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BY JENNIFER SWANN

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PHOTOGRAPHY BY STAR FOREMAN

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Comments //

Sniper Gripes

Our *American Sniper* review last week by Film Critic Amy Nicholson splintered moviegoers and readers into those mad at the movie, mad at Nicholson, or mad at those mad at the movie or Nicholson.

Gayspiritwarrior argues, "This is a so-so political examination of the film, but a piss-poor movie review. **How is the acting? How is the directing? How is the craftsmanship? We learn nothing about the movie in this review**, only about how the author feels about it politically."

But Dmj618 writes, "**UGH! Another cheerleading war fantasy. I was hoping that Eastwood wouldn't lose his nerve and would stick to the person who revealed himself in the book.** Kind of hard to do when he's a martyr and superhero in the eyes of Eastwood's conservative brethren, even if it is using Kyle's own words."

Sod98 says everyone is too serious: "**For a country lacking real heroes, this is the next best thing: Make up a hero.** The lies about Kyle's exploits are no different from some who have won the [Medal of Honor], even ... It's a movie, and enjoy it for that." Dante Benedetti did just that, and writes, "**The choices and the achievements of the protagonist and those of Chris Kyle, the SEAL upon whom the character was based, with whatever footnotes, were heroic.** Neither was infallible or without flaws. Both were authentically heroic."

Xander Candor

Last week's cover story, "Xander Mozejewski's Ridiculously Awesome Life in a Wheelchair" by Chris Walker, drew a sharp discussion over how those in wheelchairs should act, with Christian Banz commenting, "**Shallow, uninsured, SoCal narcissist loses his mobility while almost bankrupting his parents**, and his idea of an epiphany is to double down on the superficial. Ooof."

But Quadzilla, who has been in a wheelchair since age 19, writes, "**I can't judge him as I don't know him – good on him for getting out there.**" After citing the debilitating conditions that beset some wheelchair users, Quadzilla explains, "The early years are the easiest (first 10 to 15). However, time with a spinal injury can slowly catch up with you."

Mozejewski's mother, Cherylbianchi14, weighs in, explaining, "**For all the bravo Xan displays ... he is tremendously grateful for his LIFE.** He takes his physical well-being very seriously and has been absolutely on task with his myriad therapies. **He deeply respects and appreciates the doctors and therapists who both saved his life and help him define his new reality.**"

She found a friend in Plantman13, who comments, "I want you to know I didn't find Xander to be a tool/asshole etc. as I read the article. The man has balls – lots of them, and I'm glad to hear there are people like Xander in the world. It makes it easier to bear the real assholes."

You Write, We Read

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Mike Cincola, owner at Loeff's Lite-a-Line: Politicians would say, "That looks like gambling to me."

A Considerable Town //

L.A. Story
By Rachel Heller Zaimont

THE \$1.20 THRILL RIDE

The bell rings, and some 20 heads hunch over rows of glass-topped tables, eyes locked on the tiny metal balls ricocheting across numbered, color-coded boards. Green 4, red 2, blue 5 — the players race to connect the dots in a straight line. Within three minutes a winner is called among them, and the patrons of Loeff's Lite-A-Line laugh and loosen up. At this anachronistic Long Beach gaming parlor, the camaraderie is as big a draw as the \$15 cash prize.

It's tough to describe the game of Lite-A-Line succinctly: It's like bingo, with pachinko trappings, loosely controlled by a pinball plunger. All owner Mike Cincola knows is that the diversion invented by his father-in-law, amusement baron Arthur Loeff, in 1941 is still the only one of its kind in existence, anywhere.

Strolling the floor, Cincola, 71, greets longtime regulars by name. With his snappy blazer, suede loafers and gelled hair, he looks the part of an old-time casino boss as he shakes hands with retirees, housewives and blue-collar workers from the neighborhood.

"They come and they visit, they play and relax," Cincola says. "It's a nice business because people come to have a good time."

Playing the game is easy: You pull the spring-loaded plunger, sending the ball

careening toward a series of holes that correspond to numbers on a bingo board.

Winning, however, has an arcane mystique. Adjusting the force on the plunger affects where the ball rolls, and rubber bumpers that block the ball's path add a wild-card element to each turn. You can't jostle the table, as you would a pinball game; violence will get you thrown out.

If there's a trick to getting good, the frequent winners aren't telling — most give a bashful chuckle and demur.

But that doesn't stop gamers of all stripes from enjoying the pastime. They'll learn a little history, too, if Cincola has anything to say about it.

Loeff's Lite-a-Line is an oddball legacy from a family that helped shape the Southern California coastline — and the concept of American amusement — over the past century. It all started with Charles I.D. Loeff, a skilled woodworker who immigrated to New York from Germany in 1870. A furniture carver by day, he began crafting carousel horses at home in his spare time. In 1876, Charles opened the first merry-go-round at Coney Island, a ride so popular that he set up a factory and began producing carousels on commission.

His iconic carousels and amusement parks made him a rich man, and in 1910 he moved his family to Long Beach, where he created the carousel at the famed Pike shorefront amusement park. He and his son Arthur then built Santa Monica Pier in 1916, and according to Loeff family lore, the merry-go-round Charles helped build in Griffith Park inspired Walt Disney to build Disneyland.

"They were Disney before Disney," Cincola says of his family.

Arthur Loeff, Cincola's father-in-law, continued his father's work but nursed an itch to strike out on his own. He operated bingo parlors during the Depression, but

when bingo was made illegal, he came up with a concept authorities couldn't outlaw so easily — Lite-A-Line. Conceived as a game of skill rather than luck, it opened in 1941 to enthralled crowds.

Yet controversy dogged the establishment: Was it gambling or not?

"One year you were OK; the next year, everybody had a different opinion" on the Long Beach City Council, Cincola says.

THE GAME INVENTED BY HIS AMUSEMENT BARON FATHER-IN- LAW IS STILL THE ONLY ONE OF ITS KIND, ANYWHERE.

"If you voted for the wrong guy, someone would say, 'That looks like gambling to me.'"

It took a court case in the 1970s to finally settle the matter. During a high-stakes playoff between college students and seasoned players, the regulars beat the amateurs "handily," he says. That showed the game was governed by skill, not purely chance.

After the historic Pike fell into disrepair and was closed by the city of Long Beach in 1979, Loeff's Lite-A-Line soldiered on as once-adored attractions around it were demolished. In 2000, Cincola moved — the last surviving holdout — to Long Beach Boulevard, where Lite-A-Line gained foot traffic.

"It's basically just a novelty now," Cincola says. "You can win money on your phone; you can play games online. We've got card clubs all around us. We've got

so much going on that people don't need Lite-A-Line. Really, they come because they love the game."

On a recent Friday, the 64 tables are about one-third full. Laughter erupts now and then; shouts of joy and disappointment punctuate the continuous rattle of plungers being released and the shick, shick of metal balls gliding across wooden boards.

Della Ramirez, who is in her 70s, has been playing the tables at Loeff's on and off since 1969. She now comes in just about every weekday.

"I don't stay longer than two hours, win or lose," the retired hospital manager says. "I relax when I come here. I forget I have children, I forget I have a husband, I forget everything. I just concentrate on my playing." She's cagey about her win record, only admitting, "I'm pretty lucky," with a nod and faint smile.

Linda Day says playing gives her something to do now that her kids are grown. "When I win a little something, it's good. But when I don't win, I don't cry about it."

Cincola concedes that, after 74 years in Southern California, "Most people haven't heard of us," he adds. "But we're always being rediscovered."

And little by little, he's reclaiming pieces of the Pike's history. Cincola has spent years and a small fortune scouring yard sales and warehouses for memorabilia from his family's past.

Now, a generous area at Lite-A-Line is given over to museum cases chronicling the Loeffs' and the Pike's rich history: Charles Loeff's woodcarving tools and toolbox, a restored roller-coaster car from the Pike's Cyclone Racer, even shooting-gallery targets that patrons a century ago sprayed — with live ammunition.

"There's something from 1900 and something from 2000, which is pretty neat," Cincola says.

The game of Lite-A-Line hasn't changed since 1941, but the tables have been updated piecemeal as parts have given out. Games are called, via bell, every two or three minutes daily until 2 a.m. Inflation has forced Cincola to raise the price to play — it's now \$1.20, up from 10 cents when the venue first opened. The biggest change was replacing the original analog scoreboards with digital screens, which are a source of grumbling among some older patrons.

Juan Tenas, a former sheet-metal mechanic in his 60s, stops by several times a week. "What else would I do, stay in the house?" he muses. "Lots of people have nothing to do. We come here. Everybody is like a family over here."

Tenas has been playing for 36 years and is part of the group that preferred the charm of the analog scoreboards. "We liked the old way — it was tradition," he says.

But Cincola says the digital fixtures are more acceptable to younger generations, whom he'll need to court if the parlor's historic neon sign is to stay lit another 74 years.

"What are you going to do?" he shrugs. "I'm not going back."

Reach the writer at rsheller@gmail.com.



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Every Tuesday night, the South Gym of the Pan Pacific Park Recreation Center transforms into a dizzying spectacle. Choreographed dancers strip down to their sports bras. Celebrities pose for photos and autographs. Screaming fans wave handmade signs. It feels like a high school championship game, except that the players are about a decade out of high school.

Most of them are actors, comedians and models, and they're here to play women's parks and recreation league basketball. A year ago, none of this existed. There were no women's games, no cheering and no sexy dancers.

The North Gym, meanwhile, where the men's teams play, has only the sound of squeaky sneakers and bouncing basketballs. "It feels like a morgue over there," says Maria Blasucci,

A YEAR AGO, L.A.'S PARKS AND REC WOMEN'S BASKETBALL LEAGUE DIDN'T EXIST. NOW IT'S A PHENOMENON — THANKS TO A GROUP OF COMEDIANS

Fallon. "No haters allowed."

"You're either with us or against us," Plaza added. "And may God help you if you're against us, because we will dunk on your ass so hard."

class four years ago. Blasucci invited him via Facebook to a Pistol Shrimps game, and he hasn't missed one since. "The basketball team is sincere, but everything else is absurd," he says. "There's no need to market a local basketball team."

Yet that's what the Pistol Shrimps have done. They've racked up several thousand Twitter and Instagram followers, plus T-shirt sales to four countries. The team formed its own dance squad, led by Angela Trimbur, whose dance-centric YouTube videos have been viewed by millions.

The Pistol Shrimps don't have any corporate endorsement deals (yet), but that hasn't stopped them from faking it with a series of phony Burger King promos. Their latest, shot to look as if it were made in 1996 — a nod to the movie *Space Jam*, their aesthetic inspiration — went viral after it was picked



team captain of the Pistol Shrimps, the most famous team not just in this league but probably in any municipal league in the country.

The bleachers are littered with scripts to study during halftime and stacks of Pistol Shrimps merchandise to be autographed and mailed out to fans all over the world: a pizzeria in Carbondale, Illinois; a family in London; the 12-year-old in Arizona whose letter to Dick's Sporting Goods went viral when she asked why there were no women in the chain's basketball catalog.

Credit the Pistol Shrimps' massive social media following to point guard Aubrey Plaza, coincidentally from the TV show *Parks and Recreation*. This past summer, the actress introduced the world to her basketball team on *The Tonight Show*. "We like to ball, and we ball hard," she told Jimmy

BY JENNIFER SWANN • PHOTOGRAPHY BY STAR FOREMAN

The Pistol Shrimps have yet to identify a hater of the Pistol Shrimps (and have yet to dunk on anyone's ass). But "no haters" has become a mantra for the underdog team, which won only two out of 10 games last season.

"Before they even played a game, it was like, 'Pistol Shrimps are the greatest team in the world,'" says Patrick Fisackerly, the Pistol Shrimps' self-described No. 1 fan, referring to the rhetoric on its Facebook group and event pages. "Now it's like this huge, wonderful community. All these women getting together, it's kind of a feminist statement."

Fisackerly met the Pistol Shrimps' Amanda Lund and team captain Blasucci, both blondes who wear their red team jerseys with short shorts and tube socks, at a UCB sketch-writing

up online by *Entertainment Weekly*, *The A.V. Club* and *Eater*.

In September, *GQ* labeled the Pistol Shrimps "the hottest pickup basketball team in America." But to call the Pistol Shrimps a pickup basketball team isn't just inaccurate. It also understates the team's crucial role in relaunching a women's basketball league in Los Angeles.

Before the league began last April, the city's Department of Recreation & Parks couldn't muster enough teams to form one. For years, even as the men's league thrived, the women who signed up were out of luck.

Without the Pistol Shrimps, the league wouldn't have existed at all.

Maria Blasucci hadn't played basketball since

>>11) her freshman year at Marymount High School, an all-girls Catholic school near UCLA. But, like most of her actor friends, she dropped out to pursue theater.

Now 28, the actor and comedy writer saw the adult basketball league as her second chance to be cast in the role she'd most wanted: the jock. In early 2014, she lined up a group of friends to form a team. Like any dedicated actor rehearsing for a part, Blasucci did her research (most of her previous basketball knowledge came from *Space Jam*) and enlisted a coach.

The only basketball fanatic she knew was Mark "Bizzy" Smith, a professional DJ who tours the world with rapper Juicy J. They'd met six years prior while working at Nielsen. Bizzy had always wanted to coach high school basketball. "So this is kind of a way for me to judge, you know, can I actually coach?" says the Philadelphia native. "If you start coaching kids and you're not good at it, there's a good chance you can ruin those kids' lives. There's no way I'm going to ruin these women's lives."

Biz recruited a second coach, his roommate and fellow baller Chris Vanger, and convinced Paula Brunelle, a seasoned ball handler whom he'd met playing pickup games, to join the Shrimps.

"You're hard-pressed to find a women's game, which is why I would just go and play with the guys," aggressive point guard Brunelle says. "You would ask about a women's league but they would never put one together," she adds of the L.A. Department of Recreation & Parks.

Aside from Brunelle, mean-mugging Plaza and quick-as-lightning point guard Ally Stoltz, the team's only other high school basketball vet is Stephanie Allynne, its top scorer, who makes three-pointers look effortless.

Many of Allynne's teammates were still mastering a basic understanding of the game, starting with terminology. "Our first practice, everyone kept using theater terms for what we were doing," says Paisley Grey, a Ford fashion model who traveled the world with Stoltz, who had been her roommate at Loyola Marymount University. "We were like, 'Oh, the audience is going to love us!' Instead of shuffling, we would be sashaying across the court."

After months of practice with coaches Bizzy and Vanger, the Pistol Shrimps finally looked like a competitive team. They learned to set picks, block shots and shoot layups.

Then came the bad news: The L.A. women's basketball season was at risk of being canceled, which had been the pattern year after year. Only one other team had signed up for the spring 2014 season. A minimum of four teams is required.

Devastated, Blasucci shot off an email to league assistant Connie Carbajal. "There is no reason that your women's league shouldn't be as booming as your men's league," she wrote. She noted that there hadn't even been any information about a women's league on the city's website. "There are tons of women who want to play but have no idea this league exists."

Blasucci knew the disappointment of having a season canceled. In 2012, the Jack Black-produced sitcom *Ghost Girls* she co-wrote with Lund and friend Jeremy

Konner was bought and then dropped by Syfy before Yahoo swooped in and picked it up as a web series.

Determined to save the spring basketball season just as Yahoo had saved her show — at least, for the one season it ran — Blasucci and her teammates emailed their contacts from the acting and comedy worlds.

Allynne emailed close to 100 people and started putting teams together. "It was such a weird thing of, like, all day writing names down, saying, 'OK, they can be on a team,' and then other players knew of players who wanted to be on a team," she says, comparing herself to an all-star PTA mom.

In a single day in February, Allynne formed four new teams: the Beatdown (whose star is comedian Mo Welch); the

people, it's endlessly basketball."

Their fans followed, too. The bleachers were packed with the same enthusiasts who previously filled the seats at UCB to see comedians such as Lauren Lapkus. A member of the Kimmy Dribblers, she plays the only female prison guard on Netflix's *Orange Is the New Black*. Comedian Tig Notaro, Allynne's girlfriend, originally joined the Pistol Shrimps but was forced to withdraw after a back injury.

"That was so easy, in a way," Allynne says. "How did this come to exist through basically the UCB community?"

L.A.'s Department of Recreation & Parks has 15 men's basketball leagues with about 100 teams playing at rec centers from



Molly Hawkey of the Pistol Shrimps goes for a layup.

Lucille Ballers (led by Upright Citizens Brigade comedian Fran Gillespie); the Kimmy Dribblers and the Traveling Pants.

Within days, seven teams had signed up. At least two of them consisted solely of free agents who had previously been waitlisted every year when a league didn't materialize.

Once the season started, basketball took over their lives. "It's bonded everybody in a weird way, in that when I see them at UCB or within the community, it's become a different conversation," Allynne says. "Before, everyone was talking about their careers or their relationships. Now when I run into

Granada Hills to Venice. According to Carbajal, the department's league assistant, "Women's teams are just much harder to keep going for a variety of reasons: Women choose family, food, gas first" over the league's \$425-per-team registration fee, which covers gym rental, referees, scorekeepers and trophies.

"Men, they don't care. They just play basketball," adds Carbajal, who has worked in the department's Valley Municipal Sports Office for 14 years and can't remember one women's basketball league during that time. "Women are so involved with their families, or whatever else, that their sports

come [second]."

The popularity of the Pistol Shrimps' basketball league suggests otherwise. Between its first and second season, which ended in December, the league ballooned from seven to 12 teams and started playing at a second, more upscale gym — the Pan Pacific Park Recreation Center — in addition to the Lake Street Community Center, where it started.

Recreation coordinator Fredrik Matevosian recalls a women's basketball league about eight years ago that lasted for one season, but it's "hard to dig up that record," he says. The department could not verify the last time there was a women's basketball league in Los Angeles.

"We always advertise online and we provide the registration forms, but the interest wasn't there," Matevosian says, adding that Recreation & Parks' softball leagues, for example, are much more popular among women than the basketball leagues.

Still, in the fall/winter 2014 season, the only women's softball league was at an Encino sports complex, compared with 41 men's leagues, from Northridge to Westchester.

"There should be posters up on your gym bulletin boards announcing that this season starts in April," Blasucci wrote in an email nearly a year ago to Carbajal. "Why can't we call those [waitlisted] teams and tell them that this season has more teams and they should register again?"

Ultimately, it was Blasucci who reached out to the waitlisted free agents via email. One result was the formation of Pretty in Pink, whose players were strangers to one another. They also were some of the league's best.

Pretty in Pink doesn't need Instagram followers or T-shirt sales. Its members can outrun and outshoot the other teams and make sly, behind-the-back passes. Meanwhile, in the crowd, fans of the rival team wear shrimp-shaped foam hats and Pistol Shrimps-branded T-shirts, wave frozen bags of shrimp and scream, "I'm in love with the Pistol Shrimps!"

"They're beating us in crowd, and we're beating them on the scoreboard," says Sherelle Holmes, Pretty in Pink's 28-year-old star player. "For us, it's comical."

Her family and friends are more traditional fans. "It's showtime!" they scream when Holmes effortlessly snatches the ball from the other team and lays it up into the opposite basket within seconds. Showtime is her nickname, or simply "Show."

She earned that moniker as a kid, long before playing at Bodine High School in Philadelphia, where she averaged 28 points a game one season. At Wilmington University, she was ranked in her college division as third in the nation in assists.

"I tell Show, 'Stop doing those fast breaks. Pass it to us so we can practice something else,'" teammate Maritza Lopez says. "It's just not fair to murder the other teams like that."

Holmes, who works in outreach for a nonprofit drug-addiction treatment center in Hollywood, is her team's coach and captain, which is why it can't be her "showtime" all the time.

"A coach can say, 'Get out of the (15»

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When she's not playing basketball, Angela Trimbur heads the league's dance squad.



The Pistol Shrimps, with coaches Mark "Bizzy" Smith (with ponytail) and Chris Vanger

>>12) game, get in the game,' whatever," says Holmes, who's brawny and wears her braids pulled into a tight ponytail. But "we're still in friendship mode," which can be fragile for any group of women from disparate backgrounds who have been thrown together.

"Coaching boys, there's certain ways you could say stuff," adds Holmes, who previously coached a boys rec league team. "But with coaching girls, if you say something the wrong way, it can go over wrong."

When she moved to L.A. with her wife and son two years ago, Holmes took to Google to find a league, just as Blasucci had, and eventually ended up on the Department of Recreation & Parks' website, where she joined a waitlist.

A year later, she got the email from Bla-

so huge. I thought it was just a hobby or a school team, but no. It kind of pulls my life together," Lopez says. Her father, a soccer fanatic who owns a screen-printing business, designed Pretty in Pink's white cotton jerseys with pink cursive letters.

In the four years since graduating high school, she'd done everything she could to find a basketball league — including sending several unreturned emails to recreation centers around town.

"I feel like the city is saying that they're making attempts [to get women involved in sports] but not really following through," she says. Now when she tells her PCC teammates that she's on a city league, "They're like, 'What, you have a game? In a league?'"

But the most common response is, "You

sackerly, the Shrimps' No. 1 fan, who often erupts into Bon Jovi lyrics: "Whoa, we're halfway there! Whoa, living on a prayer!"

At one point, Blasucci knocks the ball out of Holmes' hands. The crowd erupts in cheers. "You guys are killing it! Yes!" Fisackerly shouts as Blasucci makes a shot and Holmes misses one.

There are five minutes left in the first half and the Pistol Shrimps are down by just a few points. Blasucci fumbles with the ball and drops it near the sideline just as her teammate, comedian Molly Hawkey, swoops in and grabs it. Then Hawkey drops it, too, saving the ball between her thighs. Finally, she passes to Blasucci, who misses the shot. The crowd sighs.

Meanwhile, Trimbur, the dancer-comedian, sits on the sidelines counting down to

Despite the final 63-30 score, Blasucci can't hide her pride. "That's fun basketball, not rough basketball," she says, in contrast to the rival team that excessively fouled the week before.

"Yeah, they're ballers," Bizzy agrees.

At the Dec. 9 playoffs at Pan Pacific Recreation Center, the Pistol Shrimps still have a shot at glory. The teams who win their first game tonight will play in the semifinals immediately afterward. The championships are the following week.

Undefeated Pretty in Pink ends up winning the upper-division championship after a close final game against the Beat-down, a team of UCB comedians who also happen to be very good at basketball.

In the lower division, the Pistol Shrimps

"WE LIKE TO BALL, AND WE BALL HARD," AUBREY PLAZA SAID ON *THE TONIGHT SHOW*. "NO HATERS ALLOWED."

succi. With help from Pretty in Pink's team manager, Ciji Winge, they formed a team of strangers who had just one thing in common: They wanted to ball. In two seasons, Pretty in Pink is undefeated.

The teammates have become friends, but they see one another only at Tuesday night games. Holmes comes from Hawthorne, fellow top-scoring point guard Anna Onandia from Culver City, Tami McDunn from Monrovia, Winge from Ladera Heights, Lopez from Glassell Park and so on.

"I don't know anything about their lives, but I feel like I know their personalities just by the way they play, and the way we interact," says Lopez, 22. The Pasadena City College basketball player joined last season, when she initially didn't make the team at PCC. An aspiring fashion designer, she takes classes there in addition to working a nearby retail job.

"I know it's pretty weird and clichéd, but I know these girls more than I've known other players that I've played with for years and years in high school," says Lopez, who was the star of her team at CALS Early College High School in northeast L.A. She was hooked on the game at age 8, after reluctantly being forced into it by her mother, a volleyball champion from Mexico.

"Once I started playing again, I realized this was a part of me that I didn't know was

play with Aubrey Plaza? Let me know when the next game is."

When they played the Pistol Shrimps in the first season, Pretty in Pink won 47-16. The score would have been 47-14 if it weren't for starstruck Holmes, who accepted Plaza's plea for a charity shot.

Recalls Plaza, "She was the point guard and I was defending her and she literally just said to me on the court, 'Yo, I watch your show, can I get a picture with you after the game?'"

"Only if you give me the ball right now," Plaza remembers telling Holmes. "She just gave it to me because we were losing by 50 points, so she didn't give a fuck. Then I made a humiliating layup that I now regret because I looked like an asshole."

Both teams still laugh about that story, especially after Plaza recounted it on *The Tonight Show*. But between the first and second seasons, the Pistol Shrimps amped up their game, training fiendishly every Sunday morning with coaches Bizzy and Vanger. When they returned to play Pretty in Pink in season two, they weren't so easy to beat.

On a Tuesday night in late October, the teams are neck-and-neck in the first quarter. The fans are on the edge of their seats. "Come on, Shrimps! We believe!" yells Fi-

halftime. "Thirty seconds to go. Saddle up, bitches," she says. The dance squad awaits its turn on the court.

Pretty in Pink scores another three-pointer, the buzzer sounds and about a dozen women in high-waisted black booty shorts, sheer stockings, knee pads and brightly colored sports bras leap onto the court, beaming. "Ladies and gentlemen, the L.A. City Municipal Dance Squad," says an announcer's voice, which leads into "Run the World (Girls)," Beyoncé's high-energy anthem to female power.

"Girls! We run this mother!" The L.A. City Municipal Dance Squad slithers on the wooden floors, then lines up to perform a version of the can-can. The dancers create a human tunnel, and Trimbur, on her hands and knees, scurries underneath them while seducing her fans with intense eye contact.

In the second half, Pretty in Pink takes a sweeping lead. Showtime racks up all the points. Trimbur gets the ball and immediately chucks it blindly at the basket, where it bounces off the rim. Grey, the model, misses a pass and then guiltily glances toward Bizzy, as if to offer an apology. But he just gives her a thumbs-up and pops his bubble gum. His team is balling hard against the toughest team in the league, and that's all he can ask for.

play Controversy, one of the two teams they've defeated this season. Each team scores and blocks shots at a rapid pace, keeping the game close until the last two minutes, when the Pistol Shrimps take the lead by one. Then Allynne's three-pointer makes it 32-28.

With 20 seconds left, Controversy scores another basket: 32-30. And then the clock runs out. The Pistol Shrimps win.

Trimbur falls down in a fit of ecstasy and clutches Allynne's ankles while writhing on the ground. Blasucci takes a seat on the bleachers and flips out her phone.

"Who's texting you?" Fisackerly asks.

"The WNBA, baby," Blasucci teases with a smirk.

But in the next game, the Pistol Shrimps lose to the Kimmy Dribblers, and their season is over.

Plaza is exhausted, and not just from playing two back-to-back games. She's been up since 5:30 a.m. filming the series finale of *Parks and Recreation*.

Still, she doesn't break her Pistol Shrimps character. "Haters need to be aware of the Pistol Shrimps because they are not playing around," Plaza says. "And they just want to ball. It's not about anything else."

Reach the writer at jenniferswann@gmail.com.



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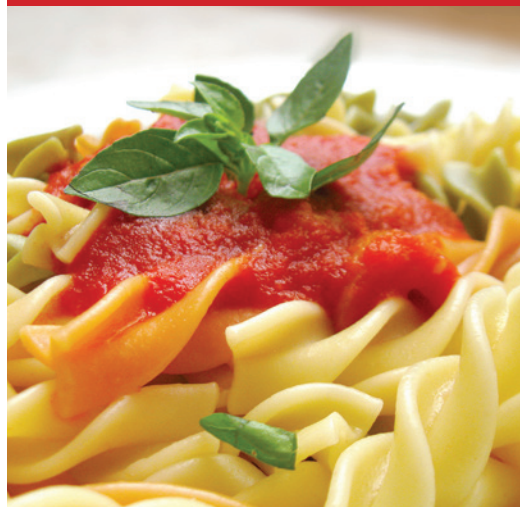
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Frito pie



PHOTO BY ANNE FISHBEIN

| Eats // Fork Lift //

QUEUE UP

Barrel and Ashes brings barbecue-hungry crowds to Studio City

BY BESHA RODELL

Barrel and Ashes could use a few adjustments, but chief among them is an expansion. Who knew that Studio City would be so ravenous for barbecue cooked by an ex-French Laundry chef? Who knew the small dining room would be unfit to hold the hoards of diners streaming in from Ventura Boulevard? On these recent cold winter nights, those hoards crowd into the room, standing around the folks who are eating, eyeing them grumpily. Yes, an expansion is already in order. Or at least a holding room with plenty of booze.

Barrel and Ashes was put together by a dream team of sorts, beginning with the two executive chef/owners, both alums of the Thomas Keller empire: Timothy Hollingsworth, who is in L.A. after spending almost his entire career at the French Laundry, and Rory Herrmann, who has a resume peppered with restaurants such

as Per Se and Bouchon. Since 2013 Herrmann has been working with restaurateur Bill Chait, who also is behind the venture.

Hollingsworth, who made the trek south from Napa with the goal of opening a taqueria, is quite a score for Los Angeles. His taco

plans were put aside at the beginning of last year when it was announced that, instead, he'd run the restaurant at the new Broad Museum downtown, in a joint project by Chait and museum founder Eli Broad. Since then, the Broad's opening has been pushed back a couple of times; it's now anticipated in the fall.

In the meantime, Hollingsworth (who is described as a "Texas native," although he grew up mainly in Northern California) has been traveling, and at some point in the past year he got the barbecue bug.

But I also get the sense that Barrel and Ashes is a way for Hollingsworth and Herrmann to remain busy while waiting for the Broad, and perhaps a way for Chait to make good on his (probably sizable) investment in the two chefs.

The feel of the restaurant is suburban barn chic: There are wooden tables and wood-paneled walls, chalkboards over the open kitchen and a wooden sign that says "rodeo." Sports play on the two TVs over the bar, and the seating is mainly communal, with high-backed metal chairs, plus a narrow dining counter that faces into the kitchen. It's loud in here — very, very loud — and it's hard to hear your server when he proclaims that "this isn't your usual kind of barbecue joint."

What's unusual about it? I'm not sure. Like many barbecue restaurants outside of the barbecue belt, the style is kind of amorphous, though Texas is obviously the main influence. Brisket and spare ribs are glazed in pepper-heavy, sticky, Texas-style sauce. The pork is all from Salmon Creek Farms, a natural pork producer out of Idaho, and the rest of the meat is just as carefully sourced. The spare ribs are

sometimes not as tender as they could be, but the brisket, thick with smoke, is one of the better examples in town.

The most alluring of the meat offerings has been the pork short ribs, a fatty, juicy pile of meat that got me to that primal barbecue place, where your hands are sticky and your decorum goes out the window and you can only think of showing more meat in your face.

There is, on occasion, a special that is truly unusual for a barbecue joint, and leans more toward the chefs' Keller-heavy backgrounds. One of the best things I ate over my visits was an elegant crisp-skinned mackerel, served over roasted celery root and Brussels sprouts, with a charred green-onion vinaigrette. Balanced, light but wintery, the fish a lovely example of how luxurious mackerel can be, it was a dish I would have been happy to eat at practically any restaurant.

And I'd happily eat Barrel and Ashes' hoecakes just about anywhere anytime, though the presentation, cooked in a cast iron skillet, makes it more like spoonbread in my estimation. They can call it what they please; the hot cornmeal batter forms a delicate crust around the edges but remains pudding-esque inside, and a light drizzle of maple butter gives it a sly sweetness.

The hush puppies would be good as well if they weren't completely raw in the center both times I had them. The skin on a chicken breast was crispy, but the fat had congealed in such a way as to make it completely unyielding, like a thin sheet of un-biteable plastic.

But the braised greens had the right amount of vinegar pucker, and the Frito

pie, while not as sloppy and glorious as the one at HomeState, will cure the nostalgic of their hankering.

Following the recent trend of moving to a more European style of tipping, an 18 percent service charge is included in the bill here. While I applaud such a system at Trois Mec or Maude, where service is unfailingly impeccable, I think people are going to have a harder time with it here. Overwhelmed hostesses will tell you the wait for a table is 30 minutes long, then 30 minutes later point to a table that's been empty all along and say you can have it — if you eat and leave in time for another party that's arriving in 45 minutes. Don't want that option? It'll be another 30 minutes "at least." (Reservations are limited, and in no way guarantee a wait-less experience.)

Servers are rushed; they might bring you someone else's food, then chastise you for eating it. Julian Cox oversees the bar program, as he does at most Chait projects, and as usual his drinks are great, unless you want one fast, or unless you roll the dice on a "bartender's choice." I asked for one made with gin and got something that tasted like tangerine pith and rubbing alcohol.

I suppose the forced 18 percent gratuity shields service staff from suffering for the faults of mismanagement — and this much chaos is undoubtedly the fault of management — but still, it stings a little, particularly when the bills are so high.

And the bills are high, especially for a barbecue joint. Look, I get it, they are using fantastic meats and well-sourced vegetables, and are approaching the food with the care (and labor costs) of high-end chefs. But if a meal for three (including three cocktails) rings in at around \$200, you tend to want more than a loud, hurried, harried meal where 20 percent of the food was problematic and the hostess and standing guests have been staring you down to get up and out since the moment you took your seat.

Fine-dining cooking and cooking quickly for masses of people require two very different skill sets. It's generally accepted that the guy who fries hush puppies at a barbecue joint wouldn't be able to walk into the French Laundry and successfully cook that type of food, but I've seen more than one chef mistakenly think that a journey in the other direction — from fine dining to a faster, more casual setting — is an easy transition.

There's nothing wrong with the food at Barrel and Ashes, when it's cooked well and delivered to the right person. The conception is fairly flawless. But the execution, from the minute you step in the door to the time you pay your hefty bill, is the work of kitchen and service staffs that seem to be in over their heads.

Many of the problems here have to do with newness and extreme popularity. But some of it also has to do with the fact that — even for cooks of the highest ability — barbecue is harder than it looks.

BARREL AND ASHES | 11801 Ventura Blvd., Studio City | 818-623-8883 | barrelandashes.com | Daily, 11 a.m.-3 p.m. and 5-11 p.m. | Entrees, \$9-\$37 | Full bar | Valet and street parking

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SAVE STARRY KITCHEN!

TRANS NEED \$500,000 OR THEY'LL SHUT IT DOWN FOREVER

It sounds like an ultimatum in a thriller: If Starry Kitchen doesn't get \$500,000 by 3 p.m. on Feb. 1, it'll be the end of Nguyen Tran's life.

At least it will be the end of the life he and his chef wife, Thi, know now as owners of L.A.'s much-loved perpetual pan-Asian pop-up Starry Kitchen, a project they plan to close forever unless they are able to raise \$500,000 for a brick-and-mortar through a monthlong Kickstarter campaign that launched Jan. 1.

"My life is on the line right now," Nguyen Tran tells the *Weekly*. "At the end of this month, we either make the money and open a restaurant or we close down Starry Kitchen forever. There's no Plan B. This is the 'go big or go home' moment. It's very scary, but it's exhilarating and it's liberating, too."

Sure, it's a little overdramatic, but Starry Kitchen has never done anything without attitude and pomp (have you read Nguyen's press releases?!).

Over the last five and a half years, the project has gone from an illegal, underground dinner club serving its infamous crispy tofu balls out of the couple's San Fernando Valley apartment to a downtown brick-and-mortar (where the Trans hosted dinners featuring white truffle, marijuana and illegal Mexican ant eggs) to a roving pop-up to a semi-permanent pop-up in Chinatown, all the while slinging rethought Asian comfort food such as Singaporean chili crab, braised coconut

pork and pandan churros.

Along the way, there were banana suits, lederhosen, a long-standing alliance with French-cum-L.A. chef Laurent Quenioux and lots and lots — sack-loads, really — of ball jokes (the Kickstarter campaign is appropriately dubbed "#SaveOurBalls," and top-tier rewards include Nguyen getting a unicorn tattoo with your face on it).

"We didn't know how to run a restaurant when we got our first brick-and-mortar," Nguyen admits. "Since then, we've done a lot, we've fucked up a lot, and now is the time to apply all those lessons we've learned to try and make it bigger. The idea is to start with a clean slate and apply all the lessons we've learned from bootstrapping into a structure that's stable."


For the last year and a half, Starry Kitchen has popped up Wednesday through Saturday nights at the Grand Star Jazz Club in Chinatown, but Nguyen says it's time to get a restaurant of their own and put an end to all the instability. The \$500,000 will go directly toward build out, furnishings and operations (for a few months anyway) of a permanent Starry Kitchen space somewhere in Chinatown, where it has been a part of the culinary revival of the neighborhood.

The amount may still seem high for a crowd-funding goal — Nguyen says the amount is unprecedented for a restaurant Kickstarter — yet it's not an unheard-of cost for a new restaurant.

So why go to the public for help with such a big amount?


Potential investors for a brick-and-mortar version of Starry Kitchen have come and gone over the years, Nguyen says, but nothing has quite panned out with a favorable timeline. With Kickstarter, the decision is finite. It either happens or it doesn't, and he'll have closure either way.

"We accomplished more than anyone thought we would, and even though we've gone through a lot of adversity, we're happy with what we've done and we're ready to close the chapter on this if need be," Nguyen says. "I'm giving it my all, so if it doesn't work out after this, at least we give it our all. All the eggs are in this basket. There are no side talks, no other



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negotiations. This is everything. It's our last stand." —Sarah Bennett

COCKTAILS

The Smithsonian of Food and Drink Brings Cocktail Exhibits and Classes to L.A.

It's not every time that a night out for drinks leads to lessons on the beginning of fermentation, the cause and effect of Prohibition and the current state of cocktails in America. However, for the Museum of the American Cocktail, an evening revolving around how and why we imbibe, while actually partaking, is its reason for existing.

"It was always agriculture that was accredited with giving us civilization, but I think it's fermentation that gave us agriculture," says Liz Williams, president of the SoFAB Institute (which, despite its name's formatting, isn't short for anything), at Museum of the American Cocktail's recent event in celebration of Repeal Day. As she talks, bartenders in the background shake their spirits and ice for a crowd of 50 sitting on the rooftop of the Ace Hotel, each bracing for the five rounds of cocktails to come.

This is how the museum (aka MOTAC), run by the SoFAB Institute, puts on one of its monthly cocktail seminars. This is also how the SoFAB Institute strives to become "the Smithsonian of food and drinking," according to its vice president, Philip Dobard.

Housing MOTAC under its umbrella of food histories and education, the SoFAB Institute is a nonprofit organization that strives to inform the masses about everything from libations to legumes, with a little culture in between. The SoFAB Institute, based out of New Orleans, started its movement to educate people on food and drink back in 2008.

If SoFAB is like your grandma's recipes and charming stories, then MOTAC is like your witty, refined and often tipsy uncle who'll talk your ear off but somehow always relate it back to why drinking is good and necessary. And for SoFAB's new ventures in L.A., that means plenty of Pacific Rim cuisine and stories of the area's rich cocktail background.

"Los Angeles is home to a very deep cocktail culture," Dobard says. "If there's a hallmark, it's innovation and balance."

L.A.'s history with alcohol runs deep. Places such as Dominick's, L.A. home of the Rat Pack, and Cole's, the city's first restaurant, have been serving Pimm's Cups and Moscow Mules before Jager bombs and Fireball whiskey came to town. Even during that dastardly Prohibition, L.A.'s San Antonio Winery survived by making sacramental wine for churches and synagogues.

"Los Angeles is one of the handful of global cities where you can experience virtually any ethnic cuisine both unadulterated and hybridized," Dobard says.

Though it has no brick-and-mortar establishments in L.A. just yet, SoFAB has spent the last nine months hosting these informative, ticketed cocktail events

around the county through MOTAC. Each event stands alone, and each caters to the city and sometimes even the building hosting it. For example, a recent event held at the Ace Hotel — originally the United Artists Building — produced a Mary Pickford, a cocktail named for the actress who was one of the founders of movie studio United Artists.

Remember, it's not all just about drinking for MOTAC. Sure, mixed drinks grace each event, but culture is never far away. In addition to carting around pop-up cocktail lectures around L.A., MOTAC is hosting "Crafting the Cocktail," an exhibit displaying handcrafted ceramic and glass cocktail ware by artists from around the country. Funky wine glasses, artisanal pitchers, iron bottle openers and more are on display at the Craft in America Center in Beverly Grove until Feb. 21.

The monthly classes always come with delicious cuisine to pair, and with tickets floating around \$40, it's a better value than your average bartending class. These seminars are equivalent to having your favorite professor bring drinks to class, but better, because exploring L.A. comes with the package.

"We try to situate our programs within a given place," Dobard says. "We're not only touring spirit categories [and] touring types of mixed drinks, we're touring L.A."

For more information on SoFAB, visit sofabinstitute.org. To see what the Museum of the American Cocktail is up to, or to buy tickets to all those L.A. classes and seminars, visit cocktailmuseum.org.

—Cleo Tobbi

VEGAN RESTAURANTS

Matthew Kenney Adds Vegan in Venice

The bad news is that, after nearly 15 years, Venice's Axe has closed, meaning diners can no longer enjoy the Basic Bowl, which was one of the best vegan items in the city and arguably the best vegan option on Abbot Kinney. The good news, however, is Axe's location is the new home to Plant Food and Wine, an eatery described as "a plant-based dining concept from Matthew Kenney."

Losing the Basic Bowl sucks, but as anyone who has eaten at Kenney's M.A.K.E. Santa Monica knows, this transformation has the potential for greatness as the restaurant churns out some of the best — and most innovative — vegan food on the planet. I mean, have you had the cheese plate?

Scheduled for an early 2015 opening, Plant Food and Wine will offer 70 seats (indoor and outdoor) and will serve lunch and dinner menus with dishes categorized as snacks, small plates, large plates, cheese (thank God), sides and desserts. Highlights include chilies prepared grilled, pickled, and cured, served with macadamia yogurt and spearmint; almond burrata with spicy winter fruit and biscotti; salt-baked baby roots finished with heirloom spelt berries, hazelnut, Meyer lemon and watercress; and "a selection of house-made tree-nut cheeses served with pickles, mus-



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tard seeds and fennel crackers.”

For dessert, guests can expect things such as aerated chocolate with cloud ice and cacao-filbert brittle; a peach tart with miso mascarpone and lemon balm; and a carrot parfait with the flavors of lemongrass, kaffir and coconut. A tasting menu will be available for \$65.

Brunch will be served from 11 a.m.-2:30 p.m. Saturdays and Sundays, featuring salads, sweets and savories, with a beverage menu including San Francisco-based Sightglass coffee roasters, teas from Red Blossom Tea and a selection of additional drinks including rhubarb lemonade, Valhrona hot chocolate, low-proof wine-based and craft non-alcoholic cocktails.

Booze enthusiasts will be happy to know the restaurant will be focused on organic and biodynamic vineyards and global varietals and will feature white, orange and red wines. This is good news because vegan vino can be hard to find and because herbivores deserve a place where they can

act posh while enjoying cheese and wine.

—Ryan Ritchie

RESTAURANT OPENINGS & CLOSINGS

Karen and Quinn Hatfield's New Churrasco, Opens on La Brea

Less than two weeks after closing their Melrose Avenue fine-dining restaurant Hatfields, Karen and Quinn Hatfield opened Odys + Penelope, a “contemporary, casual churrasco and grill” on La Brea Avenue.

The restaurant is centered around cooking over fire, with a Brazilian *churrasco*, a wood-fired smoker and an open grill. Located in an old printing press, the name is inspired by the building’s history, paying tribute to the couple Odysseus and Penelope of Homer’s Greek epic *The Odyssey*. (As further homage, a live olive tree is enclosed at one end of the restaurant’s bar.)

The menu’s savory offerings include smoked lamb salad with pickled onions, Gem lettuce, mint and green hummus; hot skillet focaccia served with dandelion greens and Parmesan; grilled Snake River wagyu tri-tip with charred broccolini and béarnaise; and grilled tai snapper with shredded beets, brown butter sauce and fried kale. There’s also a “Specials From the *Brasero*” section, offering simple preparations from the fire, made for sharing.

As would be expected, given that Karen Hatfield is known as one of the best pastry chefs in town, she’s taking on dessert duties, offering sweets such as goat-milk custard brulée with cajeta, chocolate pie with rye crust, and Spanish peanut crumble and vanilla-malted ice cream.

Beverage director Matthew Rogel is overseeing cocktail, beer and wine lists for the restaurant, which has a full liquor license. —Besha Rodell

The maple water trend began on the East Coast (presumably because of its proximity to actual maple trees), but producers including Vertical Water, Drink-Maple and Happy Tree are available in L.A. to provide those seeking yet another alternative water source with a new way to drink water with sugar in it.

Maple water is the sap that flows out of the maple tree in order to replenish the tree as the winter season comes to a close. Maple trees produce watery sap, as opposed to the sticky, glue-like sap that immediately comes to mind. Maple sap is the raw ingredient in maple syrup, which, once boiled down, produces that glorious pancake elixir. Now you can have all the pre-syrup water your heart desires — some producers even promote its alleged nutritional qualities.

DrinkMaple claims that maple water contains “46 naturally occurring vitamins, minerals, polyphenols, antioxidants and prebiotics.” Since maple water comes about as a rejuvenating source of nutrients for the tree after winter, the idea is that maple water does good for the human body as well. However, the product has yet to be on the market long enough for scientists to tackle the actual nutritional value of maple water.

With fewer calories (roughly 15 per serving) and half the sugar of coconut water, you may be tempted to try it. Whether it tastes better than coconut water, aloe vera water or whatever other alternative water is out there is for you to decide. —Cleo Tobbi

TRENDS

Water’s Hottest New Trend: Maple. (No, for Real)

Since April, shoppers at L.A.’s Sprouts Farmers Markets may have noticed a new product moving in next to the coconut water. Its name? Maple water. Yes, maple as in Canada’s leafy flag. And water as in that basic life-giving liquid, which we’ve been hyping in recent years with supposedly healthy additives such as electrolytes, chia seeds, vitamins and sugar.



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Ate9's *Queen George*: See Thursday.

PHOTO BY SCOTT SIMOK

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FOOD

Not Cheez Whiz

Whether it comes from goats, sheep or cows, cheese is available in such a wide range of textures and flavors that it could take an entire lifetime to appreciate them all. At **The Cheeses of Europe**, for one day, Angelenos have the opportunity to indulge in the region that's been serving up countless varieties for centuries. This free event includes a cheese-themed art exhibit featuring *Les Filles à Fromages*, a series of photographs by Thomas Laisné. Whether you're a casual cheese fancier or a true turophile (yes, there's a word for cheese lovers), this is your opportunity to taste, appreciate and buy some fine cheese. **Central Plaza at Santa Monica Place, 395 Santa Monica Place, Santa Monica; Fri., Jan. 16, 11 a.m.-7 p.m.; free. thecheesesofeurope.com. —Tanja M. Laden**

ART

Photograph Someone Else

If you hate how the #selfie phenomenon is hijacking our cameras, brains and social media feeds — with people documenting their own narcissistic randomness instead of the world around them — you are not alone. Artist Annie Terrazzo has had enough, too. Her latest series, **"Kill Your Selfie,"** employs her trademark style of mixed-media collage combining newsprint with original drawing in the service of taking the hot air out of this balloon. Opening Friday in Chinatown with an ironically photogenic DJ party, Terrazzo's work is a dynamic, graphically tight, wittily sexualized collection of images that reference popular culture, historical portraiture and in-your-face (pun intended) visual oversaturation that just might inspire you to point the camera outward for a change. **Red Pipe Gallery, 978 Chung King Road, Chinatown; Fri., Jan. 16, 7-10 p.m.; free. Exhibition continues Wed.-Sat., noon-5 p.m., through**

Jan. 24. (424) 226-2485, redpipegallery.com. —Shana Nys Dambrot

COMEDY

Alternative Meets Main Street

New York comics, Midwest comics, musical comics, comics versus comics, podcasts, films and panels — KCRW's third annual, three-day **Riot L.A.** alternative-comedy festival packs in a lot of funny at various venues along Main Street in downtown L.A. Mixing veteran and up-and-coming performers, this year's lineup features Norm Macdonald, Fred Willard, Bobcat Goldthwait, Dana Gould, Maria Bamford, Paul F. Tompkins, Jeff Ross, Andy Kindler, Bill Burr, Ron Funches, the Sklar Brothers, Ali Wong, Todd Glass and Kumail Nanjiani, to name a few, plus a special edition of KCRW's storytelling show *UnFictional Live*. **Various locations dwntwn.; Fri., Jan. 16, 9 p.m.-mid.; Sat., Jan. 17, 3 p.m.-mid.; Sun., Jan. 18, 3-9 p.m.; \$10-\$35. riotla.com. —Siran Babayan**

sat

1/17

ART

Art Saves the World (Again)

Sister Corita Kent was one of the most innovative activists in L.A. history — and a gifted visual artist as well. In honor of Martin Luther King Jr. Day, and as part of the runup to the Pasadena Museum of California Art's June survey of her work, join a coalition of arts-based progressives in **Get With the Action: A Community Art Festival**. Start with a free, public art-making workshop in preparation for a joyful, noisy procession through Old Town from the church to the Day One community center to PMCA and back to the church for a food-truck picnic and general confab on what art can do to make the world a better, more beautiful and sustainable place. **All Saints Church, 132 N. Euclid Ave., Pasadena; Sat., Jan. 17, 10 a.m.-2 p.m.; free. (626) 568-3665, pmcaonline.org. —Shana Nys Dambrot**

FILM & MUSIC

We Are (in a Film About) Devo!

Devo fans still mourning the death of Bob Casale last year can commiserate with the band and celebrate its music at this screening of **Hardcore Devo Live!** Filmed at the Fox Theater in Oakland in June 2014, the concert film captures the surviving members (and current drummer Josh Freese of NIN and Guns N' Roses fame) performing a pre-MTV fame list of songs from 1974 to 1977, including tracks off their seminal album, *Q: Are We Not Men? A: We Are Devo!* A treat for spud boys and girls: Casale's son, Alex, on bass. The screening will be followed by a discussion with band members Mark Mothersbaugh, Gerald Casale and Bob Mothersbaugh, as well as L.A. director Keirda Bahruth and producer Rick Ballard. **Egyptian Theatre, 6712 Hollywood Blvd., Hlywd.; Sat., Jan. 17, 7:30 p.m.; \$11. (323) 466-FILM, americancinema.thequecalendar.com. —Siran Babayan**

ART

This Graffiti on the Left

Timed to the L.A. Art Show, the **Cartwheel Art Tour** will take a bus into the Arts District, where locals and graffiti experts will share their knowledge on the works that have come to characterize the neighbor-

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hood. The tour includes a visit inside a refurbished loft and stops at local businesses such as Angel City Brewery. Once back at the L.A. Convention Center for the art fair, attendees can check out the panels "Public Art Land Grab: The Gold-Rush Economy of L.A.'s Mural Renaissance" (4 p.m.) and "What Is Public Art and Who Is it For?" (5 p.m.), the latter featuring *L.A. Weekly's* Shana Nys Dambrot. *L.A. Convention Center* (near the ticket booth), 1201 S. Figueroa St., dwntwn.; Sat., Jan. 17, 11 a.m.-3 p.m.; \$47.50. (310) 822-9145, laartshow.com, cartwheelart.com. —Liz Ohanesian

sun 1/18

SCIENCE

He Eats and Breathes Fire

Go behind the history of L.A. forensic science with Ed Nordskog, an arson/bomb investigator for the Los Angeles Sheriff's Department. Nordskog is also the author of "Torched" *Minds: Case Histories of Notorious Serial Arsonists and Fire Raisers, Freaks and Fiends: Obsessive Arsonists in the California Foothills*. In the seminar **Where There's Smoke**, presented by the Los Angeles Visionaries Association (LAVA), Nordskog discusses a pair of fascinating cases: the 2011 St. John Vianey Catholic Church arson in Hacienda Heights and the marijuana shop fires, which began in 2009. Nordskog's books will be available for sale and signing, too.

Criminalistics Department of California State University, Los Angeles, Hertzberg-Davis Forensic Science Center, 1800 Paseo Rancho Castilla, University Hills; Sun., Jan. 18, 12 p.m.; \$36.50. lavatransforms.org/crimelabjan2015. —Tanja M. Laden

ART

Pumps up the Jam

Like Little Richard? Love high-heeled ladies' footwear? So does interdisciplinary visual artist **Hudson Marquez**, whose exhibition of new paintings, "Rhythm and Shoes," is installed at Hollywood avant-brow emporium La Luz de Jesus. Marquez, a founding member of the genre-smashing Ant Farm/Cadillac Ranch collective, is poetically coy in his statements as to the early influence of Nawlins music clubs on his life's aesthetic. But he'll get wordier at this Sunday afternoon's gallery talk explaining the connections in his colorful, quirky, hilarious and rather dark narratives between icons of subversive R&B history and the alarming allure of the stiletto. *La Luz de Jesus, 4633 Hollywood Blvd., Los Feliz; Sun., Jan. 18, 2-4 p.m., free. Exhibition continues Mon.-Wed., 11-7 p.m.; Thu.-Sat., 11-9 p.m.; Sun., noon-6 p.m.; through Feb. 1. (323) 666-7667, laluzdejesus.com.* —Shana Nys Dambrot

DANCE

You've Come a Long Way, Baby

It's been a long time since Saint Sebastian volunteered to comfort early Christians

awaiting martyrdom and become one himself. In art, Sebastian is the one tied up and shot with a multitude of arrows. **The Martyrdom of Saint Sebastian** brings that saint to contemporary Catholicism with a site-specific mystery play commissioned for L.A.'s cathedral. Choreographed by Grete Gryzwana and set to music by Claude Debussy, the work involves the sculptures, wallworks and mixed-media installations of Simon Toparovsky's exhibition, "Vessels and Channels," which is at the cathedral until February, when it goes to Italy. Toparovsky designed the cathedral's life-size bronze crucifix above the cathedral's main altar, but this is his first exhibition in L.A. in two decades. *Cathedral of Our Lady of the Angels, 555 W. Temple St., dwntwn.; Sun., Jan. 18, 7:30 p.m.; free. gretegryzwana.com.* —Ann Haskins

mon 1/19

JAZZ

Celebrating MLK Through Music

"Almost always, the creative dedicated minority has made the world better." Martin Luther King Jr. said that, and he might have been referring to someone like L.A.'s homegrown **Dwight Trible**, the great jazz vocalist, who has bucked all trends and forged ahead with a uniquely shaped, spiritually healing singing style that is a thrilling testament to the value of sticking to one's creative vision. In pay-

ing tribute to King, Trible is joined by a choice ensemble of like-minded musical and literary progressives, including poet Kamau Daaood, sax man Justo Almario, pianist John Beasley, bassist Trevor Ware and drummer Paul Legaspi. *Catalina Bar & Grill, 6725 W. Sunset Blvd., Hlywd.; Mon., Jan. 19, 8:30 p.m.; \$20, plus dinner or two drinks minimum. (323) 466-2210, catalinajazzclub.com.* —John Payne

tue 1/20

POLITICS

Your Worst Fears

Ever get the feeling you're being watched? The **America Under Surveillance** Hammer Forum will address all manner of menacing acronyms when journalist Julia Angwin and author James Bamford sit down to confirm your worst fears. Angwin spent more than a dozen years at *The Wall Street Journal* digging into the finer points of global surveillance, while Bamford has written three books on the NSA and even spent a little time in Russia hanging out with public enemy No. 1 Edward Snowden. If anybody is equipped to tell you how paranoid to be, it's these two. Turn off your location services and refrain from signing up for any mailing lists. *Hammer Museum, 10899 Wilshire Blvd., Wstwd.; Tue., Jan. 20, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —Sean J. O'Connell

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wed 1/21

BOOKS AND CULTURE

Race Matters

As part of the Central Library's ALOUD lecture series, former *L.A. Weekly* staff writer and *L.A. Times* op-ed columnist Erin Aubry Kaplan moderates **Who We Be: Race and Image at the Twilight of the Obama Era**, a discussion on racial polarization, with Jeff Chang and Justin Simien. Journalist/music critic Chang discusses race in the last 50 years in his book *Who We Be: The Colorization of America*, which includes essays, art and comic strips. In his feature film debut, *Dear White People* (winner of the 2014 Sundance Special Jury Award for Breakthrough Talent), director Simien follows a group of African-American students in the Obama generation attending a mostly white Ivy League school. *L.A. Central Library, Mark Taper Auditorium, 630 W. Fifth St., dwnwn.; Wed., Jan. 21, 7:15 p.m.; free, standby only. lfla.org.* —Siran Babayan

BOOKS AND MUSIC

Got a Lot to Say

Marky Ramone discusses his new memoir, *Punk Rock Blitzkrieg: My Life as a Ramone*, with journalist Jim Ruland. As the sole surviving Rock and Roll Hall of Fame-inducted member of The Ramones, Ramone (born Marc Bell) gets to have the last word on the band, from his nearly 15 years as drummer and his bandmates' personality clashes to tensions surrounding the recording of 1980's controversial, Phil Spector-produced album *End of the Century*. In the book, Ramone also opens up about his battle with alcohol addiction and his pre- and post-Ramones stints with The Misfits, Wayne County & the Backstreet Boys, Richard Hell & the Voidoids and — currently — his own Ramones cover band, Marky Ramone's Blitzkrieg. *Vroman's, 695 E. Colorado Blvd., Pasadena; Wed., Jan. 21, 7 p.m.; free. (626) 449-5320, vromansbookstore.com.* —Siran Babayan

thu 1/22

DANCE

They're At(e) It Again

Resembling a furniture store or art gallery come to life, *Queen George* allows the audience to follow Danielle Agami and her Ate 9 dANCEeOMPANY performing on and among Israeli designer-carpenter Amir Raveh's patchwork furnishings, made from wood-shop remnants, and abstract expressionist Avi Roth's coffeegrage collage series. Over two hours, dancers will perform duets rotating throughout the gallery every half-hour, with solo dances in some private rooms. The event premiered Saturday night in Santa Ana and now moves to downtown L.A. *Think Tank Gallery, 939 Maple Ave., dwnwn.; Wed.-Thu., Jan. 21-22, 7:30 p.m.; Sat.-Sun., Jan. 24-25, 6 p.m.; \$15-\$20. thinktankgallery.org/event/queen-george.* —Ann Haskins

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Arts //

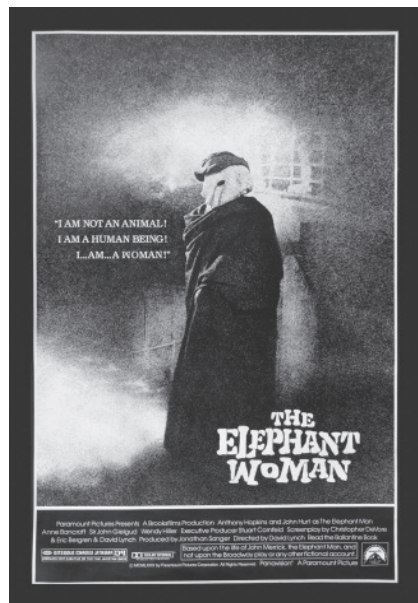
THE WOMAN WHO WASN'T THERE

Artist Daniela Comani redesigns movie posters to redress gender gap

BY CATHERINE WAGLEY

Read through the American Film Institute's list of the top 100 films and you'll notice the prominence of movies with male protagonists: *Citizen Kane*, *The Graduate*, *The Godfather*, *Raging Bull*, *The General*. There but outnumbered are *Snow White* and *All About Eve*.

Berlin-based artist Daniela Comani recognized this "overdose," as she puts it, and created posters and framed DVD covers from her own invented "film



history."

In the films she imagines, genders are switched — *All the President's Men* becomes *All the President's Women*. She has done work such as this before, obsessively photographing well over 100 classic novels and then subtly altering the titles digitally (a vintage version of Bernard Shaw's *Woman and Superwoman* is particularly striking).

Her altered movie posters can be understated, too. "People don't realize the change right away but feel that there is something wrong," Comani says via email. "I am interested in a subtle irritation, which leads to rethinking our social structures: What if history were different?"

Here are three of her 100 posters, which are at Charlie James Gallery in Chinatown through Feb. 28:



The Elephant Woman

Comani enjoyed David Lynch's 1980 film *The Elephant Man* when she saw it as a teenager. "When working on the poster, I realized the double meaning of the sentences: 'I AM A HUMAN BEING' ... 'I AM A MAN,'" she says.

Those words appear in all caps on the original grainy, dark poster. Did they imply, maybe without intending to, that men were the primary humans? And what did changing "man" to "woman" do in this context?

It makes the film's premise more "precious and ambiguous" to Comani, who wrote short plot synopses of each film for *My Film History*, the book she published in 2013. She describes *The Elephant Woman* as being about disfigured Johanna Merrick, who has been exhibited in a circus "to her great anguish" but will "finally begin to live like a human being."

The Woman Who Knew Too Much

In Alfred Hitchcock's 1956 version of *The Man Who Knew Too Much*, Jimmy

Stewart plays a doctor on vacation in Morocco with his wife, played by Doris Day. They both learn of a plot to assassinate a foreign prime minister, but it's the doctor the villains seem more worried about.

In Comani's version, the image barely changes but the woman is emphasized. "Our interpretation of pictures changes automatically depending on the title," she says. "When reading *The Man Who Knew Too Much*, we look at the man's face. When reading *The Woman Who Knew Too Much*, we look at Doris Day's face, asking ourselves what her expression might mean."

"I COULDN'T RESIST GIVING CATHERINE DENEUVE THE MOUSTACHE."
—DANIELA COMANI

Beau de Jour

"I couldn't resist giving Catherine Deneuve the moustache," says Comani, who faithfully reproduced the creases and faded colors of a vintage poster for Luis Bunuel's *Belle du Jour*, then drew on the



star's face as a teenage prankster might. "With all those carefully shaved men in the background, it had to be done!"

In Bunuel's 1967 film, the restless stay-at-home wife of a bourgeois doctor wanders into a brothel and becomes a prostitute by day. Comani imagines the wife as the doctor and the husband as the comfortable but restless one who begins acting out sexual fantasies. "I find my version — the flipped version — much more thrilling and, above all, less obvious," Comani explains. "The original film from 1967 is full of stereotypes ... a man's fantasy! And those stereotypes and clichés are the actual protagonists of my project."

MY FILM HISTORY — DANIELA COMANI'S TOP 100 FILMS | Charlie James Gallery | 969 Chung King Road, Chinatown | Through Feb. 28 | cjamesgallery.com

ALL IMAGES COURTESY OF THE ARTIST AND CHARLIE JAMES GALLERY



Mark Steven Greenfield's
Gemini (1973)

PHOTO FROM COLLECTION OF CAROLYN LANGIE

Arts // Art Picks //

THE LONGEST ALBUM EVER

AND A SHOW WITH A SOUNDTRACK

BY CATHERINE WAGLEY

A longtime L.A. artist explores personal history, realities of racism and psychology in a sometimes psychedelic way, and a New York artist enlists L.A. actors to help her “search for a character.”

5. A dancing digital saint, and other possibilities

In the 1980s, artist Rebecca Allen developed a dancing computer-generated character to play the role of St. Catherine in a film by choreographer Twyla Tharp. In the 1990s, Allen did a series of video

game-like installations called *The Bush Soul*, where participants’ “souls” would enter bushes pictured in digital 3-D projections (Intel backed this project). She helped design the *One Laptop Per Child* project in 2007. So she’s been grappling with new technology for a while. She’ll talk with Scott Fisher, founder of USC’s Interactive Media Division, about what artists can really do with virtual reality. 5905 Wilshire Blvd., Mid-Wilshire; Thu., Jan. 22, 7 pm. (323) 857-6000, lacma.org.

4. Look at the beautiful garbage can

Artist Eduardo Guerra had a teacher who was very interested in recycling. This teacher would take his students out onto

the streets of Havana and say things like, “Look at that beautiful garbage can.” Now Guerra marvels at the beauty garbage cans, too. “Cuban people are always recycling,” he says in the new film *Alumbrones*, about 11 Havana-based artists. The film, at Arena Cinema this week, is slow — a lot of footage shows artists talking while working — but it gives a fascinating glimpse into the regionalism that a difficult environment can foster. Each artist seems intensely aware of the daily effects of Cuba’s political and economic situation. “We have many problems,” says artist Isolina Limonta. “That’s why Cubans are so creative. Find a Cuban and you’ll see.” 1625 N. Las Palmas Ave., Hlywd.; Jan. 16-22. (323) 306-0676, arenascreen.com.

3. Longest album ever, excerpted

Sound artist Therre Thaemlitz’s *Soulnessless* lasts for 32 hours and includes five cantos with politically charged, open-ended titles, such as *Rosary Novena to Gender Transitioning* and *Meditation on Wage Labor and the Death of the Album*. The music I’ve heard has a haunting, sometimes cinematic quality and includes sounds from nature and religious ceremonies. Thaemlitz will share a slideshow about making *Soulnessless* and then perform for 80 minutes in an installation of Tiger Munson’s photos. 410 Cottage Home St., Chinatown; Mon., Jan. 19, 8 p.m.; \$10-\$15. (213) 290-4752, humanresourcesla.com.

2. Getting the lines right

To make her film *Searching for a Character*, artist Chelsea Knight traveled across the country by car, using Craigslist to find

actors in different cities to perform monologues. The actors would choose what to perform on camera and Knight might interrupt them, because she’s interested in that space between “in character” and “out of character.” She asked one guy to do jumping jacks and then push-ups as he tried to perform a monologue about the few guarantees in life, which resulted in some awkward pauses and heavy breaths. She’ll revisit the project in the temporary bar installed by artist Meghan Gordon in ltd. Los Angeles’ office, inviting local actors to perform monologues and try to stay in character. 7561 W. Sunset Blvd., Ste. 103, Hlywd.; Sat., Jan. 17, 6-8 p.m. (323) 378-6842, ltdlosangeles.com.

1. Listen while you work

Sun Ra’s music plays in Mark Steven Greenfield’s show at the California African American Museum, partly because Greenfield listens to music while working. The whole show feels tied to Greenfield’s L.A. life. His grandmother makes an appearance in a wall-hanging assemblage, and he made his *Gangs* series when working with Crenshaw youth in the early 1990s. A silhouette of a gun-wielding boy might appear in an ornate mandala. He also dug into the history of minstrelsy in a series of angry portraits. But there are some guttural abstractions, too. *Gemini*, one of the first paintings you see when you enter, shows two vague figures with tumultuous worlds inside their heads. Colors bleed into one another and the figures might be kissing. 600 State Drive, Exposition Park; through July 5. (213) 744-7432, caamuseum.org.


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Books //

COMIC KID

RICHARD PRYOR'S ROOTS

BY PAUL TEETOR

Richard Pryor was a badass motherfucker who could handle his shit onstage or on screen like a champ. But unfortunately for him and those around him, he was a drug-addled shit-storm in real life.

That, in the street-smart terms Pryor famously used, is the fascinating story Scott Saul tells in his revelatory new biography, *Becoming Richard Pryor*. Saul makes a case that, despite Pryor's chaotic personal life, his comic talent was so large and his artistry so revolutionary that nearly every comic slinging autobiographical bits about sex and race today owes him a huge debt.

It's been almost 10 years since Pryor died at age 65, so it's easy to forget how influential and self-destructive he was. But anyone who has forgotten need only read this definitive biography to be reminded of those traits — and what a journey Pryor made from his hardscrabble youth in Peoria, Illinois, to the heights of Hollywood.

In painful detail, Saul recounts how Pryor grew up in his grandmother's brothel, where his mother, Gertrude, worked as a prostitute. His father, LeRoy "Buck Carter" Pryor, was a former boxer and a pimp, who often beat him. After Pryor's alcoholic mother abandoned him when he was 10, his grandmother, Marie Carter, took over. Although Pryor grew to love her, she was a violent woman who beat him whenever he acted strange — and he acted strange a lot.

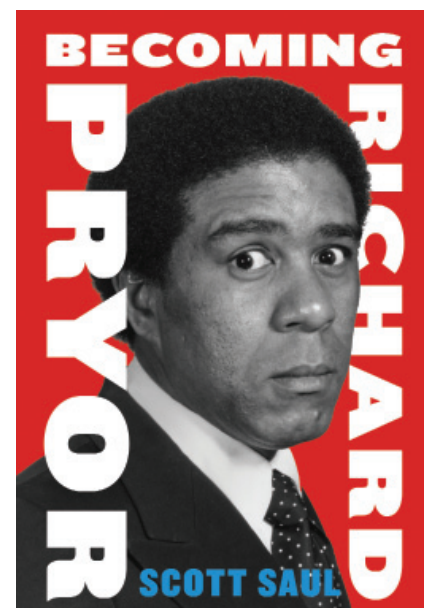
Saul, a historian who teaches English at UC Berkeley, uses quotes and anecdotes from more than 80 of Pryor's childhood friends and family members. He spent five years researching the book, with frequent trips to Peoria, and another three writing it.

A companion website, becomingrichardpryor.com, features more than 200 documents, including report cards, photos and the records of his parents' bitter divorce.

Saul's narrative voice is a smooth blend of the meticulous academic and the savvy pop culturist, giving his story the texture and gravitas that previous Pryor biographies lacked. He takes the reader beneath the rampant profanity and shows us the subtle profundity of Pryor's riotous act.

"I was stunned that there wasn't a serious, comprehensive biography of such an important American cultural figure," Saul says.

The trauma of being surrounded by moans and squeaking bedsprings was multiplied after a well-documented incident at age 7, in which a neighborhood bully cornered Pryor and forced him to perform oral sex. And things were little better in school, where Pryor usually was a rare black face in a sea of white. He tried to compensate for his isolation by playing the class clown. He was usually out of control, which led to his first lucky break: a sixth-grade teacher



who was able to calm him down in return for giving him 10 minutes every Friday afternoon to stand up and entertain the class while channeling the manic slapstick of his first comic hero, Sid Caesar.

His next lucky break was meeting theater teacher Juliette Whittaker, who helped to transform him from a lost kid to someone who knew he could make people laugh.

Of course, there were many steps between Pryor's primitive performances and his eventual stardom. First he was expelled from school at 14. Then he played drums at a nightclub. He joined the army in 1958 but spent most of the next two years in a stockade. In the early '60s, he began performing at Greenwich Village clubs next to the likes of Woody Allen and Bob Dylan.

His next role model was Bill Cosby, and Pryor's then-derivative, mainstream material soon got him on TV with Ed Sullivan and Johnny Carson. But one night he freaked out onstage, exclaimed, "What the fuck am I doing here?" and walked off. Soon he was working profanity into his act.

1974 album *That Nigger's Crazy*, his breakthrough, and *Bicentennial Nigger* led Pryor to stardom in TV and films.

While his performances could be electrifying, there were no holds barred. In 1977 Pryor gave a legendary performance at the Hollywood Bowl at a benefit concert for gay rights. "I came here for human rights," he said, "and I found out what it was really about was not getting caught with a dick in your mouth. ... I sucked one dick. Back in 1952. Sucked Wilbur Harper's dick. It was beautiful. But I had to leave it alone."

He finished his 10-minute stint by going on the attack: "When the niggers were burning down Watts, you motherfuckers were doing what you wanted on Hollywood Boulevard, didn't give a shit about it." He mooned the crowd, told them to "kiss my happy, rich black ass," and walked off.

The bizarre performance was part of a pattern that stretched all the way back to Peoria. "His art was a never-ending struggle to understand how his childhood had shaped him," Saul says. "He was willing to go into the darkest places where you wouldn't think comedy would reside."

Reach the writer at paulteetor@verizon.net.

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UglyRhino's Jessica Lauren Richmond, left, Christopher Adams-Cohen, Meredith Treinen, Scott Monahan, Cole Rosner and Tanya Zoeller



PHOTO BY BILL RADEN

Stage //

PARTY PEOPLE

UglyRhino tries to shake up L.A.'s theater scene — with alcohol

BY BILL RADEN

On a Friday in December, in a converted downtown warehouse space, Sarah Lyddan, a fiery, redheaded actress, faces the audience. She plays a scene beyond the improvised stage lighting. “I love you,” she intones earnestly. Instantly, out in the house, 50 or so cups shoot up as the audience collectively takes a slug of beer or something stronger.

That phrase, along with four other actions, is listed on a large cue card at the side of the stage. When the line is repeated — another three consecutive times — the drinks are likewise thrice drained, albeit with less and less synchronized precision.

Welcome to *TinyRhino*, the Los Angeles spinoff of Brooklyn-based theater company UglyRhino Productions’ three-years-running evening of themed playlets mixed with frat drinking game. The show has been performed in L.A. only twice, but on Jan. 16 it will go into monthly repertory with *Retrograde*, the group’s mainstage play, which premiered in November and is being billed as “an immersive experience exploring modern intimacy.”

In fact, intimacy is UglyRhino’s watchword for the brand of immersive theater it has been pioneering. Rejecting the neatly packaged entertainments and the tidy linearities of the well-made play, UglyRhino engineers a broader, more socially engaged mix of theater, live bands, deejays and pre- and post-show partying offering

what it calls “curated cocktails.”

“It’s just a lot of fun. It’s really nice to share in the aftermath of what you’ve experienced,” Lyddan enthuses amid a post-show press near the space’s makeshift bar. “I’m talking to people I’ve never met before.”

Tonight’s festivities won’t break up until 3 a.m. That alone sets the UglyRhino evening apart from a run-of-the-mill theater outing, where the usual practice is to take one’s seat, clap politely at the curtain call and then make a beeline for the parking lot. It all happens in a cavernous, 2,200-square-foot brick studio on Santa Fe Avenue rather than in a traditional theater, lending

it the frisson of a hip art event.

Company co-artistic director Cole Rosner, who lives in a corner loft at the warehouse, planted the UglyRhino flag in L.A. when she relocated here last year. She hosts other events in the space under her Play Collaborative Arts Venue banner.

She helped start the group in New York in 2010. “We didn’t like the way it felt in New York black boxes, where you came in, you paid your ticket, you saw the show and then you left,” she says. “Nobody really talked about it. It wasn’t social — it wasn’t that fun ... and, I don’t know, we were annoyed by it. So we started looking for alternative versions.”

THEATER REVIEWS

Identity Politics

Son of Semele kicks off its 2015 Company Creation Festival of works by L.A.-based, devised-theater companies with two productions that explore outsider voices and delve into issues of difference and identity.

With *The Life of the Night*, the Others Theater Company premieres its smart concision of *Nightwood*, Djuna Barnes’ 1936 experimental comic novel about heartbreak in the gay demimonde of Paris’ Left Bank between the wars.

The narrative charts a rocky lesbian love triangle among protagonist Nora Flood (an ardent Jessica DeBruin); her seductively androgynous, philandering, lover Robin Vote (Madison Shepard); and ruthlessly possessive café singer Jenny Petherbridge (Amanda Newman). Audiences will feel the mordant romantic fatalism embedded in the height-

ened poetry of dialogue that directly equates love with death.

Kate Motzenbacker’s brisk direction grounds Barnes’ sometimes abstruse musings in imagery that illuminates the shifting power dynamics of the trio. Christopher Aguilar delivers an unforgettable performance as transsexual doctor Matthew O’Connor, the piece’s sardonic narrator.

Falling on the well-made-play end of the devised spectrum, *Denim* is playwright Julie Taiwo Oni’s thoughtful if somewhat schematic one-act reflection on racism and its reification by the advertising industry during the rise of globalization in the 1990s.

Presented by MaiM Theatre Company, the drama is set in Bakersfield two years into Nelson Mandela’s national reconciliation government. As Levi Strauss shifts manufacturing abroad to take advantage of lower labor costs, the play imagines a photo shoot for an ad

campaign designed to portray the Levi’s factory in Cape Town as a corporate commitment to uplift poor South African blacks, who won’t be able to afford the jeans that they make.

To that end, heartthrob American TV star Tom Anderson (Eric Schulman) is paired with the young black South African Sammie (Taylor Hawthorne) in a sort of variation on the controversial, 1985 Michael Halsband boxing photo of Andy Warhol and Jean-Michel Basquiat.

Hawthorne is a revelation as a combative teenager who forces the thick-headed Tom to confront his white entitlement and liberal complacency. But even director Terence Colby Clemons’ fluid and sure-handed staging can’t finally compensate for *Denim*’s dramatic contrivances and hollow emotional center.

The festival includes other shows that have not yet premiered. —Bill Raden
Son of Semele Theater, 3301 Beverly Blvd., Westlake; through Jan. 25. sonofsemele.org.

That search culminated in a residency at Park Slope’s Lyceum Bathhouse, which kicked off with a two-week “micro-season” featuring Harold Pinter’s *Celebration* and Eugene Ionesco’s *Rhinoceros*. The season also offered deejayed parties with performances from local bands. With subsequent micro-seasons, UglyRhino branched out into both the *TinyRhino* drinking game as well as company-devised shows that were more explicitly immersive.

It’s the social interaction between cast and audience around the formal performances that ultimately defines any UglyRhino event. The company launched in L.A. last year with the immersive show *Mindspin*, an interactive “play party” about a fête that mixed audience, actors and alcohol in a downtown gallery space.

The newer *Retrograde*, conceived by Rosner, Jessica Lauren Richmond and Tanya Zoeller, uses an a cappella score and narrative time jumps to survey male-female gender roles in the 1950s, 1990s and near future. Its curated cocktails include Champagne for the pre-show mingle and more potent, themed concoctions served during the show.

“The ’50s scene has a very fiery, manly-like whiskey character,” explains Scott Monahan, who acts in the show as well as designing the drinks. “So we created a habanero peach bourbon that, you know, when you drink it, during this fighting and aggression [in the scene], you get that burn in your mouth and that fire. And in the ’90s you have, like, Lemonhead drinks or Pop Rocks — like candy rave.”

By the end of the evening, Rosner notes, the gathering invariably erupts into dancing. “People should just not be able to contain themselves. They’ve been stimulated or they’re open or they’re excited or they’re having fun or they’re flirting — whatever it is — and people are just dancing.”

“And singing, and rapping,” actor Christopher Adams-Cohen adds.

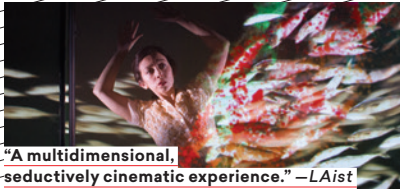
“And maybe other things,” Monahan laughs.

UglyRhino’s Retrograde plays on Jan. 16, TinyRhino on Jan. 23, and both continue through 2015 in monthly repertory. For more information, visit uglyrhino.com.

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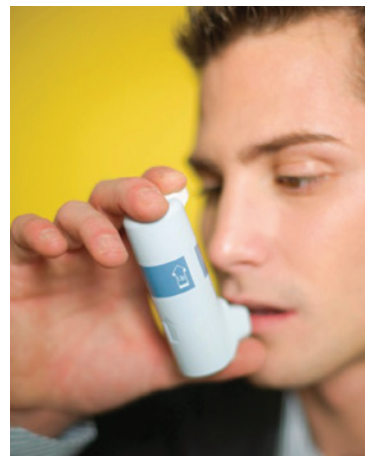


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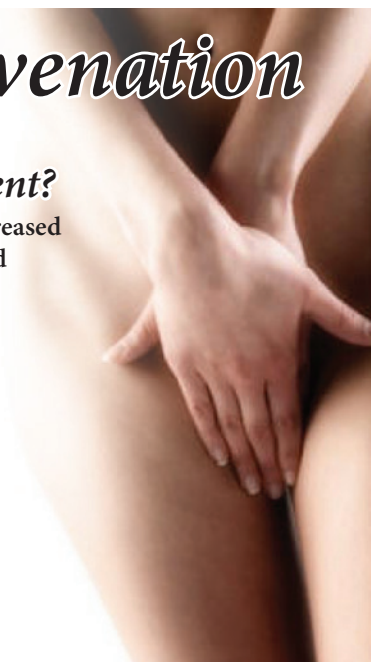
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Chris Hemsworth and Tang Wei

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| Film //

DESCENT OF MANN

Blackhat is another exercise in style but not much else

BY STEPHANIE ZACHAREK

Anyone who loves Michael Mann movies, or even just the idea of Michael Mann movies, accepts that film style is a language and something more, a way of thinking, feeling and looking that goes beyond basic plotting, dialogue or character motivation.

I can tell you pretty much everything that happens in Mann's new cyberthriller, *Blackhat*, in just one sentence. But I could easily spend 40 sentences — probably even 100 or more — telling you how it happens, describing the splash of green and red traffic lights reflected in a windshield, the purply-brown needle bruise on the tattooed skin of a heroin overdose victim, the way the camera seeks out the faintly shadowed, ballerina neck curve of Chinese actress Tang Wei.

Mann takes the bland elements of the generic mainstream thriller — the cop being shot, the car exploding, the hot girl taking notice of the taciturn, musclebound hero — and goeses them into visual overdrive. In *Blackhat*, seeing isn't believing; it's merely the process that leads to believing.

There's visual thinking everywhere you look in *Blackhat*, which is great until you realize it's bled into a kind of overthinking — the movie is too much of a good thing, an exercise that flattens any potential exhilaration or excitement into the sensation of grading a term paper. It's exhilarating, at first, to move from one aesthetic flourish

to another like an excited bee. But before long, those stylistic garnishes start to pile up; you know they mean something, but "knowing" isn't the same as "feeling," and processing them begins to feel like a chore.

Ace criminal hacker Hathaway (Chris Hemsworth) is sprung from jail to help old pal and MIT classmate Chen (Wang Leehom) track down the "blackhat," or malicious hacker, who has brought on a near-meltdown at a nuclear-power facility, obviously a prelude to an even bigger cataclysm. FBI agent Carol Barrett (a businesslike Viola Davis) dislikes and distrusts Hathaway from the start, glowering at

him librarian-style over her glasses, and you can see why: With his prison-sculpted physique and swoop of slick blond hair, he's a sun-kissed galoot, a grouchy (if brilliant) slab of faux-Nordic beauty with no allegiance to anyone but himself.

She turns out to be wrong, of course, though it takes a while for Hathaway to really come into focus as a character. The action in *Blackhat* skims from Chicago and Los Angeles to Hong Kong and Jakarta, with a side trip to rural Malaysia. Along the way, Hathaway falls in love (and into bed) with Chen's sister, Lien, played by Tang, a network engineer whom Chen has enlisted

for the cause: Hathaway and Lien find their way to each other almost wordlessly, even though Lien speaks excellent, if strangely monotone, English.

Their romance evolves quietly but steadily, which makes you believe in it more — Mann is good at that sort of thing. They exchange knowing glances that render words unnecessary; they sleep curled into one another, as if creating a mutual safety net in an unsafe world; they collaborate on a dangerous mission that begins with Lien, dressed up in a sleek, businessy sheath dress, intentionally spilling coffee on a possibly important document and then letting it flap from the window of the hired car she's riding in.

Blackhat is so engaging in lots of little ways that it's a shame it doesn't add up to more. Tang and especially Wang — both of whom appeared in Ang Lee's *Lust, Caution* — may not have as much to do as they should, but Mann presents them as movie stars of the future, sexy and appealing actors worthy of our attention. (How many Asian men, especially, get to be sexy in American movies? Chow Yun-fat was one of the most sensual actors of the '90s Hong Kong movie boom, but Hollywood never figured out what to do with him.)

Cinematographer Stuart Dryburgh is good at executing Mann's seemingly simple but much-fussed-over visual ideas — the neon decor of a Hong Kong noodle restaurant glows pink and green just so, because you know Mann wouldn't have it any other way.

Yet this elaborate, purposeful movie never quite connects. Mann has made some extraordinary pictures, the Big Tobacco exposé drama *The Insider* among the best of them. But that was in 1999: Since then, he's had a string of films — including *Collateral* and *Public Enemies* — that purport to cut deep but don't amount to much more than bloodless stylistic exercises.

Blackhat only makes that list longer. It's acceptably entertaining as you're watching it. But how depressing that Mann should settle for being acceptably anything.

BLACKHAT | Directed by Michael Mann
| Written by Morgan Davis Foehl and Mann | Universal | Citywide

AN INDIAN MARTIN SCORSESE MOVIE

Gangs of Wasseypur, a sprawling epic of Indian crime families, runs for five hours and covers some 70 years of tough guys, vengeance and wives who smile prettily when courted but then mostly turn up only to scream in childbirth and/or demand separation. (Part one of the 2012 film, which is only now getting a U.S. release, runs Jan. 16-22, followed by part two Jan. 23-29.)

Director Anurag Kashyap makes his ambition and approach clear from the brash first shot. We glimpse a Bollywood-style credit sequence, all singing women and swirling saris, until the camera inches back to reveal a family watching the spectacle on a television — and then gunmen executing that family before muscling out into the street, chucking grenades and killing enemies in a lengthy and terrifying single take. The men swear as they swagger, and the message couldn't be clearer: This is Indian cinema on a Western model, dedicated to expression through the choreography of killing rather than of dance. Whether one's more sophisticated than the other, I leave to you.

Kashyap does include some song numbers, but they purport to diegetic reality: workers singing, drunks carousing, all a touch too



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The killing is bloody, the power struggles involving, the history-class examinations of the relations between mines and unions and gangsters fascinating, and the tough-guy routines, while sometimes tiresome, never less than credible. But even at this running time, the film feels like a survey, dipping into decades rather than digging deeply into lives.

Occasionally the English subtitles are howlingly funny — what to make of the insult "Sardar is not even the size of his father's pubic hair"? —Alan Scherstuhl

GANGS OF WASSEYPUR | Directed by Anurag Kashyap
| Written by Kashyap, Akhilesh Jaiswal, Sachin K. Ladia and Zeishan Quadri | Cinelicious | AMC Burbank Town Center

rehearsed. Meanwhile, hits from India's pop past comment on the tireless action, which is relentless and episodic, a litany of vengeance-minded men setting out to right the past but then becoming indistinguishable from their enemies.

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✓ **CRITICS' PICK "DIRTY, HILARIOUS AND MOVING."**

-ALAN SCHERSTUHL, LA WEEKLY

"FUNNY, UNIQUE AND ENTIRELY INAPPROPRIATE.
 SUPREMELY SATISFYING AND IRREVERENT."

-KATIE WALSH, THE PLAYLIST

"TART, SEXUALLY FRANK. PACKS PLENTY OF PUNCH."

-ANDREW BARKER, VARIETY

"A CHARMING SHOWCASE FOR A NEW FILMMAKER
 WORTHY OF DISCOVERY."

-ERIC KOHN, INDIEWIRE



"HYSTERICAL."

-TRISH BENDIX,
 AFTERELLEN

"A WINNING
 FIRST
 FEATURE."

-A.O. SCOTT,
 THE NEW YORK TIMES

"HILARIOUS."

-JINKOO KANG,
 THE WRAP

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| **Film** //

THE SPARK THAT'S LEFT

JULIANNE MOORE WILL MOVE YOU IN ALZHEIMER'S DRAMA *STILL ALICE*



Julianne Moore

PHOTO BY LINDA KALLERUS

BY **STEPHANIE ZACHAREK**

Most of us can't imagine having a disease that tugs and tears at the very threads of who we are. When we wake up in the middle of the night with outlandish fears, we strike reassuring bargains with ourselves: If I lose my sight, I'll still have music. If I lose my hearing, I'll still have color and light. If I lose both, I'll still know what flowers smell like.

But what if the person you've spent years becoming were to be locked away permanently in a body — your body — that's still thriving? In Wash Westmoreland and Richard Glatzer's *Still Alice*, that's exactly what happens to 50-year-old Alice, an Ivy League linguistics professor — played by Julianne Moore — who is diagnosed with early-onset Alzheimer's. In an attempt to accept the inevitable, she makes those reassuring bargains. By the time the inevitable happens, she won't even remember what they were.

Who is Alice, once she's no longer able to speak or recognize family members, let alone teach or read or, essentially, do any of the things that used to define her? The answer is embedded in the title of the film

(which is based on a 2009 novel by Lisa Genova), and it's an indication of the movie's melancholy hopefulness: While *Still Alice* isn't exactly the sort of cheerful pick-me-up you'd seek out on a dreary January day, it's so fine-grained, so attuned to the prosaic nuances of everyday life even under extraordinary circumstances, that it doesn't register as depressing. The key, maybe, is Moore's performance, one of the finest of last year.

(*Still Alice* opened in limited release, for an Oscar-qualifying run, in late 2014.) Moore maps Alice's gradual debilitation — or, rather, her awareness of her gradual debilitation — like a pioneer in a strange new land, watching the ship that carried her there slip away into the distance, a dot of meaning that soon will mean nothing.

But even if the ship is gone, the pioneer lives. That's what Moore ultimately conveys, the encouraging suggestion that our inner lives carry on even when our ability to connect with the outside world has dissipated. In the early scenes, we see Alice doing all the things that have shaped her life: When she gives a talk at UCLA, she's a confident visitor from her home turf, Columbia. At the podium, she's polished and relaxed and articulate, until she blips on a word, the kind of thing that happens almost every day to anyone who's hit middle age. As she flips through her mind's

index cards for the term she needs — hastily covering for herself by making an awkward joke about having had too much Champagne the night before — silence hangs weightily in the room for seconds that seem like hours. She rights herself, and all is well, but we can see she knows something is wrong.

When Alice finally gets the diagnosis from her neurologist (played, in a small but delicately textured performance, by Stephen Kunken), she keeps it a secret from her physician husband, John (Alec Baldwin). In the most stunning scene, she wakes him in the night — the clock reads 1:42, marking one of those post-midnight moments when nocturnal fears suddenly become too mighty to bear — and breaks the news to him in a rush of anxiety dotted with scraps of irrefutable fact. Blearily from sleep, he tries to calm her, saying that he's sure it can't be as bad as all that. The moment, so deftly played by both actors, is potent in its very ordinariness, capturing the essence of a

**THE FILM IS SO
 ATTUNED TO
 THE PROSAIC
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 EVERYDAY LIFE
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 DEPRESSING.**

marriage in a snapshot.

Alice and John's grown children react to her illness in different ways: Son Tom (Hunter Parrish), studying to be a doctor, responds with helpless concern. Unassailably proper Anna (Kate Bosworth), who's trying to become a mother herself, seems eager to control the situation, as if that were even possible. Only the couple's wayward daughter,

Kristen Stewart's Lydia, who has decamped to Los Angeles to attempt an acting career, is able to deal with Alice in her ever-changing here and now. What Lydia feels for her mother is a kind of exasperated compassion, and Stewart channels that beautifully: If she's adept at the nuances of eye-rolling, she's also able to pack a cosmos of empathy into a single glance.

Glatzer and Westmoreland — partners in work and in life who directed the 2006 *Quinceañera*, as well as *The Last of Robin Hood*, from 2013, a charming and overlooked picture about the final years of Errol Flynn's life — shape Alice's story with such delicate matter-of-factness that it never tips into Lifetime-movie territory.

Their sensitivity toward the material may stem partly from the fact that Glatzer was diagnosed with ALS in 2013, and the debilitating effects of the illness have begun to take their toll.

But the triumph of *Still Alice* is that it's not about an illness; it's about a person. Moore, with her dramatically fragile coloring and mother-of-pearl skin, may have the translucence of a seashell. But her Alice is never just a shell of a person. The human body comes in handy, because it's the thing we walk around in. But its chief job is as a steward of the secrets of the heart, and it would be hubris for any of us to claim we know their breadth.

STILL ALICE | Written and directed by Wash Westmoreland and Richard Glatzer | Sony Pictures Classics | Landmark

OPENING THIS WEEK

GO APPROPRIATE BEHAVIOR Forget its generic title, its breakup setup, and its indie-standard Brooklyn walk-and-talks: Writer-director Desiree Akhavan's *Appropriate Behavior* is the freshest comedy of life and love since *Obvious Child*. Hilarious and heartbroken, Akhavan stars as Shirin, a bisexual, Iranian-American video artist just bounced from her lover's Gowanus apartment. (Relish the memory of the now-gone Kentile Floors sign.) "How do people meet, agree they like each other, and then keep on liking each other?" she sighs at her new roommate. Then, with amusing politeness: "I'm gonna lie here and try to forget what it felt like to be loved. Can you please turn off the light?" Shirin's adventures might sound indie-by-numbers: This struggling artist takes on a job teaching film to 5-year-olds while trying to find herself, show up her ex and keep her parents in the dark about her sexuality. But Akhavan is adept at the piercing detail: the jumble of dishes in a sad loft's sink; the meaningless intimacies exchanged between extended relations. Her cast is mostly ace, even when playing caricatures — the richest is the lingerie-shop proprietress (Kelly McAndrew) whose pushy self-help talk comes to sound like truth. Akhavan herself proves a commanding lead, even as Shirin shrinks from life. Unlike the protagonists of the Noah Baumbach and Woody Allen films this will (and should) be compared to, Shirin doesn't think of herself as the central figure around whom the world turns. Instead, she's suffering through bad hookups and an awkward threesome as she searches for anything that matches her as well as her lover did. This debut shows that Shirin's creator *has* found that to which she's ideally suited: illuminating lives in film. (Alan Scherstahl)

DIVING NORMAL *Diving Normal* is passionately acted and well directed, but its

storyline is never less than ridiculous. Against his better judgment (and the viewer's as well), Fulton (Philipp Karner), a Brooklyn graphic novelist, can't resist wooing his high school crush, Dana (Susie Abromeit), despite the fact that she's only 30 days sober. They quickly fall in love, but Fulton's bright, shy, seemingly autistic friend Gordon (Scotty Crowe) is always hovering, as if trying to snatch a piece of Dana's heart for himself. To his credit, screenwriter Ashlin Halfnight, adapting his play, includes a scene in which Dana's AA sponsor chides her for starting a relationship so soon in her recovery, but eventually even the sponsor gives in to the romantic swoon of Fulton and Dana's relationship. Dana's addiction never feels authentic, and Gordon's undefined mental challenges feel like the worst sort of pandering. Yet in the home stretch, the three leads tap into a vein of mutual melancholy that proves oddly resonant. Credit must go to Kristjan Thor, a theater director whose film debut is remarkably assured. For most of its running time, *Diving Normal* doesn't work, and then it does, which makes it both maddening and memorable. (Chuck Wilson)

HUMAN CAPITAL (IL CAPITALE UMANO)

Classes crash in Paolo Virzi's lashing satiric drama, along with bikes and SUVs and the fortunes and dreams of the haves and the wanna-have-mores. Virzi opens his stylish, sometimes funny tale with a god's-eye view of the aftermath of some confab of swells, with the cleanup crew brooming confetti. As regular folks attend to the messes the rich leave behind, Virzi's camera glides outside in stately, headlong motion. A cyclist bikes down a twisting hillside roadway, cars surge through the night, and how exactly that cyclist gets knocked over a bluff we'll have to wait to discover. From there, Virzi splits the narrative into three POV chapters: We follow one character for a while, then double back to follow

THE TANGLED WEB WE WATCH

Wired Magazine's Faux Reality Series About a Robot

There are countless web series about actors in L.A., but very few in which the actor is a 10-foot-tall alien robot. Enter hot hunk ... of metal Jeff, the well-meaning, socially awkward robot hero of *Wired* and Condé Nast Entertainment's new mockumentary web series, *Jeff 1000*.

Three of the episodes are fun moments from a faux reality show following Jeff and his BFF, Summer Glau, during the making of their untitled indie action film, but the show truly finds its magically meta voice in the episodes that go "behind the scenes" of the reality show.

In these episodes, Summer's "ex," David Arquette, and the crew share what they really think about working with Jeff. As to why Jeff was cast, Arquette scoffs, "Not to take down the whole production or anything but ... Wall-E was too big for this." VFX technical adviser Matt Winston nervously comments, "In terms of creative criticism ... he's a little sensitive and I don't push it. Because he could, you know, incinerate me."

The actual working robot who plays Jeff was created by Stan Winston Studios and Legacy Effects in partnership with YouTube, Condé Nast and *Wired* for the 2013 San



Summer Glau with Jeff 1000

Diego Comic-Con. *Wired* put out an actual behind-the-scenes web series about creating the robot back in 2013.

In future seasons of *Jeff 1000*, creator Michael Karnow (*Alphas*) plans to have Jeff explore other occupations. "Like so many millennials, Jeff is trying to pay the bills any way he can," Karnow explains. "This week Jeff is an actor, next week he'll be making artisanal soap or manning a food truck. L.A. is the land of dreams. Why not explore them all?" —Stephanie Carrie

The Tangled Web We Watch is our column on what's worth watching online. You can watch Jeff 1000 at YouTube.com/Wired and read Stephanie's full interview with creator Michael Karnow and Wired exec Rachel Samuels on her blog TangledWebWeWatch.com.

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-Rex Reed, NEW YORK OBSERVER



(HIGHEST RATING)

"JULIANNE MOORE DELIVERS
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-David Ehrlich, TIME OUT NEW YORK

"JULIANNE
MOORE GIVES
A MAGNIFICENT
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-Scott Feinberg,
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YOUR WEEKLY MOVIE TO-DO LIST

Tim Robbins and '70s Conspiracy Thrillers

Friday, Jan. 16

UCLA's tribute to the great Kenji Mizoguchi begins tonight at 7:30 with his best-known (*Ugetsu*) and final (*Street of Shame*) films. A fitting introduction to the Japanese auteur for first-timers, the ghostly, elegiac love story at the heart of *Ugetsu* likely will pair well with *Street's* look at the lives of several prostitutes working in a Tokyo brothel called Dreamland. Mizoguchi was an unusually sensitive filmmaker with a keen grasp on the plight of the downtrodden, his humanism nearly unrivaled in world cinema. Visit cinema.ucla.edu for more information.

The 1970s saw a great many entries in the cinema of disenchantment, with conspiracy thrillers such as Alan J. Pakula's *Klute* and Sidney Lumet's media excoriation *Network* among the most notable. Let us forget their dignified outrage, LACMA is playing them back-to-back at 7:30. The 24-hour news cycle may make *Network's* problems seem quaint but not the film itself — if anything, it's only become more resonant in the increasingly media-saturated decades since its release. Both films' leading ladies won Oscars for their work: Jane Fonda for *Klute*, Faye Dunaway for *Network* (which also won in the Best Actor, Supporting Actress and Original Screenplay categories). Full details at lacma.org.

Saturday, Jan. 17

Not only Steve Martin's best film, *L.A. Story* is also an honorable mention on any list of the best films about Los Angeles. The intelligent romantic comedy receives a special screening at Cinefamily courtesy of 5 EVERY DAY. It's a playful, affectionate send-up of life in our fair city circa 1991, featuring an electronic freeway sign that offers Martin (who also wrote the script) advice on his love life, which is less gimmicky and more charming than it sounds. For more, visit cinefamily.org.

Intergenerational strife abounds in *East of Eden* and *The Godfather*, two family epics screening tonight at LACMA. Elia Kazan adapted only the second half of John Steinbeck's great novel, so massive was the original text, and made a star of James Dean by casting him in the lead role. As for *The Godfather*, well, if you've managed not to hear much about it until now, it's probably best to go into it with as little information as possible and enjoy the rare film that more than lives up to its reputation as one of the greatest of all time. More information at lacma.org.



Klute

Sunday, Jan. 18

A double dose of Sidney Poitier at the New Beverly: *To Sir, With Love* and *The Long Ships*. Inspirational teacher movies are a dime a dozen, but few have endured like *To Sir*. It helps that Poitier plays the educator in question and the film features an annoyingly catchy theme song sung by LuLu, who also appears as a wide-eyed pupil in the London-set dramedy. *Ships* stars Poitier as a Moorish king obsessed with finding the mythical Mother of All Voices. For more on the double bill, which repeats Monday starting at 7:30, sail to thenewbev.com.

The Los Angeles premiere of *Bella Vista*, Vera Brunner-Sung's first narrative feature, is set for 7:30 p.m. at the Spielberg at the Egyptian Theatre. Brunner-Sung, whose *Common Ground* screened at Filmforum in 2009, is best known for her experimental nonfiction. That makes *Bella Vista* a departure for the filmmaker now residing in Montana, which serves as the setting for her film about an itinerant teacher and her new students. Both Brunner-Sung and producer Jeri Rafter will be on hand for the occasion, which you can read more about at lafilmforum.org.

Tuesday, Jan. 20

Tim Robbins probably will always be best known for his work in front of the camera, but his work behind it is impressive as well. In 1999's *Cradle Will Rock* — screening at the Aero Theatre at 7:30 with the writer-director in person — he goes back to 1937, when the musical of the title proved controversial before it was even performed. Robbins enlisted the help of several vaunted thespians (then-wife Susan Sarandon, Vanessa Redgrave, both Cusacks, John Turturro, Emily Watson and others) to make it so. For more, visit americancinemathequecalendar.com. —Michael Nordine

another, with some scenes revisited and illuminated. The most arresting is the middle section, concerning Clare (Valeria Bruni Tedeschi), the restless wife of a hedge-fund billionaire. As she searches for a way to set his wealth to meaningful use, she must make agonizing choices once her son (Guglielmo Pinelli) is accused of being the driver who hit the cyclist. The son is the erstwhile boyfriend of Serena, played by the marvelous Matilde Gioli. Serena wrestles movingly with the truth of the accident in the film's final third; but everything is complicated by her clownish father (Fabrizio Bentivoglio), who has wormed into a foolish investment with Clare's husband — a hedge fund predicated on the country's greater failure. Virzi laces these threads together tight as a garrote, which he wraps about the necks of his characters and audience. The biggest suspense: As everything gets worse for everyone, will this consummate director's outraged worldview afford anyone any pity? At first

you'll seethe — then your heart will ache. (Alan Scherstahl)

LITTLE ACCIDENTS When the coal dust settles, writer-director Sara Colangelo's soberly compassionate debut — a West Virginia mining-town drama, well-acted and impressively shot on location, as reworked from her 2010 short of the same title — unfortunately doesn't linger long in the memory due to a generically melodramatic script. An offscreen tragedy leaves 10 miners dead, and taciturn lone survivor Amos (*The Skeleton Twins'* Boyd Holbrook, clearly bound for stardom), crippled both emotionally and physically, is under union pressure to testify in the ongoing investigation. The calamity and Amos's moral impasse bring paralyzing ripple effects to the close-knit community, even to a relative outsider such as Diane (Elizabeth Banks) — the affluent wife of mining exec and potential fall guy Bill (Josh Lucas) — who is stunned out of her safety net of privilege when their teenage son goes missing. Meanwhile,

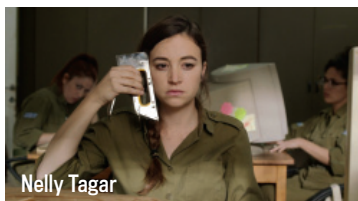
angry young Owen (*Mud's* Jacob Lofland) is racked with guilt over having firsthand knowledge of the boy's whereabouts but being too afraid to tell. All the secrets, lies and consequences feel as authentic as the Appalachian milieu, but the film lacks the memorable idiosyncrasy of a *River's Edge* or more fittingly, the myth-making lyricism of *Matewan*. And considering there's a dearth of women filmmakers, it's startling that Colangelo's female characters are also her most underwritten. (Aaron Hillis)

LOITERING WITH INTENT Adam Rapp's *Loitering With Intent* — a lackadaisical hangout comedy that tries to be both a winking, self-reflexive look at screenwriting and a resonant study of relationships — suffers from a thrown-together vibe that is only rarely eclipsed by its over-qualified supporting cast. Marisa Tomei, Sam Rockwell and Brian Geraghty are among the distinguished players lending occasional weight to the movie; before their arrival, however, Rapp introduces

STRIPES MEETS THE INTIFADA

The thing about hating your job and not giving a shit is that it can happen to anyone, anytime — it might even explain the longueurs late in most two-term presidencies.

In Talya Lavie's bored, biting comedy *Zero Motivation*, aggrieved ennui hits right in the heart of the intifada. Conscripted Israeli BFFs Zohar (Dana Ivgy) and Daffi (Nelly Tagar) are over it all in ways we immediately recognize: They're young folks tasked with meaningless work by authority too clueless to catch all the jokes spitballed at it. Officer Rama (Shani Klein) browbeats her Minesweeper-playing subordinates to stop giggling and take care of their office busywork. Early on, Rama demands the pals remove a stain from her fatigues; Zohar, in the spirit of literalist anti-establishment cranks dating back to *M*A*S*H*-era Elliott Gould or even the Marx Brothers, performs the lowly



Nelly Tagar

task to the letter: She scissors the offending spot away.

Of course, that's not exactly funny, which is why *Zero Motivation* proves something more than a piercing army/office comedy. For those of us in the real world, comic literalist, prank-playing do-nothings just make work worse for everyone else.

Zohar, played with bristling hurt feelings by the nerved-up Ivgy, can make us laugh when she sasses back at Rama or complains about male superiors checking out her ass, but she just as often makes us sigh, wince and wish she would learn to handle the drudgery everyone else accepts. She's funny not because she's a comedian but because she takes the slights of this world so personally that we laugh in anticipation of how she'll lash at the next stinging. That's what makes her moving, too.

—Alan Scherstuhl

ZERO MOTIVATION | Written and directed by Talya Lavie
| Zeitgeist Films | Nuart

Raphael (Ivan Martin) and Dominic (Michael Godere), 40-ish actors "in an age void" who tend bar in Brooklyn to bankroll their struggling careers. They catch a break when a producer (Natasha Lyonne) expresses interest in their micro-budget, noir-tinged script — which doesn't actually exist, yet. She gives the pair a 10-day window to deliver the material. In need of a quiet place to write, the two drive to the upstate country home of Raphael's sister, Gigi (Tomei). Instead of seclusion, however, Raphael and Dominic encounter distractions: Ava (the promising Isabelle McNally), Gigi's seductive friend; Gigi's boyfriend, Wayne (Rockwell), and Wayne's surf-dude brother (Geraghty); and, of course, Gigi herself, who's torn between ex-flame Raphael and the PTSD-addled SEAL Team Six veteran Wayne. That Martin and Godere are the credited screenwriters might account for the workshoplike quality of their scenes: The references to Ingmar Bergman and *Sweet Smell of Success* are as dubious as Rapp's avowal in the press notes that he gleaned inspiration from '70s classics in the *Five Easy Pieces* vein. Rather, this is an indifferently filmed, sloppily conceived story that finds infrequent life through resourceful production design (Gigi's house is strewn with Modelo, Red Bull and scribbled-on notecards) and on-edge work from Tomei and Rockwell. (Danny King)

MATCH Writer-director Stephen Belber's inspiring, generous *Match* is so good that it's like some kind of trick. In what can only be characterized as a verdant collaboration between the director and the irreplaceable Patrick Stewart, the film offers a vivid portrait of a huge-hearted Juilliard dance professor named Tobi Powell who loves his art and his students, but who has withdrawn from his friends and colleagues. He's agreed to an interview by Lisa (Carla Gugino) and her husband, Mike (Matthew Lillard), purportedly for her dissertation on the history of dance in the 1960s. But as their conversation progresses through several lengthy, discursive scenes, it becomes



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clear that the couple has a completely different agenda. As a man, Tobi has much to recommend him: He's convivial, extroverted, still passionate about his craft. Unlike his contemporaries, he refuses to sleep with his adoring students. He knits spectacularly beautiful sweaters. But he's also a self-indulgent baby boomer whose memories of the sexually promiscuous '60s seem, at first, to come without the baggage of responsibility for his actions. Tobi's voice is musical and precise, his body language graceful and open, and Stewart is absolutely on fire with him. Lillard and Gugino rise to the challenge of Stewart's character work with a pair of emotional and sharply ob-

served performances; Lisa's support for her husband is shot through with barely suppressed anguish. Mike's violent actions in the second act constitute the low point of his character's arc, and Lillard transforms him with a surprising turn of warmth. And director Belber ultimately delivers a film as joyful and charismatic as its protagonist. (Chris Packham)

GO PADDINGTON While never quite resembling the quiet hug of the books it's based on, Paul King's *Paddington* is far from the noisome *Penguins of Madagascar* experience. A smartly bobbed Nicole Kidman plays a Cruella de Vil-type villain, eager to stuff the film's talking orphan bear, and there are chases and

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home-destroying comic set pieces, the best of which involves a torrent of bath-water and suggests both *A Night at the Opera* and *The Shining*. But if the scale of the occasional mayhem is heightened, its spirit and ingenuity doesn't feel wholly at odds with the books, either: There's just enough Hollywood hurly-burly here to make this qualify as a 2015 studio release for kids — and just enough last-century picture-book gentleness to make it feel separate from our time. What's most edifying is all the live-action playfulness: a witty script, precisely mad performances, production design that's part Wes Anderson dollhouse and part educational toy store. King's cast is appealingly dotty, especially Sally Hawkins and Hugh Bonneville as a mom and dad who take in the bear they discover stranded at Paddington Station. The

father is a safety-minded actuary who spouts statistics that are just plain crackers: "Thirty-four percent of pre-breakfast accidents involve banisters!" Mom's a ragamuffin illustrator with eyes as wide and arresting as any computer-generated critter's. Better still: the smile that's always just unloosening itself. Kidman's also a crackpot pleasure, giving poisonous bite to King's best lines, such as the there-goes-the-neighborhood speech where she insists the new bear in town is just the first of a migrant horde that will corrupt the great city with "raucous, all-night picnics." (And her clothes are divine: Think Teddy Roosevelt as an SS Girl Scout.) (Alan Scherstuhl)

STILL LIFE The sad irony of *Still Life*, with the great English character actor Eddie Marsan as a quiet crusader on behalf of those who die alone, isn't the movie's

title; it's the abiding indignity of its stress on dignity. It's hard to affirm life by leaving out so much of what it really feels like. But writer-director Uberto Pasolini, best known as the originator of *The Full Monty*, here insists on the manicured, melancholic poise that only exists in semi-precious little films — maybe because they're routinely rewarded for it (*Still Life* took four awards at the 2013 Venice Film Festival). Marsan's character is a sympathetic sort, the solitary soulful bureaucrat whose job of 22 years has been to track down next of kin and arrange final ceremonies, lonely though they inevitably are. The eulogies he writes, and for which he alone usually is the audience, are gracious guesswork, based on benefits of doubts and artifacts at hand. It's a job from which he's eventually sacked, as his fastidiousness isn't cheap and the plot demands advancement. That at least makes room for *Downton Abbey*'s Joanne Froggatt, as always a warming presence to whom the heart goes out, but it also hurries us toward the finale's double-punch of cheap shots. Meanwhile, Marsan nearly goes numb nailing his many moments of solemn contemplation, and the production design prioritizes conspicuously blue objects to the point of distraction. When it's all over, *Still Life* feels disembodied and perfunctory, like a very respectful eulogy for no one in particular. (Jonathan Kiefer)

VICE If Ridley Scott's *Blade Runner* had instead been produced by 1980s B-film sweatshop the Cannon Group with Chuck Norris as Rick Deckard and directed by Menahem Golan, it might have been a lot like Brian A. Miller's *Vice*. The film unspools with a momentum that mitigates its artless brutality, kinda, but it's a high-pressure firehose of stupid. Ambyr Childers plays Kelly, an "artificial" who works at a future resort called Vice, where psychopathic patrons indulge in drugs, rape and murder. After each of her deaths, her memory is wiped and her body repaired for the next client. The parallels to Scott's masterpiece are hilarious and nonstop: After escaping from the resort, Kelly is found by the sad, doomed bioengineer who designed her; she decides to break into Vice to confront her creator; before her final rampage, she trowels on black eye makeup evocative of Daryl Hannah's raccoon paint. The resort's founder is Julian Michaels, played by the film's most expensive asset, Bruce Willis. His part is a non-action "executive in the business suite" role, and all the Norris-grade loose-cannon policing falls to Thomas Jane as Roy, who barrels head-down through the film like a backhoe crashing through a daycare. Instead of Deckard's trench coat, he's got the hair of Aragorn and the wooden-matchstick chomping of Sylvester Stallone in *Cobra*. Where *Blade Runner* showed Deckard's shitty, amazing apartment and lingered over the hauntingly antique-looking family photos on his piano, *Vice* never offers a glimpse of Roy's interiority and would consider you a huge pussy for asking for it. (Chris Packham)

Reviewed online: **ALUMBRONES**

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

Diving Normal Sat, 6:05 p.m.; Sun, 7:30 p.m.; Mon, 8:15 p.m.; Tues., 10:15 p.m.; Wed., 6:30 p.m.; Thurs., 10:15 p.m.

Druid Peak Sat, 7:45 p.m.; Sun, 4 p.m.; Mon, 9:55 p.m.; Tues., 6:20 p.m.; Wed., 9:55 p.m.; Thurs., 6:30 p.m.

Black November Sat, 3, 4:35, 9:45 p.m.; Sun, 6, 9, 10:35 p.m.; Mon, 6:40 p.m.; Tues., 8:20 p.m.; Wed., 8 p.m.; Thurs., 8:30 p.m.

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

The Imitation Game Fri-Mon, 10:55 a.m., 1:45, 4:25, 7:10, 10:10 p.m.; Wed., 10:55 a.m., 1:40, 4:25, 7:10, 10 p.m.; Thurs., 10:55 a.m., 1:50, 4:25, 7:10, 10:40 p.m.

Birdman Fri-Sun, 11:05 a.m., 2:10, 5:40, 8:25, 11:15 p.m.; Mon, 11:05 a.m., 2:10, 5:40, 8:25, 11:20 p.m.; Wed., 11:45 a.m., 2:30, 5:10, 8:25, 11:10 p.m.; Thurs., 11:05 a.m., 2:10, 5:40, 8:25, 11:15 p.m.

Taken 3 Fri-Sun, 10:10 a.m., 12:15, 2:45, 5:10, 7:45, 11:20 p.m.; Mon, 10:10 a.m., 1:40, 4:30, 7:45, 10:20 p.m.; Tues., 10:10 a.m., 1:40, 4:30, 7:45, 10:20 p.m.; Thurs., 10 a.m., 12:15, 2:45, 5:10, 7:45, 10 p.m.

A Most Violent Year Fri-Sat, 11:25 a.m., 12 noon, 2:35, 4:45, 8:15, 11:30 p.m.; Sun, 11:25 a.m., 12 noon, 2:35, 4:45, 8:15, 11:05 p.m.; Mon, 11:25 a.m., 12 noon, 2:45, 8:40, 11:05 p.m.; Wed., 11:35 a.m., 1:15, 4:55, 8:35, 11:35 p.m.; Thurs., 10:50 a.m., 12 noon, 2:35, 4:45, 8:15, 11:05 p.m.

American Sniper Fri-Sat, 10:35, 11:10 a.m., 12:35, 1:45, 2:15, 4, 5:25, 7, 7:30, 8:30, 10:05, 10:35, 11:05 p.m.; Sun, 10:35, 11:10 a.m., 12:35, 1:45, 2:15, 4, 5:25, 7, 7:30, 8:30, 10:05, 10:35 p.m.; Mon, 10:35, 11:30 a.m., 12:35, 1:45, 2:30, 4, 5:35, 7, 7:30, 10:05, 10:35 p.m.; Wed., 2:25, 5:30, 7, 10:05 p.m.; Thurs., 10:35, 11:30 a.m., 1:45, 2:30, 10:35 p.m.; Fri, 9:45 a.m., 1:05, 4:30, 8, 11:35 p.m.

Big Eyes Fri-Mon, 11:05 a.m., 2:15, 4:50, 7:45, 10:35 p.m.; Wed., 10:30 a.m., 2:35, 5, 7:40, 10:10 p.m.; Thurs., 11:05 a.m., 1:35, 4:50, 7:45, 10:35 p.m.

The Gambler Fri-Sun, 2:45, 5:30, 9:55 p.m.; Mon, 2:45, 5:30, 10 p.m.; Wed., 11:40 a.m.; Thurs., 2:45, 5:30, 9:55 p.m.

Into the Woods Fri-Mon, 11:25 a.m., 1:40, 5:15, 8:10, 11 p.m.; Wed., 11:15 a.m., 2:15, 5:05, 8:10, 10:35 p.m.; Thurs., 10:45 a.m., 1:40, 5:15, 8:10, 11 p.m.

Selma Fri-Sun, 11:35 a.m., 2:30, 5:20, 7:15, 10:20 p.m.; Mon, 11:35 a.m., 2:30, 4:45, 7:15, 10:20 p.m.; Wed., 10:50 a.m., 2:05, 4:15, 7:55, 11:15 p.m.; Thurs., 11:35 a.m., 2:25, 5:25, 8:40, 10:20 p.m.

Unbroken Fri-Mon, 11:30 a.m., 1:35, 4:35, 7:35, 10:10 p.m.; Wed., 11:35 a.m., 2, 5:05, 7:35, 11 p.m.; Thurs., 11:30 a.m., 1:35, 4:35, 7:35, 10:30 p.m.

The Hobbit: The Battle of the Five Armies Fri-Mon, 11:20 a.m., 2:40, 4:40, 8:05, 10:55 p.m.; Wed., 10:55 a.m., 1:55, 4:35, 10:45 p.m.; Thurs., 11:10 a.m., 2:15, 4, 8:05, 10:50 p.m.

Inherent Vice Fri-Mon, 11:30 a.m., 2:30, 11:15 p.m.; Wed., 5:10, 7:50, 11:10 p.m.; Thurs., 11:20 a.m., 2:30, 5:30, 7:25, 11:10 p.m.; Fri-Mon, 4:35, 7:50 p.m.; Wed., 11:25 a.m., 2:45 p.m.

Wild Fri-Mon, 5:45, 8:20 p.m.; Wed., 11:20 a.m.; Thurs., 5:20 p.m.

The Wrestler Thurs., 8 p.m.

Collateral Mon., 7:30 p.m.

As Good As It Gets Tues., 7:30 p.m.

The Godfather: Part II Wed., 7:30 p.m.

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

The Imitation Game 1:30, 4:15, 7, 9:45 p.m.

Into the Woods Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat., 1:30, 4:15, 7 p.m.; Sun-Thurs., 1:30, 4:15, 7, 9:45 p.m.

Inherent Vice 2, 5:30, 8:45 p.m.

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

Interstellar 6:30, 10 p.m.

The Woman in Black 2: Angel of Death Fri-Wed., 12:15, 2:40, 5, 7:30, 10 p.m.; Thurs., 12:15, 2:40 p.m.

Night at the Museum: Secret of the Tomb Fri., 12 noon, 2:20 p.m.; Sat-Tues., 12 noon, 2:20, 4:40, 7:10, 9:30 p.m.; Wed., 12 noon, 2:20, 4:40 p.m.; Thurs., 12 noon, 2:20 p.m.

The Hobbit: The Battle of the Five Armies 3D 4:10, 10:30 p.m.

The Hobbit: The Battle of the Five Armies 1, 7:20 p.m.

Exodus: Gods and Kings 3D Fri., 1, 7 p.m.; Sat., 1 p.m.; Sun-Thurs., 1, 7 p.m.

Top Five Fri-Sat, 12:30, 3, 5:30, 8, 10:30 p.m.; Sun, 12:30, 3 p.m.; Mon-Wed., 12:30, 3, 5:30, 8, 10:30 p.m.; Thurs., 12:30, 3 p.m.

The Hunger Games: Mockingjay - Part 1 4:20, 10:20 p.m.

Big Hero 6 Fri-Sun, 1:30, 4 p.m.; Mon-Thurs., 1:30 p.m.; Wed-Thurs., 1:30, 4 p.m.

Big Hero 6 3D Mon-Thurs., 4 p.m.

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

The Hobbit: The Battle of the Five Armies An IMAX 3D Experience HFR Fri., 12:30, 3:40, 7, 10:15 p.m.; Sat., 3:40, 7, 10:15 p.m.; Sun-Thurs., 12:30, 3:40, 7, 10:15 p.m.

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

Into the Woods Fri-Sun, 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

The Imitation Game Fri-Sun, 10, 11:40 a.m., 12:30, 2:10, 4:40, 7:15, 10:35 p.m.; Tues-Wed., 10, 11:40 a.m., 12:30, 2:10, 4:40, 7:15, 10:35 p.m.; Thurs., 10, 11:40 a.m., 12:30, 2:10, 4:40 p.m.

Taken 3 Fri-Mon, 10:20 a.m., 12:45, 2:35, 3:10, 5:35, 7, 8, 10:30, 11 p.m.; Tues., 10:20 a.m., 12:45, 2:35, 3:10, 5:35, 7, 8, 10:30, 11 p.m.; Thurs., 10:20 a.m., 12:45, 2:35, 3:10, 5:35 p.m.

The Woman in Black 2: Angel of Death Fri-Mon, 11:05 a.m., 1:20, 3:35, 5:50, 8:05, 11:05 p.m.; Tues., 1:20, 3:35, 5:50, 8:05, 11:05 p.m.; Wed., 11:05 a.m., 1:20, 3:35, 5:50, 8:05, 11:05 p.m.; Thurs., 11:05 a.m., 1:20, 3:35, 5:50 p.m.

The Gambler Fri-Wed., 10:10 a.m., 12:35, 3:05, 5:40, 8:10, 10:40 p.m.; Thurs., 10:10 a.m., 12:35, 3:05 p.m.

Into the Woods Fri-Mon, 11 a.m., 12 noon, 1:40, 2:45, 4:20, 7:10, 8:15, 10:25 p.m.; Tues., 11 a.m., 12 noon, 1:40, 2:45, 4:20, 7:10, 8:15, 10:25 p.m.; Wed., 11 a.m., 12 noon, 1:40, 2:45, 4:20, 7:10, 8:15, 10:25 p.m.; Thurs., 11 a.m., 12 noon, 1:40, 2:45, 4:20 p.m.

Selma Fri-Sun, 11:15 a.m., 2, 3, 4:45, 5:45, 7:30, 10:15 p.m.; Mon, 11, 11:15 a.m., 2, 3, 4:45, 5:45, 7:30, 10:15 p.m.; Tues-Wed., 11:15 a.m., 2, 3, 4:45, 5:45, 7:30, 10:15 p.m.; Thurs., 11:15 a.m., 2, 3, 4:45, 5:45 p.m.

Unbroken Fri-Wed., 11:30 a.m., 2:25, 5:20, 7:40, 10:20 p.m.; Thurs., 11:30 a.m., 2:25, 5:20 p.m.

Annie Fri-Wed., 11:10 a.m., 1:50, 4:30, 7:35, 9:50 p.m.; Thurs., 11:10 a.m., 1:50, 4:30 p.m.

Night at the Museum: Secret of the Tomb Fri-Wed., 10 a.m., 12:20, 2:40, 5, 8:30, 10:10 p.m.; Thurs., 10 a.m., 12:20, 2:40, 5 p.m.

The Hobbit: The Battle of the Five Armies Fri-Wed., 10:05 a.m., 1:05, 4:05, 7:05, 10:05 p.m.; Thurs., 10:05 a.m., 1:05, 4:05 p.m.

Exodus: Gods and Kings Fri-Wed., 9:45 p.m.

Inherent Vice Fri-Mon, 10:25, 11:25 a.m., 1:30, 4:35, 5:30, 7:20, 9:25, 10:45 p.m.; Tues., 10:25, 11:25 a.m., 1:30, 4:35, 5:30, 7:20, 9:25, 10:45 p.m.; Thurs., 10:25, 11:25 a.m., 1:30, 4:35, 5:30 p.m.

Wild Fri-Wed., 5:05, 8:35 p.m.; Thurs., 5:05 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Selma 1, 4, 7, 9:50 p.m.

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

Orde To My Father (Gukjeshjan) (Gukje) Wed-Fri, Wed, 9:30 a.m., 12:30, 1:45, 3:30, 4:45, 6:30, 9:30 p.m.

The Hobbit: The Battle of the Five Armies in 3D Fri-Wed, 9:45 a.m., 12:45, 3:45, 6:45, 9:45 p.m.

The Con Artists Fri-Wed, 11 a.m., 7:45, 10:15 p.m.

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

TCM Presents The Wizard of Oz Sun-Wed., 2, 7 p.m.

Taken 3 Fri-Sat, 12 noon, 1:30, 2:50, 4:20, 5:40, 7:10, 8:30, 10, 11:20 p.m.; Sun, 12 noon, 1:30, 2:50, 4:20, 5:40, 7:10, 8:30, 10, 11 p.m.; Mon, 1:30, 2, 4, 10, 4:40, 6:50, 7:20, 9:30, 10 p.m.; Tues., 12 noon, 1:30, 2:50, 4:20, 5:40, 7:10, 8:30, 10, 11:20 p.m.; Wed., 1:30, 2, 4, 10, 4:40, 6:50, 7:20, 9:30, 10 p.m.

The Woman in Black 2: Angel of Death Fri-Sat, 12:15, 2:45, 5:20, 8:10, 11 p.m.; Sun, 12:15, 2:45, 5:20, 8:10, 10:55 p.m.; Mon, 12:15, 2:45, 5:20, 7:55, 10:25 p.m.; Tues., 12:15, 2:45, 5:20, 8:10, 11 p.m.; Wed., 12:15, 2:45, 5:20, 7:55, 10:25 p.m.

The Gambler Fri-Sat, 11:20 a.m., 2:05, 4:50, 7:40, 11:10 p.m.; Sun, 11:20 a.m., 2:05, 4:50, 7:40, 10:35 p.m.; Mon, 1:50, 4:45, 7:35, 10:20 p.m.; Tues., 11:20 a.m., 2:05, 4:50, 7:40, 11:10 p.m.; Wed., 1:50, 4:45, 7:35, 10:20 p.m.

Into the Woods Fri-Wed, 12:20, 3:30, 6:40, 9:40 p.m.

Selma Fri-Sat, 12:30, 1:20, 3:40, 4:30, 6:50, 7:30, 10:10, 10:50 p.m.; Sun, 12:30, 1:20, 3:40, 4:30, 6:50, 7:30, 10:10, 10:45 a.m.; Mon, 12:25, 12:55, 3:25, 3:55, 6:25, 7:05, 9:35, 10:05 p.m.; Tues., 12:30, 1:20, 3:40, 4:30, 6:50, 7:30, 10:10, 10:45 p.m.; Wed., 12:25, 12:55, 3:25, 3:55, 6:25, 7:05, 9:35, 10:05 p.m.

Unbroken Fri-Sun, 12:40, 3:50, 7, 10:20 p.m.; Mon, 12:40, 3:50, 7, 10:10 p.m.; Tues., 12:40, 3:50, 7, 10:20 p.m.; Wed., 12:40, 3:50, 7, 10:10 p.m.

Night at the Museum: Secret of the Tomb Fri, 1:10, 3:45, 6:20, 9 p.m.; Sat, 1:10, 3:45, 6:45, 9:25 p.m.; Sun-Wed, 1:10, 3:45, 6:20, 9 p.m.

The Hobbit: The Battle of the Five Armies in 3D Fri, 12:45, 4, 7:20, 10:35 p.m.; Sat, 7:20, 10:35 p.m.; Sun, 10:35 p.m.; Mon, 12:45, 4, 7:40 p.m.; Tues., 12:45, 4, 7:20, 10:35 p.m.; Wed., 12:45, 4, 7:40 p.m.

The Hobbit: The Battle of the Five Armies Fri-Sun, 11:50 a.m., 3:10, 6:30, 9:50 p.m.; Mon, 11:55 a.m.,

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Exodus: Gods and Kings Fri., 2:40, 9:10 p.m.; Sat., 9:10 p.m.; Sun., 2:40, 9:10 p.m.; Mon., 2:50, 9:10 p.m.; Tues., 2:40, 9:10 p.m.
Top Five Fri.-Sun., 12:10, 3, 5:30, 8, 10:30 p.m.; Mon., 1:45, 4:15, 6:45, 9:20 p.m.; Tues., 12:10, 3, 5:30, 8, 10:30 p.m.; Wed., 1:45, 4:15, 6:45, 9:20 p.m.
The Hunger Games: Mockingjay - Part 1 Fri., 11:40 a.m., 6:10 p.m.; Sat., 6:10 p.m.; Sun., 11:40 a.m., 6:10 p.m.; Mon., 12 noon, 6:10 p.m.; Tues., 11:40 a.m., 6:10 p.m.; Wed., 10 p.m.

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

Mr. Turner Fri.-Sun., 1:20, 4:20, 7:20 p.m.; Mon., 1, 4:15, 7:15 p.m.; Tues., 1, 4:15 p.m.; Wed.-Thurs., 1, 4:15, 7:15 p.m.
Citizenfour Fri.-Sun., 11 a.m.
Predestination Fri.-Sun., 2:25, 5, 7:45, 10:10 p.m.; Mon.-Wed., 5, 7:45, 10 p.m.; Thurs., 5, 10 p.m.
The Interview Fri.-Sun., 10:15 p.m.
Inherent Vice 1:30, 4:45, 8 p.m.
The Babadook Fri.-Sun., 10:20 p.m.; Mon.-Thurs., 10:15 p.m.
Foxcatcher Fri.-Sun., 11:05 a.m., 1:45, 4:30, 7:15 p.m.; Mon., 1:15, 4, 9:45 p.m.; Tues.-Thurs., 1:15, 4, 7, 9:45 p.m.
The Theory of Everything Fri.-Sun., 11:45 a.m.; Mon.-Thurs., 2:15 p.m.
Whiplash Fri.-Sun., 11:30 a.m., 2, 4:40, 7:30, 10 p.m.; Mon.-Thurs., 2, 4:30, 7:30, 10:10 p.m.

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

Nightcrawler Fri., 12:0, 4:10, 7 p.m.; Sat.-Tues., 12:0, 4:10, 7, 9:50 p.m.; Wed.-Thurs., 4:10, 9:50 p.m.
Citizenfour Fri.-Sun., 12 noon, 5, 10 p.m.; Mon., 12 noon, 5 p.m.; Tues., 5, 10 p.m.; Wed.-Thurs., 12 noon, 5, 10 p.m.
Match Wed.-Thurs., 12:10, 2:30, 4:50, 7:10, 9:30 p.m.
Force Majeure (Turist) Fri., 1:30, 4:20, 10 p.m.; Sat., 1:30, 4:20, 7:10 p.m.; Sun.-Tues., 1:30, 4:20, 7:10, 10 p.m.; Wed.-Thurs., 1:30, 7:10 p.m.
Jodorowsky's Dune Fri.-Sun., 2:40, 7:40 p.m.; Mon., 2:40 p.m.; Tues., 7:40 p.m.; Wed.-Thurs., 2:40, 7:40 p.m.
A Midsummer Night's Dream Mon., 7:30 p.m.; Tues., 1 p.m.

WESTWOOD, WEST L.A.

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

The Imitation Game Fri.-Sun., 9:35, 10:50 a.m., 1:35, 4:25, 7:35, 10:40 p.m.; Mon.-Wed., 10:50 a.m., 1:35, 4:35, 7:40, 10:40 p.m.
Taken 3 Fri., 10:10 a.m., 12:55, 3:55, 6:40, 9:40, 11:25 p.m.; Sat., 10:10 a.m., 1, 3:55, 6:40, 9:40, 11:25 p.m.; Sun., 10:10 a.m., 1, 3:55, 6:40, 9:40 p.m.; Mon.-Wed., 10:30 a.m., 1:20, 4:05, 7, 9:50 p.m.; Fri.-Sun., 11:15 a.m., 2, 4:50, 7:40, 10:30 p.m.; Mon., 11:30 a.m., 2:20, 5:10, 8, 10:50 p.m.; Tues., 11:30 a.m., 2:30, 5:10, 8, 10:50 p.m.; Wed., 11:30 a.m., 2:20, 5:10, 8, 10:50 p.m.
The Woman in Black 2: Angel of Death Fri.-Wed., 11:10 a.m., 4:30, 10 p.m.
American Sniper Thurs., 7 p.m.
Big Eyes Fri.-Sun., 11:30 a.m., 2:15, 5:05, 7:50, 10:45 p.m.; Mon.-Wed., 11:20 a.m., 2:15, 5:05, 7:50, 10:30 p.m.

The Gambler Fri., 10:25 a.m., 2:10, 5, 8, 10:55 p.m.; Sat.-Sun., 11:25 a.m., 2:10, 5, 8, 10:55 p.m.; Mon.-Wed., 11:25 a.m., 2:10, 5, 8:05, 10:50 p.m.
Into the Woods Fri., 9:50 a.m., 12:55, 4, 7:10, 10:15 p.m.; Sat., 9:50 a.m., 12:50, 4, 7:10, 10:15 p.m.; Sun., 9:50 a.m., 12:55, 4, 7:10, 10:15 p.m.; Mon.-Tues., 10:30 a.m., 1:30, 4:25, 7:20, 10:15 p.m.; Wed., 10:30 a.m., 1:30, 4:25, 7:30, 10:35 p.m.

Selma Fri.-Sun., 10 a.m., 1:10, 4:10, 7:20, 10:25 p.m.; Mon.-Wed., 10:35 a.m., 1:40, 4:45, 7:45, 10:45 p.m.
Unbroken Fri.-Sun., 9:30 a.m., 12:45, 4:15, 7:30, 10:50 p.m.; Mon.-Wed., 11:45 a.m., 3:10, 6:30, 9:55 p.m.
Annie Fri.-Sun., 9:55 a.m., 12:50, 3:50, 6:35, 9:35 p.m.; Mon.-Tues., 10:55 a.m., 1:50, 4:40, 7:30, 10:25 p.m.; Wed., 10:55 a.m., 1:50, 4:40 p.m.

Night at the Museum: Secret of the Tomb Fri.-Sun., 10:30 a.m., 1:05, 3:45, 6:30, 9 p.m.; Mon.-Wed., 10:40 a.m., 1:15, 3:45, 6:25, 9 p.m.

The Hobbit: The Battle of the Five Armies An IMAX 3D Experience HFR Fri.-Sat., 9:35 a.m., 12:55, 4:20, 7:45, 11:05 p.m.; Sun., 9:35 a.m., 12:55, 4:20, 7:45, 11 p.m.; Mon.-Wed., 11:50 a.m., 3:20, 6:40, 10:05 p.m.

The Hobbit: The Battle of the Five Armies Fri.-Sun., 11:20 a.m.; Mon.-Wed., 1:25 p.m.
Inherent Vice Fri.-Sun., 12:20, 3:40, 7, 10:20 p.m.; Mon.-Wed., 11:55 a.m., 3:30, 6:50, 10:20 p.m.
Top Five Fri.-Sun., 2:35, 5:15, 7:55, 10:35 p.m.; Mon.-Wed., 10:45 a.m., 4:50, 7:35, 10:35 p.m.

Wild Fri.-Sun., 1:40, 7:05 p.m.; Mon.-Wed., 1:45, 7:05 p.m.
The Hunger Games: Mockingjay - Part 1 Fri.-Sun., 9:40 a.m., 12:40, 3:40, 6:45, 9:50 p.m.; Mon.-Wed., 11 a.m., 2, 4:55, 7:55, 10:55 p.m.

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

Leviathan Fri.-Sun., 12:20, 3:40, 7, 10:10 p.m.; Mon., 12:20, 3:40 p.m.; Tues., 7, 10:10 p.m.; Wed.-Thurs., 12:20, 3:40, 7, 10:10 p.m.

Beloved Sisters (Die geliebten Schwestern) 12:40, 4:20, 8 p.m.
Two Days, One Night (Deux jours, une nuit) Fri., 12:30, 2:55, 5:20, 7:50, 10:15 p.m.; Sat.-Sun., 12:15 a.m., 12:30, 2:55, 5:20, 7:50, 10:15 p.m.; Mon.-Thurs., 12:30, 2:55, 5:20, 7:50, 10:15 p.m.

The Overnighters Sat.-Sun., 10:30 a.m.
A Midsummer Night's Dream - Globe on Screen Mon., 7:30 p.m.; Tues., 1 p.m.

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

Song of the Sea Fri.-Mon., 12:30, 2:50, 5:10, 7:30, 9:45 p.m.; Tues.-Thurs., 2:50, 5:10, 7:30, 9:45 p.m.
Mighty Morphin Power Rangers: The Movie Fri., 11:59 p.m.
The Rocky Horror Picture Show Sat., 11:59 p.m.
Dinner for Few Fri.-Sun., 11:40 a.m., 12 noon

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

Foxcatcher Fri.-Sun., 1:30, 7 p.m.; Mon., 12:40 p.m.; Tues.-Thurs., 4:10, 9:40 p.m.
A Most Violent Year Fri.-Sun., 10:30, 11 a.m., 1:20, 1:50, 4:10, 4:40, 7:05, 7:35, 9:50, 10:15 p.m.; Mon.-Thurs., 11 a.m., 12:30, 1:50, 3:20, 4:40, 7:35, 10:15 p.m.
Big Eyes 12 noon, 2:35, 5:10, 7:45, 10:10 p.m.
Into the Woods 11 a.m., 1:50, 4:40, 7:30, 10:15 p.m.
Selma Fri.-Sun., 10:30 a.m., 1:25, 4:20, 7:20, 10:10 p.m.; Mon.-Thurs., 1:25, 4:20, 7:20, 10:10 p.m.
Unbroken Fri.-Sun., 10:10 a.m., 1:10, 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 1:10, 4:10, 7:10, 10:05 p.m.
Inherent Vice Fri.-Sun., 10 a.m., 1, 4:05, 7:15, 10:25 p.m.; Mon.-Wed., 1, 4:05, 7:15, 10:25 p.m.; Thurs., 12 noon, 3:05, 10:25 p.m.
Wild 11 a.m., 1:45, 4:30, 7:20, 10 p.m.
Whiplash Fri.-Sun., 10:10 a.m., 12:35, 3, 5:25, 7:50, 10:15 p.m.; Wed., 10:15 p.m.; Mon., 11:30 a.m., 2, 4:30 p.m.; Tues., 12 noon, 2:30, 5, 7:30, 9:55 p.m.; Wed., 11:30 a.m., 2, 4:30 p.m.; Thurs., 12 noon, 2:30, 5, 7:30, 9:55 p.m.

Selma Fri.-Wed., 12 noon, 1:30, 3, 4:30, 6, 7:30, 9, 10:30 p.m.
Unbroken Fri.-Wed., 1:20, 4:30, 7:40, 10:50 p.m.
Annie Fri.-Tues., 1:25, 4:15, 7:05, 9:55 p.m.; Wed., 9:55 p.m.
Night at the Museum: Secret of the Tomb Fri.-Wed., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Hobbit: The Battle of the Five Armies in HFR 3D Fri.-Wed., 3:45, 10:15 p.m.
The Hobbit: The Battle of the Five Armies Fri.-Wed., 12:30, 7 p.m.
Exodus: Gods and Kings Fri.-Mon., 12:10, 3:35, 7, 10:25 p.m.; Tues., 12 noon, 3:25, 10 p.m.; Wed., 12:10, 3:35, 7, 10:25 p.m.
Top Five Fri.-Wed., 11:40 a.m., 2:15, 4:50, 7:25, 10 p.m.
The Hunger Games: Mockingjay - Part 1 Fri.-Wed., 1:30, 4:30, 7:30, 10:30 p.m.
Big Hero 6 Fri.-Wed., 1:50, 4:30, 7:10, 9:50 p.m.

1:30, 2:30, 4:20, 5:20, 7:20, 8:20, 10:15 p.m.; Wed., 11:10 a.m., 12:10, 2:30, 5:20, 8:20, 10:15 p.m.
American Sniper Thurs., 8, 11:30 p.m., 12:15 a.m.; Thurs., 7, 10:30 p.m.
Big Eyes Fri.-Wed., 11:40 a.m., 2:20, 5:10, 8, 10:40 p.m.
The Gambler Fri.-Sun., 10:20 a.m., 12:55, 3:45, 6:40, 9:30 p.m.; Mon.-Wed., 12:55, 3:45, 6:40, 9:30 p.m.
Into the Woods Fri.-Sat., 9:45 a.m., 12:30, 3:40, 6:30, 9:20 p.m.; Mon.-Wed., 12:30, 3:40, 6:30, 9:20 p.m.
Selma Fri.-Sat., 11 a.m., 1:55, 5, 8:10, 11:20 p.m.; Sun., 11 a.m., 1:55, 5, 8:10 p.m.; Mon.-Wed., 11:55 a.m., 1:55, 5, 8:10 p.m.; Fri.-Sun., 10 a.m., 12:50, 4, 7:10, 10:20 p.m.; Mon.-Wed., 12:50, 4, 7:10, 10:20 p.m.
Unbroken Fri.-Sun., 10:10 a.m., 1:15, 4:25, 7:40, 11 p.m.; Mon.-Wed., 1:15, 4:25, 7:40, 11 p.m.
Annie Fri.-Sun., 10:15 a.m., 1:20, 4:10, 7:05, 10 p.m.; Mon.-Wed., 1:20, 4:10, 7:05, 10 p.m.
Night at the Museum: Secret of the Tomb Fri.-Wed., 11:20 a.m., 2, 4:40, 7:30, 10:10 p.m.
The Hobbit: The Battle of the Five Armies in HFR 3D Fri.-Wed., 12 noon, 7:15 p.m.
The Hobbit: The Battle of the Five Armies Fri.-Wed., 3:30, 10:45 p.m.
Exodus: Gods and Kings Fri.-Mon., 7:25, 10:55 p.m.; Tues., 10:30 p.m.; Wed., 7:25, 10:55 p.m.
Top Five Fri.-Sat., 10:40 a.m., 1:10, 3:55, 7, 9:40 p.m., 12:15 a.m.; Sun., 10:40 a.m., 1:10, 3:55, 7, 9:40 p.m.; Mon.-Wed., 1:10, 3:55, 7, 9:40 p.m.
Big Hero 6 Fri.-Wed., 11:05 a.m., 1:45, 4:30 p.m.
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
Taken 3 Fri.-Sat., 10:05, 11:20 a.m., 12:45, 1:50, 3:15, 4:30, 5:55, 7, 8:25, 9:40, 11:05 p.m., 12:05 a.m.; Sun., 10:05, 11:20 a.m., 12:45, 1:50, 3:15, 4:30, 5:55, 7, 8:25, 9:40, 10:55 p.m.; Mon.-Wed., 11:05 a.m., 12:50, 3:15, 5:40, 8:05, 10:30 p.m.
The Woman in Black 2: Angel of Death Fri.-Sat., 12:40, 5:15, 8:40, 10:55 p.m., 12:10 a.m.; Sun., 5:15, 8:40, 11:05 p.m.; Mon., 1:55, 4:05, 6:15, 8:25, 10:35 p.m.; Tues.-Wed., 1:40, 3:50, 6:05, 8:20, 10:35 p.m.
The Gambler Fri.-Sun., 10:10 a.m., 2:15, 4:45, 8:10 p.m.; Mon.-Wed., 12:20, 2:50, 5:20, 7:50, 10:20 p.m.
Into the Woods Fri.-Sat., 10:35 a.m., 12:40, 3:20, 6, 7:15, 10:40 p.m.; Sun., 11 a.m., 12:40, 3:20, 6, 7:15, 10:40 p.m.; Mon.-Wed., 11 a.m., 1:55, 4:35, 7:15, 9:55 p.m.
Selma Fri.-Sat., 10, 11:05 a.m., 12:30, 1:45, 3:10, 4:15, 5:40, 6:55, 8:20, 9:25, 10:50 p.m.; Sun., 10, 11:05 a.m., 12:30, 1:45, 3:10, 4:15, 5:40, 6:55, 8:20, 9:25, 10:35 p.m.; Mon., 11, 11:25 a.m., 1:55, 4:40, 7:25, 10:10 p.m.; Tues.-Wed., 11 a.m., 1:55, 4:40, 7:25, 10:10 p.m.
Unbroken Fri.-Sat., 11:20 a.m., 1:15, 5:15, 7:30, 10:25 p.m.; Sun., 11:20 a.m., 2:50, 5:15, 7:30, 10:25 p.m.; Mon.-Wed., 11 a.m., 1:30, 4:20, 7:10, 10:05 p.m.
Annie Fri.-Sat., 10:05 a.m., 12:25, 4:10, 6:45, 10:15 p.m.; Sun., 10:05 a.m., 12:25, 4:10, 6:45, 10:45 p.m.; Mon.-Wed., 11 a.m., 2:10, 4:45, 7:20, 9:55 p.m.
Night at the Museum: Secret of the Tomb Fri.-Sat., 12:30, 3 p.m.; Sun., 12:40, 3 p.m.; Mon.-Wed., 1:40, 3:50, 6, 8:15, 10:30 p.m.
The Hobbit: The Battle of the Five Armies Fri.-Sat., 11:05 a.m., 2:05, 5:05, 8:05, 9:55, 11:05 p.m.; Sun., 11:05 a.m., 2:05, 5:05, 8:05, 9:55 p.m.; Mon.-Wed., 11 a.m., 1:15, 4:10, 7:05, 10 p.m.
Inherent Vice Fri.-Sat., 10:15 a.m., 1:20, 4:25, 7:30, 9:20, 10:35 p.m.; Sun., 10:15 a.m., 1:20, 4:25, 7:30, 9:20 p.m.; Mon., 12:30, 3:35, 6:40, 9:45 p.m.; Tues.-Wed., 11:05 a.m., 12:30, 3:35, 6:40, 9:45 p.m.
Top Five Fri.-Sat., 10:05 a.m., 2:55 p.m.; Sun., 2:55, 11:05 p.m.; Mon., 1:30, 3:45, 6, 8:15, 10:35 p.m.; Tues.-Wed., 11 a.m., 1:30, 3:45, 6, 8:15, 10:35 p.m.
Wild Fri.-Sat., 10 a.m., 2:45, 5:15, 7:45 p.m.; Sun., 10 a.m., 1:40, 5:45, 8:15, 10:50 p.m.; Mon.-Wed., 12:10, 2:40, 5:10, 7:40, 10:10 p.m.

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STARTS FRIDAY, JANUARY 16

The Theory of Everything Fri.-Sun., 4:20, 9:50 p.m.; Mon., 3:30 p.m.; Tues.-Thurs., 7 p.m.
Bound Fri., 11:59 p.m.
Reel Talk Winter Film Series 2014 Mon., 7 p.m.
LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed
Mr. Turner Fri.-Sun., 10 a.m., 1, 4:05, 7:10, 10:20 p.m.; Mon.-Tues., 1, 4:05, 7:10, 10:20 p.m.; Wed., 12:40, 3:50, 10:20 p.m.; Thurs., 1, 4:05, 7:10, 10:20 p.m.
The Imitation Game 11:30 a.m., 2:10, 4:50, 7:30, 10:05 p.m.
Birdman Fri.-Mon., 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.; Tues., 11 a.m., 1:45, 4:20 p.m.; Wed., 11 a.m., 1:45, 4:20, 10:10 p.m.; Thurs., 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.

CULVER CITY, LAX, MARINA DEL REY
CINEMARK 18 & XD 6081 Center Drive (310)568-3394
The Imitation Game Fri.-Wed., 11:20 a.m., 2:05, 4:50, 7:35, 10:20 p.m.
Mattise (Exhibition On Screen) Tues., 7 p.m.
TCM Presents The Wizard of Oz Sun.-Wed., 2, 7 p.m.
Taken 3 Fri.-Wed., 12 noon, 2:40, 5:20, 8, 10:40 p.m.; Fri.-Wed., 1:20, 4, 7, 9:40 p.m.
Tevar Fri.-Wed., 12 noon, 3:30, 7, 10:30 p.m.
The Woman in Black 2: Angel of Death Fri.-Sat., 12:15, 1:30, 2:45, 4, 5:15, 6:30, 7:45, 9, 10:15 p.m.; Sun., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Mon.-Wed., 12:15, 1:30, 2:45, 4, 5:15, 6:30, 7:45, 9, 10:15 p.m.
The Gambler Fri.-Wed., 11:35 a.m., 2:20, 5:05, 7:50, 10:35 p.m.
Into the Woods Fri.-Wed., 1:30, 4:25, 7:20, 10:15 p.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Mariton Avenue (323)296-1005
Mattise (Exhibition On Screen) Tues., 7 p.m.
TCM Presents The Wizard of Oz Sun.-Wed., 2, 7 p.m.
Taken 3 Fri.-Sat., 9:50 a.m., 12:40, 3:50, 6:50, 9:50 p.m., 12:10 a.m.; Sun., 9:50 a.m., 12:40, 3:50, 6:50, 9:50 p.m.; Mon.-Thurs., 12:40, 3:50, 6:50, 9:50 p.m.; Fri.-Sun., 10:50 a.m., 1:40, 4:50, 7:50, 10:50 p.m.; Mon.-Thurs., 11 a.m., 1:40, 4:50, 7:50, 10:50 p.m.
The Woman in Black 2: Angel of Death Fri., 11:10 a.m., 12:10, 1:30, 2:30, 4:20, 5:20, 7:20, 8:20, 10:15, 11:15 p.m.; Sat., 11:10 a.m., 12:10, 2:30, 4:55, 5:45, 7:20, 8:20, 10:15, 11:15 p.m.; Sun., 11:10 a.m., 12:10, 2:30, 5:20, 8:20, 10:15 p.m.; Mon.-Tues., 11:10 a.m., 12:10, 9:50 p.m.; Mon.-Thurs., 3:55, 7, 9:50 p.m.

BEACHES

Santa Monica, Malibu
AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030
Taken 3 10:40 a.m., 1:35, 4:30, 7:25, 10:20 p.m.
Into the Woods Fri.-Sun., 10:55 a.m., 1:50, 4:45, 7:40, 10:35 p.m.; Mon.-Thurs., 10:50 a.m., 1:45, 4:40, 7:35, 10:30 p.m.
Selma 10 a.m., 1, 4, 7, 10 p.m.
Unbroken 10:25 a.m., 1:20, 4:15, 7:10, 10:10 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
The Woman in Black 2: Angel of Death Fri.-Sun., 11:45 a.m., 2:25, 4:55, 7:25, 10 p.m.; Mon.-Thurs., 2:25, 4:55, 7:25, 10 p.m.
The Gambler Fri.-Sun., 11:10 a.m., 1:50, 4:30, 7:10, 10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 10 p.m.
Annie Fri.-Sun., 10:30 a.m., 1:20, 4:10, 7, 9:50 p.m.; Mon.-Thurs., 1:30, 4:10, 7, 9:50 p.m.
The Hobbit: The Battle of the Five Armies Fri.-Sun., 11:55 a.m., 3:10, 6:30, 9:45 p.m.; Mon.-Thurs., 3:10, 6:30, 9:45 p.m.
NEW MALIBU THEATER 3822 Cross Creek Road (310) 456-6990
The Imitation Game Fri., 4:10, 7:10, 10:05 p.m.; Sat.-Sun., 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 4:10, 7:10, 10:05 p.m.
Unbroken Fri., 3:55, 7, 9:50 p.m.; Sat.-Sun., 12:45, 3:55, 7, 9:50 p.m.; Mon.-Thurs., 3:55, 7, 9:50 p.m.



PHOTO BY DANNY LIAO

Music //

FEVER DREAMS

Cambodian rockers Dengue Fever celebrate their singer's U.S. citizenship with their most ambitious album yet

BY PETER GILSTRAP

You are a beautiful Cambodian woman. You are a gifted vocalist, a star in your homeland. You have been in the United States for only a matter of months. You speak no English.

You are singing in your native tongue for fellow Cambodians at the Dragon House club, in an area of Long Beach known as Little Phnom Penh. It is 2001, just after 9/11, late at night. You are approached by two American men, one of whom has a dark beard the length of a yak's tail. They seem strange, suspicious. They speak no Cambodian yet they are trying to communicate, trying to ask you something.

They want you to join their band.

"When she started singing, we instantly knew we had to ask her to be our singer," recalls guitarist Zac Holtzman — who, with brother and keyboardist Ethan, was searching for a Cambodian vocalist to complete their musical vision.

"Her sister was there kind of protecting her, and she didn't speak English either," Zac adds. "They saw my big beard and her sister was like, 'No way am I allowing you to go play music with these guys.'"

"I remember when Zac and Ethan came over to try and talk to me," says Chhom Nimol — the Cambodian siren in question — of the then-mysterious Holtzman brothers. "I didn't say yes right away; I thought a long time."

After a trial period, during which she would show up at rehearsals with an entourage of family members — some of whom did homework on the floor while the group practiced — Chhom said yes, becoming the vivacious vox magnifica of Dengue Fever.

The Los Angeles-based sextet's sound is derived from Cambodian pop of the 1960s and '70s — a danceable, delightfully mutated mix of American surf, garage-rock psychedelia and the emotive, snaky crooning of Khmer folk music. It's a style of music that was almost lost when its original creators were slaughtered during the brutal Khmer Rouge regime of the late '70s.

Ethan Holtzman and bassist Senon Williams had been exposed to the music on bootleg cassettes while traveling separately in Southeast Asia. Driven by what Williams says was "a desperate attempt to not start another indie rock band — we wanted to create something outside of ourselves," the fledgling group added a few modern grooves and wrapped the whole exotic bouillabaisse around the entrancing voice and coquettish stage presence of Chhom, who sings mainly in Khmer.

"I remember the first show. It was at Spaceland, and I felt so nervous," Chhom says. She's sipping Jameson whiskey in her historic Los Feliz abode, part of a cluster of cottages that were home to Disney's *Snow White* animators in the 1930s, and later to singer-songwriter Elliott Smith.

"It was the first audience I sang for that was white, and they don't understand what

I say," she continues. "But they were smiling and laughing and clapping for every song, and that made me feel like this might work out."

It did. Now, after tours from Kowloon to Pioneertown, music placements in *CSI: Las Vegas* and *The Hangover 2* and releases on imprints great and small — from Trey Spruance's *Mimicry* to Peter Gabriel's *Real World* — the group has launched its own label, Tuk Tuk Records, named for a Cambodian motorized rickshaw.

"We were a bit disappointed with *Cannibal Courtship*," Williams says of Dengue's 2011 release on the heavyweight Fantasy Records/Concord Music Group label. "A lot went into making that record, and the label didn't do a great job. They said a bunch of stuff about how they knew what to do with us, and they had no clue and that became apparent very quickly. ... Starting our own label and working our new album, we're back to doing it old-style, where we make the music we love."

That new album is *The Deepest Lake*, the band's fifth offering and Tuk Tuk's inaugural release.

"On this record, more than any other, we kind of let it just grow on its own," Williams says. "We were like, 'Let's let it be more of a slow burn and be organic, and not stress about its creation.'"

The music for the album's 12 songs was written in the same co-op method the band has used since the beginning.

"Some start off with Nimol humming a song, or I present a melody," Zac Holtzman says. "But for the most part it

starts with Nimol and myself and Senon coming up with parts and Paul [Smith] the drummer, and keys and horns [David Ralicke] come in afterwards and supporting everything."

The Deepest Lake won't disappoint longtime Fever fiends; at the same time, it deftly expands the band's sound.

A tight, Asian-flavored, guitar-driven hook on "Cardboard Castles" slides into a Nimol/Zac harmony that sounds like John Doe and Exene singing a lost Beatles chorus. The languid, cinematic molasses of "Golden Flute" could be the sonic love child of Tom Waits and Ennio Morricone. Then there's "Tokay," a primo dance cut with a mosquito-like Casio riff, which places you squarely in a Middle Eastern after-hours kasbah.

Guiding all of *The Deepest Lake* is Nimol's fervent, angular singing, a voice that is piercing and warm and (to many ears) intoxicatingly foreign all at once.

Vocal talent runs in Chhom's family to an Osmonds-like extent. Her parents were traditional Cambodian folk singers. Her older sister, Chorvin, is a gifted chanteuse popular in Cambodia; her brother Monychout is a music producer; and yet another brother, Bunyong, also is a musician, the one who started her down the path.

"My brother played keyboard and guitar, and he tried to teach me to sing when I was a kid at school," Chhom explains. "I said, 'I don't want to sing, I want to be an actress.' But my family pushed me — that's how I became a singer."

In 1997, Chhom won Cambodia's *American Idol*-like Apsara Awards, taking home a Honda motorbike and \$3,000. She sang for the king and queen of Cambodia. She appeared in Paris and Australia.

In 2001 she moved to America, and in 2014 she became a citizen, a source of great pride.

"I am very happy, the happiest in my life," she says, gleefully displaying her official citizenship papers and well-worn study book, *Learn About the United States*.

Chhom says she's a Buddhist ("It's a big part of my life"), and among the items in her living room shrine are a U.S. flag and an Uncle Sam top hat. There's also "a statue of a monk who died 200 years ago; he was in the temple where my parents used to sing," Chhom says. "I went to Paris in 1997 and met his [descendant] family. That's why I believe he's always helping me to become a success."

She stays in contact with terra firma monks as well, paying bimonthly visits to local holy men and regularly phoning her longtime contact in the old country.

"I just met a monk a couple days ago, and asked him what is going on with my band. We want more success with the album. He told me we need to make an offering with a chicken to the spirit."

At this, Zac Holtzman speaks up. "I feel like we are a success. We've stayed together, like, 14 years. ... We've all become a family."

Chhom gazes at him, serious. "The monk told me that next year we'll become a success."

Holtzman laughs, the beard shaking. "For me, it's already happened!"

Somewhere a chicken is thanking him.

THE HIP-HOP CONNECTOR

OVER THE EDGE BOOKS'
PAUL STEWART HAS ONE OF
RAP'S MOST DIVERSE RÉSUMÉS

BY JEFF WEISS

You might not immediately recognize Paul Stewart's name, but you're aware of his contributions. His résumé reads like a chapter from a West Coast rap history book.

The Pharcyde? He became their first manager, brokered their first record deal and personally commissioned their iconic roller-coaster album cover.

Coolio, House of Pain and Montell Jordan also entered the industry through Stewart, who negotiated their first contracts. And when Suge Knight and Death Row didn't mess with Warren G, the Venice High graduate shepherded him to Def Jam executive Chris Lighty (and later co-executive produced G's debut, *Regulate... G-Funk Era*).

On a list of the greatest hip-hop A&R reps of all time, vaunted music historian Dan Charnas ranked Stewart at No. 20.

Before Malcolm Gladwell turned it into a cliché, Stewart was the connector. He wrote for *The Source*, DJed and promoted storied L.A. rap party Water the Bush. He has handled music supervision on dozens of films, including *Barbershop* and *Hustle & Flow*. As a record executive, he ran Def Jam West, his own PMP imprint and John Singleton's short-lived New Deal Records.

Then there was the time in 1993 that Singleton celebrated the wrap of his film *Poetic Justice* by taking Stewart and 2Pac to Freaknik, Atlanta's annual spring-break party.

"I never saw anyone switch gears as easily as 2Pac," Stewart says. "One second we'd all be having an intellectual conversation inside the limousine, the next he'd stick his head out of the roof and start hollering at everyone who walked past."

Wearing a Slauson Ave. shirt, jeans, and a week's stubble, Stewart holds court on a basketball court: the original hardwood used by The Beastie Boys when they recorded *Check Your Head* here, in what is now a shared Atwater Village office space.

"We went to Club 112 and Left Eye from TLC was there, getting crazy," Stewart says, continuing the 2Pac tale. "You never realize how remarkable things are in the moment."

For his next act, Stewart is document-



Paul Stewart

PHOTO BY SMILES DAVIS

ing hip-hop culture via the printed page. His publishing firm, Over the Edge Books, encompasses all facets of urban culture, from street art to photography, erotica to pulp fiction, true crime to hip-hop history. The idea is to chronicle vibrant corners overlooked by major publishers and potentially spin them into multimedia properties.

"Music supervision led me into producing films. I was frustrated with how the culture was being documented and

"WE'RE PUBLISHING WHAT THE MAINSTREAM DOESN'T YET UNDERSTAND."

wanted to do better," Stewart says.

"Eventually, I wanted to control the content from the earliest stages. I'd studied companies like Marvel and Vice that got their start in publishing material. Hollywood naturally gravitates to things with physical track records."

Since its genesis in 2012, Over the Edge has published 30 titles. Some can be found in specialty retailers, but, in an era when bookstores continue to struggle, Stewart has hewed mostly to e-books, limited-edition collectibles and print-on-demand, lest he be stuck with excessive inventory or forced to chase distributors who don't get it.

"I've learned from the music industry going digital and applied it to this," Stewart says. "A lot of publishers are attached to old models that they've been doing forever. I don't have that problem."

Forthcoming selections include a memoir from Ice-T's first wife, Darlene Ortiz, a collection of gritty '90s rap magazine covers from *Murder Dog*, and *The Rules of the Game* — a novel written by Too \$hort, channeling the spirit of Iceberg Slim.

"The things that become big in mainstream culture are always big in the underground first. We're publishing what the mainstream doesn't yet understand," Stewart explains.

"I spent much of my life doing A&R for music; now I'm trying to A&R the world."

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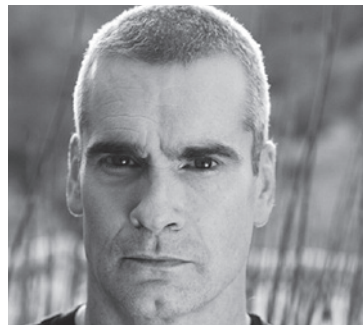
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Henry Rollins The Column!



THE PERPETUAL FRESHMAN

Never once in high school did I ever have a thought as to what I was "going to be" when I went out into the world.

It wasn't a problem of low ambition; I was just too spazzed out to think of a "career." To this day, that word seems strange to me. To have a profession, that means you have to be good at something. I respected that, but I knew I was going to have problems dealing with what it would take.

I was not anti-career — just unable to think past working the same kinds of jobs I had done for years. I had a lot of anger and frustration but next to no imagination or direction.

I knew I was a strange person and that a lot of conventional paths required more smarts, focus and common sense than I was ever going to be able to summon.

When I got a chance to audition for a band in 1981, and potentially be part of something that didn't involve wearing an apron and punching a timecard, I went for it. I figured, at worst, I would be able to find another place later where I could get more low-skilled work.

Ever since then, my life has been a hustle, a prolonged improv. Rarely have I ever had a deal, contract or line of employment that lasted longer than two albums, a season or some other agreed-upon time period.

Whenever I start a new venture, there is some short-term euphoria. I have several weeks before I'll need to start wondering if I will get more work from the outfit I'm currently involved with, or scramble to find something else.

Like someone with three broken ribs being asked if it hurts, I can smile and say that this is an "interesting" way to "make a living." It keeps me "in the moment," as the only sure thing is that there is no sure thing. My basic mode of operation is, as Iggy Pop once said at the beginning of his song "Bang Bang": "This isn't the right thing to do, so let's go."

For someone who places so much emphasis on purpose, I go about job acquisition like someone who seeks failure.

Like a dog with its nose to the ground, moving quickly in search of something to eat: This is how I am with employment. I am always looking, because nothing I am involved with has more than 12 months of certainty.

Even *L.A. Weekly* or KCRW could do

just fine without me. Either of these fine establishments could cut me loose tomorrow. As much as I love these jobs, they're week-to-week.

This way of living has made me far more resourceful and bold than I ever thought I was capable of as a young person. Sometimes things are going incredibly well, until they aren't, and that's when everything becomes more vivid, as if I had been staving off the eventuality of no job in the opium den of employment.

Last year, I devoted about half the year to a television show. It took from me and all the others who worked on it everything we had. It was nothing but good — involving, challenging and exhausting.

Almost immediately upon wrapping out of the last day, we all started wondering if we were going to be back together again in a few months, to beat ourselves up and make another season of fantastic content.

It took a while but eventually we found out that our collective services would no longer be needed. The network had moved on. All of us scattered like flying shrapnel in search of another job.

For me, it was all but impossible not to take the shove out the door personally. But that's just emo dithering, which gets you nowhere. In the corporate world of live-and-die-by-numbers, I have learned that if you keep moving, you stand a chance. So that's what I did.

MY LIFE HAS BEEN A HUSTLE, A PROLONGED IMPROV.

Off I went into weeks of bicoastal conference calls, production meetings and pitches. 2014 ended with a foot in the door, which is as good as a piton in the side of the mountain. Better than nothing, but no guarantee.

As much as I dislike the anxiety, distraction and frustration all this can cause, it also generates a lot of excitement, and that keeps me sharp. I have decided, after all these years, that this is perhaps the best part. It is, in a way, like being a perpetual freshman — or maybe just a fuck-up who never got it together.

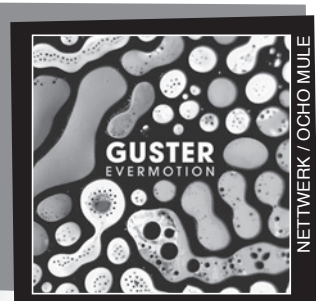
My parents both had it together to such a degree that one spent decades in one office building and the other in only two. They were both extraordinarily driven people, and while I have nothing but respect for what they did, I am not strong enough to withstand the bludgeoning that comes with it.

The idea of retirement, an essential component of that kind of employment, makes me think that, as much as you might like the job, it still has an adversarial, punishment/reward role in your life. The goal isn't work but the cessation of work.

If all I do for a living is endure a regimen of torture until I can stop beating my head against the wall and settle down with some aspirin, then I think I should have been bolder and risked more.

This is why, no matter how hard any workday can be, I find a way to enjoy it. Because in my case, it's always fleeting.

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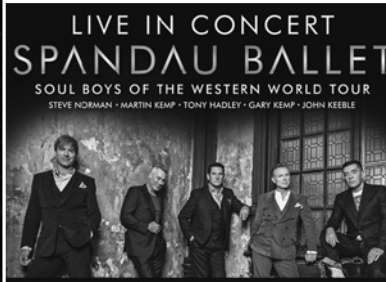
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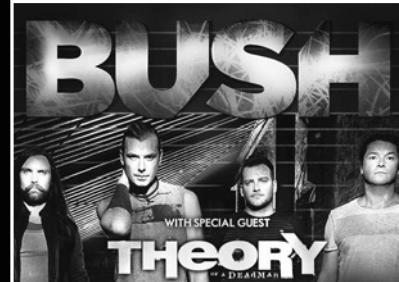
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Music //
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1/16

James Williamson

@ BOOTLEG HIFI

If there was one saving grace when founding Stooges guitarist Ron Asheton died of a heart attack in 2009, it was that it gave Iggy Pop a chance to reincarnate the mid-'70s lineup of the band, Iggy & the Stooges, featuring incendiary lead guitarist James Williamson. After the death last year of Ron's brother, Stooges drummer Scott Asheton, future reunions of the group are in doubt, but the formerly reclusive Williamson has already bounced back with *Re-Licked*, a solo album of remakes of later Stooges material. Interestingly, instead of focusing on *Raw Power*, his landmark 1973 album with the band, Williamson chose to rerecord rarities such as "Open Up and Bleed" and "Wet My Bed" with well-known singers, including tonight's guests, Jello Biafra, The Kills' Alison Mosshart and Bellrays soul-punk powerhouse Lisa Kekaula.

—Falling James

The Humpers

@ CAFE NELA

Long Beach's The Humpers tore their way through most of the 1990s with their own revved-up version of punk rock (and more than a little pub rock) in the style of smash-and-grab greats such as The New York Dolls, The Heartbreakers, L.A.'s underrated Joneses and early Cock Sparrer — which means lots of slashing, Thunders-style guitar and lyrics bristling with that up-from-the-gutter sarcasm. Albums such as 1993's *Positively Sick on 4th Street* (with a cover photo of one of the rare Long Beach landmarks that hasn't been torn down or gutted for live/work lofts) should have made them as huge, but as the *L.A. Times* reported in a headline way back when, "The Humpers' Authenticity Hampers Its Success." That's the '90s for ya! Also Saturday, Jan. 17, at Alex's Bar. —Chris Ziegler

Chad Wackerman Trio

@ THE BAKED POTATO

Chad Wackerman comes from a highly musical family — his brother Brooks is the drum backbone of Bad Religion. The Long Beach native is best known for his extended period as the drummer for Frank Zappa, from 1981 through 1988, along with more than a decade backing English guitarist Allan Holdsworth. Wackerman's own music is often as complex as Zappa's, beginning with 1991's *Forty Reasons* through his last release, *Dreams, Nightmares and Improvisations*, in 2012. Much like fellow Zappa drummer and frequent percussion-duo cohort Terry Bozzio, Wackerman's emphasis is on musicality behind the drum kit. Tonight's show at the Baked Potato in Studio City features bassist Doug Lunn and highly regarded guitarist Mike Miller, who has spent much of the past year touring the world with Boz Scaggs. —Tom Meek



Dr. Madd Vibe: See Tuesday.

PHOTO BY PHILLIP KIM MARRA

sat

1/17

Nels Cline and Julian Lage

@ LARGO AT THE CORONET

Jazz isn't dead; it's just being radically rethought in guitar visionaries Cline and Lage's excellent new collaborative album, *Room* (Mack Avenue). Featuring composed pieces by both players, the album is a bracingly exploratory set that showcases each man's singular gift for spontaneous creation in frameworks that skewedly refer to the tone and vernacular of jazz. Not merely a technically great guitarist, Cline is famed as an artist whose genre-defying attitude creates music of exhilarating surprise, and whose supreme skills bring out the best in the artists he plays with. On *Room*, he challenges his own rules by playing without effects pedals or other filtering devices, while the normally more structured Lage makes great leaps in the free-improv realm. Expect fascinating flights of creative fancy. —John Payne

Gregory Porter

@ ROYCE HALL

He was born into a black family with an absentee father, in a mostly white neighborhood in Bakersfield. As a boy, he endured a burning cross on his lawn and bottles of urine hurled through his windows. He sang only in church, until he honored his mother's last wish for him on her deathbed and began his vocal

career at age 40. Four years later, Gregory Porter has a Grammy and international fame, recently bringing the house down at London's Royal Albert Hall. He's a jazz singer but, as in the manner of Al Jarreau, Bill Withers, Donny Hathaway, Lou Rawls and George Benson, his soul roots are gloriously self-evident. Blue Note Records has its new champion, one who sounds classic and current at the same time. —Gary Fukushima

Cititrax Showcase with AN-i, Veronica Vasicka, Beau Wanzer and Silent Servant

@ COMPLEX

As the mind behind the Minimal Wave label, Veronica Vasicka has rekindled interest in the stark sounds of experimental-leaning synth outfits of the 1980s and brought previously hard-to-find gems to electronic-music lovers. Her offshoot label, Cititrax, pushes those influences into the present day with a crop of artists who stay on the electronic edge without dropping the dance beat. Headlining this showcase, co-presented by Highland Park record store Mount Analog, is AN-i, whose most recent 12-inch for Cititrax, "Gutz," inhabits that beautiful space where industrial and techno meet, sounding like a factory in a science-fiction flick. AN-i will be performing live. Vasicka herself will be on the decks, so expect some tunes you don't know. Joining her in the DJ booth are Beau Wanzer, whose recent contribution to the Juno Plus podcast series hits a fantastic, noisy groove, and

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SHPONGLE 3/14 » Fonda

RAILROAD EARTH

3/19 » El Rey

BAKERMAT 3/20 » El Rey

GANG OF FOUR 3/24 » El Rey

THE MAVERICKS

3/25 » Fonda

AARON CARTER

3/27 » El Rey

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- 1/16 **KID CONGO & THE PINK MONKEY BIRDS**
@ THE ECHO WITH UKE-HUNT + TRAMP FOR THE LORD
- 1/17 **BOOTIE LA: DECADE WARS**
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- 1/17 **FUNKY SOLE** @ THE ECHO
- 1/18 PART TIME PUNKS: **BOWIE NITE** @ ECHOPLEX
WITH ANDY ROURKE (THE SMITHS) + JOSE MALDONADO
- 1/18 **CRUEL HAND** @ THE ECHO
WITH ANGEL DUST + THE BEAUTIFUL ONES + CHAINS
- 1/19 MONDAY NIGHT RESIDENCY: **HOLYCHILD**
@ THE ECHO WITH MEREKI + DREAM MACHINE
- 1/20 TUESDAY NIGHT RESIDENCY: **IVORY DEVILLE
& JACKSON TANNER** @ THE ECHO
- 1/21 **CASTRO** @ THE ECHO
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- 1/21 **DUB CLUB** @ THE ECHO
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- 1/24 **SOULECTION - IV YEAR ANNIVERSARY**
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- 2/20 **AN EVENING WITH MACHINE HEAD**
- 3/1 **THE ROCK 'N' ROLL FLEA MARKET**
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1.19 **SEGO**

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*1.23+1.24 **THE WOMBATS**

1.24 **THE MAST.NOMBE**

1.26 **MATES OF STATE**

2.06 **HAYLEY KIYOKO**

2.08 **BUFFY SAINTE-MARIE**

2.11 **THE WARLOCKS**

2.20 **TIGRAN HAMASYAN**

1.29 **PHOEBE BRIDGERS. ROBIN BACIOR**

1.31 **JARELL PERRY. STARRO**

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local techno producer Silent Servant.
-Liz Ohanesian

sun 1/18

Dead Kennedys

@ THE ROXY

Despite not releasing any new material in almost 30 years, the impact that Dead Kennedys have had on hardcore punk is unmistakable. While faces have come and gone — most notably frontman Jello Biafra, swapped out for a number of singers before Ron "Skip" Greer ultimately settled in — the San Francisco-based outfit has continued to tour intermittently since 2001. The group's combination of biting left-wing politics and juvenile sarcasm has endured over the years, allowing the DKs to continue playing their formative material and helping to usher in an era of punk nostalgia that continues to this day. -Daniel Kohn

mon 1/19

Holychild

@ THE ECHO

Brat-pop duo Holychild have been proving their strength in live performance during their Monday night residency at The Echo. Round three will, no doubt, be a dance-a-thon jam-packed with their infectious melodies, clever lyrics and fun-loving attitude. Preparing for the release of the follow-up to their 2014 EP release, *Mindspeak*, Liz Nistico and Louie Diller are pulling out all the stops for their hometown crowd — scandalous outfits, glitter, backup singers, choreography and more, all earning them comparisons to the likes of Lady Gaga and Katy Perry. With supporting artists Mereki and Dream Machines. -Britt Witt

tue 1/20

Dr. Madd Vibe & the Missing Links

@ THE MINT

The good doctor at tonight's sonic checkup is better known as Fishbone singer Angelo Moore. But no matter which name he's using, Dr. Madd Vibe and his funky-freaky crew won't just cure what ails you — they'll open you up, mix things around and sew things back up needle-tight before you can take another breath. He and the Links might be "Famous but Not Rich," but they lay everything down as smartly and surely as The J.B.'s, keeping their funk-ska grooves firmly rooted on Earth while unlocking their collective minds enough to follow Sun Ra into a truly outer space. Unless you're in P-Funk, that's not an easy thing to do, but vocalist-saxophonist-poet-actor Moore is a literal ringmaster: Tonight he also presents carny performers alongside singer Delphine de St. Paër and Beats Antique dancer Jodi Waseca-Jenkins. -Falling James

wed 1/21

Lauren Shera, Laleh

@ HOTEL CAFE

Lauren Shera's new video is called "Hell's Bells," but the New York native isn't some generic hell-raiser looking for cheap attention. Instead, she sings the folk-pop ballad with a funereal grace, setting it aloft with a tremulous delicacy before the song surges with a mournful accompaniment of banjos and pedal steel. She describes her debut album, *Gold and Rust*, as a farewell to her longtime home in Northern California, and traces of Stevie Nicks linger in tracks such as "Light and Dust." With Shera newly relocated to Nashville, one can only hope that the singer will retain her sense of place. Laleh Pourkarim's life story is even more dramatic than her melancholy love songs. She and her family escaped from Iran and lived in refugee camps in various countries before alighting in Sweden, where she's now a pop star. Laleh revives her self-titled 2005 debut EP in an acoustic set. -Falling James

thu 1/22

Aceyalone

@ LOS GLOBOS

"The world is a bag of tricks all for the taking," Aceyalone declares on the title track of his 2013 album, *Leanin' on Slick*. But the local rapper, who first came to attention with Project Blowed and the vastly influential Freestyle Fellowship, isn't really a taker. He can cast out such an intoxicating blur of high-stepping imagery that you're seduced by his insistent flow before the impact of the actual words settles in. He's nobody's fool on "Pass the Hint" and kicks into a funky fashion show on "Show Me Them Shoes," evoking Project Blowed's epic, improvisational word battles in Leimert Park. On "One Cup, Two Cup," Aceyalone puts it all together with a simple recipe: "One cup of butter, two cups of dynamite/Three cups of bump ... Can't see me now, sitting on a satellite." -Falling James

Twin Shadow

@ THE TROUBADOUR

If L.A.'s Twin Shadow (aka George Lewis Jr.) isn't already kind of gigantic, he will be very soon, thanks to a new deal with Warner Bros. and a new album set to release later this year. He's already found an irresistible (and impeccably produced) synth-pop sound somewhere between Peter Gabriel, Brian Eno and *Joshua Tree* U2, which made for two albums' worth of left-field 1980s pop-gasms, but his upcoming *Eclipse* full-length promises a whole new order of Twin Shadowism, if lead single "Turn Me Up" is any indication. This Troubadour date may be one of his last small-room shows; adjust your calendar accordingly. -Chris Ziegler

ROCK & POP

333 LIVE: 333 S. Boylston St., 213-985-3288. Timothy Skyy, Dead Lilies, Edismoz, Fri., Jan. 16, 9 p.m., free.

ACEROGAMI: 228 W. Second St., Pomona, 909-865-0979. Tape Waves, Space Heat, Sun., Jan. 18, 8 p.m., free.

THE AIRLINER: 2419 N. Broadway, Los Angeles, 323-221-0771. Incantation, Harlequin, Funerous, Horrid, Rott, Mysticism, Cranial Engorgement, Sat., Jan. 17, 7:30 p.m., \$15.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292. The Humpers, The Pagans, Bloodline, The Ringleaders, Sat., Jan. 17, 9 p.m., \$15. Petunia & the Vipers, Phil Alvin, Sun., Jan. 18, 3 p.m., \$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., 323-245-6400. DJ Wyatt Case, Fri., Jan. 16, 8 p.m., free. Belle & Sebastian, signing albums, Tue., Jan. 20, 3 p.m., free.

AMPLIFY: 5617 Melrose Ave., Los Angeles. Miles Heizer, G Force, None Like Joshua, Fri., Jan. 16, 8 p.m., \$12. Sister Screamer, Anders-Royal, Leonelle, Tudor Williams, Cee-Cee Trude, Sat., Jan. 17, 7:30 p.m., \$12. Tryangulm, Fae, Jerms, Wvvy Dve, Thu., Jan. 22, 8 p.m., \$10.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles, 323-462-1307. El May, Mon., Jan. 19, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles, 323-462-9621. High Risk, Bases Loaded, Blackpool Republic, Nylon Pink, Radio Publica, Fri., Jan. 16, 9 p.m., \$10. Vows, Night Nail, at Bar Sinister, Sat., Jan. 17, 10 p.m., \$10. OjK, Sun., Jan. 18, 8 p.m., \$14.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles, 213-389-3856. James Williamson, with Alison Mosshart, Lisa Kekaula, Jello Biafra, Carolyn Wonderland, Joe Cardamone, Jesse Malin, Ron Young, Cheetah Chrome, The Richmond Sluts, Fri., Jan. 16, 8 p.m., \$35 (see Music Pick). Quadron, King, Sat., Jan. 17, 9 p.m., \$15. Segó, Mon., Jan. 19, 8:30 p.m., free. Brown Shoe, Saturn City, Waterbed, Royal Tongues, Wed., Jan. 21, 9 p.m., \$10. Moon Hooch, Thu., Jan. 22, 8 p.m., \$12.

THE BUCCANEER LOUNGE: 70 W. Sierra Madre Blvd., Sierra Madre, 626-355-9045. Motorcycle Black Madonnas, Brainspoon, The Walker Brigade, Sat., Jan. 17, 9 p.m., free.

CAFE NELA: 1906 Cypress Ave., Los Angeles. The Humpers, Pat Todd & the Rankoutsiders, The Crazy Squeeze, Fri., Jan. 16, 9 p.m., \$10 (see Music Pick). Gigi & the Jabettes, Yours Cruelly, Los Creepers, Colored Girls, Sat., Jan. 17, 9 p.m., \$5. ASL Cabaret, Sun., Jan. 18, 6 p.m., \$3. Seasons, Magic Mirror, Oyster Club, Deign Flaw, Thu., Jan. 22, 8:30 p.m., free.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills, 818-879-5016. Tower of Power, Fri., Jan. 16, 8 p.m., \$39-\$78. Dead Kennedys, J.F.A., Bad Samaritans, Stalag 13, Seven40Seven, Sat., Jan. 17, 7 p.m., \$35. David Lindley, Sun., Jan. 18, 7 p.m., \$20-\$28. Allan Holdsworth, The Ruben Reza Group, Thu., Jan. 22, 7 p.m., \$20 & \$45.

CLUB FAIS DO-DO: 5257 W. Adams Blvd., Los Angeles, 323-931-4636. Mostly Musicals' Let the Good Times Roll, followed by open mic, Wed., Jan. 21, 8 p.m., \$10-\$15.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank, 818-845-2425. The Woody James Big Band, Fridays, 1-3 p.m., free; Los Blancos, The Boss Tides, Cody Bryant, Fri., Jan. 16, 8 p.m., free. Andy Roth & Stunt Road, preceded (at noon) by The Yussi Guitar Duo, Sat., Jan. 17, 8 p.m., free. Pete Anderson, The Blue Monday Band, Sun., Jan. 18, 2 p.m., free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free; Troy Walker, King Cotton, Jimmy Angel, The Katellas, at the Messaround, Sun., Jan. 18, 6 p.m., free; The Running Jumps, The Wrong Dots, Empty Caverns, Sun., Jan. 18, 7 p.m., free. Cody Bryant & Evan Marshall, Mondays, Tuesdays, 5:30 p.m., free; The Brombies, Mondays, 7:30 p.m., free. Murphy's Flaw, Mon., Jan. 19, 8 p.m.; Sun., Jan. 25, noon, free. John Pisano, Tuesdays, 7:30 p.m., free. Codio & the Swinging Armanis, Wednesdays, 7 p.m., free; This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free; The Bruce Forman Trio, Wed., Jan. 21, 7:30 p.m., free; Carmine Sardo & Eric Garcia's Shuffle Brothers Blues Night, Wednesdays, 9 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale, 323-642-7519. AN-i, Veronica Vasicka, Beau Wanzer, Silent Servant, at Cititrax Night, Sat., Jan. 17, 8 p.m., \$15. See Music Pick.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles, 213-413-

8200. Kid Congo & the Pink Monkey Birds, Uke-Hunt, Tramp for the Lord, Fri., Jan. 16, 8:30 p.m., \$14. Cruel Hand, Angel Dust, The Beautiful Ones, Chains, all ages, Sun., Jan. 18, 5 p.m., \$14. Holychild, Mereki, Dream Machines, ages 21 & over, Mon., Jan. 19, 8:30 p.m., free (see Music Pick). Ivory Deville & Jackson Tanner, Rusty Maples, ages 21 & over, Tue., Jan. 20, 8:30 p.m., free. Castro, Harriet Brown, Wed., Jan. 21, 7:30 p.m., \$5. The Donkeys, And And And, Thu., Jan. 22, 8:30 p.m., \$10.

THE ECHOPEX: 1154 Glendale Blvd., Los Angeles, 213-413-8200. Vince Staples, Antwon, Fri., Jan. 16, 8 p.m., free. Dub Club, Wednesdays, 9 p.m., \$7.

EL CID: 4212 W. Sunset Blvd., Los Angeles, 323-668-0318. Night Talks, Thieves, The Neighbors, Fri., Jan. 16, 9:30 p.m., \$10. TeamMate, The Cold & Lovely, Liphemra, Sat., Jan. 17, 10 p.m., \$7. Pizza Box Sessions, The Mary Dolan Show, Sun., Jan. 18, 8 p.m., free. Open Mic, Mondays, 8 p.m., \$5. Adam Levy, Rich Hinman, Jonah Smith, David Ryan Harris, Tue., Jan. 20, 8:30 p.m., \$7. Web Series Unplugged, Wed., Jan. 21, 9 p.m., \$8. Petunia & the Vipers, DJ Bonebrake, Johnny Bazz, Thu., Jan. 22, 9 p.m., \$10.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood, 818-980-2555. The Edendale Duo, Sat., Jan. 17, 11 a.m., free. Nina Whitaker, Sun., Jan. 18, 6:30 p.m., \$20.

THE GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach, 562-596-4718. Tribal Theory, True Press, Pachamama Estela, New Roots Society, Rebel Shakedown, Spliff Vision, Slime Kings, Sat., Jan. 17, 4 p.m., \$10.

GENGHIS COHEN RESTAURANT: 740 N. Fairfax Ave., Los Angeles, 323-653-0640. Lilliana Villines, Jamie Palumbo, Iliona Blanc, Franco, Fri., Jan. 16, 7:30 p.m., \$10. Mark Goldenberg, Eric Skye, Soren, Sandra Piller, Wed., Jan. 21, 7 p.m., \$10. Stef Lang, Thu., Jan. 22, 8:30 p.m., \$10.

THE GLASS HOUSE: 200 W. Second St., Pomona, 909-865-3802. Geographer, Haunted Summer, Smoke Season, Fri., Jan. 16, 7 p.m., \$15.

HAROLD'S PLACE: 1908 S. Pacific Ave., San Pedro, 310-832-5503. The Joe Chambers Experience, Sista Sin, The Slow Poisoner, Neptune Recovery, plus poets TBA, Sat., Jan. 17, 9 p.m., \$5.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles, 323-466-6061. Psychic Love, Dead Dawn, LoveFool, Zach Zoske, Mon., Jan. 19, 8 p.m., free. Lady Low, Seasons, Exorcisms, Tue., Jan. 20, 8 p.m., free. Fort King, Matt Van Winkle, Skin & Bones, Wed., Jan. 21, 8 p.m., free. Black Sea, Winter, Trip Tides, Thu., Jan. 22, 8 p.m., free.

HIGHWAYS PERFORMANCE SPACE: 1651 18th St., Santa Monica, 310-315-1459. Melody of Chaos, with The Spontaneous Combustion Choir, conducted by O-Lan Jones, plus an art exhibit by Linda Carmella Sibio, Sat., Jan. 17, 8:30 p.m., \$20.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles, 323-461-2040. The Good Mad, Shane Alexander & the Great Favorites, Jesse Macht, Oh Pioneers, Fri., Jan. 16, 7 p.m., \$10. Animal Cloud, Joe Roncetti, Tyrone Wells, Ryan Innes, Sat., Jan. 17, 7 p.m., \$15; Freddy & Francine, Sat., Jan. 17, 9 p.m.; Sat., Jan. 24, 9 p.m.; Sat., Jan. 31, 9 p.m., \$10. Barry Harris & the Euphoria, Lolas, Tribal Campagne, Sun., Jan. 18, 7 p.m., \$10. Zane Carney, Josh Kelley, The Verbs, Mon., Jan. 19, 7 p.m., \$15. Taylor & Marie, Tue., Jan. 20, 7 p.m., \$10. Kris Angelis, Laleh, Lauren Shera, Wed., Jan. 21, 7 p.m., \$10 (see Music Pick). Mercies, Erick Serna & the Killing Floor, Josh Beech, Louque, Thu., Jan. 22, 7 p.m., \$5-\$10.

HOUSE OF BLUES SUNSET STRIP: 8430 Sunset Blvd., Los Angeles, 323-848-5100. G. Love & Special Sauce, Matt Costa, Fri., Jan. 16, 8 p.m., \$27.50. Anthony Green, I Can Make a Mess Like Nobody's Business, Elder Brother, Sat., Jan. 17, 7 p.m., \$18. Kirk Franklin's Gospel Brunch, Every other Sunday, noon, \$42.50; Uganda Children's Choir, Sun., Jan. 18, noon, \$42.50; The Randy Rogers Band, Sun., Jan. 18, 7 p.m., \$17. Ozzmania, Just Like Priest, Motorbreath, Slaytanic, Du Hast, Wed., Jan. 21, 7:30 p.m., \$10.50. Periphery, Nothing More, Wovenwar, Thank You Scientist, Thu., Jan. 22, 6 p.m., \$17.50.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles, 310-855-0350. Nels Cline & Julian Lage, Sat., Jan. 17, 8:30 p.m., \$30. See Music Pick.

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles, 310-473-3707. JackiO, Sun., Jan. 18, 9 p.m., free.

LOADED: 6377 Hollywood Blvd., Los Angeles, 323-464-5689. Baleen, Analog Saints, JennaSyde & the Watchers, Pistol Beauty, The Aviators, Fri., Jan. 16, 8 p.m., \$10. Folk Riot, Sat., Jan. 17, 8 p.m., \$10.

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LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles, 323-666-6669. The Maytones, Sat., Jan. 17, 9 p.m., \$17. Pato Banton & the Now Generation, Sun., Jan. 18, 9 p.m., \$12. Mariana Vega, Making Movies, Wed., Jan. 21, 8:30 p.m., \$10. Aceyalone, Thur., Jan. 22, 8 p.m., \$12 (see Music Pick).

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica, 310-828-4497. Albert Lee, Jan. 16-17, 8 p.m., \$24.50. Billy J. Kramer, The Records & John Wicks, Sun., Jan. 18, 8 p.m., \$20.

THE MINT: 6010 W. Pico Blvd., Los Angeles, 323-954-9400. Goodnight Moonshine, Gun Hill Royals, Best of Friends, Quinn Archer, Brian Lopez, Fri., Jan. 16, 8:30 p.m., \$12. Jasmine Jordan, Current Personae, Habit, Boolan, Todo Mundo, Sat., Jan. 17, 8:30 p.m., \$12. Kim Simmonds & Savoy Brown, Sun., Jan. 18, 7:30 p.m., \$20. The Outre, Clean Corruption, Nite Rain, Alexa Villa, Field Trip, Mon., Jan. 19, 8:30 p.m., \$8. Dr. Madd Vibe & the Missing Links, Delphine de St. Paer, Dead Klown Society, Tue., Jan. 20, 9 p.m., \$12 (see Music Pick). The Ben Miller Band, Crow Moses, Wed., Jan. 21, 9 p.m., \$12. Jamie Thomas, Eddie Cohn & the Dark Hearts, Beau Sasser, Scooter Page, Thu., Jan. 22, 7:30 p.m., \$12.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles, 323-935-1577. Stereotype, The Evening Guests, Rocket Blues, Tiffinni Saint Ranae, Fri., Jan. 16, 8 p.m., \$10. Panic in Eden, Lita Flourish, Novala, Illegal Download Collection, Amy Jones, Sat., Jan. 17, 7 p.m., \$10. Wires, Mary's Mischief, Shotgun Press, Gruv Fusion, Sun., Jan. 18, 7:30 p.m., \$10. June Holiday, Genius Archimedes, Underhander, Maya Angeles, High & Mighty Low, Mon., Jan. 19, 8 p.m., \$10. Royal Auditorium, Level One, Tue., Jan. 20, 9 p.m., \$10. Off Grid, Wed., Jan. 21, 8 p.m., \$10. Lotus Crush, To the Nines, He Said She Said, President Jesus, Thu., Jan. 22, 8 p.m., \$10.

ORIGAMI VINYL: 1816 W. Sunset Blvd., Los Angeles, 213-413-3030. Joel Jerome, Sat., Jan. 17, 7 p.m., free.

PALADINO'S: 6101 Reseda Blvd., Reseda, 818-342-1563. The Mo' Foes, Barracudas, Stoned Temple Pilots, Zedd, Nose, Fri., Jan. 16, 8 p.m., \$10. Abner Who, Carry-On Band, Archer, Hibernation Index, Slick-n-Wicked, Sat., Jan. 17, 8 p.m., \$10.

PEHRSPACE: 325 Glendale Blvd., Los Angeles, 213-483-7347. Madame Headdress, Down Down Down, Minor Me, Sat., Jan. 17, 9 p.m., \$5. Prism Pipe, Mon., Jan. 19, 8 p.m., \$5.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach, 562-438-3839. Rudy De Anda, So Many Wizards, Tape Waves, Space Heat, Sat., Jan. 17, 8 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles, 213-680-2600. AC x DC, Nausea, Rapewhistle, Redacted, Hiding Inside Victims, LDT, Fri., Jan. 16, 9 p.m., \$5-\$10. Lucky Ejegits, Battlords, Dudes Night, Bad Bruno, Scorpion vs. Tarantula, Sat., Jan. 17, 9 p.m., \$5-\$10. Bradley Riot, Divided Heaven, Mon., Jan. 19, 9 p.m., \$5-\$10. Throwing Rocks, Way to Go Genius, Band Apart, Modpods, Tue., Jan. 20, 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. Sophie Strauss, Aria Wunderland, Duke Stojanovich, Sam Shinazzi, Fri., Jan. 16, 7 p.m., \$10. Sam Morrow, Terra Naomi, Sofia Wolfson, Paige Shannon, Sat., Jan. 17, 7 p.m., \$10. Clint Lapointe, Casey Abrams, Tue., Jan. 20, 7 p.m., \$10. Jenni Alpert, Bradford Loomis, Jenna Paone, Wed., Jan. 21, 7 p.m., \$10. Rafe Pearlman, Whitney Lyman, The John Cate Band, Carter Beckworth, R.E.L., Thu., Jan. 22, 7 p.m., \$10.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood, 310-278-9457. The Dictators, Angry Samoans, Prima Donna, Motor666, Fri., Jan. 16, 7:30 p.m., \$20. The English Beat, The Interrupters, Chris Murray, Sat., Jan. 17, 9 p.m., \$30. Dead Kennedys, Luicidal, DFL, Tartar Control, Sun., Jan. 18, 7:30 p.m., \$30 (see Music Pick). Waters, Riorthorse, Thu., Jan. 22, 8:30 p.m., \$15.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach, 310-372-0035. Iron Maidens, Sat., Jan. 17, 9 p.m., \$15. Big Head Todd & the Monsters, Tue., Jan. 20, 8 p.m., \$55. Leftover Cuties, David Rosales, The Sound of Ghosts, Wed., Jan. 21, 8 p.m., \$10. Revolution Mother, Johnny Rad & the Eggplants, Bourbon Saints, Thu., Jan. 22, 8 p.m., \$10.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles, 323-661-4380. The Muffs, Summer Twins, Inger Lorre, Fri., Jan. 16, 9 p.m., \$15. Wildling, Heaps & Heaps, Big Harp, Emerson Star, Mon., Jan. 19, 9 p.m., free. Archer Black, The Relationship, Hi Ho Silver Oh, Tue., Jan. 20, 9 p.m., \$10. Corsica Arts Club, Sympathetic Frequencies, Wed., Jan. 21, 9 p.m., \$8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles, 323-663-9636. Los Angelics, Fri., Jan. 16, 8 p.m., \$8. The Fontaines, Mondays, 8 p.m. Continues through Jan. 26, free; Cigarette Burns, The Electric Magpie, Mon., Jan. 19, 8 p.m., free. Stoury, Dreaming Bull, Shape Pitaki, Shotty, Strangers You Know, Tue., Jan. 20, 8 p.m., \$7. Eastcoast, Nacosta, Spring, Mars & the Massacre, Wed., Jan. 21, 8 p.m., \$7. Hearts & Minutes, Family Tree Analog, Seaweed Salad, Thu., Jan. 22, 8 p.m., \$8.

THE SMELL: 247 S. Main St., Los Angeles, 213-625-4325. R.ariel & Thanksgiving, Michael Vidal, Naomi Elizabeth, Mon., Jan. 19, 8 p.m., \$5. Sacred Destinies, Young Lovers, Brent Mitzner & Pauline Lay, Thu., Jan. 22, 9 p.m., \$5.

T. BOYLE'S TAVERN: 37 N. Catalina Ave., Pasadena, 626-578-0957. Chris Laterzo, Alice Wallace, Sat., Jan. 17, 9 p.m., \$5.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles, 213-484-1265. Dream Apes, Artichoke, Fri., Jan. 16, 10:30 p.m., free.

TRIP: 2101 Lincoln Blvd., Santa Monica, 310-396-9010. Johnny Lightning & the Apocalypse, Wicked Saints, Chris Gerolmo & G.O.D., Fri., Jan. 16, 8 p.m., \$8. Jake Dupre, Stealing Silence, Scorpion Wolf Shark, Phunkyard, Sat., Jan. 17, 8 p.m., free. Taylor & Marie, Universal Pocket, Nerds & Jerks, Kayte Grace, Sun., Jan. 18, 8 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. Little Hurrricane, Fri., Jan. 16, 8 p.m., \$15; Vaud & the Villains, The Blazing Rays of the Sun, Fri., Jan. 16, 8 p.m., \$23. ASTR, The Black & the White, DJ Grant Owens, Sat., Jan. 17, 8 p.m., \$10. The Freddy Jones Band, Tue., Jan. 20, 8 p.m., \$20. Mad Caddies, The Bunny Gang, The Oles, Wed., Jan. 21, 8 p.m., \$20. Twin Shadow, Lolawolf, Thu., Jan. 22, 8 p.m., \$20 (see Music Pick).

THE VIPER ROOM: 8852 W. Sunset Blvd., Los Angeles, 310-358-1881. Jimmy Gnecco, Sad Robot, Sleep Machine, Fri., Jan. 16, 8:30 p.m., \$20. Hunter Beard, Keddy Mac, Dub-Raw, JMZ dean, Eion & Kendra, Nesta, Sat., Jan. 17, 9 p.m., \$19. Sullen Waves, L.A. Story, Psychedelica, Witt Godden, Sun., Jan. 18, 7:30 p.m., \$12. Hudson, Greek Fire, Tue., Jan. 20, 8:30 p.m., \$10. Eric McFadden, Wednesdays, 8 p.m. Continues through Jan. 28, \$10; Doug Wimbish, Mike Watt, Matt Chamberlain, Blackbyrd McKnight, Wed., Jan. 21, 8 p.m., \$10-\$25. The Ramonas, Boots Electric, Fatso Jetson, The American Spirit, Thu., Jan. 22, 8:30 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., Los Angeles, 310-652-4202. L.A. Guns, Fri., Jan. 16, 6 p.m., \$20. Powerman 5000, Hed Pe, Sun., Jan. 18, 6 p.m., \$20. Bouillet, Mon., Jan. 19, 8 p.m., \$10. Calabrese, Wed., Jan. 21, 7 p.m., \$12. Fear Factory, Thu., Jan. 22, 6 p.m., \$20.

WITZEND: 1717 Lincoln Blvd., Los Angeles, 310-305-4792. Lisa Haagen, Dez Money, Purple Crayon, Robert Schwan, Gail & the Garden, Fri., Jan. 16, 7 p.m., \$10. 3 AM Is Here, Bernie Larson, T.D. Lind, Maureen Toth, Sat., Jan. 17, 7 p.m., \$10. Eric Binkley, James Ledbetter, Servet, Lizzy Diane, Tue., Jan. 20, 7 p.m., \$10. The Hang, Andrew Young, Wahh, Wed., Jan. 21, 7 p.m., \$10. Greg Friaa, Scott Reeves, Emily Reeves, Pete Sallis, Katisse, Thu., Jan. 22, 7 p.m., \$10.

—Falling James

JAZZ

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro, 310-833-3281. Los Tribes, Fri., Jan. 16, 8 p.m., \$20. Robert Sarzo, Sat., Jan. 17, 8 p.m., \$30. Frank Potenza, Sun., Jan. 18, 4 p.m., \$20. The Jeff Hamilton Trio, Thu., Jan. 22, 8 p.m., \$30.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City, 818-980-1615. The Chad Wackerman Group, Fri., Jan. 16, 9:30 p.m., \$25 (see Music Pick). Kenny Aronoff, Sat., Jan. 17, 9:30 p.m., \$25. Josh Smith, Sun., Jan. 18, 9:30 p.m., \$20. Monday Night Jammzz, Mondays, 9:30 & 11:30 p.m., \$10. Ohm, Tue., Jan. 20, 9:30 p.m., \$20. Mike Keneally, Wed., Jan. 21, 9:30 p.m., \$25. Doug Webb, Thu., Jan. 22, 9:30 p.m., \$30.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles, 213-620-0908. Benjamin Shepherd, Fri., Jan. 16, 9 p.m., \$15. The David Binney Group, Sat., Jan. 17, 9 p.m., \$20. David Roitstein & Larry Koonse, Sun., Jan. 18, 9 p.m., \$15. Scott Kinsey, Gary Willis & Gergo Borlai, Mon., Jan. 19, 9 p.m., \$15. Isamu McGregor, Anthony Crawford & Gene Coye, with Bennie Maupin, Tue., Jan. 20, 9 p.m., \$10. The Nick

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OK ... THANKS!! – A HOLIDAY DECOMPRESSION FIESTA

New Year's realness time: Are you burnt out? Broke from the Christmas gifting glut? Did you max out on glitz and blitz on New Year's Eve? Hey, it's gonna take a while to get back in the groove for a lot of us. This party aims to do it for ya with a chill vibe yet glam mood.

Hosted by dragalicious DJ/Rhonda door diva Phyllis Navidad and Courtney "Fruit Fly"

Nichols at the newish Golden Box (formerly Writers Room), this gilded grotto will fittingly feature some golden-boy DJs: Travis "TK Disco" Kirschbaum (half of Split Secs and part of San Fran dance collective 40 Thieves), Victor Rodriguez (of the legendary Club Beige and like a zillion other sizzling gay and straight soirees) and DJ RaQuel (aka James Rockwell), known for his rockin' residency at the Downtown Standard. Sounds will range from sexy house to frisky disco.

This space is, by the way, really golden and boxlike, with disco balls all about and a floor laquered with *Interview* magazine pics. Decompressing can still be divine, after all.

GOLDEN BOX

| 6675 Hollywood Blvd., Hlywd.
| Sat., Jan. 17, 10 p.m. | facebook.com/
events/1552581524982341

Mancini Organ Trio, Brian Charette, Wed., Jan. 21, 9 p.m., \$15. The Ben Wendel Quartet, with Taylor Eigsti, Harish Raghavan & Eric Harland, Jan. 22-23, 9 p.m., \$20.

CAFE CORDIALE: 14015 Ventura Blvd., Sherman Oaks, 818-789-1985. Masta & the Edge of Soul, Fri., Jan. 16, 10 p.m., free. Mystique, Sat., Jan. 17, 10 p.m., free. Teresa James, Sun., Jan. 18, 8:30 p.m., free. All-Star Jam, Tuesdays, 9 p.m., free. Gregg Bissonette, Walt Fowler, Tim Reis, Wed., Jan. 21, 9 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles, 323-466-2210. Dwight Trible, honoring Dr. Martin Luther King Jr., Mon., Jan. 19, 8:30 p.m., \$20-\$35. Chris Minh Doky, with Dave Weckl, Dean Brown & George Whitty, Jan. 20-22, 8:30 & 10:30 p.m., \$20-\$25.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock, 323-254-9138. Steve Thompson, Fridays, 5:30-9 p.m., free; Blue Soul, Fri., Jan. 16, 9 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m. 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.

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

THE EBELL CLUB OF LOS ANGELES: 743 S. Lucerne Blvd., Los Angeles, 323-931-1277. Jaman Laws, Fri., Jan. 16, 7:30 p.m., \$30-\$35.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles, 323-467-7444. Jody Jaress, Fri., Jan. 16, 9 p.m., \$10-\$25. Annie Reiner, Sat., Jan. 17, 9 p.m., \$10-\$25. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

HIP KITTY JAZZ & FONDUE: 502 W. First St., Claremont, 909-447-6700. Tim Gill, Fri., Jan. 16, 8 p.m., \$5. The Switchblade Three, Sat., Jan. 17, 8 p.m., \$5. Atomic Sherpas, Sun., Jan. 18, 7-11 p.m., free. Open Jam, Wednesdays, 8 p.m. Amanda Castro, Thu.,

Jan. 22, 7 p.m., free.

JAX BAR & GRILL: 339 N. Brand Blvd., Glendale, 818-500-1604. Mike Gurley & the Nightcaps, Fri., Jan. 16, 8 p.m. Scott Detweiler, Sat., Jan. 17, 8 p.m.; Sat., Jan. 31, 8 p.m., free. Lenny Stack, Sundays, 6-10 p.m., free. Doug MacDonald, Mon., Jan. 19, 7 p.m., free. J.C. Spires, Tuesdays, 7-11 p.m., free. Brian Elliot's Backseat Girls, Wed., Jan. 21, 7-11 p.m., free. Combo Llamative, Thu., Jan. 22, 7:30 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach, 310-376-9833. The Denny Dennis Quintet, at brunch, Sat., Jan. 17, 11 a.m.-2:30 p.m., free. The Bill Cunliffe Big Band, Sun., Jan. 18, 11 a.m.-3 p.m., \$10. The David Bond Trio, Wed., Jan. 21, 6-9 p.m., free.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., Los Angeles, 323-669-1550. Margaret M. Spirito, Thu., Jan. 22, 8 p.m., \$15-\$20.

SPAGHETTINI BEVERLY HILLS: 184 N. Canon Drive, Beverly Hills, 310-424-4600. Larry Carlton, Jan. 16-17, 10 p.m., \$75. DW3, Wednesdays, 10 p.m., \$20. Down to the Bone, Thu., Jan. 22, 10 p.m., \$25.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach, 562-596-2199. Pretzel Logic, Fri., Jan. 16, 7:30 p.m., \$25. Larry Braggs, Sat., Jan. 17, 7 & 9:30 p.m., \$30. Larry Carlton, Sun., Jan. 18, 7 p.m., \$125. Rob Tardik, Wed., Jan. 21, 7:30 p.m., \$20. DW3, Thursdays, 7:30 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air, 310-474-9400. Gregg Arthur, Fri., Jan. 16, 7 p.m., free. Benn Clatworthy, Sat., Jan. 17, 9 p.m., free. Louie Cruz Beltran, Sun., Jan. 18, 6:30 p.m., free. Maria Elena Infantino, Tue., Jan. 20, 8 p.m., \$25. Bob Sheppard, Pat Senatore, Thu., Jan. 22, 6:30 p.m., free.

—Falling James

For more listings, please go to laweekly.com.

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Kev, Nobody, The Gaslamp Killer, D-Styles and Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

THE AVALON: 1735 Vine St., Los Angeles, 323-462-8900. Waka Flocka, Victor Niglio, Splitbreed, Saint, Fri., Jan. 16, 9:30 p.m., \$20; 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.; Chris Lake, Wax Motif, Sat., Jan. 17, 10 p.m., \$25. Winter Classic, ages 18 & over, Sun., Jan. 18, 9 p.m. TigerHeat, a night of pop with go-go dancers and special guests, ages 18 & over, Thursdays, 9:30 p.m.

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. Mustache Mondays, a "straight-friendly queer dance party" with DJ Josh Peace, Mondays, 9 p.m.-2 a.m., \$5-\$8.

LURE: 1439 Ivar Ave., Los Angeles, 323-463-4427. Time Machine Sundays, Sundays, 8 p.m.-2 a.m., \$10.

MEDUSA LOUNGE: 3211 Beverly Blvd., Los Angeles, 213-382-5723. Culture Clash, with hip-hop, reggae and soul DJs, Fridays, 10 p.m.-2 a.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles, 323-656-4800. Pete Tong, Oliver Dollar, Fri., Jan. 16, 10 p.m., \$20. Chus & Ceballos, Sat., Jan. 17, 10 p.m., \$20. Prok & Fitch, Mon., Jan. 19, 10 p.m., \$15; Monday Social, Mondays, 10 p.m. Wooden Wisdom, a DJ duo with Elijah Wood & Zach Cowie, Wed., Jan. 21, 10 p.m., \$15. Low Steppa, AC Slater, Flava D, Petey Clicks, Bones, Thu., Jan. 22, 10 p.m., \$10.

THE WESTMORELAND: 659 S Westmoreland Ave, Los Angeles, 213-252-9343. Troy Kurtz, Sonder, G-Scope, at Mosaic, with "live art activations" by Art Share LA, Sat., Jan. 17, 10 p.m.-2 a.m., \$10.

V LOUNGE: 2020 Wilshire Blvd., Santa Monica, 310-829-1933. Graff, Das Tapes, Templeton, Sleepy Cat, and others at LAMP's second anniversary, Fri., Jan. 16, 9 p.m.-2 a.m., \$15.

LATIN & WORLD

COCOPALM RESTAURANT: 1600 Fairplex Drive,

Pomona, 909-469-2215. Chino Espinoza y los Duenos del Son, Fridays, 8:30 p.m., free.

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.

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

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City, 310-398-2583. James Lee Stanley, Sat., Jan. 17, 8 p.m., \$15. Shane Essa, plus open mike, Sun., Jan. 18, 8 p.m., \$4.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City, 310-390-1328. Max's Midnight Kitchen, McCoy Tyler, Flood, Fri., Jan. 16, 9 p.m., free. Zachariah, Groovy Rednecks, Talkin' Treason, Sat., Jan. 17, 9:30 p.m., free. Erik Herrera, Bret Jensen, Paul Inman, Sun., Jan. 18, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Claire Holly, Bliss Bowen, Tue., Jan. 20, 9 p.m., free. Jude Crossen, Emily Davis, Wed., Jan. 21, 9 p.m., free. Podunk Poets, Thu., Jan. 22, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena, 626-798-6236. Stephanie Bettman & Luke Halpin, Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 7 p.m., \$20. Lisa Lynne & Aryeh Frankfurter, Sun., Jan. 18, 7 p.m., \$18. Muriel Anderson, Mon., Jan. 19, 8 p.m., \$18. Tim May, Thu., Jan. 22, 8 p.m., \$18.

COWBOY COUNTRY: 3321 E. South St., Long Beach, 562-630-3007. The Rob Staley Band, Fri., Jan. 16, 7 p.m.; Sat., Jan. 17, 7 p.m.; Wed., Jan. 28, 7 p.m., \$5. Keith Niehenke, Wed., Jan. 21, 7 p.m., \$3.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth, 818-341-0166. Jimi Nelson, Through Jan. 16, 8 p.m., free. American Made, Sat., Jan. 17, 9 p.m.; Sun., Jan. 18, 6 p.m., free. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free. Jeffrey Michaels, Tue., Jan. 20, 8 p.m., free.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles, 323-549-2157. Mike Khalil, Jon Emery & the Dry County Drinkers, Sat., Jan. 17,




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JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank, 818-729-0805. Dave Gleason, Fri., Jan. 16, 9 p.m., free. The Zookeepers, Sat., Jan. 17, 9 p.m., free. Sayed Sabrina, Sun., Jan. 18, 8 p.m., free. The Rolling Figs Orchestra, Mon., Jan. 19, 9 p.m., free. The Big Butter Jazz Band, Tue., Jan. 20, 9 p.m., free. Tujungua Social Club, Wed., Jan. 21, 9 p.m., free. Aileen Quinn & the Leapin' Lizards, Thu., Jan. 22, 9 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown, 760-365-5956. Hanni El Khatib, Fri., Jan. 16, 8 p.m., \$15. 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.

—Falling James

BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia, 626-447-9349. The Mark Sells Band, Fri., Jan. 16, 7 p.m., \$5. Ray Goren, Sat., Jan. 17, 7 p.m., \$15.

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. Andy Frasco, Fri., Jan. 16, 9 p.m., \$10. Guitar Shorty, Sat., Jan. 17, 9 p.m., \$12. The Toledo Show, Sundays, 9 p.m., \$10. Trulio Disgracias, Tuesdays, 9 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10. Little Miss Nasty, burlesque, Thu., Jan. 22, 9:30 p.m., \$10.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, 562-239-3700. Harlow Gold, burlesque, Fri., Jan. 16, 10:30 p.m.; Fri., Jan. 23, 10:30 p.m.; Fri., Feb. 6, 10:30 p.m.; Fri., Feb. 13, 10:30 p.m., \$15 & \$30. Vaud & the Villains, Sat., Jan. 17, 9:30 p.m., \$20. Ted Z & the Wranglers, Wednesdays, 8 p.m., \$10. The Toledo Show, Thursdays, 9:30 p.m., \$10.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana, 818-344-0034. Dead Lazlo's Place, No Small Children, She Kills Giants, Royalush, Fri., Jan. 16, 8 p.m., free. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

THE PARK BAR & GRILL: 2007 W. Burbank Blvd., Burbank, 818-557-6561. Full-Tilt Boogie Blues Jam, hosted by Vince White, Mondays, 9 p.m., free.

SONNY MCLEAN'S IRISH PUB: 2615 Wilshire Blvd., Santa Monica, 310-828-9839. Barry "Big B" Brenner, Tuesdays, 8:30 p.m., free.

—Falling James

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CONCERTS

FRIDAY, JAN. 16

GO THE BUDOS BAND: With Death Valley Girls, 8 p.m., \$24. The Regent Theater, 448 S. Main St., Los Angeles, 323-934-2944.

CHARMAINE CLAMOR: 7:30 p.m., \$33-\$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance, 310-781-7150.

COLLIN RAYE: 8 p.m., \$25-\$50. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu, 310-506-4522.

DEAD KENNEDYS, J.F.A.: With GFP, Tartar Control, HTH, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

RE: CREATION: THE OFFICIAL GEM & JAM FESTIVAL PRE-PARTY: With Alex Grey & Allyson Grey, Random Rab, Russ Liquid, Thriftworks, Desert Dwellers, Soulular, 7:30 p.m., \$45-\$60. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles, 323-464-0808.

VANESSA WILLIAMS: 8 p.m., \$30-\$110. Valley Performing Arts Center, 18111 Nordhoff St., Northridge, 818-677-8800.

SATURDAY, JAN. 17

CHARMAINE CLAMOR: 7:30 p.m., \$33-\$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance, 310-781-7150.

GO CHRISTINE BALFA & BALFA TOUJOURS: 7 p.m., free. The Getty Center, 1200 Getty Center Drive, Los Angeles, 310-440-7300.

GO THE DICTATORS NYC: With Angry Samoans, Duane Peters Gunfight, Shattered Faith, Motor

666, in the Constellation Room, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

GEOGRAPHER: 8 p.m., \$18. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles, 323-936-6400.

GREAT AMERICAN MIXTAPE: With Solevita, Rhetorale Dance Company, 8 p.m., \$20. Martha B. Knoebel Dance Theater, Cal State Long Beach, 6200 Atherton St., Long Beach.

GO GREGORY PORTER: 8 p.m., \$19-\$59. UCLA, Royce Hall, 340 Royce Drive, Westwood, 310-825-4401. See Music Pick.

GO GUITAR CENTER'S 26TH ANNUAL DRUM-OFF: With Steve Jordan, Tony Royster Jr., Stephen Perkins & Tim Alexander, Animals as Leaders, 8 p.m., \$25 & \$30. Club Nokia, 800 W. Olympic Blvd., Los Angeles, 213-765-7000.

JOSH GARRELS: 12 p.m., free. Grand Park, 200 N. Grand Ave., Los Angeles, 213-972-8080.

LAGWAGON: With Swingin' Utters, Western Addiction, Toy Guitar, 8 p.m., \$22. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles, 323-464-0808.

GO LUKAS NELSON & PROMISE OF THE REAL SHOOTER JENNINGS: With Peter Harper, 8 p.m., \$35-\$100. Bridges Auditorium, 450 N. College Way, Claremont, 909-621-8032.

LUNAR PALOOZA AT ASIAN AMERICAN EXPO: With Lydia Paek, Jason Chen, Yultron, Nylon Pink, NomTom & MeeToo, Meeghan Henry, Tha One, plus DJs, food trucks and more, 7 p.m.-12 a.m., \$10. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, 909-865-4070.

THE MAKAHA SONS: With Jerome Koko, 3 p.m. and 8 p.m., \$47. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier, 562-907-4203.

THE O'JAYS, THE WHISPERS: 7:30 p.m., \$35-\$99.50. Nokia Theatre, 777 Chick Hearn Court, Los Angeles, 213-763-6030.

SUNDAY, JAN. 18

ANDRE NICKATINA, BROTHA LYNCH HUNG: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

GO CHRISTINE BALFA & BALFA TOUJOURS: 3:30 p.m., free. The Getty Center, 1200 Getty Center Drive, Los Angeles, 310-440-7300.

THE GAME: 11 p.m., \$39.95. The Belasco Theater, 1050 S. Hill St., Los Angeles, 213-747-0196.

LUNAR PALOOZA AT ASIAN AMERICAN EXPO: With Lydia Paek, Jason Chen, Yultron, Nylon Pink, NomTom & MeeToo, Meeghan Henry, Tha One, plus DJs, food trucks and more, 7 p.m.-12 a.m., \$10. Pomona Fairplex, 1101 W. McKinley Ave., 909-865-4070.

MONICA ABEN: 6 p.m., \$10. The Avalon, 1735 Vine St., Los Angeles, 323-462-8900.

WOLFTYLA: 1 p.m., \$30. Club Nokia, 800 W. Olympic Blvd., Los Angeles, 213-765-7000.

MONDAY, JAN. 19

SAOSIN: With Anthony Green, Taken & Souvenirs, 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

TUESDAY, JAN. 20

THE BLASTERS, SUPERSUCKERS: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

WEDNESDAY, JAN. 21

MURIEL ANDERSON & STANLEY JORDAN: 8 p.m., \$25. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier, 562-907-4203.

STYX: 8 p.m., \$45-\$85. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750.

YOUNG THUG: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600.

THURSDAY, JAN. 22

BANDA LOS RECODITOS: With Angeles Ochoa, 7:30 p.m., \$35-\$55. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland, 909-864-5050.

BYUN JIN SUP: 8 p.m., \$40-\$100. Club Nokia, 800 W. Olympic Blvd., Los Angeles, 213-765-7000.

ERIC JOHNSON, MIKE STERN: 8 p.m., \$25 & \$35. Grove of Anaheim, 2200 Katella Ave., 714-712-2750.

FELIX CAVALIERE'S RASCALS: 8 p.m., \$25-\$55.

Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu, 310-506-4522.

TINASHÉ: 8:30 p.m., \$22-\$77. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles, 323-936-6400.

—Falling James

CLASSICAL & NEW MUSIC

THE CALIDORE STRING QUARTET: Sun., Jan. 18, 2 p.m., \$22-\$28. Raitt Recital Hall, Pepperdine University, 24255 Pacific Coast Highway, Malibu, 310-506-4522.

GO THE COLBURN ORCHESTRA: Neville Marriner conducts Tchaikovsky's Violin Concerto and Holst's *The Planets*, Sun., Jan. 18, 7:30 p.m., \$20.50-\$49.50. Disney Hall, 111 S. Grand Ave., 323-850-2000.

GO EMANUEL AX: The star pianist parses chamber music by Beethoven and Mozart, Tue., Jan. 20, 8 p.m., \$39-\$68.50. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles, 323-850-2000.

GO FIGARO (90210): The title character finds himself down and out and without a green card in Beverly Hills, in Vid Guerrerio's irreverent English/Spanish reinvention of Mozart's *The Marriage of Figaro*, presented by L.A. Opera, Fri., Jan. 16, 7:30 p.m.; Sat., Jan. 17, 7:30 p.m.; Sun., Jan. 18, 2 p.m., \$21 & \$37. Barnsdall Gallery Theatre, Barnsdall Art Park, 4800 Hollywood Blvd., Los Angeles, 323-644-6272.

THE GOLD COAST WIND ENSEMBLE: Sat., Jan. 17, 7:30 p.m., \$18. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., 805-449-2700.

GO ITZHAK PERLMAN: The veteran violinist is joined by pianist Rohan De Silva for a night of sonatas by Beethoven, Grieg and Ravel, Wed., Jan. 21, 8 p.m., \$56.50-\$89.50. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles, 323-850-2000.

GO THE L.A. PHILHARMONIC: Conductor Andrey Boreyko welcomes violinist Nikolaj Znaider for a program that includes Tansman's *Stelė in memoriam Igor Stravinsky*; Sibelius' Violin Concerto; and the U.S. premiere of Górecki's Fourth Symphony, Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 8 p.m.; Sun., Jan. 18, 2 p.m., \$26.50-\$197. Pianist Emanuel Ax returns to unreel Chopin's Piano Concerto No. 2, and guest conductor Miguel Harth-Bedoya presides over Prokofiev's Suite From *Cinderella*, Jan. 22-24, 8 p.m., \$26.50-\$197. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles, 323-850-2000.

ARIAS IN MOTION: OperaWorks spotlights singers Erin Alford, Justine Aronson, Katie Bautch, Brenda Belohoubek, Mitchell Bowen, Brienne Cardona and many others, Sat., Jan. 17, 2:30 & 7:30 p.m., \$20. Cal State Northridge, Cypress Hall, 18111 Nordhoff St., Northridge, Northridge.

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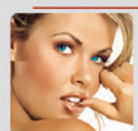


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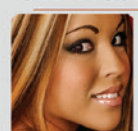
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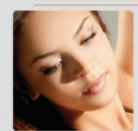
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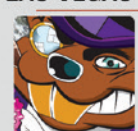
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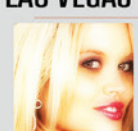
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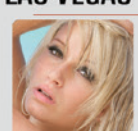
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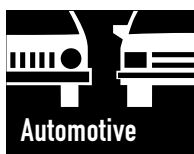
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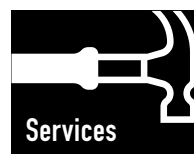
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