.; Fri., Jan. 30, 8:30 p.m., \$55.60. The Theatre at Ace Hotel.

**THE RHYTHM COLLISION:** Jan. 9-11, 8 p.m., \$20. Marriott Riverside.

**GO RUN THE JEWELS:** Wed., Jan. 14, 7:30 p.m., \$25. The Regent Theater.

**SAM SMITH:** With George Ezra, Thu., Jan. 29, 8 p.m.; Fri., Jan. 30, 8 p.m., \$39.50-\$85. The Forum.

**SPANDAU BALLET:** Sat., Jan. 24, 7 p.m.; Sun., Jan. 25, 7 p.m., \$39.50-\$89.50. The Wiltern.

**STYX:** Fri., Jan. 23, 7 p.m., \$55-\$125. Saban Theatre.

**THE WOOD BROTHERS:** Wed., Jan. 14, 8 p.m., \$22. El Rey Theatre.

**CLASSICAL & NEW MUSIC**

**MARK ROBSON:** The pianist-composer debuts a new work, *Nel Mezzo del Cammino*, as part of the Piano Spheres series, Tue., Jan. 6, 8 p.m., \$35. Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles, 213-621-2200.

—Jonny Whiteside

For more listings, please go to [laweekly.com](http://www.laweekly.com).**Lina In L.A.**  
by Lina Lecaro**MAN MACHINE**

There are some great gay dance clubs out there — and even greater DJs — but a lot of them play it safe. Diva pop, radio hip-hop and typical techno and disco are the mainstays, and not just in WeHo. DJ Paul V, known for his dance-floor pow-

ers at seminal gay/mixed clubs such as Dragstrip 66 and SPIT, has never been one to follow the herd. With Man Machine, he and DJ Tommy Rocker take over the Faultline every first Saturday, veejaying with future and retro-electronic sounds and visuals. Expect everything from synth-pop to electroclash to new beat to industrial to EDM. It's a bionic beatdown for boys, their boy-toys and pals of all persuasions. "Go-go-bots" add to the homo-electro vibes.

FAULTLINE | 4216 Melrose Ave., Silver Lake | Sat., Jan. 3, 9 p.m.-2 a.m. | \$5 | [faultlinebar.com](http://faultlinebar.com)

**LATIN**

**EL CID:** 4212 W. Sunset Blvd., Los Angeles, 323-668-0318. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

**EL FLORIDITA RESTAURANT:** 1253 N. Vine St., Los Angeles, 323-871-8612. Salsa Night, Fridays, Saturdays, 9:30 p.m., \$10. Johnny Polanco, Mondays, 8 p.m., \$10.

**LES NOCES DU FIGARO:** 618 Broadway, Los Angeles, 213-622-2166. Downtown Descarga, with salsa musicians TBA, Fridays, 7:30 p.m., \$10.

**STEVEN'S STEAK & SEAFOOD HOUSE:** 5332 E. Stevens Place, Los Angeles, 323-723-9856. Angel Lebron, Johnny Polanco, Thursdays, 8 p.m., free.

**TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE:** 13197-A Gladstone Ave., Sylmar, 818-528-4511. Open mic, Fridays, 8-10 p.m.

—Jonny Whiteside

**COUNTRY**

**CINEMA BAR:** 3967 Sepulveda Blvd., Culver City, 310-390-1328. Saltzman Sunday Sunset, Sun., Jan. 4, 5 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Ryan Saliman, Wed., Jan. 7, 9 p.m., free. Mark Mackay, Thu., Jan. 8, 9 p.m., free; Mark Mackay, Thu., Jan. 8, 9 p.m., free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena, 626-798-6236. Incendio, Fri., Jan. 2, 8 p.m., \$20. Harriet Schock & Brooke Ramel, Sat., Jan. 3, 7 p.m., \$15. Ken O'Malley & the Ne'er Duwels, Sun., Jan. 4, 3 p.m., \$20; The Miskey Mountain Boys, Sun., Jan. 4, 7 p.m., #20.

**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth, 818-341-0166. Kenny Allen Band, Fri., Jan. 2, 9 p.m., free. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free. Jeffrey Michaels, Jan. 7-8, 8:30 p.m., free.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank, 818-729-0805. Lee Harper, Fri., Jan. 2, 9 p.m., free. Midnight Sky, Sat., Jan. 3, 9 p.m., free. The Robert Heft Blues Band, Sun., Jan. 4, 8 p.m., free. Benny Brydren, Mon., Jan. 5, 9 p.m., free. Randi Cee & the Speakeasys, Slim Jenkins, Tue., Jan. 6, 9 p.m., free. Orquesta Charangoa, Wed., Jan. 7, 9 p.m., free. Joe Finkle, Thu., Jan. 8, 9 p.m., free.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneerthorn Road, Pioneertown, 760-365-5956. The Shadow Mountain Band, Saturdays, 5 p.m., free. The Sunday Band, Sundays, 7 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free.

—Jonny Whiteside

**BLUES**

**ARCADIA BLUES CLUB:** 16 E. Huntington Drive, Arcadia, 626-447-9349. Coco Montoya, Bobby Bluehouse, Fri., Jan. 2, 8 p.m., \$20-\$25. Bobby "Hurricane" Spencer, Bobby Bluehouse, Sat., Jan. 3, 8 p.m., \$10-\$15.

**THE BIG FISH BAR & GRILL:** 5230 San Fernando Road, Glendale, 818-244-6442. The Shuffle Brothers, Sundays, 8 p.m., free.

**BURBANK MOOSE LODGE:** 1901 W. Burbank Blvd., Burbank, 818-842-5851. Pete Anderson, Mondays, 8 p.m., free.

**HARVELLE'S SANTA MONICA:** 1432 Fourth St., Santa Monica, 310-395-1676. The Toledo Show, Sundays, 9 p.m., \$10. Trulio Disgracias, Tuesdays, 8 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m.,

Harmony, plus occasional live sets from Jamaican legends, ages 21 & over, Wednesdays, 9 p.m., \$7. **THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood, 818-980-2555. Randy Emata, Tuesdays, 9:30 p.m., free.

**FUBAR:** 7994 Santa Monica Blvd., Los Angeles, 323-654-0396. Welfare Tuesdays, Tuesdays, 8 p.m., free.

**GOLDEN GOPHER:** 417 W. 8th St., Los Angeles, 213-614-8001. DJ Dave, Sundays, 10 p.m., free.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles, 213-626-2285. Underground, third and first Friday of every month, 9 p.m. Boombox, first Saturday of every month, 9 p.m.

**HAMBURGER MARYS:** 740 E. Broadway, Long Beach, 562-436-7900. T Girl Saturdays, a transgender club night, first Saturday of every month, 9 p.m., \$5.

**HONEYCUT:** 819 S. Flower St., Los Angeles, 213-688-0888. DJ Jack of All Tracks, Fridays, 10 p.m., free. DJ Aaron Castle, Saturdays, 10 p.m., free. DJ Dave Fernie, with hip-hop, disco and R&B, Mondays, 10 p.m., free. DJ Sean Patrick & DJ Rare Matthew, breaking out funk, hip-hop and breaks, Tuesdays, 10 p.m., free. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free. DJ Matthew Schreyer, Thursdays, 10 p.m., free.

**LA CITA:** 336 S. Hill St., Los Angeles, 213-687-7111. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; Reggae Love Sundays, with dancehall and reggae DJs, ages 21 & over, Sundays, 9:30 p.m.-2 a.m., free before 10:30 p.m., \$5 after. Mustache Mondays, a "straight-friendly queer dance party" with DJ Josh Peace, Mondays, 9 p.m.-2 a.m., \$5-\$8.

**LAS PERLAS:** 107 E. Sixth St., Los Angeles, 213-988-8355. DJ Drah, Thursdays, 9 p.m., free.

**THE LONDON WEST HOLLYWOOD:** 1020 N. San Vicente Blvd., West Hollywood, 866-282-4560. Brit Beats, with live bands and Britcentric DJs, Thursdays, 7-11 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles, 323-666-6669. Latin Sundays, Sundays, 10 p.m.

**THE MAYAN:** 1038 S. Hill St., Los Angeles, 213-746-4674. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, ages 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

**MOM'S BAR & LOUNGE:** 12238 Santa Monica Blvd., Los Angeles, 310-820-6667. BYO Vinyl Night, Tuesdays, 9 p.m., free.

**MONTE CRISTO:** 3100 Wilshire Blvd., Los Angeles, 213-252-9343. Other side, a darkwave, synth and post-punk dance night, first Friday of every month, 10 p.m., \$10.

**PAGE 71 LOUNGE:** 11916 Ventura Blvd., Los Angeles, 818-980-4811. Chris Switchblade, selecting from indietronic to trap and EDM at Unapologetic, Wednesdays, 10 p.m.-2 a.m., free.

**PERSHING SQUARE:** 532 S. Olive St., Los Angeles, 213-847-4970. DJ Howly, Thursdays, 7 p.m. Starts Jan. 8. Continues through Jan. 15, \$9.

**RIVIERA 31:** Hotel Sofitel, 8555 Beverly Blvd., Los Angeles, 310-278-5444. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., free.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles, 323-661-4380. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

**SHORT STOP:** 1455 Sunset Blvd., Los Angeles, 213-482-4942. Dance Yourself Clean, Thursdays, 10 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles, 323-656-4800. Monday Social, Mondays, 10 p.m.

**THAT '80S BAR:** 10555 Mills Ave., Montclair, 909-626-9091. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.

**THE THEATRE AT ACE HOTEL:** 929 S. Broadway, Los Angeles, 213-623-3233. The Times, with a rotating selection of wide-ranging DJs, ages 21 & over, Fridays, 8:30 p.m., free. Dublab Vibing Time, with Dublab DJs, upstairs, Sundays, 1 p.m., free.

**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles, 323-660-4540. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free. Funkmosphere, where Stones Throw's Dam-Funk soars into funk, electro, disco and boogie, Thursdays, 10 p.m.-2 a.m., free.

**W HOLLYWOOD:** 6250 Hollywood Blvd., Los Angeles, 323-798-1300. Encore, with music ranging from Top 40 to house, Fridays, 9 p.m.-2 a.m., free.

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VADAR OG	7	20	35	65	125	425
AK-47	8	22	40	75	145	500
WHITE DOG OG	8	22	40	75	145	485
PLANE CRASH	10	30	55	105	205	650
XXX OG	10	30	65	120	225	685
MARS OG	10	30	60	120	230	725
OG LEMON THAI	15	45	80	150	290	875
KHALIFA OG	15	45	80	155	290	925
LOUIE RESERVE	18	20	85	160	295	995
KING LOUIE XIV	20	60	95	170	320	1100

\*MUST HAVE AD\* \*CANNOT COMBINE\* \*WHILE SUPPLIES LAST\* \*FARMERS WELCOME\*  
\*OVER 40+ STRAINS TO CHOOSE FROM\* \*MANY MORE SPECIALS\*  
5226 W. Pico Blvd, LA, CA 90019 - (323) 424 3050  
M-S 9:30A-8P & SUN. 10:30A-7P

# E.C.M.M.

EVALUATION CENTER FOR MEDICAL MARIJUANA

WoodMaps yelp

★★★★★ ★★★★★

**\$35**  
New Patients

**\$30**  
Renewals

COUPON MUST BE PRESENTED UPON CHECK-IN TO RECEIVE THE DISCOUNT

13347 Washington Blvd.  
Culver City, CA 90066  
(424) 835 - 4 1 3 7  
www.ECMMVenice.com  
Morton W. Barke M.D., INC.

Sunday & Monday  
10 am - 6 pm  
Tuesday through Saturday  
9:30 am - 7:30 pm  
Photo Verification Cards Available!  
24/7 phone and online verification

EXEMPTIONS AVAILABLE

# THE DOCTORS

OPEN 7 DAYS FOR YOUR CONVENIENCE NOW THREE LOCATIONS

## HOLLYWOOD

1439 N. Highland Ave., Hollywood, CA 90028  
Cross Street Sunset • (323) 463-5000 • (323) 463-2222 • 10:30am-7:30pm  
Located one block from the metro red line

## LOS ANGELES

1155 NORTH Vermont Ave. #200, Los Angeles, CA 90029  
(323) 463-5000 • (323) 463-2222 • 10:30am-7:30pm  
Located one block from the metro red line

## RESEDA

6650 Reseda Blvd. #101B, Reseda, CA 91335  
(818)654-5882 and (818)370-7379 • 10:30am-7:30pm  
Located one mile east of the 101 freeway

NEW YEAR'S SPECIALS ALL MONTH LONG!  
FREE GIFT WITH EVERY ID CARD PURCHASE

\*\$25\* \$35  
For Renewals For New Patients  
WALK-INS WELCOMED SAME LOCATION FOR 4 YEARS

24-HOUR VERIFICATION (LIVE AND ONLINE)  
PROMO PRICES - TERMS & CONDITIONS APPLY

QR CODE

OPEN SUNDAYS AND EVENINGS TILL 7:30

All patients are seen by a California Licensed MD • Medical Board Requirement  
www.TheRecommendationStation.com

**FREE 1/8th to first 100 patients on 1/1**

# City of Angels

**NEW YEARS EVE SPECIALS 12/31**

SPIN WHEEL FOR PRIZES MIN 10 DON.  
EVERY 25TH PATIENT RECEIVE A GIFT BAG.  
\$5 OFF VAPE PRODUCTS  
10G 1/4 SPECIALS  
OZ GIVEAWAY AT 4:20PM  
WAX/SHATTER NYE SPECIALS.  
(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS-EXPIRES 1/30/15

**FOLLOW US ON  
INSTAGRAM &  
FACEBOOK  
AND RECEIVE A FREE  
DAB OR JOINT!**

**NEW YEARS DAY SPECIALS 1/1**

FLOWERS CAP AT  
\$45 FOR 5 GRAMS  
10 GRAM 1/4'S SPECIALS,  
FREE JOINT W/ \$10 MIN DON.  
& FREE BLUNT WITH \$45 MIN DON.  
(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS-EXPIRES 1/30/15

**FREE GRAM!!  
FOR ANY NEW REFERRAL**

(SELECT STRAINS)  
(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS-EXPIRES 1/30/15

**HOLIDAY HOURS  
12/31 9AM-7PM  
1/1 1PM-9PM**

**2 GRAM SPECIAL  
ON ALL WAX OR CRUMBLE**

COME INSIDE FOR DETAILS  
(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS-EXPIRES 1/30/15

**5 GRAM 1/8TH  
ANY STRAIN!**

(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS-EXPIRES 1/30/15

**BONUS CARDS**  
STUDENT DISCOUNTS  
BANK TANKS & OTHER ASSORTED  
OIL CARTRIDGES

**FREE GRAM OF WAX  
W/ \$45 DONATION**

(MUST USE THIS COUPON, ONE COUPON PER PATIENT)  
CANNOT COMBINE SPECIALS, WHILE SUPPLIES LAST  
EXPIRES 1/30/15

100 W. 17TH ST. #29, LOS ANGELES, CA 90015

213.745.7760 • MON-SAT: 9AM-10PM • SUN: 9AM-8PM

## Compassion Union INC. OF BRENTWOOD

**HAPPY HOUR 2PM-6PM  
4G FOR 40 AND GET A  
FREE GRAM OF TAHOE  
TOP SHELF DOGOS • 50+ STRAINS  
FTP AND REFERRAL GET A FREE 8TH  
GRAND OPENING!  
THE LOWEST DONATION IN THE CITY!**

PRE ICO • CHECK US OUT ON WEEDMAPS  
FOR MORE DAILY DEALS • LARGE VARIETY OF ACCESSORIES  
NEXT TO THE 405 • ON TOP OF COFFEE BEAN  
ON THE 2ND FLOOR

11055 SANTA MONICA BLVD.  
LOS ANGELES CA 90025  
(818) 693-5365

**1437** 6 GRAMS 1/8THS  
FOR 1ST TIME PATIENTS  
ON ALL STRAINS  
(WITH THIS AD ONLY)

**5 GRAM 1/8TH  
AVAILABLE DAILY**  
(ON SELECTED STRAINS)

1437 N. LA BREA AVE.  
(SUNSET & LA BREA)  
LOS ANGELES, CA 90028  
(818) 588-1185

ALL DISCOUNTS ARE SUBJECT TO CHANGE

**DOCTOR PICO WEST**

**BEST PRICES IN LA!**

24/7 VERIFICATION PROFESSIONAL PHOTO ID CARDS

New Patients **\$30** Renewals **\$20**

**323-251-0058**

2267 W. PICO BLVD. LOS ANGELES, CA 90006  
MEDICAL MARIJUANA EVALUATIONS

**420 Evaluations**  
Medical Marijuana Evaluations

**BE SEEN BY A REAL MEDICAL DOCTOR**  
WALK-INS WELCOME • 24 HOUR VERIFICATION • 100% PRIVATE / CONFIDENTIAL

**\$25 + \$35**

FREE PLAZA PARKING • ATM AVAILABLE  
1133 S. Vermont Ave. Suite #16 • Los Angeles, CA 90006  
Monday - Saturday 11am - 7pm and Sunday 11am - 6pm **213.384.9333**

evaluations@420-evaluations.com www.420-evaluations.com

**PROP D compliant**

**SPECIAL OF THE WEEK:  
SKYWALKER OG 125/240**

**NEW YEARS EVE SPECIAL  
PATIENT APPRECIATION DAY ALL DAY!**  
(MINIMUM DONATION \$30) 2 GRAMS BLUE DREAM 1 JOINT 1 EDIBLE  
1 LIGHTER 1ST 30 PATIENTS RECEIVE AN ADDITIONAL TOP SHELF GRAM

<b>FTP: 1 EDIBLE &amp; 1/8 HOUSE STRAIN W/MIN 25 DON.</b>	<b>EARLY BIRD SPECIAL 10AM-12PM 1/8TH HOUSE SHAKE, 1 JAY AND 1 EDIBLE</b>	<b>ALASKAN THUNDERFUCK 30/60 BLUE MAUI DOGO 40 XJ-13 120/240 CHARLIE SHEEN 130/250 AC/DC 130/250 TRAIN WRECK 60/120 LARRY OG DOGO 70</b>
<b>HAPPY HOUR 5PM-8PM EVERYDAY</b>	<b>REFERRAL GIFTS</b>	<b>818-761-1557 TOTAL CARE &amp; LOVE</b> 10718 RIVERSIDE DR. NORTH HOLLYWOOD, CA. 91602 cannahealth@yahoo.com

# DOWNTOWN DISCOUNT DEPOT

JUST OFF THE 101 FWY

213-924-7649  
GRAMS 1.5, 5.0 8TH'S (REG MENU)

## OPEN NEW YEARS EVE & DAY! NEW YEAR'S SPECIALS

**1ST TIME PATIENTS ONLY  
DONATE TOWARD 1/8 AND  
GET 2 FREE 1/8THS**

Top Shelf Included - DOGO Menu

**1ST TIME PATIENTS ONLY  
DONATE TOWARD  
ONE GRAM, GET TWO  
FREE GRAMS**

Top Shelf Included - DOGO Menu

VALID THROUGH 2/30/15. CANNOT COMBINE WITH OTHER OFFERS

ALL GRAMS 1.5 REGULAR MENU

MON -THUR 10AM-2AM \* FRI-SUNDAY 11AM-2AM

328 S ALVARADO STREET LA 90057

OFFERS MAY CHANGE WITHOUT PRIOR NOTICE



# SUNSET AT LA BREA

★ 2 LOCATIONS! ★

US 101 AT LAUREL CANYON

HOLLYWOOD

STUDIO CITY

# EASY CLINIC

## MARIJUANA DOCTORS

**\$25** WE ACCEPT RENEWALS FROM ANY DOCTOR  
24 HOUR VERIFICATION  
**OPEN SUNDAYS**  
RENEWALS EVALUATION  
MUST PRESENT THIS COUPON  
**\$35** NEW PATIENT EVALUATION

WE ISSUE GROWER EXEMPTION CERTIFICATES

7127½ Sunset Blvd.  
(NW CORNER SUNSET/LA BREA)  
Hollywood, CA 90046  
323-850-9333

OPEN EVERYDAY 11AM-7PM

4835 Laurel Canyon Blvd.  
(1 BLOCK NORTH OF RIVERSIDE DRIVE)  
Studio City, CA 91607  
818-506-1999

OPEN EVERYDAY 10AM-6PM

## LICENSED DOCTORS providing Best Priced Evaluations

**LONG BEACH**  
1040 Elm Ave., Ste #210  
Long Beach, CA 90813

**VAN NUYS**  
15317 Vanowen St., Ste #C  
Van Nuys, CA 91405

**WHITTIER**  
8023 Pioneer Blvd.  
Whittier, CA 90606

The #1  
Evaluation  
Center in  
Los Angeles

FOR YOUR BENEFITS AND  
LEGAL PROTECTION OUR  
CLINIC IS OFFERING  
ADDITIONAL SERVICES:

### PATIENTS SPECIALS:

- DOCTOR'S RECOMMENDATION WITH INCREASED QUANTITY OF PLANTS FOR GROWING AND FREE FOLLOW UP VISITS AS NECESSARY.
- PHOTO ID WITH POCKET SIZE RECOMMENDATION.
- DOCTOR COURT INSURANCE PLAN.
- 24 HOUR VERIFICATION BY WEB & PHONE
- 100% PRIVATE/CONFIDENTIAL
- NO SELF INCRIMINATION
- WE MATCH ANY PRICE WITH PROOF

**\$25**  
RENEWALS  
FROM ANY DOCTOR

**\$35**  
NEW PATIENTS



# LBC 420 EVALUATIONS

Southern California's Most Affordable  
& Legitimate Alternative Healthcare Centers

WE MATCH ANY COMPETITORS PRICES  
(with proof of ad)

- CALL US NOW & SEE A DOCTOR TODAY!
- 100% PRIVATE & CONFIDENTIAL
- IF YOU DON'T QUALIFY YOU DON'T PAY!

**\$24**  
RENEWALS  
**\$30** NEW PATIENTS  
Offer expires 01/31/15. some restrictions apply  
One offer per patient w/ad

LBC 420 Evaluations is one of the largest and most trusted clinics in the Long Beach area - providing you with the safest and most affordable MMJ recommendations. We offer the best prices and we guarantee that we are 100% legal and in compliance with all state laws under prop 215.



**FRIENDS & FAMILY  
REFERRAL SPECIAL!!**  
Bring 2 NEW patients w/you  
to office visit, and receive a  
FREE Renewal or New  
Recommendation Card!!  
Offer Expires 01/31/15

**GIFT  
CERTIFICATES  
AVAILABLE**

MON-SAT 11AM-7PM  
BOOK YOUR APPOINTMENT TODAY

**SoCal420docs.com**  
720 ALAMITOS AVE., UNIT A, LONG BEACH 90813 • (562) 599-8420

Office Hours: 11am-7pm Mon-Sat

(818) 646-8004

www.BestPriceEvaluations.com



**THE GREEN EASY**

**6 gram 1/8th for all FTP's**

8311 Beverly Blvd.  
Los Angeles CA 90048  
(323) 424-3035

Pre ICO / Prop D compliant

**GRAND OPENING**  
*Canto Diem*

**6G EIGHTH FOR ALL FTP**

10612 CHIQUITA ST.  
NORTH HOLLYWOOD CA 91602  
818.821.1209 • 10AM-8PM 7 DAYS A WEEK

**BUY ONE GET ONE FREE HASH DEALS**  
**6 GRAM 1/8TH FOR 1ST TIME PATIENTS ON ALL STRAINS** (WITH THIS AD ONLY)  
STRAINS ARE UPDATED DAILY!

**5 GRAM 1/8THS AVAILABLE** (DAILY ON SELECT STRAINS)

**4720 VINELAND AVE. NORTH HOLLYWOOD, CA 91607**  
(ON VINELAND, BETWEEN RIVERSIDE & CAMARILLO) • 10AM-8PM  
**(818) 980-MEDS**

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

**NOHO EVALUATIONS+**

**\$25** "ANY DOCTOR" RENEWAL  
**\$35** NEW PATIENT

WE MATCH ANY LOCAL DR'S PRICE WITH FLYER - VETERAN DEALS AVAILABLE

**OPEN EVERYDAY: 11AM-7PM**

ADD US ON SOCIAL MEDIA!  
@NOHOEVALUATIONS

(818) 853-7544 | 7561 LANKERSHIM BLVD. SUITE #107 NORTH HOLLYWOOD, CA 91605

Licensed doctors • 100% confidential • Free Consultation

**TRUSTED & EXPERIENCED SINCE 2005!**

**\$30** RENEWAL For 1 full year with this coupon  
**\$40** NEW PATIENT For 1 full year with this coupon

**WE ACCEPT RENEWALS FROM ANY DOCTOR**

**Sona Patel MD** (actual doctor) **24/7 VERIFICATION** **WALK-INS WELCOME**

**(818) 794-9269 • WWW.DOC420.COM**

4864 Melrose Ave Los Angeles, CA 90029  
WALK IN HOURS Mon-Sat 12:00-6:45 P.M.

314 W Florence Ave Los Angeles, CA 90003  
WALK IN HOURS Mon-Sat 11:30-4:30 P.M.

**KELLY'S 8638**  
HOME OF THE ZOMBIE OG

(310) 854-5874  
Pico & Sherbourne  
8638 W. Pico Blvd.  
Los Angeles, CA 90035

ROBERTSON LA CIENAGA  
PICO BLVD SHERBOURNE

MON-SAT 10am-8pm / SUN 12pm-8pm

[www.kellyscollective.org](http://www.kellyscollective.org)

**DONATE ONE GET ONE FREE ALL DAY EVERY DAY!**  
INCLUDING TOP SHELF UP TO 1/8TH  
(CANNOT BE COMBINED W/OTHER OFFERS)

**FIRST TIME PATIENTS \$40 CAP 1/8TH • ALL TOP SHELF PLUS FIRST TIME GIFT PACK**  
(CANNOT BE COMBINED W/OTHER OFFERS) EXP 4/20/15

**FREE OG JOINT WITH ANY PURCHASE.**  
(CANNOT BE COMBINED W/OTHER OFFERS) EXP 4/20/15

**NIRVANA CLINIC**  
Medical Marijuana Evaluations

**\$25 \$35**  
Renewal from Any Doctor (MUST BRING AD) New Patients

**12 MONTH RECOMMENDATIONS**

Walk-in Welcome • 24 Hour Verification • ID Cards • 100% Private/Confidential • Cultivation Licenses Special

4511 W. Sunset Blvd • Los Angeles, CA 90027 • 323-663-4444  
ATM Available • MONDAY-SATURDAY 11AM-7PM & SUNDAY 11AM-6PM  
[www.medical-marijuana-doctor.net](http://www.medical-marijuana-doctor.net)

**CHC ON PICO**

(MUST BRING AD, LIMIT 1 COUPON PER PATIENT PER DAY)

**323.932.0370**

5658 W. PICO BLVD  
LOS ANGELES, CA. 90019  
11AM-8PM M-SAT, 11AM-7PM SUN  
[CHCPico@gmail.com](mailto:CHCPico@gmail.com)

**DONATE 30 FOR 1/8 MASTER KUSH AND RECEIVE 1/8 MASTER KUSH FREE**

GET 10 GRAMS OF CLIMAX OG/ PLATINUM OG/ SUPER AAA OG/ SUPER SKYWALKER OG/ MAMA MIA WITH A DONATION OF 100.

GET 1/8 PLATINUM J-1 FOR 55 AND RECEIVE ANOTHER 1/8 OF SAME OR LESSER VALUE FREE AND MORE...

**Mondays and Tuesdays Only**  
DONATIONS OF 300 WILL RECEIVE 20 OFF  
DONATIONS OF 200 WILL RECEIVE 15 OFF  
DONATIONS OF 100 WILL RECEIVE 10 OFF

**NORTHEAST L.A.'S NEIGHBORHOOD SHOP**

EST. **SILVERLAKE CAREGIVERS** 2006

**DAILY SPECIALS BUY 3 1/8THs GET 1 FREE!**  
10.00 1/8TH UPGRADES TO 5g \*on select strains

REFER A FRIEND SPECIALS! FREQUENT MEMBER DISCOUNTS!

MON-SAT 10AM-8PM SUN 12PM-8PM TEL. 323.953.5180

2477 FLETCHER DRIVE LOS ANGELES CA 90039

LOCATIONS COAST TO COAST®  
1000S OF BEAUTIFUL GIRLS AND 3 UGLY ONES®  
VIP PACKAGES AT DEJAVUVIP.COM

TOTALLY NUDE

Dejà Vu  
SHOWGIRLS  
THURSDAYS  
\$100 HALF HOUR  
VIP DANCES

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



**FREE ADMISSION**  
MUST BE 18+ TOTALLY NUDE ENTERTAINMENT  
**Dejà Vu** SHOWGIRLS **01**  
MUST BE 18+ W/ VALID ID - SUBJECT TO MINIMUMS  
NOT VALID FOR SPECIAL EVENTS  
\$10 ENTERTAINMENT FEE APPLIES \* EXPIRES 2.14.15 LA WEEKLY

LOS ANGELES



DEJA VU ON MAIN  
1800 S. MAIN STREET - LOS ANGELES, CA 90015 (213) 747-5555  
MON-SAT 3PM - 5AM / SUN 6PM - 5AM / TOTALLY NUDE 18+  
FACEBOOK.COM/DEJAVUMAINST  
INSTAGRAM/DEJAVUMAINST - TWITTER.COM/THEVUONMAIN

LOS ANGELES



DEJA VU AFTER HOURS  
710 E. COMMERCIAL ST - LOS ANGELES, CA 90012 (213) 213-1112  
MON-SAT 6PM - 6AM / SUN 6PM - 3AM / TOTALLY NUDE 18+  
LA AFTER HOURS HEADQUARTERS - SEXY FUN SHOWGIRLS  
AFTER HOURS OPEN TILL 6AM

LOS ANGELES



SAM'S AFTER DARK  
1501 E. WASHINGTON BLVD - LOS ANGELES, CA 90021  
OPEN DAILY 6PM - 6AM / TOTALLY NUDE 18+ / (213) 749-7777  
TOTALLY NUDE 18+ / SAM'S AFTER DARK

TORRANCE



DEJA VU TORRANCE  
20320 HAMILTON AVE - TORRANCE, CA 90502 (310) 516-7555  
EVERY DAY NOON - 2AM  
TOTALLY NUDE 18+

CITY OF INDUSTRY



DEJA VU SHOWGIRLS COI  
18025 GALE AVE - CITY OF INDUSTRY, CA 91745 (828) 338-2378  
MON-SAT NOON-2AM / SUN 6PM - 2AM / TOTALLY NUDE 18+  
HAPPY HOUR - TOTALLY FREE ADMISSION  
6PM-9PM DAILY - \$100 1/2 HOUR SPECIALS!!!

HOLLYWOOD



DEJA VU SHOWGIRLS HOLLYWOOD  
6315 HOLLYWOOD BLVD - HOLLYWOOD, CA 90028 (323) 462-4200  
MON-SAT NOON - 6AM / SUN 8PM - 4AM / TOTALLY NUDE 18+  
HOLLYWOOD BLVD & VINE  
NOW OPEN 4PM - 6AM MON-SAT

NORTH HOLLYWOOD



DEJA VU SHOWGIRLS NORTH HOLLYWOOD  
7350 COLDWATER CYN - NHO, CA 91605 (818) 982-1199  
SUN-WED NOON - 3AM / THUR-SAT NOON - 5AM TOTALLY NUDE 18+  
\$100 HALF HOUR VIPS EVERY THURSDAY - OPEN NOON DAILY!  
OPEN DAILY AT NOON

LAS VEGAS



LARRY FLYNT HUSTLER CLUB  
6007 DEAN MARTIN DRIVE - LAS VEGAS, NV 89118  
FREE LIMO RIDE CALL 702-308-4805  
VIP PACKAGES HUSTLERCLUBVIP.COM

LAS VEGAS



LITTLE DARLINGS LAS VEGAS  
1514 WESTERN AVE - LAS VEGAS, NV 89102 TOTALLY NUDE 18+  
littledarlingsvegaslive.com  
FREE LIMO PICK UP CALL 702-366-1141

LAS VEGAS



DEJA VU SHOWGIRLS - LAS VEGAS  
3247 INDUSTRIAL ROAD - LAS VEGAS, NV 89109  
COCKTAILS AND LACE 21+ TO ENTER  
FREE LIMO PICK UP CALL 702-366-1141

**THE ONLY FULL NUDE/  
FULL BAR CLUB IN LA**



18 AND OVER

ALL PRIVATE  
FULL NUDE  
LAP & COUCH  
BOOTHS

PAID  
SHIFTS

HAPPY  
HOUR  
11AM TO 6PM

\$2 DRAFT BEER  
AND FREE POOL  
WEDNESDAY'S 11-6PM

\*EARLMILLER.COM\*

8229 Canoga Ave., Canoga Park  
818.992.7616

www.xposedclub.com

M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM  
SUN 6PM-2AM LUNCH AND DINNER MENU AVAILABLE

1/2 OFF ADMISSION  
BEFORE 7  
\$5 OFF ADMISSION  
AFTER 7  
1ST SODA FREE  
ALCOHOL EXTRA • NO COUPONS ON TUESDAY  
WITH AD • LAW EXP. 01/15/2015

**CANOGA @ ROSCOE**



NEW SPECIAL!  
12PM - 7.30PM  
EVERY DAY  
\$100 FOR A 1/2  
HOUR NUDE DANCE

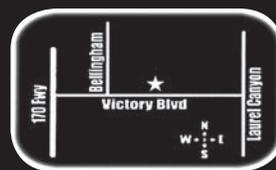
GROUP AND  
BACHELOR  
PARTY  
DISCOUNTS

**SPECIALS:**

Monday - \$100 1/2 Hour Nude Dances  
All Day & All Night  
Tuesday - \$40 10 Minute Nude Dances  
Wednesday - Nude Dance for \$20  
Thursday - 2 for 1 Topless Dances \$20  
Sunday - 2 for 1 Nude Dances for \$30

MORE GIRLS  
MORE EXOTIC SHOWS  
& A CLASSIER  
VIP EXPERIENCE

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



FREE  
STAGE DANCE  
ON YOUR  
BIRTHDAY!

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



**SPEARMINT RHINO  
GENTLEMEN'S CLUBS  
DOWNTOWN, LOS ANGELES**

**FREE  
ENTRY  
DAILY  
UNTIL  
6PM**



**FREE ENTRY**  
This pass is good for one free entry  
into Spearmint Rhino Los Angeles  
or Dames n' Games Los Angeles.  
\*1 drink min. purchase required.  
Not valid during special engagements.  
Cannot be combined w/ any other offer.  
LA Weekly Expires 03-01-15

2020 E. OLYMPIC BLVD. LOS ANGELES, CA 90021 213-629-9213 18+ w/ID  
MON-WED NOON-2AM THURS NOON-3AM FRI NOON-4AM SAT 1PM-4AM SUN 6:30PM-2AM SPEARMINTRHINO.COM

**\$2  
TUESDAYS**



We support designated driver programs  
and responsible alcohol practices.

**DAMES N' GAMES TOPLESS SPORTS BAR  
& GRILL**  
2319 EAST WASHINGTON BOULEVARD LOS ANGELES CA 90021  
323-589-2220 21+ w/ID DAMESNGAMES.NET  
MON-FRI 11AM-2AM SAT-SUN NOON-2AM

**\$2 STEAK DINNERS  
AND  
WELLS & DOMESTIC DRAFTS**

(until 1am)  
@damesgames  
damesandgames

(until 12am)

FREE ADMISSION WITH THIS PASS 1 DRINK MINIMUM UPON ENTRY

# STARTING JANUARY 12TH DANCE CONTESTS

AUDIENCE & VIP JUDGES DECIDE **\$750** IN CASH PRIZES EACH NIGHT!

MONDAYS AT **BARE Elegance** TUESDAYS AT **Odd Ball**

4824 W. Imperial Hwy  
Hawthorne, CA 90304  
(310) 649-1100

8532 Sepulveda Blvd  
North Hills, CA 91343  
(818) 893-5444

Contestant participation at the sole discretion of Management. Prize money subject to change w/o notice.



**AFTERDARKLA.COM**

New guest blogs, exclusive slideshows & hot videos, along with carnal news, sex advice & tricks, erotic reviews and listings that lift the sheets to expose Los Angeles' not so private parts.

**LA WEEKLY**

CHECK OUR TWITTER FEED @AFTERDARKLA

**FULLY NUDE 18 & OVER**

# Godfather

The Gentlemens Club

**THE ONLY CLUB IN TOWN OPEN TIL 6AM FRIDAYS AND SATURDAYS**  
SUNDAY THRU THURSDAY 12pm - 4am

**CANOGA PARK** 21516 Sherman Way Canoga Park, CA 91303 (818) 703-0089  
**VAN NUYS** 7707 N. Sepulveda Blvd. Van Nuys, CA 91405 (818) 901-8797

*We Will Beat Any Other Clubs Dance Prices*

**The Only Club In Town NUDE DANCES \$20**

**FREE ADMISSION With This Ad All Day & All Night**  
*See Management For Details*

*We Accept All Club Coupons*

WWW.GODFATHERUSA.COM

ATM INSIDE





**Always Hiring Beautiful Dancers**  
(no experience necessary)

**NEW DANCE SPECIALS**  
EARLY BIRD - Mon thru Sat 11AM-2PM  
Also During HAPPY HOUR  
Sun thru Wed 6PM-9PM

**THURSDAY COUPLE'S SPECIAL**  
FRIDAY - FREE BUFFET 12PM - 2PM  
With purchase of 1 drink

**FREE ADMISSION**  
FROM OPEN TILL 9PM  
(WITH THIS AD)

10624 HAWTHORNE BLVD. LENNOR, CA  
310.671.3073 • JETSTRIP.COM  
MON-WED T11AM TIL 2AM THURS T11AM TIL 3AM FRI-SAT T11AM TIL 4AM SUN 6PM TIL 2AM  
FREE PARKING • EXP 1/31/2015



# ADULT WAREHOUSE

www.adultwarehouseoutlet.com **OUTLET**

We are open to the public and wholesale customers with articles from at wholesale discount prices.

**40% TO 60%**

**WE HAVE GREAT SELECTION OF:**

- REALISTIC DILDOS • PENIS ENLARGER PUMPS
- MENS REALISTIC MASTURBATORS • PENIS CYBERSKIN EXTENSIONS
- LUBES & CREAMS • SEX ENHANCERS PILLS
- BACHELORETTE FAVORS • LINGERIE
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**FICTITIOUS BUSINESS NAME STATEMENT 2014326409**  
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10953 Sampson Ave. Lynwood, CA 90262  
This business is conducted by an individual. The registrant commenced to transact business under the fictitious business name or names listed above: 11/11/14

**Signed: LINDA BELL**  
NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: 11/17/14  
Publish: 12/18/14, 12/23/14, 12/30/14, 1/8/15  
LA Weekly

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME**  
Case No. SS024848  
Superior Court of California County of Santa Monica located at:  
Santa Monica Courthouse 1725 Main Street #102 Santa Monica, CA 90401  
Filed On Dec 16th, 2014  
In the matter of petitioner Maria Salina Malaborbor Bautista.  
It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted.  
**Court Date: 02/13/15 at 8:30am.**  
Located at Santa Monica Courthouse 1725 Main Street - Dept K Santa Monica, CA 90401  
And a petition for change

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of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have her name changed from: **Maria Salina Malaborbor Bautista to: Ma. Salina Liday Villareal.** Now therefore, tis hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 12/18/14, 12/23/14 12/30/14, 1/8/14

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