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beyond poultry.
BY TREVOR BACH



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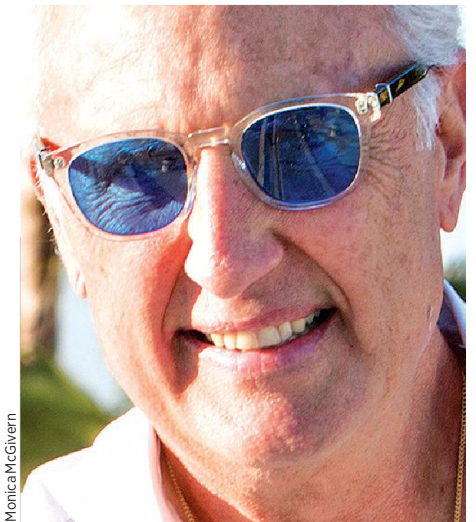
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ZOMBIE MONEY

After hacks and claims of money laundering, bitcoin returns to life. **BY DEIRDRA FUNCHEON**

On March 6, 2014, a gray-haired Japanese man in wire-rimmed glasses swept past a swarm of television crews that had been staking out his home. He jumped into a car and led a chase through Los Angeles, the likes of which had not been seen since O.J. Simpson's white Bronco hit the free-ways. That morning, *Newsweek* had reported in a cover story that this man was the elusive inventor of bitcoin, the notorious online currency whose price has seen-sawed for years between pennies and thousands of dollars apiece.

But the Japanese man, Dorian Satoshi Nakamoto, eventually gave in and told the media the *Newsweek* report was false. The then-64-year-old, California-trained engineer said, "I did not create, invent, or otherwise work on bitcoin. I unconditionally deny the *Newsweek* report." Added his lawyer, Ethan Kirschner: "*Newsweek* terrorized Mr. Nakamoto. [The magazine] scared his elderly mother, obtained his email address by deception, and misquoted or invented quotes from both him and his brothers."

The chase and its aftermath were perhaps the most dramatic part of an insane year for the cryptocurrency, which has drawn worldwide attention and will be discussed this weekend at the fourth North American bitcoin conference at the Fillmore Miami Beach.

Bitcoin was designed to be a digital form of money — balances are tracked only online; there are no bills or coins you can hold in your hand. It can be used almost anonymously, transferred around the world instantaneously, and moved free from the prying eyes of bankers, regulators, and law enforcement. It's been used for good — sending funds to farmers in remote Africa via cell phone, for instance — and evil, like money laundering and buying drugs online.

Thanks in large part to media hype that had been building around it, bitcoin peaked in November 2013 at \$1,216.73, just a few weeks before last year's Miami conference was getting underway. But after a year in which several hacks, huge thefts, and bitcoin-related crimes illuminated the risks, the price of a bitcoin has fallen to \$300. This year's conference takes place as two Miami men await trial for bitcoin-related money laundering and just days after a large Slovenian bitcoin exchange was hacked and \$5 million worth of the currency stolen.

Still, Moe Levin, a geek-chic 26-year-old in black-frame Buddy Holly eyeglasses who organizes the Miami conference,



says all of these problems have only made "bitcoin superstrong and resilient."

Born into an Orthodox Jewish family in Toronto, Levin was sent to study in Israel at age 18. That led to a scholarship in Austria, where he met a Dutch girl, whom he followed to his current home, Amsterdam. He says he's a clinical psychologist in Austria and speaks German, Dutch, Hebrew, and Arabic.

"Years ago," he explains, as though it has been eons, he got a job organizing supply-chain conferences in Europe. Execs from big companies like Starbucks would attend to

scope out new technologies that might save them money.

LOCALLY, THE CURRENCY HAS ALSO BEEN INVOLVED IN ALLEGED CRIMES.

To make something as simple as a paper cup, he explains, required multiple vendors. "Money was changing hands six or seven times, and at every step, the check or wire transfer had to clear. It was especially a problem in countries with shaky banking systems." At conferences, attendees began to talk about bitcoin as a way to speed things up. When Levin began researching it, he found there was "actually a huge community" of people using the currency.

He discovered that someone named Satoshi Nakamoto (but whose real identity remains uncertain) had proposed the idea of bitcoin in 2008 in an online technology forum. It was designed with open-source software, and all transactions were recorded online. Money was kept in online "wallets" like a SkyMiles account.

Among the first purchases came in 2010, when a programmer named Laszlo Hanyecz from Jacksonville, Florida, wanted

to see if he could buy goods with bitcoin. He offered 10,000 of them in exchange for two pizzas. A computer user in England agreed, accepted the bitcoin, and had Papa John's deliver the pizzas to Hanyecz.

Levin read about all this and started organizing bitcoin conferences in Amsterdam, Chicago, and Miami. (Not because South Florida has a great tech scene but because "Miami in January is not a hard sell for most people in the world," and it's a gateway to lots of countries with "shaky regulatory or banking environments.")

The conference attendees, businesses that hoped to profit from the currency and entrepreneurs, exchanged knowledge and tips. It grew increasingly popular and drew visitors from as far away as Australia.

Then, in 2013, federal agents arrested Ross Ulbricht, the alleged founder of a murky site called Silk Road that had been used for drug purchases and other criminal activity. They seized 144,336 bitcoins worth millions of dollars. (His trial was scheduled to begin this week in Manhattan.)

Locally, the currency has also been involved in alleged crimes. On December 5, 2013, an undercover Miami Beach Police detective searching for criminals using a website called localbitcoins.com met then-30-year-old Mitchell Espinoza at Nespresso on Lincoln Road, police reports show. Espinoza sold the cop a fraction of a bitcoin for \$500, thus making an \$83.67 profit, prosecutors say. The detective hinted that he planned to use the bitcoin for illicit purposes.

The men met a second time, at Häagen-Dazs on South Pointe Drive. A police report shows the detective told Espinoza he needed bitcoin so he could buy "stolen credit card numbers from Russian sellers... He told Espinoza that

he would be willing to trade Espinoza credit card numbers for bitcoin."

Espinoza said he "would think about it."

The agent bought one bitcoin for \$1,000 in cash. Espinoza made \$167.56 on the deal and was promptly charged with crimes including money laundering.

The Secret Service, which investigates financial crimes, was orchestrating a sting around the same time. On December 10, a special agent met with a man named Pascal Reid at a Starbucks in Sunny Isles Beach. Reid made about \$200 selling the agent bitcoins but declined to trade the currency for stolen credit card numbers.

Last January 25, they met at the Miami Beach bitcoin conference, and the agent said he wanted to deal in quantity. Reid eventually agreed to sell the agent more bitcoins, which would have earned him a \$5,000 profit. He was taken into custody on the spot and charged with money laundering.

Reid's lawyer, Ron Lowy, has argued that the money-laundering charges must be dismissed because the IRS has ruled bitcoin is not currency. The cases, which are among the first of their type, are still pending.

Other, more global problems have alarmed investors. In February 2014, a Japanese company called Mt. Gox was robbed of 850,000 bitcoins, then worth about \$500 million. Last week, in Slovenia, hackers made off with \$5 million in bitcoins from an exchange called Bitstamp; however, the exchange was back in business four days after the hack.

Levin, however, says using bitcoin is just as secure as online banking. And criminals are by far the exception, not the rule. Companies like Dell, Expedia, TigerDirect, and Microsoft all began to accept bitcoin in 2014 using middlemen to convert bitcoin sales into dollars. Moreover, security has recently been increased, he adds.

In Florida, the currency is rare. Kevin Albuquerque, manager of Latin House Grill in Kendall, says a year ago customers paid in bitcoin four or five times a month, but he hasn't seen a charge in a month or two. Jeremy Bufford, a Tampa entrepreneur who leads seminars about the medical marijuana business, says no one has paid with the currency for nine months or so.

So is it worth investing? At the Miami conference, a cofounder of *Bitcoin* magazine, an attorney who specializes in emerging technologies, and even a performance artist will speak. There's a discount if you pay with bitcoins.

One person who likely won't attend is Dorian Satoshi Nakamoto, the man who evaded the media in L.A. He briefly reappeared in the spotlight when he started a crowdfunding site, *NewsweekLied*, to raise money for a legal battle against the magazine, but that site has gone dark.

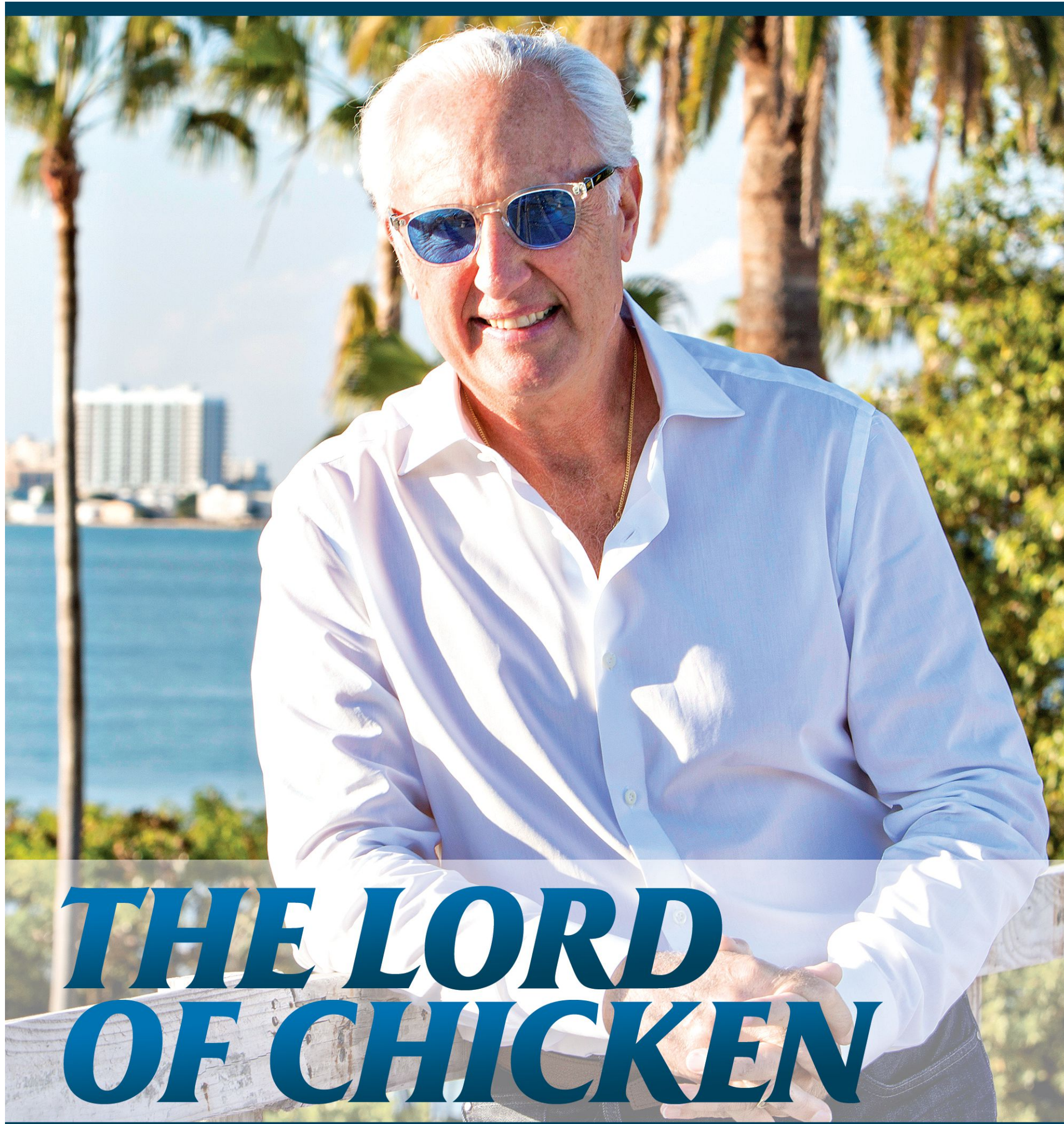
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THE LORD OF CHICKEN

Photo by Monica McGivern

Miami's most eccentric fast-food magnate sets his sights higher than *pollo*. BY TREVOR BACH

On a cloudy afternoon in late October, South Florida's most recognizable fast-food magnate approaches a chainlink gate outside a waterfront property on ultra-exclusive North Bay Road in Miami Beach. Christian de Berdouare scrolls his finger and thumb along a large padlock. After several seconds, the lock drops with a clank, and de Berdouare pulls on the gate, which gets stuck on the ground's uneven gravel. By the third pull, the gap is wide enough for his slim frame to slip through. He walks several steps, until he's standing in front of his masterpiece — the 17,000-square-foot, seven-bedroom, ten-bath home he's spent the past three years obsessively designing.

On this day, the yard is still a barren construction site littered with heaps of rubble and scraps of wood, and inside the expansive concrete structure is a mess of exposed beams and flooded floors — more Hurricane Recovery Project than *Lifestyles of the Rich and Famous*.

But de Berdouare, who has poured more than \$20 million into the project, sees only the splendor that is to come. "There is a waterfall here, on the side," he says, motioning above a gravel pile to a wall on the home's exterior. "Here," he says a few minutes later, passing through a bare future dining room, "we're going to have a 1,000-bottle cellar of wine. All glass, illuminated. All specially designed."

His end goal: "Honestly and very humbly, I can state that it's going to be the most beautiful house ever built in South Florida."

De Berdouare is 58 but has the frenetic energy of a 25-year-old on three cans of Red Bull. When he speaks, which is often, the words tend to pour out loudly and so quickly he often doesn't have time to form actual sentences.

Tall, with piercing blue eyes and a shock of thin, jet-white hair, he wears a blue silk shirt and gold jewelry. On the whole, his appearance and vague French accent suggest a mysterious European aristocrat, or maybe a Bond villain, albeit one with a disarmingly quick and goofy smile.

For most South Floridians, that grin is a familiar feature: As CEO and owner of Chicken Kitchen, de Berdouare has his portrait plastered on billboards and the front door of every one of the chain's 30-some restaurants — he's the "Chief Chickenologist" in the white lab coat, oversize round scientist glasses, and, of course, that smile.

But there's much more to de Berdouare than poultry. Miami's most eccentric entrepreneur was born in Africa; doggedly reared a fledgling company in Mafia-tied, crime-ridden New York; emerged from bankruptcy; and then was forced to buy back his own stores after a bitter divorce — only to nearly lose them again to a financial fraudster.

Chicken Kitchen has come through the turbulence poised for major expansion, but these days the Chief Chickenologist himself is at a crossroads.

After discovering a second calling in architecture and design, he spends hours every day obsessing over real-estate listings and renderings. De Berdouare made global headlines by buying a pink mansion once owned by Colombian drug lord Pablo Escobar and considering the demolition of a house with ties to the Beatles. His initiatives have earned praise from collaborators, like the renowned New York-based designer Jennifer Post, who calls him "a great visionary."

But not everyone has been enamored of de Berdouare's development plans, and it also remains to be seen whether the high-octane CEO can usher in a new rollout for his company while simultaneously raising the bar on Miami high-end real estate.

"I think," says his wife, TV journalist Jennifer Valoppi, "you kind of have to choose one."

De Berdouare was born in 1956 in Sudan, where his father, a Frenchman named Jean-Michel, was stationed for his work in the oil business. But just a year later, Jean-Michel was killed in a car accident, and de Berdouare's mother, Katy, who was from a Greek family that had transplanted to Ethiopia, moved back to that country to raise Christian and his older brother, Alain.

As a kid growing up in Asmara, a midsize Italian colonial city 8,000 feet up and near the Red Sea (and now the capital of independent Eritrea), de Berdouare was both fearless and entrepreneurial. There were no toys around — "You couldn't buy a pair of shoes if you wanted to," he recalls — so he spent much of his time building his own gadgets, like a kind of street bobsled. With spare truck parts, he fashioned a steel platform, added wheels, and attached a lever in front to be gripped and steered with his tiny hands. Then he and Alain would blaze down the city's hills, often leaving skin and blood streaked on the asphalt.

By the time he was 8 or 9, de Berdouare was a skilled negotiator, bargaining on his mother's behalf at open-air markets, and by the time he was a teenager, he had fallen in love with American capitalism. He read *Businessweek* and *Time* and dreamed of becoming a successful entrepreneur. "I'm going to be a millionaire when I'm 25 or 30," a pimple-faced de Berdouare would often tell an uncle he grew up with. "He used to laugh at me and say, 'Of course you are.'"

Had he grown up in the States, de Berdouare says, he likely would have pursued business or finance degrees. "But instead I came from Ethiopia, and I didn't have a pot to piss in." At 18, he moved to Paris and enrolled in law school but dropped out after only a few weeks. At 23, he started his own business brokering commodities. Two years later, he landed a job working for the notorious French businessman Jean-Baptiste Doumeng.

Nicknamed *Le Billionaire Rouge* — "the Red Billionaire" — Doumeng had grown fabulously wealthy exporting European agriculture to the Soviet bloc, and the ambitious, finance-savvy de Berdouare was tasked with setting up a new coffee- and cocoa-trading operation. The way he tells it, he was wildly successful, delivering three times the profits Doumeng had demanded. According to an agreement he had made with the tycoon, he says, the performance entitled him to a lucrative bonus, but Doumeng reneged. "He said, 'What do you mean bonus? You're way too young to be making that much money!'"

De Berdouare quit on the spot and soon moved to New York, eager to start a business but with no idea what kind. Walking with Alain one day in Manhattan's Upper East Side, he smelled it: fresh-grilled chicken, wafting through a cramped, 300-square-foot restaurant on 62nd Street — the original Chicken Kitchen. "They had the line outside the block," de Berdouare remembers.

He approached the owner, a Greek businessman, whose office was filled with smoke from the kitchen below. "I was thinking, *I want to buy this business*," de Berdouare says. "*I want to make it into a 1,000-store chain.*"

Within three months, he and Alain had closed a deal to buy half of the three-restaurant company.

"Of course, everything he told us was lies," de Berdouare says — he had unwittingly thrown all of his savings into a company that was more than \$1 million in debt. "We didn't even know about lawsuits and stuff like this. We should have sued everybody for fraud and misrepresentation."

Instead of scrapping the venture, though, the 28-year-old de Berdouare doubled down, resolving "to just slug it out," he says, "one chicken at a time."

He worked out a deal to acquire the other 50 percent of the company, opened two more stores, and transformed himself

from a savvy financier into a hard-nosed, hands-on CEO. He fired underperforming cooks and managers, obsessed over everything from food preparation to menus to seating arrangements, and spent hours getting greasy in the kitchen.

He also quickly became versed in the rough side of 1980s New York, the heyday of the city's drug epidemic. Chicken Kitchen delivery boys often doubled as dealers, he says, using the public phones outside restaurants to take drug orders they'd deliver while on chicken routes.

Once, de Berdouare was called to rush a kitchen worker to the hospital after he was stabbed in the neck, he says, by another worker who had pulled a blade from under his tongue. Another time, he was called by a manager to the same store, on 67th Street at First Avenue, and promptly led to the basement. There sat a two-kilogram bag of cocaine — a drop with a street value of maybe a half-million dollars.

De Berdouare says he deliberated and then decided to leave the bag where it was, figuring that was the best way to avoid retribution from either the intended recipient, who could become angry if de Berdouare turned it over to police, or from the cops, who couldn't be trusted not to turn on him. The next day the package was gone, "and everything was forgotten," he says. "Back to chicken."

But despite de Berdouare's frantic efforts, Chicken Kitchen struggled. In 1987, crushed by rising poultry prices and supplier debts, he filed for Chapter 11 bankruptcy protection. Two days later, he was sitting in his office in Long Island City when a man with a stern expression walked in without knocking. He sat down across from de Berdouare, plopped his feet on the young business owner's desk, and announced de Berdouare owed him hundreds of thousands of dollars.

The visitor was one of the tri-state area's largest chicken suppliers. He was also, de Berdouare says, a prominent Mob affiliate, married to a daughter of the Gambino family. (*New Times* was unable to corroborate de Berdouare's story of Mafia threats, although links at the time between the New York poultry business and the Mob have been well documented, including in a 1986 presidential commission report on organized crime.)

"You know you owe me this much money," de Berdouare remembers the man saying. "And you understand that if you don't pay me 100 percent, I'm going to break your fucking legs."

De Berdouare says he protested that under bankruptcy law he had to treat all of his creditors equally, but the strongman wasn't having it. "It's your fucking choice," he told him. "You choose between jail or having no legs."

The young business owner soon found a third option.

By the late 1980s, de Berdouare was fed up with the corruption and expense of doing business in New York. He looked to South Florida and saw a city on the rise. "I thought Miami was going to be the most exciting city in the world," he says — and the ideal place to build a chicken empire.

He wasn't wrong. As the Magic City exploded into a glimmering, cosmopolitan capital, Chicken Kitchen would thrive, its signature Chop-Chop dishes and sauces eventually inspiring a cult-like following. But even after 30 years in business, de Berdouare still regularly jolts awake in the middle of the night — "maybe because of too many scars of the battle," he says. "I lost everything."

After repaying his debts and emerging from bankruptcy, he opened his first Miami location at Bayside Marketplace in 1988. That September, he married Starr Porter, the daughter of wealthy Miami socialites who founded the Interna- >> p8

The Lord of Chicken from p7

tional Fine Arts College. With a \$380,000 investment from Starr's colorful father, Sir Edward — the beneficiary of a Vatican honorific — de Berdouare pushed ahead with expansion.

By 1990, Chicken Kitchen had a half-dozen Florida locations, and the restaurant's then-novel concept — fresh grilled chicken that offered a healthier alternative to fast food — was a local smash. “The low-cholesterol, low-calorie, low-fat char-grilled flesh is seductively delicious,” read a *Miami Herald* review that March. “Tender, juicy, moist, plump, succulent... Finally! Truth in menu!”

De Berdouare had his real first taste of financial success: a membership at La Gorce Country Club and fine European clothing. In May 1992, he and Porter became parents of a set of twins, Annalee and Jean-Michel. Finally, the chicken entrepreneur was flying.

But his world was about to come crashing down.

That August, de Berdouare and Porter separated. Three months later, on November 20, she was granted a temporary restraining order: In divorce papers filed ten days later, Porter alleged that she had been the victim of repeated domestic abuse and that she was “in fear of her life” due to “particular threats.”

She also accused her estranged husband of misappropriating corporate funds, including siphoning cash from Chicken Kitchen into his own possession, issuing spurious “loans” from company accounts to relatives, and using company money for a lease on a new Lexus sports car.

On December 3, Porter and her father ousted de Berdouare from Chicken Kitchen. With Sir Edward's investment, the elder Porter had assumed a 49 percent stake in the company, and Starr, who had invested \$10,000, had assumed 2 percent — leaving de Berdouare with less than a controlling stake. “You can wipe your ass with the 49 percent,” de Berdouare says today. “They kicked me out of the company.”

De Berdouare responded in court with his own allegations. He accused Starr of defamation, related to the abuse and misappropriation claims and other statements she had allegedly made, calling him “a thief” and that he “had only married her in order to obtain legal residency.”

Neither de Berdouare nor Starr was ever criminally charged over any of the complaints. He adamantly maintains that her allegations were baseless. “It's still very hurtful,” he says of the allegations. (Starr Porter didn't respond to *New Times*' requests for comment.)

The rancor between de Berdouare and Porter, in any case, didn't contaminate his relationship with his two oldest children. “He was just so much fun,” remembers Annalee Berdouare Porter, now 22 and a senior at the University of Michigan. “My brother and I were just in love with him.”

Annalee, who grew up mostly in San Francisco with her mom, says she still enjoys shopping trips with her dad — “we laugh like little girls whenever we're together” — and has always been awed by his indomitable work ethic. “It was honestly inspiring,” she says, “to see him still putting in such an effort, day in and day out.”

A judge eventually finalized the divorce and ruled that de Berdouare would maintain possession of Chicken Kitchen's



Manny Hernandez

De Berdouare married Jennifer Valoppi, the Emmy-winning television journalist, in 1997.

intellectual property rights, but his ex-wife and her father were granted the physical restaurants. De Berdouare was crushed. At one point, he says, all that was left to his name was \$200 and a mountain of debt.

Still, even as the company he had poured his life into existed only on paper — Porter continued operating the restaurants after changing the name to Starr's Chicken Grill — de Berdouare remained resolute. “I had the same vision,” he says, “that I had the day I saw Chicken Kitchen in New York.”

De Berdouare soon met a charming businessman named Roberto Veitia, who ran an Orlando firm called CRG that organized investors for emerging companies. Veitia, professing a belief in de Berdouare and his vision, helped secure \$4 million so de Berdouare could buy back stores from Porter and open new locations. “It was something that was very exciting for me at the time,” de Berdouare says, “having somebody who was throwing around all kinds of money.”

With the new investments, Chicken Kitchen was resurrected, going public on the Nasdaq in 1997 and soon announcing record sales. But it wasn't long before de Berdouare's excitement turned into something darker.

Only after he became involved with Veitia, he says, did he realize the investor's whole operation was actually a pump-and-dump scheme. Veitia would invest in a small company and take it public, boost its stock

value through advertising and marketing, and then abruptly sell off the shares.

Dismayed, de Berdouare — who had made sure to maintain controlling ownership, a lesson he says he learned from the divorce — refused to sell any shares, even as Chicken Kitchen reached a high of near \$3 from an initial 40 cents.

In 1999, the Securities and Exchange Commission filed a federal lawsuit against CRG, Veitia, and seven associates, alleging securities fraud; in 2003, he was ordered to surrender \$44 million in profits and pay a \$1.4 million civil penalty.

De Berdouare, who was never named in the SEC complaint, hung on to a growing Chicken Kitchen. “I was smart enough to save my ass on that one,” he says.

But some investors claim de Berdouare saved his own at the expense of theirs. Dean Dowda, who worked for CRG, invested \$100,000 in Chicken Kitchen in exchange for preferred convertible stock, which investors can redeem upon serving a notice to pull out at a certain price. Dowda says de Berdouare received a total of \$2 million from those investments, but when the group issued its notice, de Berdouare simply refused to make good on his agreement to sell, breaching his contract.

“He was such a dirtbag,” Dowda tells *New Times*. “He took our money and he didn't issue our shares.”

With Chicken Kitchen stock bombing — according to Dowda, driven down

by de Berdouare — the group of investors eventually gave up and accepted a nominal payout. “I want to say I got maybe \$2,300 back,” Dowda says.

De Berdouare denies any wrongdoing. He says the stock was actually driven down by investors attempting to wrest control of the company, and is adamant that his refusal to sell any shares was both legal and in the best interest of Chicken Kitchen.

“I was just trying to protect everybody's interests,” he explains. He also says he now regrets ever dealing with Veitia. “I'm a very ethical person, and I don't like to be involved with people who are not sharing the same ethics.”

Recent years have been kinder to the poultry magnate. By 2010, Chicken Kitchen had grown to 36 stores, and de Berdouare was named Ernst & Young's Florida Entrepreneur of the Year. The company has added a few franchises in Colorado and Houston, as well as one in Abu Dhabi and another in Panama, but the chain has remained essentially a South Florida establishment.

It may not be for long. Art Gunther, the former president of Pizza Hut and a friend and consultant of de Berdouare's, is convinced Chicken Kitchen is ready to explode. De Berdouare, he says, is a fast-food visionary on the level of Dave Thomas, of Wendy's fame, or Ray Kroc, who transformed McDonald's into a global empire.

“Almost 30 years ago, he had this crazy notion that a grilled product was healthier,” Gunther says. Now the rest of America has finally caught up, he says, and no fast-food company is better positioned to take advantage than Chicken Kitchen.

“This is a jewel in the rough, and it's my intention to help him blow that thing up, to make it the biggest, most successful chicken chain in America.”

Every morning, usually by 7 o'clock, de Berdouare heads out the front door of the five-bedroom, 8,000-square-foot, \$6 million North Bay Road mansion he shares with Valoppi and their sons Julian, 17, and Jordan, 15. He walks through the exclusive bayfront neighborhood — the same one that's home to Chris Bosh and Dwyane Wade — to the parking lot of Mount Sinai Medical Center and then back, for a total of about five miles.

De Berdouare is religious about his morning walks. The exercise is great, of course, but the route also helps him with his real-estate groundwork. Like a cop walking a beat, he chats up neighbors for any tips and takes notes — all to maintain an encyclopedic knowledge of his favorite neighborhood. “I think two or three moves ahead of time,” he says. “It's like chess.”

De Berdouare's passion for real estate and design is boundless. His iPad contains more than 12,000 images of various renderings related to the current project. “If you ask me about a bathtub, I can show you 200 bathtubs that have been done around the world,” he says. “If you ask me about kitchens, I can show you kitchens for the next two days.” Nothing gives him more satisfaction, he says, than creating beautiful properties.

But some of his real-estate plans have inspired backlash. The home where de Berdouare lives now was once visited by the Beatles during their famous 1964 invasion of America. An iconic *Life* magazine photo was >> p11

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The Lord of Chicken from p8

taken at the pool in back. When de Berdouare quietly applied last year for a permit to demolish the house, some fans were incensed.

"I don't see how anybody could knock it down knowing the Beatles were there," said Grant Epstein, a Beatles fan who also grew up in the neighborhood. "It's like another piece of Miami history gone to the wrecking ball."

De Berdouare brushes aside the criticism. He himself is a huge Beatles fan, he says, and besides, the famous band's brief stay hardly qualifies the home as deserving preservation — not that it's in de Berdouare's nature to dwell on the historical. "He's really very forward-thinking," Valoppi says.

De Berdouare met his second wife in 1994, after she had recently moved to the area from New York to take a job at NBC 6. The two were married three years later in a small ceremony on Fisher Island. Jose Diaz-Balart, the Univision anchor and brother of congressmen Mario and Lincoln, was best man. (De Berdouare still considers Diaz-Balart his best friend. "Happy birthday querido," the journalist recently wrote to de Berdouare in a text message. "Having you as a friend is one of my life's blessings.")

Valoppi had planned to return to New York, but persuaded by de Berdouare's passion for Miami, she decided to put down roots here, and the two bought their current home in 1997, moving in the same day Valoppi gave birth to Julian.

Eleven years later, they bought the second North Bay Road property for \$3 million. The idea, Valoppi says, was to renovate the existing property and sell it quickly, but her husband eventually convinced her on the idea of knocking it down entirely and beginning anew.

When de Berdouare hired big guns like interior designer Jennifer Post, Valoppi assumed that her husband — who had worked on designing Chicken Kitchen restaurants but never any homes — would step out of the way. "I'm like, 'OK, and now you put it in the hands of the professionals and you let them do what they know how to do, and you do what you know how to do, which is Chicken Kitchen,'" she says.

Instead, de Berdouare went on a "rampage," obsessively orchestrating every element of the project, even selecting which designer handbags would be displayed in the renderings of the woman's master closet.

"He wanted to design the best," Post says. "We probably had 20 different bar executions. Was it in stone? Was it in glass? Was it in mirror and glass?"

On the afternoon tour, de Berdouare continues through each room, articulating in vivid detail his vision. He points out imaginary vertical orchid gardens; the future gazebo with its sunken dining area; the eight-seat movie theater; the steam room, sauna, and gym; the custom-made Italian-marble kitchen cabinets; the bar that will appear, Bond-like, at the push of a button; the rooftop infinity pool overlooking the bay.

At one point, he stops along a wide-open space on the home's second floor and pulls open the doors of a massive wooden crate. "Look at this," he says, rapping his knuckles on a kitchen-size slab of fine marble — the home's \$150,000, 6,000-pound, custom Italian bathtub. "You don't have another one like this in the world." >> p12

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The Lord of Chicken from p11

Zeb Jaros, the project's architect, says the Chief Chickenologist has established himself among the "1 percent" in Miami real estate. "I foresee him to be a major player," Jaros says.

In countless meetings about Chicken Kitchen, Jaros, as much as anyone, has also been witness to de Berdouare's firebrand perfectionism. "He will get all excited," the architect says. "He'll start yelling and screaming to the point that the walls are shaking. And I know to wait five minutes; then you can start pouring some reason."

De Berdouare can't turn it off. These days he rarely visits Chicken Kitchen locations, he says, because it's too frustrating to see minor imperfections — a chicken breast mildly overcooked or a speck of dirt on the floor. After 30 years, he's become weary of the grind that made him so successful to begin with.

"I don't like the day-to-day running," he admits. "It's only dealing in hassle and aggravation all day long."

Earlier that October afternoon, de Berdouare sits at the large table where he often works, overlooking the pool made famous by the Beatles. When his son Jordan, an exceptionally tall, round-cheeked 15-year-old, walks into the house, just home from school, de Berdouare promptly leaps up. "Chief Chickenologist in training!" he yells.

"Yep," Jordan says, smiling shyly.

"So how long has it been since you wanted to be involved in Chicken Kitchen?"

"All my life."
"All his life!" he exclaims.

With the real-estate projects, the stable family life, and the expanding business, de Berdouare is happier than he's been since zooming down Ethiopian streets on a home-made sled. "This is exactly the kind of life I really wanted," he says. "The only thing is I would have loved maybe 500 restaurants."

But the Chief Chickenologist's future is harder to read. Over the years, he's been

De Berdouare stirred controversy last year when he applied for a permit to demolish his current home, which the Beatles famously visited in 1964.

approached by numerous companies interested in ushering a large Chicken Kitchen expansion, including Fairfax Financial Holdings, owned by a man commonly known as "the Warren Buffett of Canada."

So far, he has resisted. None of the offers afforded the kind of control he's committed to hanging on to, and he has also floated the idea of waiting to expand until two of his sons come aboard. "Then I can have something that I can pass on to my kids," he says.

In the meantime, de Berdouare's real-estate holdings continue to grow. In November, he made an offer on another North Bay Road house, and he also received a bid for the former Pablo Escobar mansion down the street. The next month, he listed his master dream project with Sotheby's for \$35.9 million.

Chicken Kitchen prospects, meanwhile, look bright. An investment bank has recently signed on to open ten to 12 new South Florida stores (with drive-thrus, a first for the chain), while Abu Dhabi franchise owners are discussing adding 30 restaurants there.

"The Middle East would be absolutely fantastic for us," he says. "They love rice, they love chicken, they love sauces."

Maybe, in the end, de Berdouare won't have to choose between *pollo* and property development. "I'm opening Chicken Kitchen stores and I'm doing houses," he says. "I'm doing both."

He has reason to be optimistic. One December afternoon, de Berdouare says, while walking along Arthur Godfrey Road on a rare trip to the post office, he was unexpectedly reminded of the reason he got into this business in the first place.

"The whole neighborhood... smelled like chicken. It was amazing."

Trevor.Bach@MiamiNewTimes.com

FRIDAY
PAGE 13

Raise a glass to raise money for Friends of Greyhounds.



SATURDAY
PAGE 13

This Hollywood concert is dedicated to MLK.



WEDNESDAY
PAGE 15

Girls' Club's "Making Space" exhibit ends with a poetic bang.



NIGHT + DAY

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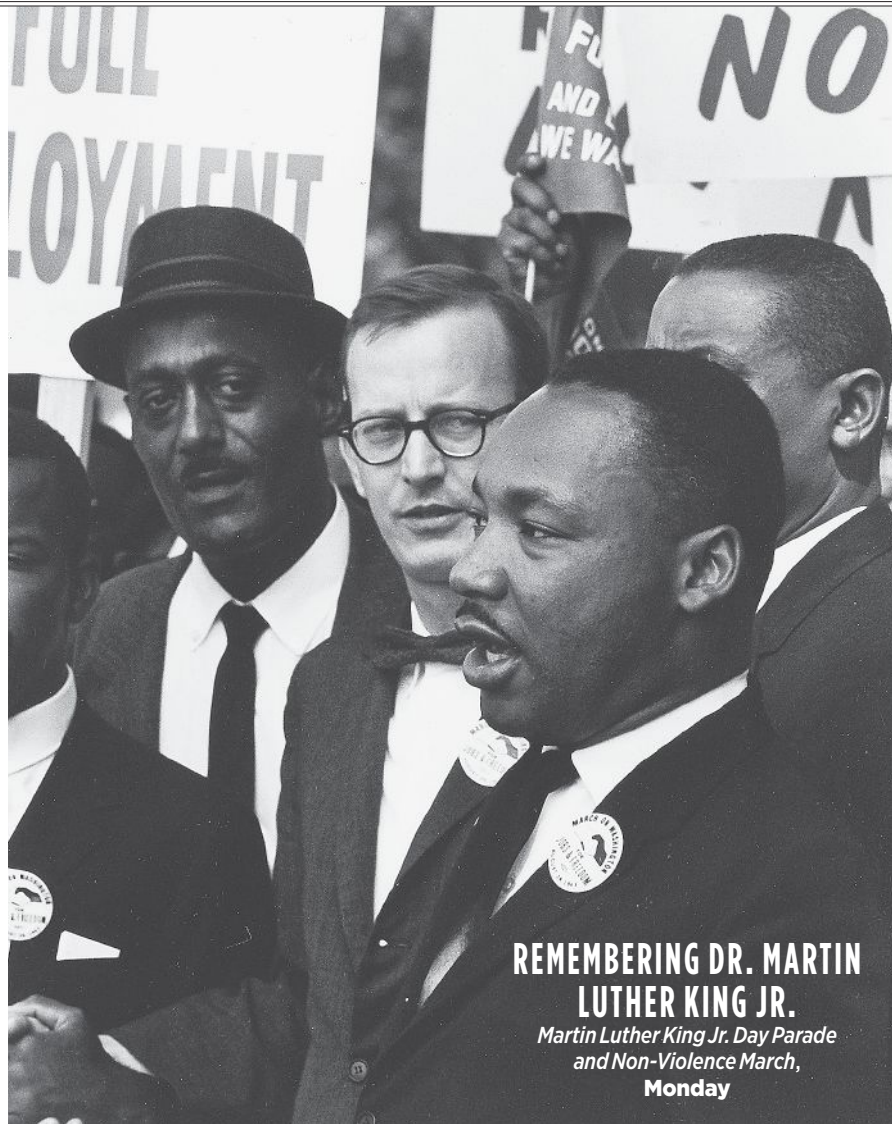
THU

1/15

▼ FILM

PROJECTING THE DIASPORA

Surviving longer than any other film festival in Palm Beach County, the venerable **Palm Beach Jewish Film Festival** celebrates its landmark 25th anniversary this week, promising an eclectic buffet of 30-plus features and documentaries from around the world at five theaters, from Boca to Palm Beach Gardens. The festival opens at 7 p.m. Thursday at the Kravis Center (701 Okeechobee Blvd., West Palm Beach) with the gripping, patriotic documentary *Above and Beyond*, about U.S. pilots covertly assisting Israel in its 1948 War of Independence. Other don't-miss premieres, running through February 8, include Uruguay's Best Foreign Language Film Oscar submission *Mr. Kaplan*, a black comedy about a potential Nazi next door; *Zero Motivation*, another dark comedy, set among female soldiers in an Israeli outpost, which that country's Film Critics Association chose as its best film of 2014; and *Closer to the Moon*, a Vera Farmiga vehicle based on the bizarre fallout of a 1959 Romanian bank heist. There will be screenings of these titles at most of the host theaters, including Cinemark Palace (3200 Airport Road, Boca Raton). Jewish stage and screen legend Lainie Kazan, whose credits run a gamut from *The Delta Force* to *My Big Fat Greek Wedding*, will be honored at a reception on January 29 at the Kravis, where her 2010 dramedy *Oy Vey! My Son Is Gay!* will be screened. For tickets and a full schedule of films and locations, call 877-318-0071 or visit palmbeachjewishfilm.org. **JOHN THOMASON**



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Martin Luther King Jr. Day Parade and Non-Violence March, Monday

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comes attendees to come out with their pets (leashed, of course) to enjoy the festive outdoor environs America's Backyard has to offer. Donations and \$20 drink tickets will benefit the Friends of Greyhounds volunteer organization. Since 2002, this Broward-based charity has been placing retired racing greyhounds in qualified safe and secure homes. Its hard work has led to the placement of more than 1,900 greyhounds. On top of charitable drink tickets, the Friends of Greyhounds will have raffles, with prizes such as Miami Seaquarium tickets and Pet Supermarket vouchers, up for grabs.

All this yappiness takes place Friday from 5 to 10 p.m. at America's Backyard, located at 100 SW Third Ave., Fort Lauderdale. Free to attend. Visit friendsofgreyhounds.org, or call 954-578-0072. **ALEX RENDON**

SAT

1/17

▼ MARTIN LUTHER KING JR. DAY

ODE TO DR. KING

Martin Luther King Jr. died almost 47 years ago. The pastor, activist, humanitarian, and advocate for nonviolent civil disobedience remains as relevant and galvanizing as he was then — an oft-quoted and misunderstood figure of America's most turbulent times. It is 2015, and not much has really changed. Rampant inequality continues on all fronts of the civil rights movement, and younger, complacent generations are getting watered-down versions of facts, further creating an understanding gap. We must work to bridge those gaps, both generational and racial. Music is the great equalizer and, as such, a great glue to strengthen the resolve of like-minded people. As part of the City of **Hollywood's Martin Luther King Day Celebration**, Landau Eugene Murphy Jr. will perform a salute to Frank Sinatra with the Broward College Jazz Combo. Murphy knows struggle, hunger, and luck. The 40-year-old might've "made it" on *America's Got Talent*, but the plucky singer earned his keep. His rich, personal story is in line with the dream Dr. King had, and there couldn't be a better pairing for this celebration of the indomitable nature of the human spirit.

Murphy's salute to Frank Sinatra with his Big Band will be performed with the Broward College Jazz Combo at 8 p.m. Saturday at ArtsParks at the Young Circle Amphitheater, 1 N. Young Circle, Hollywood. Admission is free. Call 954-921-3500, or visit hollywoodfl.org. **ABEL FOLGAR**

FRI

1/16

▼ COMMUNITY

AT THE FAIR!

We could blame the foodie movement's loving embrace of deep-fried Oreos, butter, and cola, or maybe it's social media's push to embrace all things nostalgic and formerly cheesy (ugly Christmas sweaters, anyone?), but it does seem as if the ol' county fair is in a renaissance period of late. See the change afoot as the **South Flor-**

ida Fair returns Friday to — where else? — the South Florida Fairgrounds. This year, the SFF is offering LED robot laser shows, Las Vegas on Ice ice-skating shows, Bengal tiger encounters, beer gardens (blame/thank the foodies), period reenactment gunfights, Solid Waste Authority "trashion" shows, Dale K funny hypnosis, an Elvis competition, and much, much more. Of course, with a history dating back to 1912, some fair staples like Yesteryear Village, horse demos, 4-H displays, and classic stomach-churning rides and fair food are staying put for 2015.

The South Florida Fairgrounds are located at 9067 Southern Blvd., West Palm Beach. The fair

runs from Friday through February 1. It opens at noon Monday through Friday and at 10 a.m. Saturday, Sunday, and on Martin Luther King Jr. Day. Visit southfloridafair.com, or call 561-793-0333. Admission is \$15 at the gate for adults and \$8 for children ages 5 to 11. **TERRA SULLIVAN**

▼ FOOD + DRINK

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▼ COMEDY

NEARLY NOTORIOUS

Comedian **Russell Peters** has set records with his popularity — once for performing for the largest audience in Australia for a standup comedy show, another in 2009, when he set record sales in London, and last for being the first comic to sell out Toronto's Air Canada Centre. He made a rumored \$21 million paycheck last year and has judged others' routines on NBC's *Last Comic Standing*.

He carries with him an eclectic audience of all ages and nationalities, even lovingly describing the packed seats in front of him as "looking like a Benetton ad." And yet, even with all of this exposure and success, there is one little hump the Canadian comedian would like to hurdle — America. Chris Rock has even deemed Peters the "most famous person nobody's ever heard of." This is all fodder for Peters' latest comedy tour, *Almost Famous*, which arrives at Hard Rock Live (1 Seminole Way, Hollywood) on Saturday. Tickets cost \$40 to \$75. Visit seminolehardrockhollywood.com, or call 866-502-7529. **TERRA SULLIVAN**

▼ FOOD + DRINK

GET STONED

When tourists arrive on our sunny shores, there are three things they want to do: Get drunk, soak up the sun until achieving a lobster-like hue, and eat tons of seafood. With fun-loving locals, ample UV rays, and three sides of the state surrounded by water, none of the above is difficult to do. Throughout the year, our Instagrams are filled with images of legs on the sand with the ocean in the background. Our fellow Floridians obviously make the most of the ubiquitous beaches, but when it comes to seafood, unless you're friends with an avid fisherman (or woman), many of us tend to take the natural spoils for granted. The time has come to celebrate our state treasure, this Saturday, at **Riverwalk's Fourth-Annual Crab and Seafood Festival**, presented by Grille 401.

Taking place from 11 a.m. to 5 p.m. in Esplanade Park, the fest honors the local seafood industry and brings together local eateries specializing in delicacies from Florida. The event features plenty of food, drinks, music, prizes, and games, including the nail-biting hermit crab races. Stephens Distribution is hosting a beer garden. The free festival takes place rain or shine. Food is available for purchase for \$5 a plate. Esplanade Park is located at 400 SW Second St. in Fort Lauderdale. Call 954-468-1541, or visit goriverwalk.com. **SARA VENTIERA**

SUN

1/18

▼ BENEFIT

A SHOW OF SUPPORT

Laura Gunderson's play *I & You* will forever suffer the criticism of marrying poetics, teens, deadlines, and drama, but where the critical eye might be unforgiving, the progressive minds over at the theater at Arts Garage know a solid marriage when they see one. When they were looking for a theatrical production that would work as a fundraiser for FAU's College of Nursing, they turned to Gunderson's interracial

teen protagonists. In *I & You*, Caroline is in need of an organ transplant and Anthony is the black boy paired with her on a Walt Whitman assignment. What transpires in the 80-minute play is slangy and earnest and quite frankly the best stage tie-in to any kind of fundraiser dealing with nursing.

Nurses are continuously in demand, and the Christine E. Lynn College of Nursing at Florida Atlantic University has been training some of the best nurses in the field with its dedication to caring-based education, research, and service dedicated to improving health for individuals, their families, and communities. On Sunday, the theater at Arts Garage, 180 NE First St. in Delray Beach, will host a **benefit performance of *I & You*** at 6:30 p.m. Tickets cost \$50. Call 561-297-4641, or visit artsgarage.org. **ABEL FOLGAR**

▼ CONCERT

STRING QUARTET PLUS FOUR

Festival of the Arts Boca is nearly two months away, but organizers are celebrating early this weekend with a pre-festival concert from the **Israeli Chamber Project**, an eclectic corps of classical musicians with a Middle Eastern base and a global reach. The group takes the classic string quartet arrangement and usually amplifies it with piano, clarinet, and harp, providing the opportunity for an unusually expansive repertoire for up to eight musicians. The Israeli Chamber Project's mission is educational as well as musical: It plays in kibbutzim, deserts, and tiny Arab cities in addition to the world's most sparkling concert halls, and its members provide trivia-laden introductions and Q&As during their appearances. Expect a customarily worldly program for its appearance in Boca Raton, including masterpieces by such rarely performed composers as Armenia's Aram Khachaturian, Israel's Paul Ben-Haim, and France's Camille Saint-Saens, AKA the "French Beethoven;" Schumann's playful, fiery "Fantasy Pieces for Clarinet and Piano"; and Bartok's challenging master class "Contrasts for Clarinet, Violin, and Piano."

The group performs at 3 p.m. Sunday at Mizner Park Cultural Arts Center, located at 201 Plaza Real in Boca Raton. Tickets cost \$30 to \$45. Call 866-571-2787, or visit festivaloftheartsboca.org. **JOHN THOMASON**

MON

1/19

▼ MARTIN LUTHER KING JR. DAY

PARADE OF PEACE

Every country has its national treasures, people who impacted the world in immensely positive ways. The United Kingdom has Diana (and the seriously awesome Prince Harry). India has Mahatma Gandhi. Switzerland has Einstein. South Africa has Nelson Mandela. Argentina has Pope Francis (another really cool dude). And among many other great men and women, we have Martin Luther King Jr. — as much as Madonna would like to compare herself to the man, few people in the world have ever come close. On Monday, it's time yet again to celebrate one of the most important men in U.S. history. In honor of King and the legacy he left behind, the City of Fort Lauderdale is hosting the **Martin Luther**

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King Jr. Day Parade and Non-Violence March.

Starting at 10:30 a.m., the annual march observes the civil rights leader's nonviolent tactics. It will be followed by a Peace Rally and a live Battle of the Bands (don't worry: There won't be any real fighting, obviously). Starting at Dr. Martin Luther King Jr. Elementary School and culminating at Dillard High School, the parade and march are being organized by the Dr. Martin Luther King Jr. Celebration Committee Inc. (MLKCC), a locally based, volunteer-run 501(c)3 that aims to promote King's vision through remembrance, education, and advocacy. Dr. Martin Luther King Jr. Elementary School is located at 591 NW 13th Ave. in Fort Lauderdale. Dillard High School is located at 2501 NW 11th St. Call 954-828-5323, or visit kingholidaycelebration.com. **SARA VENTIERA**

WED

1/21

▼ **ARTS + CULTURE**

MAKE WAY

Virginia Woolf's essay "A Room of One's Own" has long been required reading for women writers, feminists, and freshman lit classes. Its title is a bit of a play on words, as the author argues both for the need for women to have actual, physical private space in which to work, think, and create but also for space within a literary tradition that has been — and in many ways continues to be — dominated by male voices. The Girls' Club in downtown Fort Lauderdale has been providing space for women artists since its founding in 2006. Now, with its latest exhibition, the Girls' Club Collective has sought to both expand that space and to include women's voices. "Making Space" expands on Woolf's theme with contemporary pieces that explore the concept of a need for creative space. It was curated from the private collection of Francie Bishop Good and David Horvitz and features contemporary work from international and domestic artists as well as prominent local artists, including Tracey Emin, Mickalene Thomas, Rania Matar, LaToya Ruby Frazier, Scott Daniel Ellison, Kate Gilmore, Peggy Levison Nolan, Teresa Diehl, and Julie Davidow. Going outside its own literal space, "Making Space — Beyond a Room" has been on exhibit at the Rosemary Duffy Larson Gallery at Broward College since November 20, and during that time, local poets and writers have been invited to submit works inspired by the themes and topics of the exhibition. Selections from these submissions will be read during the closing reception at 6 to 7:30 p.m. Wednesday.

The Rosemary Duffy Larson Gallery is part of Broward College, located at 3501 Davie Road, Building 6, Davie. After the reception, the reading selections can be found on the Girls' Club blog, girlsclubcollection.org/blog. Girls' Club is located at 117 NE Second St. in Fort Lauderdale. Admission is free. Gallery hours are 1 to 5 p.m. Wednesday through Friday or by appointment. **REBECCA MCBANE**

Email upcoming events to Arts and Culture Editor Rebecca McBane at Calendar@BrowardPalmBeach.com. Include the location, date, time, price, and a contact phone number. It's best to submit items three weeks in advance.

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▼ Stage

Please Hold

The unrelenting reservations line at a posh restaurant inspires tour-de-force theater.

BY JOHN THOMASON

Sean McLelland's scenic design for the Broward Center's *Fully Committed* is a prop-heavy treasure box that begs for more scrutiny than most audiences will give it. Minor details and unexplained trinkets fill the space — a *Goodfellas* poster, a baseball in a Lucite cube, a woman's purse, Christmas lights, and multicolored Post-its plastered everywhere like the ravings of a lunatic.

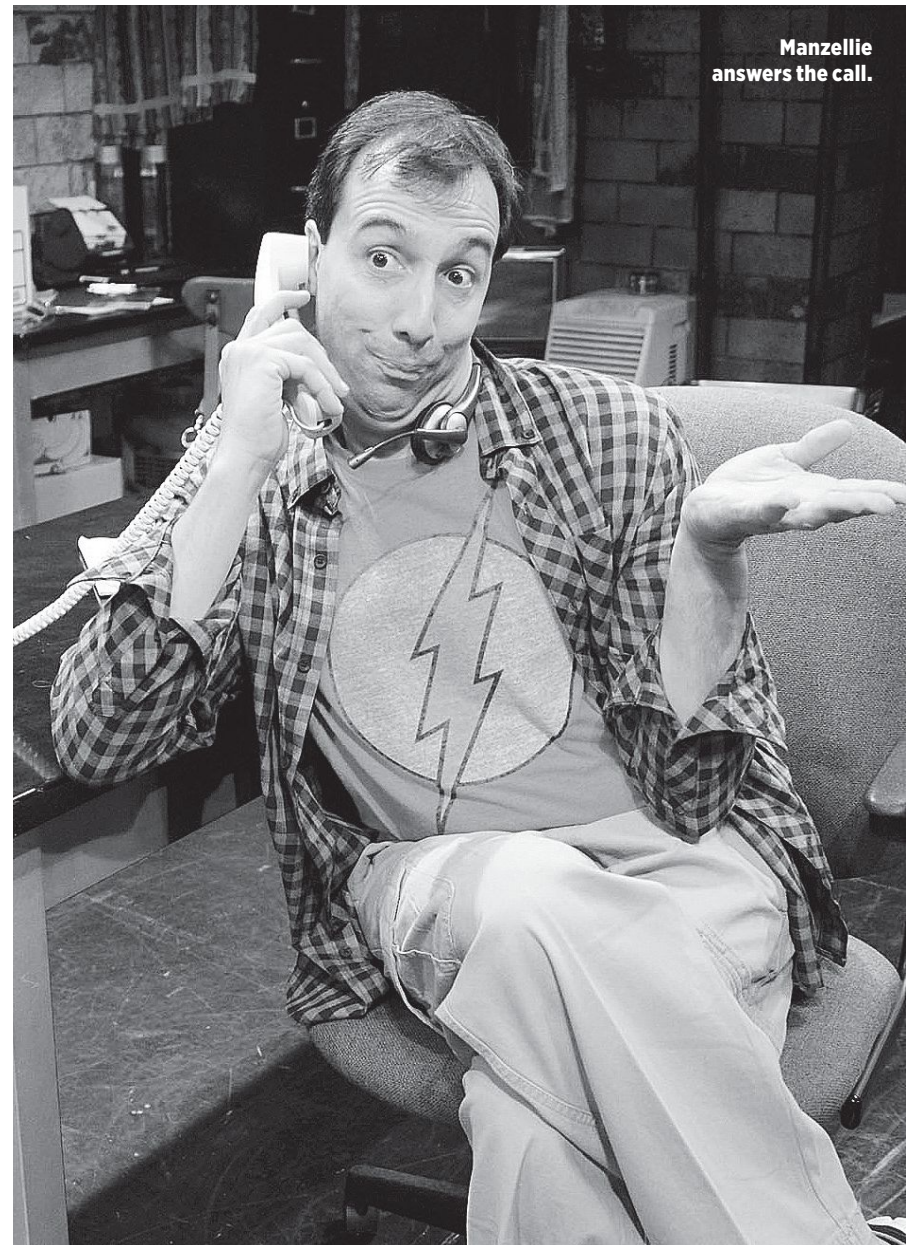
Take all the props away and you'd have an ominous brick basement with dim lighting. It houses the reservations department at a hundred-dollar-a-plate Manhattan restaurant, but without all the clutter, it would be a fine place to enhance-interrogate somebody. But Sam Peliczowski (John Manzelli), the phone jockey for the restaurant's perennially

MANZELLI INHABITS NEARLY 40 OTHER CHARACTERS IN A SINGLE, UNBROKEN, HOUR-AND-A-HALF-LONG SCENE.

buzzing line, doesn't need assistance in that department; the job itself is torturous enough. The double-entendre in the title of playwright Becky Mode's dynamic 1999 solo show — “fully committed” suggests a diagnosis at Bellevue but is also restaurant-speak for a night when all reservations have been filled — speaks volumes about the show's manic energy, directed with unrelenting skill and polish by Manzelli and Hugh M. Murphy. In addition to Sam, Manzelli inhabits nearly 40 other characters in a single, unbroken, hour-and-a-half-long scene in which multiple crises collide in the manner of an Aaron Sorkin script, from detained employees to diarrheal bathrooms to a surprise visit from a Mr. Zagat.

As Sam, he paces the room with his headset; endures harangues from the coke-snorting chef on a separate, foreboding red phone line; and buzzes upstairs to query management. But mostly he maneuvers his wheeled office chair between the phone line and reservation tablet like a seasoned day trader.

As the unceasing parade of insistent callers — nearly all of whom desire the same perfect table at the same perfect time on the same weekend night — Manzelli runs a gamut from mafiosi to nebbishy seniors, foreign dignitaries to 1 percent socialites, flamboyant supermodels' assistants to uncomprehending Asians, all of them presented in unified, broad strokes but with obvious affection and without condescension. Thanks to shifts in Manzelli's physicality and the repetition of signature



Manzelli answers the call.

Natalie Tavares

gestures, each archetype is fully formed and present, if only for the span it takes him or her to speak a sentence. All things considered, the script could have been funnier, but this whiplash-inducing, marathon performance represents the strongest solo acting in South Florida since Outre Theatre Company's *An Iliad* in 2013 (kudos too to sound designer Matt Corey, who manages the constant interruptions of two landlines and a buzzer without missing a beat).

In the production's most poignant passages, Sam portrays his own elderly father, converting the office chair into a makeshift walker. The play is set around the holidays, and the senior Peliczowski, recently widowed, just wants his son home for Christmas. When Sam tells him he's forced to work, the hurt and disappointment are vivid on both of

their faces. When he plays Sam's dad, Manzelli himself seems to age in front of our eyes.

Those allergic to one-man shows should note that *Fully Committed* avoids the clichéd trappings of the genre. There are no arch monologues, no stilted explanations of time and place, no breaking of the fourth wall. We're simply observing an afternoon in a man's harried life, with a few glimpses into the harried lives of others. It may be torture for Sam, but for us, it's an exhilarating experiment.

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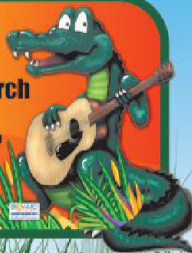
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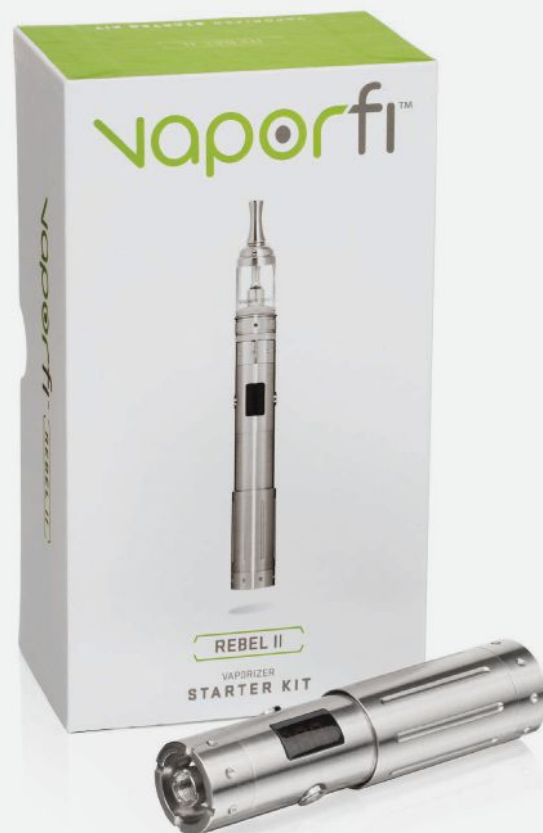
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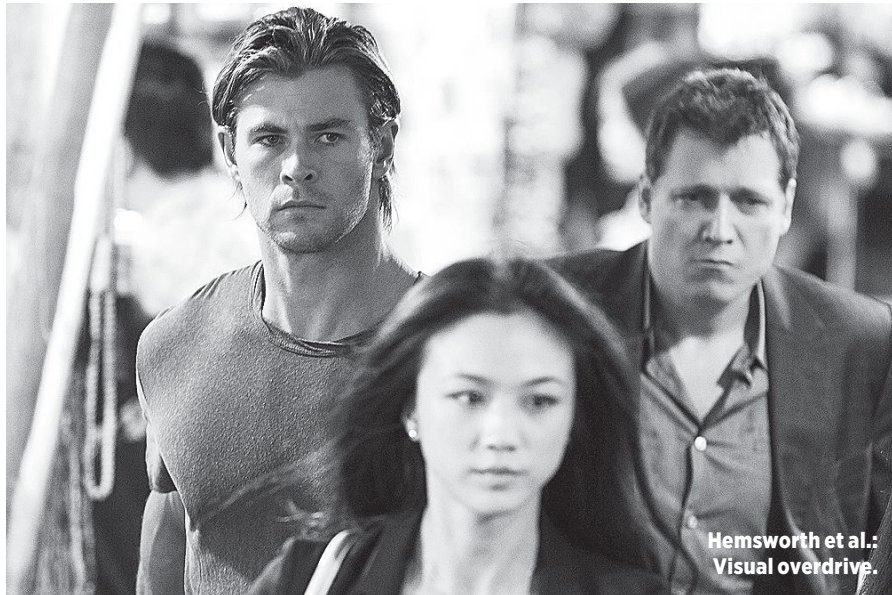
Descent of Mann

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 cyber-thriller, *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 purple 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 that 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, all 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 awhile 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



Hemsworth et al.: Visual overdrive.

Frank Connor / Universal Pictures

unnecessary; they sleep curled into each other, as if creating a mutual safety net in an unsafe world; they collaborate on a dangerous mission that begins with Lien, dressed in a sleek business 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. Where is she going? Why did she pour coffee on the paper? Why is it important for the paper to dry quickly? The answers are somewhat anticlimactic, but that doesn't matter much. One good thing about Mann, even in a film that doesn't quite work: He enjoys teasing the questions out of you instead of just handing you the answers.

In fact, *Blackhat* is so engaging in lots of little ways that it's a shame the movie 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 possible 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 1990s Hong Kong movie boom, but Hollywood never figured out what to do with him.)

Cinematographer Stuart Dryburgh, in his first collaboration with Mann, makes a suitable partner in crime: He's 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. And the movie opens with an imaginative reenactment of computer code

BLACKHAT IS SO ENGAGING IN LOTS OF LITTLE WAYS THAT IT'S A SHAME THE MOVIE DOESN'T ADD UP TO MORE.

snaking through a network, presented as a stream of light wending its way along the twists and turns of various circuitry, almost as if molten lava had been poured into the crevices of an ant colony. It's a

clever bit of visual wizardry that teases in just the right way, making you wonder just where you're headed for the next two hours or so.

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 while you're watching it. But how depressing that Mann should settle for being acceptably anything.

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Blackhat

Starring Chris Hemsworth, Viola Davis, Wang Leehom, and Tang Wei. Directed by Michael Mann. Written by Morgan Davis Foehl and Michael Mann.

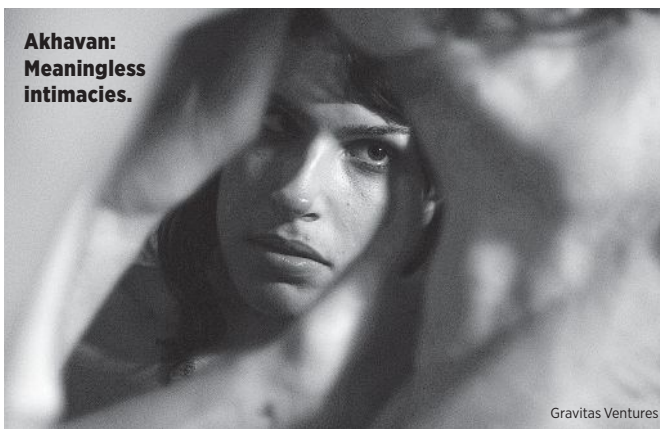
▼ ARTHAUS

Appropriate Behavior

STARRING DESIREE AKHAVAN AND KELLY MCANDREW. WRITTEN AND DIRECTED BY DESIREE AKHAVAN. NOT RATED. OPENS FRIDAY AT CINEMA PARADISO - LAUDERDALE (503 SE SIXTH ST., FORT LAUDERDALE; 954-525-3456; FLIFF.COM).

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. "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-



Akhavan: Meaningless intimacies.

Gravitas Ventures

numbers: This struggling artist takes 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 SCHERSTUHL**

 Film

Smarter Than the Average

Paddington gives CGI kid movies a good name.

BY ALAN SCHERSTUHL

Everyone argued that each flourish and tendril of a work of art has its exact corollary in the mind of the artist, that creative expression is always, in its way, a sort of autobiography. Want to know the person? Look at her works. But Ralph Waldo never lived to see committee-crafted kiddo flicks, especially those of the CG era. Laid open, a movie like *Rio 2* or *Planes: Fire & Rescue* reveals not so much the mind of its creators but what its creators think of the minds of their audience: that the children of America (and the world) are crass and easily distractible dullards and not worth taking seriously as, like, people.

Not so with *Paddington*, Paul King's live adaptation of Michael Bond and Peggy Fortnum's warm-hearted (and thoroughly uncrass) bear-in-the-city illustrated chapter books. The director, writers, producers, and cast seem to believe that kids aren't monsters — and that 50-year-old children's lit is only a little bit fusty.

The film's not quite the quiet hug of the books, where visiting the theater or an auction house is plot enough, but it's far from the noisome *Penguins of Madagascar* experience. A smartly bobbed Nicole Kidman plays a Cruella de Vil-type villain, eager to stuff Paddington for the British Museum, and there are a couple of chases and home-destroying comic set pieces, the best of which involves a torrent of bath water and suggests both the stateroom scene from *A Night at the Opera* and the blood elevators from *The Shining*.

Yes, the idea of Paddington parasailing through London in accidental chase after a



StudioCanal

pickpocket wouldn't be out of place in Kevin James' *Zookeeper*, but the joyous grace of the finished scene has few analogues in multiplexes. The sequence isn't busy, garish, and clanging, like the clever but endless fracas of the *Toy Storys*, and the filmmakers actually bother to summon some wonder when Paddington takes improbable flight. The bear, an orphan from "darkest Peru," finds his new city marvelous, and his soaring over it is a chance to relish its beauty.

The scale of the occasional mayhem is heightened, but its spirit and ingenuity doesn't feel wholly at odds with the books either: There's just enough Hollywood hurly-burly to make this qualify as a 2015 release for kids — and just enough last-century picture-book gentleness to make it feel separate from our time.

What's most edifying here is all the live-action playfulness: a witty script, precisely mad performances, and production design

Paddington is a bear who wants a home.

that's part Wes Anderson dollhouse, part old-London crampedness, and part educational toy store. Director 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 endowed with eyes as wide and arresting as any computer-generated critter's. Better still: the smile that's always just unloosening itself, irrepressible proof of all the batty good humor her husband pretends not to relish. Kidman's also a crackpot pleasure, giving poisonous bite to King's best lines, like 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, from costume designer Lindy Hemming, are divine: Think Teddy Roosevelt as an SS Girl Scout.

The kids are funny too, as are the quirks of their characters. The daughter has a rare command of languages, and she teaches herself to growl like a bear, but that's not as amusing as the *Chinese for Business Travelers* tapes we overhear: "I have been accused of insider trading and require legal representation." The boy, meanwhile, is subordinate in a way I've never seen in a family-takes-in-an-im-

HERE'S A KIDS' MOVIE MOSTLY STRIPPED OF MANUFACTURED, GO-NOWHERE PLOT CRISES.

possible-creature story — the movie never becomes about his special bond with the bear. Likewise, the parents here are never the usual killjoys who must be lied to.

Instead, they're the goofiest of all, instigating the adventure rather than shutting it down.

The movie employs real actors and a CG bear. Paddington himself, voiced by Ben Wishaw, is fine, but he's also the movie's chief failing. He never comes fully alive as a character. He's a bear who wants a home — and finds one in nothing flat. He inadvertently causes minor disasters, but he's immediately forgiven — sometimes even celebrated. Occasionally a shot aping Fortnum's original drawings will stir some feeling. There's some power in seeing Paddington sitting before an attic window, gazing out at the city, wishing he weren't alone — but there would be even more if we ever suspected he were alone. He's loved pretty much from the get-go, but even that's somewhat refreshing. Here's a kids' movie mostly stripped of manufactured, go-nowhere plot crises.

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Paddington

Starring Sally Hawkins, Hugh Bonneville, Nicole Kidman, Ben Wishaw, Madeleine Harris, Samuel Joslin, Julie Walters, Peter Capaldi, and Jim Broadbent. Written and directed by Paul King. Based on books by Michael Bond.

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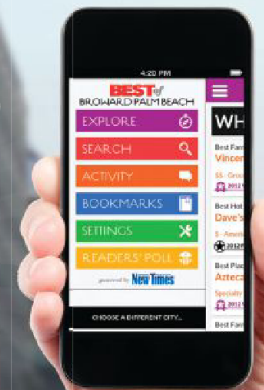
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▼ Film

The following capsule reviews were written by and bear the initials of Michael Atkinson, Amy Nicholson, Nick Schager, and Stephanie Zacharek. For showtimes and locations, visit browardpalmbeach.com/movies.

OPENING

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

Appropriate Behavior — Reviewed in this issue.

Blackhat — Reviewed in this issue.

A Girl Walks Home Alone at Night — A lovely post-punk lark with one foot in '80s ironic-indieland and the other in Iran, Ana Lily Amirpour's feature debut could become a totem for a hipster world mad for jukebox funkiness, vampires, and gender-politics righteousness. It's got all the gumballs, from the shadowy-retro black-and-white HD to an all-Persian (or Persian American) soundtrack that travels from rockabilly to spaghetti western. That it's set in an underpopulated comic-book "Iran" (shot in the San Joaquin Valley), where everybody speaks Farsi but seems lost in an old Aki Kaurismäki movie anyway, just peppers the stew. Story propulsion takes a backseat to archness, but that won't bother some of us, for whom a feminist-vampire diss of Shariah norms is long overdue. We're in Bad City, a desolate metropolis thick with vice, pumping oil rigs, and hanging out. Amid a web of desperate lives, *The Girl* (Sheila Vand), a saucer-eyed waif in a bob and a black chador, preys on various dirtbag men and gets unexpectedly wooed by a good-hearted but clueless boy (Arash Marandi). Drowsily paced, the film spins its wheels for sizable swatches but regularly blooms into poetic kitsch, especially once *The Girl* sheds her signature cloak in her disco-ball flat and rocks out. In the end, this morphing of ideas and styles is more deadpan romantic than sociocritical, and sweeter for it. (M.A.)

National Gallery — Like so much of his celebrated work, documentary Frederick Wiseman's *National Gallery* is long, leisurely paced, wide-ranging, meticulously crafted, intellectually intricate, and touched with profundity. Demanding intense engagement with its images, sounds, and atmosphere, Wiseman's film concerns London's National Gallery circa 2012, which he presents via protracted scenes of — among other sights — staffers discussing financial and strategic business decisions, historians providing lectures to visitors, patrons viewing the classical paintings on display (from medieval times to the 19th century), and restorers giving presentations on their efforts. What emerges from these seemingly disparate yet inherently connected sequences is a sense of constant dialogue — between an artist's intentions and a viewer's perspective; a museum's needs and its clientele's desires; the past and the present; experts and students; the "reality" of a piece of art and the illusory "magic" it creates; and between painting, music, dance, and film itself. Using unassuming compositions and piercing edits to convey the experience of visiting the Gallery, Wiseman creates an invigorating portrait of various modes of storytelling, and of the endless mysteries — and thus opportunities for investigation, analysis, and debate — that art (and life) affords us. A tribute to the wonders of creative expression, presentation, preservation, and cross-discipline conversation, *National Gallery* is a film about classics and their illustrious home that itself has been made by a modern master. (N.S.)

Paddington — Reviewed in this issue.

ONGOING

Foxcatcher — John du Pont (played here by a ghostly Steve Carrell) spent \$600,000 of his \$200 million fortune to build a wrestling gym at Foxcatcher, his family estate and the name of director Bennett Miller's stone-faced jock drama. He was a lousy wrestler himself: over 50, scrawny, and with a permanent wedgie. What he was really trying to buy was respect from his mother (Vanessa Redgrave), from the Olympic committee, and from his locker room of grapplers who dutifully agreed to call him coach in exchange for great facilities and free room and board. Everyone has a price. Which makes *Foxcatcher* a natural follow-up to Miller's *Moneyball*, another sports film about dollars, cents, and cynicism. The cheapest is Mark Schultz (Channing Tatum), a 1984 gold medalist who, thanks to Olympic eligibility rules, is so broke he's gotta train for 1988 Seoul on a diet of dry ramen. Carrell is unrecognizable as the lonely tyrant. Meanwhile, Mark looks like a brute, but turns out to be as fragile as a little boy. The pieces of something important are here — there's ego and greed and desperation, the essential ingredients of the American tragedy — but none of it fits together. Instead, *Foxcatcher* is merely a very, very good character study with acting so fine that it's frustrating it's not in the service of a real, emotional wallop. (AN)

Inherent Vice — Paul Thomas Anderson's *Inherent Vice* isn't the towering masterpiece that those who admired *There Will Be Blood* and *The Master* were probably hoping for, and thank God for that. It's loose and free, like a sketchbook, though there's also

something somber and wistful about it — it feels like less of a psychedelic scramble than the Thomas Pynchon novel it's based on. But there's some zip to it, and Anderson appears to be reconnecting with the pleasure of directing a large ensemble of actors:

Some of them come and go in the plot like casual visitors, kicking their shoes off for a moment and then disappearing for long stretches. *Inherent Vice* is just that kind of movie: An open house for all sorts of weirdos and misfits and gloriously off-kilter savants, the sort of thing Anderson pulls off best. Joaquin Phoenix is Pynchon's half-canny, half-stoned-out-of-his-gourd private detective Doc Sportello, a scruffy romantic who's still in thrall to ex-girlfriend Shasta Fay Hepworth (Katherine Waterston), the kind of clean-cut hippie chick just about anybody would be in love with in 1970 Los Angeles. Shasta shows up out of nowhere, desperate for a favor; Doc obliges, setting off on a noodly trek that leads him into the custody of his nemesis, Josh Brolin's Bigfoot, a dim-witted cop and wannabe actor. By the end, you're not quite sure what happened. (SZ)

Selma — Ava DuVernay's quietly remarkable *Selma*, in addition to being a meticulously detailed historical drama, is the right movie for the moment: In telling the story of the three marches — from Selma to Montgomery, Alabama — led by Martin Luther King in 1965 as a protest against restrictions that prevented African Americans from registering to vote, DuVernay has also opened a window of hope on the present. If change was painful then, we shouldn't expect it to be easy now. DuVernay has pulled off a tricky feat, a movie based on historical events that never feels dull, worthy, or lifeless; it hangs together as a story and not just part of a lesson plan. The movie is at once intimate and grand in scope: An early scene shows Annie Lee Cooper (played by Oprah Winfrey), who would become a voting rights activist, trying to register in her home county and being turned away, stymied by a blockade of absurd regulations. Another shows Martin Luther King, in the Oval Office conferring with Lyndon B. Johnson (a superb Tom Wilkinson), urging the president to push forward with the Voting Rights Act. *Selma* lays out the challenges faced by organizers and regular citizens alike in planning and executing the marches. DuVernay proves both discreet and vigorous in her orchestration of violence, emphasizing its horror without beating the audience up. (SZ)

Wild — For reasons that are perhaps understandable, stories about women finding themselves — or their voices, or their inner courage, or any number of things that are apparently very easy to mislay — are big business. But even if Cheryl Strayed's 2012 memoir *Wild: From Lost to Found on the Pacific Crest Trail* fits the classic self-discovery template perfectly, it's at least lively and entertaining. This account of the author's 1,100-mile trek up the Pacific Crest Trail — a trip she took alone, in 1995, as a way of coping with her mother's untimely death and the fact that her own life had gone seriously off the rails — works both as travel writing and a supremely candid interior monologue. The chances of messing up the movie version were great: How do you dramatize a story that essentially consists of walking and thinking — breathtaking scenery notwithstanding? Jean-Marc Vallée pulls it off in *Wild*, in which Reese Witherspoon, as Strayed, faces down wilderness horrors like egg-frying heat, mountain passes clogged with snow, and ill-fitting boots. This woman-vs.-nature battle is, of course, really a woman-vs.-herself conflict in disguise. Although she's joined by the occasional fellow traveler, the Strayed of *Wild* is mostly alone, and deeply so, with the memories of her mother, Bobbi (Laura Dern). As she says in one of the movie's many instances of introspective voiceover, "I'm gonna walk my way back to the woman my mother thought I was." (SZ)



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▼ Dish

Win Some, Lose Some

Vinnie's Lobster Bar is a hit with locals, but its hit-and-miss dishes still need some fine-tuning.

BY NICOLE DANNA

It's a decidedly old-school aura at **Vinnie's Lobster Bar**, an Italian restaurant in Davie that's dedicated to New England's most-beloved cold-water crustacean, the lobster. The setting for this neighborhood haunt is a tiny space, no more than a dozen tables inside and out on the outskirts of a Target shopping center. A family-style staff delivers classic Italian dishes to a packed house several nights a week. It's a little like you stepped into 1950s Little Italy for an evening, an informal type of trattoria where one can dine on pasta and wine, white-tablecloth style, to the din of live music.

Here, amid the suburban sprawl of big-box stores and fast-food chains, with a sprinkling of late-night bars for the nearby college crowd, proprietors Vinnie Napolitano and Rich Donato offer one of the few true sit-down establishments in the area. It's open for lunch and dinner.

Napolitano has set this kind of scene many times before, starting in 1976 with Vincent's on the Water in Fort Lauderdale. That was the first of many establishments he opened in South Florida, following a decades-long career begun in the Bronx, the northernmost borough of New York City. The one thing each place had in common: an upscale concept featuring continental fare, seafood, or Italian — or a combination.

Vinnie's is much the same, but with a lobster twist. In 2012, Napolitano opened his version of an old-school Italian trattoria with a well-populated list of Italian classics and a focus on seafood. He courts an older crowd in this slice of Broward, located in the Lakeside Town Shops plaza off Stirling Road just west of Florida's Turnpike. Napolitano created the menu and can often be found in the kitchen.



Order this: **Lobster papardelle à la brandy.**

Photo by CandaceWest.com

Moderately priced and dimly lit, with a quiet outdoor seating area overlooking the shopping center parking lot, it's the type of establishment where nearby residents gather in various states of attire to mingle. On Wednesday and Friday, they come for the live music, says Napolitano. "Young or old, everyone loves lobster, and I know how to cook them," says Napolitano. "And we sell a lot of them."

They sell more than 500 Maine lobsters each month, according to Napolitano. That number fluctuates depending on the time of the year and what special the restaurant is running, he explains. At the moment, it's twin lobster tails (or two whole Maine lobsters) for \$29.99.

On the night we arrive, there's a clamor of noisy conversation and a packed bar. A trio of tables — an older crowd of family and friends — provides much of the raucous enthusiasm.

The meal begins with an awkward exchange with our server, who seems more annoyed than pleased by our newbie questions. We're told our best bet is to order a glass of Coastal Vines, the house wine. It's the only alternative to the pricey bottle menu, the short list of standard beer, and a basic liquor lineup.

For dinner, you'll order either Italian, seafood, or lobster. There's zuppa di pesce, linguini vongole, and shrimp scampi. If you're looking for appetizers, the menu opens with more than a dozen including Italian specialties like baccala salad, zuppa di clams, and eggplant rollatini. Some — like beer-battered asparagus spears and ahi tuna — feel misplaced.

I'm eager to try the scungilli salad, an Italian-American staple. The cold-water whelks are usually served chilled as an insalata, as they are here, or cooked in a marinara sauce. The meat is dense, chewy, and mostly sweet.

Our server steers us from this pick, however, and on her recommendation, we order baked escargots. They arrive shriveled, sunken beneath a watery pool of butter and coarsely chopped garlic. It makes me wonder why the scungilli wasn't the better choice when — on a subsequent visit — our waitress announced it was made fresh to order and it arrived in a beautifully composed salad.

Lobster bisque should be a no-brainer here — it's a lobster bar, after all. So it's a good indicator of craftsmanship in the kitchen. There was a time you could find it on almost

any menu. Most recipes follow a strict two-day prep process involving a strained routine that includes more than 25 ingredients, from flambéed brandy and sautéed lobster shells to a boatload of fresh lobster meat.

During a busy dinner swell, this bisque resembles a slop of porridge instead. It's dull and after a few spoonfuls reveals congealed clots and no discernible chunks of lobster meat. Yet again, when ordered amid a lunchtime lull, the bisque is markedly better — a blushing shade of pink with a more robust flavor.

These dishes are a hit-and-miss prelude to Vinnie's otherwise solid list of main attractions, a selection of familiar Italian-American fare like pasta and meatballs, linguini fra diavolo, and chicken parmigiana. It's also where the lobster — served several ways — makes a main appearance.

The entrée to order isn't the crab-stuffed twin lobster tails or even the lobster special but the lobster papardelle à la brandy. A mountainous pile of poached lobster (claw and knuckle) meat is balanced atop a tangled mass of the wide, heavy noodles. A substantial portion, it's served beneath a parsley-flecked tomato cream sauce, a dense butter and cream base accented with lobster stock and a hint of brandy, a welcome change from the cliché vodka sauce in its ability to balance richness with acidity.

"This is a smaller restaurant [than my others], but it's very unique," says Napolitano. "The music, the atmosphere, the food — it's something that people keep coming back for."

This may be so and most certainly seems to be for Vinnie's regular patrons, those familiar with the staff, who know when the specials are on and when the live music is playing, but for a first-time diner, the food — and the service — is inconsistent.

Sure, two Maine lobster tails priced under \$30 can feel like a steal, but Vinnie's has a few loose ends to tie up to become a lobster bar you're anticipating.

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Vinnie's Lobster Bar

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The winter ale — or winter warmer — style of beer is a personal favorite. Brews with big malt bodies for those warm Florida winters are odd, but it's a fact of life. It's the season for Sam Adams' Old Fezziwig and Samuel Smith's Winter Welcome Ale.

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County brewery with a crown that looks hand-capped from the impression on top; I've caused the same when crimping down hard to cap bottles of homebrew.

The beer pours a brown that shimmers garnet in the light, with a big frothy head that lingers slightly. Aromas of prune, raisin, allspice, and ginger come forth, bringing to mind memories of mince-meat pies and spiced cookies. There is an enjoyable sweetness to the scent.

As for the flavor, there is a huge amount of wintry spice that begins to overpower everything else and leaves a lingering finish of spice (not hop) bitterness. At 6.3 percent alcohol by volume, the beer doesn't appear to have all the body needed to hold up to this level of treatment.

Overall, if you're looking for lots of winter spice in a beer, Miami Winter Ale is a good bet; just don't drink it too cold or you'll lose a lot of the flavors that help to round it out.

It's also the time for even some Florida breweries to put out a winter ale or two. Miami Brewing Co. has done so with its Miami Winter Ale. The bottle is simply a large-format, 22-ounce beer package from the Miami-Dade

▼ COFFEE TALK

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Moshe Ruza founded the Chosen Bean five years ago, a small-batch coffee-roasting operation based out of his Coral Springs home. At the time, Ruza was on a search for the perfect cup of coffee. He quickly learned that if he wanted fresh coffee, he would have to make it himself.

"As an Orthodox Jew, we do a lot of meditation, and in the midst of prayer the mind wanders off to other things," says Ruza. "I started thinking about coffee and ways that I could turn the rest of the world onto what I'm enjoying. That's how the Chosen Bean started. Today, the process I have follows an intrinsic value system as a biblically inspired company. I want to provide our customers with something special."

Coffee at the Chosen Bean is selected for its high quality and exclusivity. To ensure this, Ruza says he selects beans from the top 2 percent of all beans worldwide, sourcing from small farms around the world. This also provides the beans with exclusive flavors, he adds, depending on the individual farmer's growing technique.

To do so, Ruza works with a number of importers to source beans globally from regions in Central and South America, Africa, and Indonesia. He currently roasts five signature blends but also offers a number of single-origin picks, each

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available for purchase on his website.

Currently, the Chosen Bean retains its focus on the freshness by roasting to order. Ruza — who can roast up to 200 pounds a day — has partnered with Mendy Dalfin to expand operations into a commercial space.

Although there's no coffee shop or tasting room just yet, you can still sample the Chosen Bean anytime you like — simply order a sample pack. For \$5, you can taste any of the Chosen Bean's single-origin coffee or blends, with incentive to save money on a full order.

"What I love about roasting is that it's a craft," says Ruza, "a beautiful craft in a world so devoid of the human touch and human element. I take tremendous pride in what I do."

Visit TheChosenBean.com, or call 954-536-7892. **NICOLE DANNA**

▼ **FOOD NEWS**

RIVERWALK BRINGS FOOD, ACTIVITIES TO DOWNTOWN FORT LAUDERDALE

It looks like 2015 is turning out to be a year of change for downtown Fort Lauderdale. The nearly lifeless waterfront walkway along the New River is gaining new attractions in the coming weeks. The Riverwalk Fort Lauderdale team has collaborated with the city to bring new food kiosks to the idyllic strip of land just north of the Andrews Avenue bridge.

Wholly Crepe, Nacho Business, and Espresso are slated to be the first tenants on the pathway. The project, which has taken the better part of a year to come together, aims to breathe new life into the area. Recently, the nonprofit and the city installed the semipermanent food truck trailers (they can be removed if a storm is coming) into Huizenga Park. The area already boasts numerous benches, tables, and a seating wall.

"We first started talking about it six to eight months ago," says Riverwalk event manager Cristina Hudson. "It's kind of like a pilot program with the city to bring people down to Riverwalk."

While the food stands will offer pedestrians a chance to grab a bite to eat — the only eatery currently operating in Riverfront is Briny Irish Pub — the nonprofit also aims to bring tourists and fitness-minded locals down with the creation of Riverfront Recreation.

The newly launched organization is bringing together several of the businesses that operate on the river. Set right next to Riverfront Pizza, in the actual Riverfront structure, the booking office will allow individuals to book trips and tours with Cycle Party, Precision Paddle Board, and Segway Fort Lauderdale. Options include bike tours, kayak rentals, and quadracycle tours. Dog training courses as well as yoga and cardio classes will also be regularly hosted in the surrounding parks.

"It's a culmination to create more activity and make Riverwalk more of a destination," says Hudson.

Food trucks will operate from 7 a.m. to 8 p.m. Monday through Friday and for brunch on weekend mornings. **SARA VENTIERA**

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Better Days

Graham Nash is moving forward while embracing his past. **BY LEE ZIMMERMAN**

*"Just a song before I go
A lesson to be learned
Traveling twice the speed of sound
It's easy to get burned..."*

If you're **Graham Nash** and your pedigree includes membership in rock's first, and still most formidable supergroup, Crosby, Stills, & Nash (and, better yet, Crosby, Stills, Nash, & Young), it's only natural that you'd spend at least part of your time reflecting on the past. After all, Nash's musical legacy stretches back a full five decades, dating from when he participated in the advance guard of the British Invasion with the Hollies. His credence and credibility were already elevated by contributions to hits like "Look Through Any Window," "Just One Look," and "Carrie Ann." Nash's ascent to superstardom was well underway even before he arrived on these shores and connected with David Crosby and Stephen Stills in the recesses of L.A.'s Laurel Canyon.

Aside from a brief one-off reunion in the early '80s and mentions in last year's autobiography, *Wild Tales: A Rock & Roll Life*, Nash has rarely revisited his Hollies legacy. On the other hand, his devotion to CSN and CSNY has never wavered. He recently oversaw the release of *CSNY 1974*, a sprawling CD/DVD combination box set that documents the

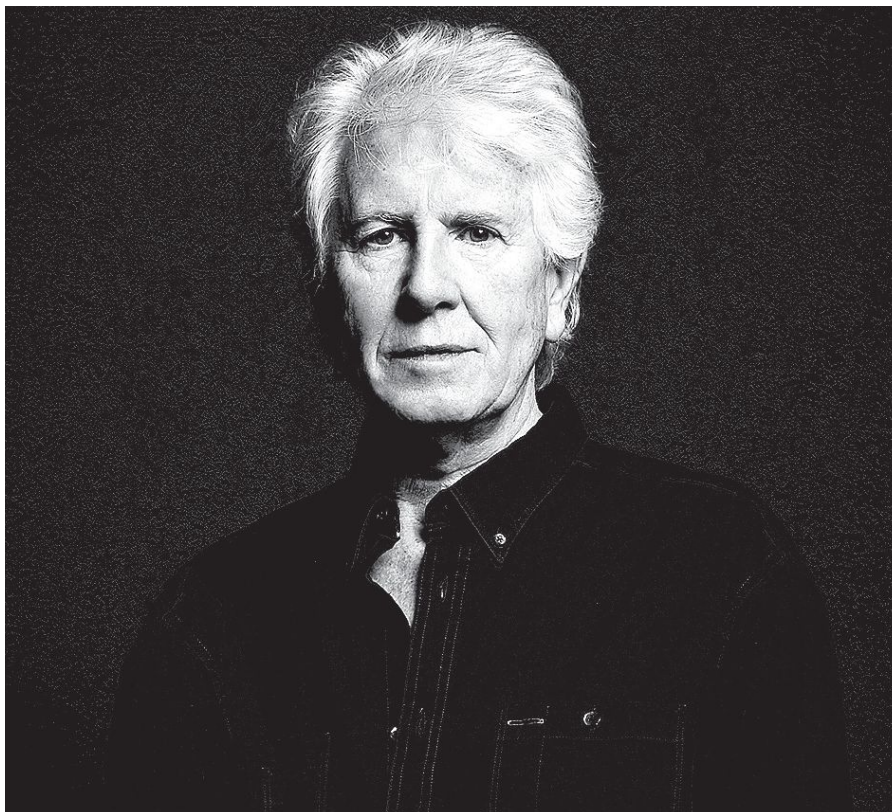


Photo by Eleanor Stills

band's legendary victory tour encompassing stadiums and arenas throughout the U.S. and Europe. Notably too, Nash produced career-spanning retrospectives for his CSN bandmates Crosby and Stills, an act of camaraderie that's impressive in its own right.

And then there are his tours with the band, an ongoing venture that's continued with little let-up, from their formative years in the late '60s to the present day. Nash's contributions to the band's canon — songs such as "Teach Your Children," "Our House," "Marrakesh Express," and "Just a Song Before I Go" — make him an intrinsic part of that conglomerate, even

At almost 73, Nash is still not slowing down.

though it sometimes comes at the expense of maintaining his own individual efforts.

Still, for all his time spent reliving the past, Nash remains very much a part of the present while also investing substantially in the future. His solo outings have continued unabated (although admittedly the high bar he attained early on remains somewhat elusive at this point). His reputation as a renowned photographer helped him broaden his reach into other artistic realms, while his company Nash Editions, specializing in printing, scanning,

commercial photography, and reproduction, made him a highly successful entrepreneur. And even though his double induction into the Rock and Roll Hall of Fame was made possible by his affiliation with his aforementioned keynote ensembles, he can still pride himself on the fact that his efforts gained him entry not once but twice, a formidable accomplishment for any journeyman musician.

Nash can also claim several distinctive honors attained as a result of individual efforts. In 2010, he was appointed an Officer

NASH REMAINS VERY MUCH A PART OF THE PRESENT WHILE ALSO INVESTING SUBSTANTIALLY IN THE FUTURE.

of the Order of the British Empire in recognition of his services to music and charity. He also holds four honorary degrees, including music honors from the University of Salford in Manchester, England, and a

doctorate in fine arts from Lesley University in Cambridge, Massachusetts.

Given these accomplishments, one would think Nash would have nothing to prove, much less anything else to offer his public. Yet he continues to tour on his own, filling in the gaps when CSN and the more elusive CSNY are on hiatus.

It would be a mistake, then, to think of Graham Nash as merely an appendage of Crosby, Stills, & Nash. As he prepares to celebrate his 73rd birthday next month, he's still moving forward even while embracing his place in rock's most prestigious pantheon.

Feedback@BrowardPalmBeach.com

Graham Nash

8 p.m. Friday, January 16, at Parker Playhouse, 707 NE Eighth St., Fort Lauderdale. Tickets cost \$38.50 to \$58.50 plus fees. Call 954-462-0222, or visit ticketmaster.com.

Florida Man

Sean Chambers talks the blues and Sunshine Music & Blues Festival. **BY DAVID ROLLAND**

I could have thought of hundreds of guitarists I'd put in front of me," blushed **Sean Chambers** when asked about the time the U.K.'s *Guitarist Magazine* named him one of the 50 best blues guitarists of the century. "We were in England touring with Hubert Sumlin, who was Howlin' Wolf's guitarist. Hubert took us all over the world. My band would open up for him, and then we'd back his set. I guess someone took a liking to me," he surmised.

Though Chambers may be humble about his place in the pantheon of blues guitar, he is a proud Florida native. Born in Melbourne, where his father worked at the Kennedy Space Center, he lived in the Tampa area for a long while and now calls Fort Myers home. In spite of being happily married, Chambers is still an expert in this sad genre.

Ask him who his favorite blues guitarist is and he'll ask you to be more specific. "If you're talking Chicago blues, then it's got to be Buddy Guy; Irish blues, then Gary Moore." It makes sense that Chambers would be so interested

in the great guitarists who came before him. Blues traditions have been passed along faithfully from one generation to the next.

Chambers' globe-spanning guitar career leaves him two degrees away from just about any blues great. He might not himself have jammed with every legend, but chances are Chambers has shared the stage with someone who has. He was a guest on the aforementioned Sumlin's final solo album, *About Them Shoes*, which also featured licks by Keith Richards, Levon Helm, and Eric Clapton. Chambers' fifth and most recent album, *The Rock House Sessions*, was produced by Reese Wynans, who played keys with Stevie Ray Vaughan.

Chambers was 15 when he first caught the blues bug. It was the early '80s; he was driving around, and his friend stuck in a cassette. The muffled, slow, 12-bar song changed his life. The teenaged Chambers felt a sensation he can describe only as "the chill bumps." He asked his 16-year-old buddy, "What is this?"

"It's 'Red House' by Jimi Hendrix. It's the blues."

He was already playing rock on his instrument. His parents bought him a guitar for Christmas when he was 11 with the caveat that he had to practice every night. But Chambers took only four 30-minute classes. "The teacher wasn't what

I expected him to be. He wanted me to play 'Row row row your boat,' which didn't make me want to practice." But a promise was a promise, and his parents made sure he stayed true to his word. "I started fiddling with the guitar, and then they couldn't stop me. I started learning to play by ear. I was playing along to classic rock. I was getting into all these Texas blues guys like Johnny Winter and Stevie Ray Vaughan. From there, I would learn about their heroes and influences, which led me to guys like B.B. King and T. Bone Walker."

Though Chambers was remarkably upbeat during our early-evening conversation, he's seen hardships that would give any man the blues. In 2004, his home was ravaged and flooded by a hurricane. Forced to relocate, he took his difficulties into the recording studio and created *Ten Till Midnight*, which struck a nerve with his biggest audience yet. The album gained wide radio airplay, earned rave reviews from the media, and landed a three-month residency on the charts of *Living Blues*.

Now residing under a steady roof, Chambers is ready to start a winter tour. Accompanied by Todd Cook on bass, Paul Broderick on drums, and, coming down from Nashville to play keyboards, Paul Brown, the Sean Chambers Band will open the **Sunshine Music & Blues Festival**

in both Saint Petersburg and Boca Raton.

Founders of the fest, Tedeschi Trucks Band is headlining. Besides Derek Trucks, another Allman Brothers Band veteran, Dickey Betts, who wrote "Ramblin' Man," will be there with his band Great Southern. The Black Crowes' lead singer will be attending with his Chris Robinson Brotherhood. Los Lobos, Grace Potter, Aimee Mann with Ted Leo, and New Orleans' the Rebirth Brass Band round out the lineup.

"It's an honor to be on this bill. We're going to be playing with a lot of energy. The only difference I see between opening and headlining is the amount of time you have to be onstage," Chambers said. The band will play mostly songs off its recent album, recorded in Franklin, Tennessee. He's been enjoying pressure from his label, Blue Heat Records, to release a new album every year and a half. Now at work writing a sixth he plans to release this fall, Chambers can't wait for the festival to have his band "come out guns a-blazing."

Sunshine Music & Blues Festival

Sean Chambers, Tedeschi Trucks Band, Grace Potter, the Chris Robinson Brotherhood, Los Lobos, and others. 11 a.m. Sunday, January 18, at Mizner Park Amphitheater, 590 Plaza Real, Boca Raton. Tickets cost \$49.50 to \$99.50 plus fees. Call 561-393-7984, or visit ticketmaster.com.

MUSIC PREVIEWS

▼ Music

John Prine

8 P.M. THURSDAY, JANUARY 15, AT PARKER PLAYHOUSE, 707 NE EIGHTH ST., FORT LAUDERDALE.

TICKETS COST \$55 TO \$80 PLUS FEES. CALL 954-462-0222, OR VISIT PARKERPLAYHOUSE.ORG.

Since 1971, John Prine's been blending, or, rather, muddling the lines between country and folk music. Sure, there might be a stylistic plane on which they might both exist, but no one has done it with more eloquence and chutzpah than Prine. A native of Illinois, the singer/songwriter's giddy-up to the limelight included stints in the armed forces and as a carrier for the U.S. Postal Service before finding some quick fame alongside former writing partner Steve Goodman in Chicago's folk revival scene, thanks to the latter's introduction to Kris Kristofferson. From there, Prine's meteoric rise has been bookmarked by sound-altering bouts of cancer made even more poignant by Goodman's passing in 1984 of leukemia at age 36. Undeterred by that and other life challenges, Prine's work has always been noted for its humor and subtle observations of the human condition. Born in 1946, Prine is first and foremost a performing artist, starting in the early '70s following a string of early, critically acclaimed albums on Atlantic and Asylum records. His compositions have been covered by legends like David Allan Coe, Bonnie Raitt, and Susan Tedeschi. A musician's musician, Prine's never been a household name outside of genre circles, but he's revered by



Janette Valentine

Torche: A kick-ass rock band.

musicians and connoisseurs alike. His narrative approach to storytelling through music is equal to fiction writing in his assuming of the subject's persona and a heartfelt rendition of that subject's story. His work often expertly deals with current events and social commentary under the guise of love and life and the gloomier moments of his personal mythology. In 1998, he was diagnosed with squamous cell cancer in his neck. Surgery to remove diseased tissue as well as a battery of radiation therapy resulted in the gravelly tone he sings with nowadays. In fall 2013, Prine underwent surgery for lung cancer that was unrelated to the squamous cell cancer and was detected early enough. With friend Goodman succumbing to cancer at an early age and with his own battles, one would think that Prine's cheery disposition

would suffer, but that couldn't be further from the truth. The same humorous approach that made him who he is keeps him going. And now in his fourth decade as a performer, Prine's as delightful and entertaining as ever. **ABEL FOLGAR**

Torche

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Torche is a kick-ass rock band. These guys riff, shred, and open portals of feedback into annihilating dimensions of brutality. But they do so while maintaining a welcoming, accessible tone that has drawn legions of fans and won over critics all around the world. Their new

album, *Restarter*, is slated to drop on Relapse next month. And it promises a postapocalyptic vision of the future in which machines kill people. "Some of the album is about the demise of humankind," says bass player Jonathan Nuñez, "and computers taking over everything."

Recorded during a 13-day stretch last year, *Restarter* will be released in digital, wax, and cassette formats February 24, but the vinyl should provide the fullest sonic and visual experience. "It sounds so fucking good," Nuñez enthuses. "And the art is crazy." The band members — who also include guitarists Steve Brooks and Andrew Elstner and drummer Rick Smith — live in San Francisco, Atlanta, and Miami, the last where Nuñez and Smith grew up in the hardcore, grind, and punk-rock scenes.

However, as Nuñez can attest, many other styles of music have shaped Torche. "Growing up, in the car I'd be listening to 2 Live Crew, all that old booty bass and Miami bass," Nuñez recalls. When he was in elementary school, he glommed on to the Led Zeppelin his dad played on the car stereo. And later, his mom took him to the Jimi Hendrix laser show at the Miami Planetarium. Today, his visceral affinity for gritty low-end remains strong. And it can be heard in every second of every Torche song. "I was always drawn to the power of the bass guitar and its relationship to rhythm," he says.

See this crew's live show while it's still relatively cheap. "We're just looking forward to getting the new record out and hitting the road," Nuñez says. "It feels great to hear all that feedback." **JACOB KATEL**

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▼ Music

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CONCERTS FOR THE WEEK

THURSDAY, JAN. 15

The Jazz Winds of Patagonia: With Jeff Berlin, Gil Goldstein, Bill Molenhof, and Gabriela Guala, 7 p.m., \$24.99. Bienes Center for the Arts at St. Thomas Aquinas, 2801 SW 12th St., Fort Lauderdale, 954-513-2272, bienescenterforthearts-sta.org.

John Prine: With Jason Wilber, 8 p.m., \$43-\$63. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

The Riot Act: With DJs Marvelous Kendall, JJ Contramus, OZwaldus, and Danxiety. Presented by Flaunt!, 11 p.m., Free. Respectable Street, 518 Clematis St., West Palm Beach, 561-832-9999, respectablestreet.com.

Tommy Castro & the Painkillers: 8 p.m., \$15-\$30. The Funky Biscuit, 303 SE Mizner Blvd., Boca Raton, 561-395-2929, funkybiscuit.com.

FRIDAY, JAN. 16

The Beethoven Project: With Gustavo Romero, 8 p.m., \$15-\$35. Bailey Concert Hall, Broward Community College, 3501 Davie Road, Davie, 954-201-6880.

David Cassidy: 7:30 p.m., \$35-\$85. Jazziz Nightlife, 201 Plaza Real, Boca Raton, 561-300-0730, jazziz.com/jazziznightlife/.

Graham Nash: 8 p.m., \$38.50-\$58.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Jazz on the Palm: 8 p.m., Free. Waterfront Pavilion, Flagler Boulevard and Clematis Street, West Palm Beach.

Jonathan Biss: 8 p.m., \$35-\$50. Amarturo Theater, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Led Zeppelin 2: 8 p.m., \$17.50. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

MLK Celebration: Symphony of Dreams: With the Temptations Review featuring Dennis Edwards, 8 p.m., \$27. Coral Springs Center for the Arts, 2855 Coral Springs Dr, Coral Springs, 954-344-5999, coralspringscenterforthearts.com.

Pre-Cayamo Cruise Show: With Edwin McCain, Doug Seegers, and Humming House, 8 p.m., \$35-\$50. The Funky Biscuit, 303 SE Mizner Blvd., Boca Raton, 561-395-2929, funkybiscuit.com.

SATURDAY, JAN. 17

Alarmists: With Lavola, Octo Gato, and the Old Fashioned, 9 p.m., Free. Blue Bar & Bistro, 113 S. 20th Ave., Hollywood, 954-924-1010, facebook.com/bluebarbistro.

Bob Sima: 8 p.m., \$15/\$20. River of Grass Café, 11850 W. State Road 84, Davie, 954-723-7877, riverofgrassu.org/river-of-grass-cafe.html.

Giraffage: No Reason Tour with SPAZZKID, Pirate Stereo, and Santiago Caballero, 11 p.m., \$15-\$20. The Garret at Grand Central, 697 N. Miami Ave. 7th St side entrance, Miami, 305-377-2277, grandcentralmiami.com.

King Tuff: With Ex Hex and Jacuzzi Boys, 9 p.m., \$12. Churchill's Pub, 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com.

Lucky Peterson: 8 p.m., \$30-\$270. Arts Garage, 180 NE 1st St., Delray Beach, 561-450-6357, artsgarage.org.

The Okee Dokee Brothers: Adventure Songs: In the Michael and Andrew Gosman Amphitheatre, 11 a.m., \$12. Kravis Center for the Performing Arts, 701 Okeechobee Blvd., West Palm Beach, 561-832-7469, kravis.org.

Sandy Hackett's Rat Pack Show: 8 p.m., \$37.50-\$57.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Tab Benoit & the Voice of the Wetlands All-Stars: With Albert Castiglia, 8 p.m., \$30-\$45. The Funky Biscuit, 303 SE Mizner Blvd., Boca Raton, 561-395-2929, funkybiscuit.com.

Vintage Swing Celebration: With the Tommy Dorsey Orchestra, 8 p.m., \$40. German American Society of Greater Hollywood, 6401 Washington St., Hollywood, 954-322-6227, germanamericclubhollywood.org.

SUNDAY, JAN. 18

Continuous Crescendo: With the South Florida Symphony Orchestra and Christopher Taylor, 7:30 p.m., \$35-\$75. Amarturo Theater, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Of Montreal: With Nedelle Torrisi, 8 p.m., \$12-\$20. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Sunshine Music and Blues Festival: With the Tedeschi Trucks Band, Grace Potter, Dickey Betts, Chris Robinson Brotherhood, Los Lobos, the Both, Rebirth Brass Band, Matt Schofield, the Sean Chambers

Band, Robby Krieger, and others, 11 a.m., \$39.50-\$99.50. Mizner Park Amphitheater, 590 Plaza Real, Boca Raton, 561-362-0606, miznerpark.com.

Vintage Swing Celebration: With the Swing All-Stars featuring Paul Shewchuk, LeNard Rutledge, Brenda Alford, Ira Sullivan, Brian Murphy, and Kevin Campfield, 8 p.m., \$30. German American Society of Greater Hollywood, 6401 Washington St., Hollywood, 954-322-6227, germanamericclubhollywood.org.

Westminster Handbell Choir: Conducted by Kathleen Ebling-Shaw, 7 p.m., free. First Presbyterian Church of Fort Lauderdale, 401 SE 15th Ave., Fort Lauderdale, 954-462-6200, firstpres.cc/home.asp.

MONDAY, JAN. 19

Ben Howard: 8 p.m., \$29.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

Budapest Festival Orchestra: 2 p.m., \$30. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Jazz Jam: With the Fernando Ulibarri Group, the Mike Wood Trio, and surprise guests. Out on the patio stage it's open mic with the Theatre De Underground, 9 p.m., \$5. Churchill's Pub, 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com.

Panic Disorder: 8 p.m., Free. Murphy's Law Irish Pub, 1 Seminole Way, Fort Lauderdale, 954-791-4782, themurphyslaw.com.

TUESDAY, JAN. 20

The Bill Allred Band: With Deborah Paiva. Presented by the Swing & Jazz Preservation Society, 7:30-9:45 p.m., TBA. Olympic Heights Performing Arts Theatre, 20101 Lyons Road, Boca Raton, 561-852-6905.

Budapest Festival Orchestra: 8 p.m., \$30. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Diane Schuur: 7 p.m., \$35-\$65. Jazziz Nightlife, 201 Plaza Real, Boca Raton, 561-300-0730, jazziz.com/jazziznightlife/.

WEDNESDAY, JAN. 21

ABBA the Concert: 8 p.m., \$15-\$95. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Average White Band: 7:30 p.m., \$60-\$150. Jazziz Nightlife, 201 Plaza Real, Boca Raton, 561-300-0730, jazziz.com/jazziznightlife/.

Brutal Boat Bash: Round 6: 6 p.m., \$16. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Feast on the Southeast Tour 2015: With Municipal Waste, Torche, and Night Birds, 7 p.m., \$17. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

The Lacs: 7:30 p.m., \$15. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Strangled Darlings: 10 p.m., Free. Dada Restaurant & Lounge, 52 N. Swinton Ave., Delray Beach, 561-330-3232, dada.closermagazine.com/index.html.

EARLY WARNINGS

JANUARY

Average White Band: Thu., Jan. 22, 7:30 p.m., \$60-\$150. Jazziz Nightlife, 201 Plaza Real, Boca Raton, 561-300-0730, jazziz.com/jazziznightlife/.

Birthday Candles: With DJs Marvelous Kendall, JJ Contramus, OZwaldus, and Danxiety. Presented by Flaunt!, Thu., Jan. 22, 11 p.m., Free. Respectable Street, 518 Clematis St., West Palm Beach, 561-832-9999, respectablestreet.com.

Mostly Music: Shubert: With Lynn University's Conservatory of Music, Thu., Jan. 22, 7:30 p.m., \$20. Lynn University, 3601 N. Military Trail, Boca Raton, 561-237-7000, lynn.edu.

Paper Diamond: Thu., Jan. 22, 8 p.m., \$22.50. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

The Bearings: With DJ Woozles and a special live interview podcast by Brickwall Comedy Sessions, Fri., Jan. 23, 10 p.m., Free. PRL Euro Cafe, 1904A Hollywood Blvd., Hollywood, 954-980-8945, prlcafe.com.

The Hit Men: Fri., Jan. 23, 8 p.m., TBA. Coral Springs Center for the Arts, 2855 Coral Springs Dr, Coral Springs, 954-344-5999, coralspringscenterforthearts.com.

Kids: Official album release show with Hoyle, Fri., Jan. 23, 6:30 p.m., \$8. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Michael Bolton: Fri., Jan. 23, 8 p.m., \$40-\$60. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Sea of Jazz Festival: With the Phil Woods Quartet, Nanny Assis, Brazilian Carnival Jazz, Hubert Laws, Tierney Sutton, and the Randy Breaker Quintet, Fri., Jan. 23, 7 p.m., \$50-\$150. Pompano Beach Amphitheatre, 1806 NE 6th St., Pompano Beach, 954-946-2402.

Zap Mama: With Antibalas in the Michael and Andrew Gosman Amphitheatre, Fri., Jan. 23, 7 p.m., \$15. Kravis Center for the Performing Arts, 701 Okeechobee Blvd., West Palm Beach, 561-832-7469, kravis.org.

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| 01.24 | KELLER WILLIAMS | 8PM |
| 01.29 | SKISM AND MUST DIE | 8-30PM |
| 02.04 | LESS THAN JAKE | 6-30PM |
| 02.11 | WALE | 7PM |
| 02.13 | SILVERSTEIN | 7PM |
| 02.14 | YONDER MOUNTAIN STRING BAND | 7PM |
| 02.20 | JACUZZI BOYS | 8PM |
| 02.21 | RAVE OF THRONES | 9PM |
| 02.27 | SHPONGLE | 8-30PM |
| 02.28 | THE EXPENDABLES | 7PM |
| 03.03 | AUGUST BURNS RED | 6PM |
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Bane: With Eternal Sleep, Nunhex, Aversion, and Guilty Conscience, Sat., Jan. 24, 8 p.m., \$12. Churchill's Pub, 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com.

David Bromberg Quintet: Sat., Jan. 24, 7:30 p.m., \$35-\$45. Amaturio Theater, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

I'm in Love with Vienna: With Steve Ross, Sat., Jan. 24, 7:30 p.m., \$35. Helen K. Persson Recital Hall, 326 Acacia Road, West Palm Beach, 561-803-2970, pba.edu/Vera-Lea-Rinker-Hall.

Juke: Sat., Jan. 24, 10 p.m., Free. Vintage Tap, 524 W. Atlantic Ave., Delray Beach, 561-808-7702, facebook.com/vintagegap.

Keller Williams: Sat., Jan. 24, 8 p.m., \$19. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Lucinda Williams: Sat., Jan. 24, 8 p.m., \$37.50-\$47.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Sea of Jazz Festival: With the Clayton Brothers, Old Blue Eyes and Lady Day performing the music of Frank Sinatra, and the Christian McBride Trio, Sat., Jan. 24, 7 p.m., \$50-\$150. Pompano Beach Amphitheatre, 1806 NE 6th St., Pompano Beach, 954-946-2402.

T.L.: With 2 Chainz, Sat., Jan. 24, 8 p.m., \$25-\$175. BB&T Center, 1 Panther Parkway, Sunrise, 954-835-8000, thebbtcenter.com.

The World/Inferno Friendship: With Que Lastima, Sat., Jan. 24, 8 p.m., \$10. Propaganda, 6 S. J St., Lake Worth, 561-547-7273, propagandalw.com.

Ario Guthrie: Alice's Restaurant 50th Anniversary Tour, Sun., Jan. 25, 7 p.m., \$40.50-\$50.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

I'm in Love with Vienna: With Steve Ross, Sun., Jan. 25, 7:30 p.m., \$35. Helen K. Persson Recital Hall, 326 Acacia Road, West Palm Beach, 561-803-2970, pba.edu/Vera-Lea-Rinker-Hall.

Iris van Eck: On cello with pianist Kemal Gekic, Sun., Jan. 25, 3 p.m., \$15-\$35. Leiser Opera Center, 221 SW Third Ave., Fort Lauderdale, 954-728-9700, leisercenter.org.

KISS Country Chill Cook-Off: With Brad Paisley, the Band Perry, the Swon Brothers, Jerrod Niemann, the Cadillac Three, and others, Sun., Jan. 25, 8:30 a.m., \$53. C.B. Smith Park, 900 N. Flamingo Road, Pembroke Pines, 954-357-5170, broward.org.

Merle Haggard: Mon., Jan. 26, 7:30 p.m., \$50-\$70. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Faculty Recital: An evening of music composed and performed by faculty members and students from the Farquhar College of Arts and Sciences Division of Performing and Visual Arts, Tue., Jan. 27, 7:30 p.m., Free. Don Taft University Center, 3301 College Ave., Hollywood, 954-262-5730, nsuarena.com/index.html.

Napalm Death: Voivod "Through Space and Grind" Tour with Exhumed, Iron Reagan, Ringworm, and Black Crown Initiate, Tue., Jan. 27, 6 p.m., \$18. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Napalm Death & Voivod: "Through Space and Grind" Tour with Exhumed, Iron Reagan, Ringworm, and Black Crown Initiate, Tue., Jan. 27, 6 p.m., \$18. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Skism: With Must Die!, Thu., Jan. 29, 8:30 p.m., \$19. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Sound Sleeper: With DJs Marvelous Kendall, JJ Contrams, OZwaldus, and Danxiety. Presented by Flaut, Thu., Jan. 29, 11 p.m., Free. Respectable Street, 518 Clematis St., West Palm Beach, 561-832-9999, respectablestreet.com.

Frankie Valli: With the Four Seasons, Fri., Jan. 30, 8 p.m., \$35-\$70. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Galactic: With Monophonic. Presented by the Hollywood CRA and produced by the Rhythm Foundation, Fri., Jan. 30, 7-11 p.m., Free. Hollywood ArtsPark, 1 Young Circle, Hollywood, 954-921-3500, hollywoodfl.org/artspark/.

Leon Russell: Fri., Jan. 30, 8 p.m., \$28. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Turquoise Jeep: Fri., Jan. 30, 8 p.m., \$10-\$15. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Andrew W.K.: Presented by Poplife, Sat., Jan. 31, 10 p.m., \$20-\$25. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Bonnie Riot: CD release party with Shotgun Betty, the Zoo Peculiar, and Killmama, Sat., Jan. 31, 8 p.m., \$10. Propaganda, 6 S. J St., Lake Worth, 561-547-7273, propagandalw.com.

Billy Joel: Sat., Jan. 31, 8 p.m., \$49.50-\$124.50. American Airlines Arena, 601 Biscayne Blvd., Miami, 305-960-8500, aaarena.com.

Jamie Cullum: Sat., Jan. 31, 10 p.m., \$25-\$50. Jazziz Nightlife, 201 Plaza Real, Boca Raton, 561-300-0730, jazziznightlife/.

The Pure Zepppelin Experience: Sat., Jan. 31, 8 p.m., \$30-\$40. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

FEBRUARY

Inner Circle: Wed., Feb. 4, 7:30 p.m., \$15. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Less Than Jake: With Reel Big Fish, Wed., Feb. 4, 7 p.m., \$23.50.

Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Mariinsky Orchestra: Conducted by Valery Gergiev with Behzod Abduraimov on the piano, Wed., Feb. 4, 8 p.m., TBA. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Dick Fox's Golden Boys: With Frankie Avalon, Fabian, and Bobby Rydell, Thu., Feb. 5, 8 p.m., \$25. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

A Knight With the Stars: With Debbie Knight capturing the essence of Cher, Ole Blue Eyes presented by Ray Livosi, the TLC Tribute Band, and a tribute to Elvis, Fri., Feb. 6, 7 p.m., \$33.82-\$42.72. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Living Colour: With John Wesley, Fri., Feb. 6, 8 p.m., \$22. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Bob Seger & the Silver Bullet Band: Ride Out Tour, Sat., Feb. 7, 8 p.m., \$65-\$95. BB&T Center, 1 Panther Parkway, Sunrise, 954-835-8000, thebbtcenter.com.

For the Love Music Festival: With Copeland, Kids, Civilian, Jacob Jeffries Band, Corey James Bost, Hoyle, Fauna Halo, Forlorn Strangers, Phil Barnes, Rivers, Michael McArthur, Valise, Kyle Cox, and others, Sat., Feb. 7, 12-11 p.m., \$30/\$35-\$200. C&I Studios, 541 NW 1st Ave., Fort Lauderdale, 954-357-3934, c-istudios.com.

Fuck Cancer: A benefit concert with Old Habits, Toetag, Every Passing Dream, Incited, Sounds of the Rodeo, Sweet Nothings, Cinderblock, Recoil, the Thieving Hand, and Within Your Reach, Sat., Feb. 7, 7 p.m., \$10. Respectable Street, 518 Clematis St., West Palm Beach, 561-832-9999, respectablestreet.com.

Topp Dogg: Sat., Feb. 7, 7:30 p.m., \$50-\$180. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

The Zen Gala: With Nahko and Medicine for the People, Sat., Feb. 7, 7 p.m., \$33. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

The Boston Pops Esplanade Orchestra: Conducted by Keith Lockhart, Sun., Feb. 8, 1 & 7 p.m., \$30-\$150. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Boston Pops Esplanade Orchestra: Conducted by Keith Lockhart, Mon., Feb. 9, 8 p.m., \$44-\$135. Broward Center for the Performing Arts, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Celtic Thunder: Tue., Feb. 10, 8 p.m., \$25-\$105. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Wale: Simple Mobile Simply Nothing Tour, Wed., Feb. 11, 7 p.m., \$24. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Aaron Neville: Thu., Feb. 12, 8 p.m., \$37.50-\$67.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Andrea Bocelli: Thu., Feb. 12, 8 p.m., \$200-\$550. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Chris Brown: Between the Sheets Tour with Trey Songz and Tyga, Thu., Feb. 12, 7:30 p.m., \$55.50-\$121.50. BB&T Center, 1 Panther Parkway, Sunrise, 954-835-8000, thebbtcenter.com.

Florida Grand Opera: Performing *Così Fan Tutte*, Thu., Feb. 12, 7:30 p.m., \$21-\$200. Au-Rene Theater, Broward Center for the Performing Arts, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Gospel Gala: With the Clark Sisters, Thu., Feb. 12, 7 p.m., \$15-\$55. Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Ave., West Palm Beach, 561-802-6000, awdsoa.org.

Ingrid Michaelson: Thu., Feb. 12, 7:30 p.m., \$28. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Arturo Sandoval: With the South Florida Jazz Orchestra, Fri., Feb. 13, 7:45 p.m., \$50. Amaturio Theater, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Silverstein: With Hands Like Houses and My Iron Lung, Fri., Feb. 13, 7 p.m., \$17. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Andrea Bocelli: Sat., Feb. 14, 8 p.m., \$200-\$550. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Cheyenne Jackson: As part of Seth Rudetsky's Broadway Concert Series, Sat., Feb. 14, 8 p.m., \$51.50-\$126.50. Parker Playhouse, 707 NE Eighth St., Fort Lauderdale, 954-761-5374, parkerplayhouse.com.

Florida Grand Opera: Performing *Così Fan Tutte*, Sat., Feb. 14, 7:30 p.m., \$21-\$200. Au-Rene Theater, Broward Center for the Performing Arts, 201 SW Fifth Ave., Fort Lauderdale, 954-462-0222, browardcenter.org.

Lissette & Willy Chirino: Sat., Feb. 14, 8 p.m., \$58.50-\$128.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

▼ Music

CLUB PICKS

ROCK

American Rock Bar & Grill: 1600 E. Hillsboro Blvd., Deerfield Beach, 954-428-4539, americanrockbar.com. "Stairway to Heaven," A tribute to Led Zeppelin with students from the School of Rock, Fri., Jan. 16, 5:30 p.m., Free.

Boston's on the Beach: 40 S. Ocean Blvd., Delray Beach, 561-278-3364, bostonsonthebeach.com. Mark Pisarri and Daniel Lombardi, Fridays, 5 p.m., Free.

Churchill's Pub: 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com. Sound Sleeper, Vinyl release party with Heavy Drag, the Band in Heaven, and Ex Norwegian, Thu., Jan. 15, 9:30 p.m., \$7. Animalia Music Fest, With Caro Rainer, Los Inmigrantes, Off Orbit, Frankie Midnight, Radioclip, Blik, El Furgón, Atajos, Monterosa, LineaSubte, Makai, Yayo, Viviana Baptista, and Despierta Dispara, Fri., Jan. 16, 9 p.m.

King's Head Pub and Restaurant: 2692 N. University Drive, Plantation, 954-572-5933, kingsheadpubsunrise.com. Russell P. and Friends, Saturdays, 7:30 p.m., Free.

Mai-Kai: 3599 N. Federal Highway, Fort Lauderdale, 954-563-3272, mai-kai.com. Ty Olopai and Andrew Cornwall, Wednesdays, 6 p.m., Free.

Murphy's Law Irish Pub: 1 Seminole Way, Fort Lauderdale, 954-791-4782, themurphyslaw.com. Service Industry Night, with drink specials and music by Jason K and Signal Fire, Sundays, 10 p.m., Free. DJ Jason Dunne, Tuesdays, 10 p.m., Free.

O'Shea's Irish Pub: 531 Clematis St., West Palm Beach, 561-833-3865, osheaspub.com. TGIF Happy Hour, with the Killbillies, Fridays, 9:30 p.m., Free. Bottomless Bloody Marys, with Killbillies, Saturdays, 11 a.m.; Sundays, 11 a.m., \$15.

Propaganda: 6 S. J St., Lake Worth, 561-547-7273, propagandaw.com. Wise Tuesdays, College night with \$2 Yuengling and shots, resident and guest DJs, and live music from Hoot/Wisdom recording artists and bands, Tuesdays, 8 p.m., Free-\$5.

Respectable Street: 518 Clematis St., West Palm Beach, 561-832-9999, respectablestreet.com. Flaunt Thursdays, With DJs Marvelous Kendall, JJ Contramus, Ozwaldus, and Danxiety., Thursdays, 9 p.m., Free.

Shenanigans Sports Pub: 3303 Sheridan St., Hollywood, 954-981-9702, shenaniganssportspub.com. Live Bands, Fridays, 11 p.m., Free. Live Bands, Saturdays, 11 p.m., Free.

COUNTRY

America's Backyard: 100 SW Third Ave., Fort Lauderdale, 954-449-1025, myamericasbackyard.com. Kiss Country Happy Hour, After the whistle blows join AM Drive Hosts Kenny Walker and U-Turn Laverne for happy hour with Budweiser specials, 99¢ drink of the week, Bud Light kissing booth, and Gangsta Gold BBQ, Fridays, 5-8 p.m., Free.

Cowboy's Saloon: 1805 S. University Drive, Davie, 954-476-0063, cowboysdavie.com. Line Dancing, For all levels, Thursdays, 7:30 p.m. Line Dancing, For all levels, Fridays, 7:30 p.m. Ladies Night, Wednesdays, Fridays, 8 p.m., Free. American Saturday Nights, Saturdays, free; Line Dancing, For all levels, Saturdays, 7:30 p.m. Couples Line Dancing, Wednesdays, 7:30 p.m.

Murphy's Law Irish Pub: 1 Seminole Way, Fort Lauderdale, 954-791-4782, themurphyslaw.com. Dynamic Country Rock Night, with line dancing classes from Lisa Spangler at 9 p.m. and music by DJ Scuba Steve, Thursdays, 9 p.m., Free.

Renegades: 4833 Okeechobee Blvd., West Palm Beach, 561-683-9555. Line Dance Lessons, Tuesdays-Saturdays, 7:30 p.m., Free; Ladies Night, with line dance lessons, Tuesdays, 7:30 p.m.; Fridays, 7:30 p.m., Free. Truck Show, third Saturday of every month, noon, \$5.

Round Up Country Western Nightclub and Restaurant: 9020 W. State Road 84, Davie, 954-423-1990, roundupcountry.com. Beer Pong Thursday, \$10 all you can drink draft beer, \$4 premium drinks, \$3 Bud & Bud Light longnecks, and over \$250 in cash and prizes every week for the three top teams, Thursdays, \$5-\$20; Line Dancing, Thursdays, 7-8 p.m., \$5-\$20; Two-Step, Thursdays, 8-9 p.m., \$5-\$20. Best Buns Competition, Select \$4 premium drinks, \$3 PBR's & Rolling Rock, ladies drink free from 8 p.m.-close, and cash prizes for the ladies with the best buns, Fridays; Line Dancing, Fridays, 8-9 p.m., \$5-\$20. Sink or Swim, \$20 gets you all you can drink draft beer and cocktails from 9 p.m.-2 a.m., and \$4 premium drinks from 9 p.m.-close, Saturdays, \$5. Family Night, \$5 kids meals and free line dancing lessons from 7-8:30 p.m., Sundays, \$5. Wild Wild Wednesday, \$3 long necks, \$4 premium drinks, \$5 bombs, \$2 PBR's and Rolling Rock, ladies drink free from 8 p.m.-close, and guys win cash and prizes in the men's chest competition, Wednesdays, \$5-\$20; Line Dancing, Wednesdays, 8-9 p.m., \$5-\$20.



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DANCE

The Chase Nightclub: 2857 E. Oakland Park Blvd., Fort Lauderdale, 954-561-2136, thechaseclub.com/. Ladies Night, with DJ Vertigo. Ladies drink free from 8-11 p.m., Thursdays, 8 p.m., Free. Happy Hour Fridays, Fridays, 5 p.m., Free. House Rules Saturdays, with DJ Eddie G, Saturdays.

Club Fate: 601 Silks Run, Hallandale Beach, 954-456-3283, clubfatefl.com. Femme Fatale Thursdays, with DJ Cyclone. Ladies drink free till 1 a.m., Thursdays, 8 p.m. Fate Fridays, with Jis Music and DJ DP, Fridays, 11 p.m.; The '90s Party: Great Last Decade?, Music by DJ Top Feelin and a special guest spinning '90s music, current hip-hop, reggae, and club hits. '90s attire suggested. Free entry before 12:30 a.m. with RSVP, Fri., Jan. 16, 11 p.m., Free.

Kaos Ultra Lounge: 2724 E. Commercial Blvd., Fort Lauderdale, 954-975-8000, kaosultralounge.com. Kaos Saturdays, with DJ Ed Whitty, Saturdays, 10 p.m., Free.

Monarchy: 221 Clematis St., West Palm Beach, 561-835-6661, facebook.com/MonarchyNightclub. Sinful Sundays, With music by DJs Danny Bled and Patrick Bucklew, performances by Carla X Infekt, Jujube Bunny-Cunny, and Crimson Rose, photography, and a dungeon by LeatherLee Manning and Adam Angel. Dress attire is latex/leather, vinyl/PVC, Gothic/punk, cyber/stem punk, and fetish glam. Hosted by Robert Frost and Dita Von Bloom. Presented by

Submission South Beach, Sun., Jan. 18, 10 p.m., Free.

Oasis Night Life: 7000 W. Palmetto Park Road, Boca Raton, 561-756-9986, oasisnightlife.com. College Party Thursdays, Thursdays, 10 p.m., Free. Takeover Fridays, with DJ Scoobz, Fridays, 10 p.m., Free-\$10.

Pawn Shop Lounge: 219 Clematis Street, West Palm Beach, 561-833-6500, pawnshopwpb.com. Excess Thursdays, Party it up with DJ R1 and free drinks for the ladies all night long., Thursdays, Free.

PRL Euro Cafe: 1904A Hollywood Blvd., Hollywood, 954-980-8945, prlcafe.com. Hangover Sundays, Sundays, 7 p.m.-midnight, Free.

Stache 1920's Drinking Den: 109 SW 2nd Ave., Fort Lauderdale, stachefl.com/. Throwback Thursdays, with DJs LinderSmash and Sweetswirl spinning tunes from the '50s, '60s, '70s, '80s, and '90s, Thursdays, 8 p.m. Stache House Saturdays, With DJs Hybrid and Roland, Sat., Jan. 17, 10 p.m. China White, With Nicole Halliwell, Calypso Monroe, and others. Bring an article of clothing to donate to Out of the Closet and get a free drink at the door. #GRINDRPARTY Show up and present your green light Grindr app at the door and get a free drink. #DRAGWAR Bring your best drag (and your friends) and compete for a chance to share the stage with the cast, Sundays, 6 p.m. Continues through Dec. 31, Free.

ECLECTIC

Arts Park: 1 Young Circle Hollywood Blvd. and US 1, Hollywood, 954-921-3500, visithollywoodfl.org/artspark.aspx. Music & Dancing Under the Stars, A free outdoor concert series at Young Circle Hollywood's Arts Park., Mondays-Wednesdays, 7:30 p.m., Free, visithollywoodfl.org/events.aspx.

Churchill's Pub: 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com. Disturbed and Beautiful, Presented by Kenichi Ohme, Sun., Jan. 18, 9 p.m.

Ink and Pistons Tattoo: 2716 S. Dixie Highway, West Palm Beach, 561-832-4655. Fairy Tales & Robots, Because marvelous and magical things happen in fairy tales, and robots want to be magical too, Sat., Jan. 17, 7-11 p.m., Free.

Inspiration Longboards: 1410 SW 3rd Ave., Fort Lauderdale, inspiration-longboards.com/. Grand Opening Extravaganza, Celebrate the grand opening of Inspiration Longboards' 10,000 square-foot warehouse with a raffle featuring over \$1,000 worth of prizes from restaurants, fellow artists, Bustaboutlecap.com, and Inspiration Longboards; shop tours and demonstrations including the CNC machine, laser engraver, and pinch press; live art and artist vendors; live music; grilled goodness from the Ramsden brothers; and a full bar. The all-ages party kicks off at 3 p.m. After 10 p.m., it's 21 and up., Sat., Jan. 17, 3 p.m., Free.

Piano Hollywood: 5805 Seminole Way, Davie, 954-792-8722, pianohollywood.com. The Soulcial, Live music mixer, Thursdays, 8 p.m., \$10.

Your Big Picture Cafe: 4900 S. University Drive, Davie, 954-252-5644, yourbigpicturecafe.com. Open Mic Night, Saturdays, 7 p.m., Free.

LATIN

Blue Martini Boca Raton: 6000 Glades Road Ste. C-1380, Boca Raton, 561-910-2583, bluemartinilounge.com. International Ibiza Nights, with La Linea, free drinks for the ladies from 9-11 p.m., and drink specials, Saturdays, 9 p.m., Free.

Bongos Cuban Cafe: 5733 Seminole Way, Hollywood, 954-791-3040, bongoscubancafe.com/locations/seminole-hard-rock-hotel-a-casino-hollywood-fl.html. In the Biz Thursdays, Drink specials and open format with DJ Sloppy Joe, Thursdays.

Club Fate: 601 Silks Run, Hallandale Beach, 954-456-3283, clubfatefl.com. Noche Caliente Wednesdays, Open format and Latin music by DJ LC, Wednesdays.

Paladium Night Club: 5688 W. Sample Road, Coconut Creek, 954-977-7752, paladiumnightclub.com. Sabor Latino, open bar, with DJ X and DJ Rivera, Saturdays, 10 p.m., \$15-\$25. Salsa & Disco Fever, with DJs Noel Colon and Bobby Gerard, Tuesdays, 9 p.m., \$8.

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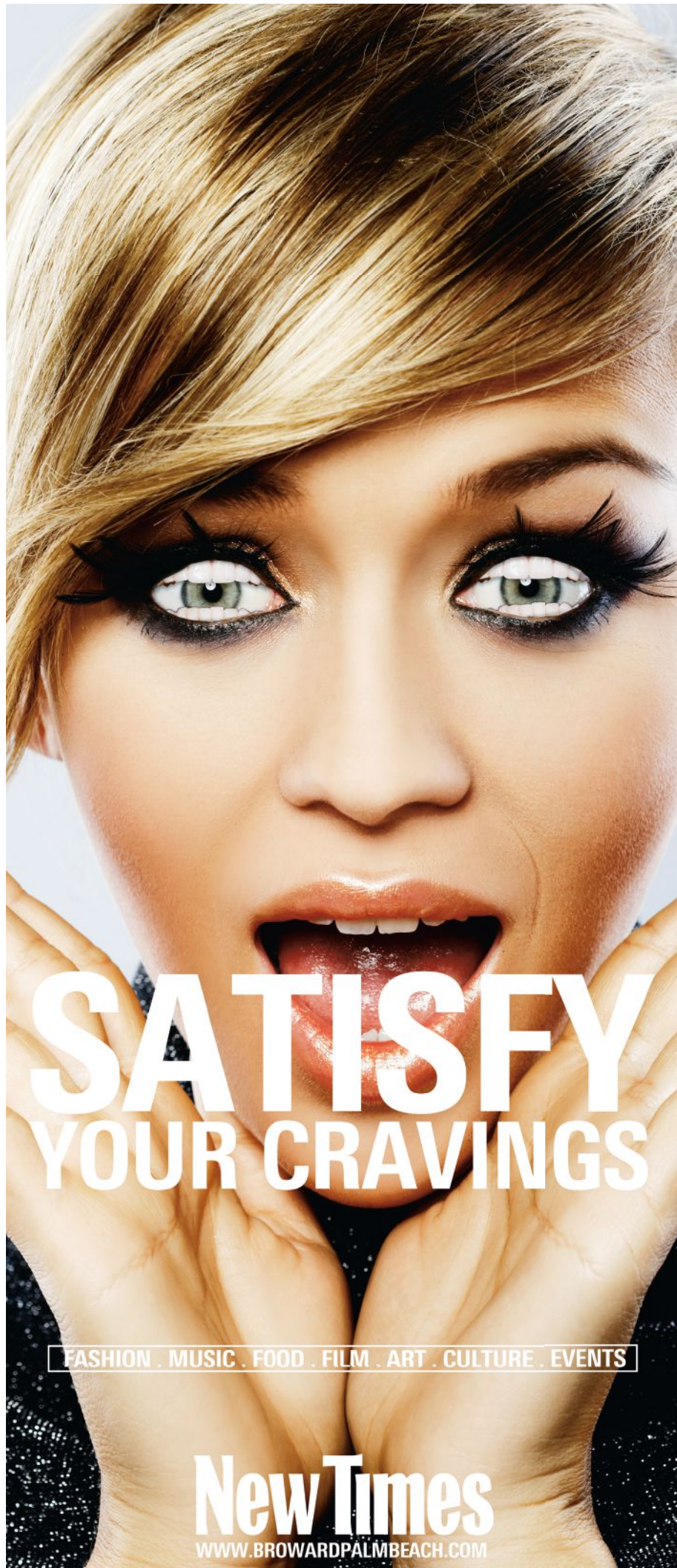
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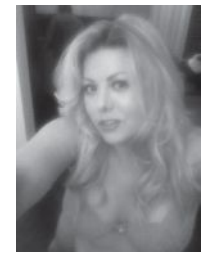
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