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LA WEEKLY

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BY DINA GILIO-WHITAKER

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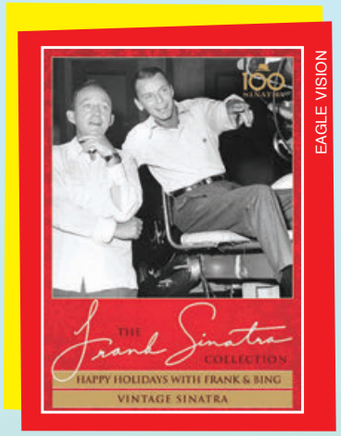
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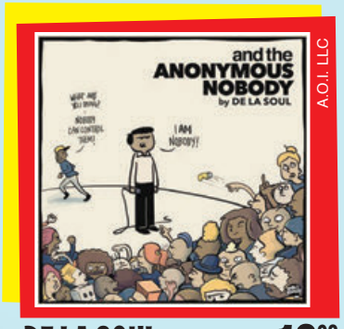
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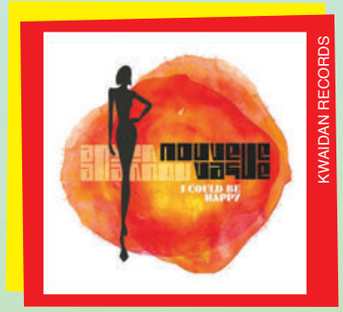
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BY DINA GILIO-WHITAKER.



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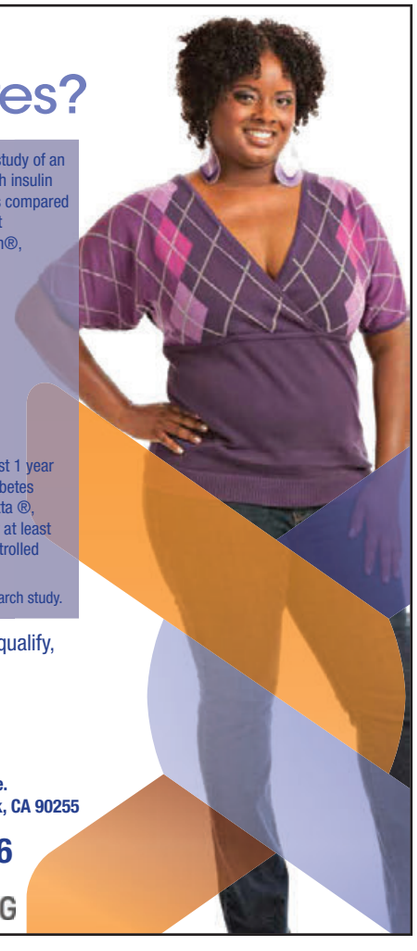
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| News //

INDIGENOUS BUSINESS

Can a Native American company replace the casino industry with a marijuana economy?

BY ALICIA LOZANO

Native American tribes are looking toward cannabis as their next big industry now that the green rush is here to stay. California company CannaNative is partnering or consulting with hundreds of tribes across Indian Country, including the Navajo Nation — the largest federally recognized tribe — to enter the weed market efficiently and legally.

CannaNative provides business-development consulting to tribes that are interested in growing industrial hemp and creating other cannabis-based products for commercial purposes. With recreational pot legal on the entire West Coast, the Native-owned LLC is eyeing larger grow operations, CBD (cannabidiol) medication and other retail opportunities that could potentially uplift impoverished tribes and help create an alternative revenue stream outside the multibillion-dollar gaming industry. CannaNative already has partnered or consulted with more than 500 tribes across the United States in what could become the next big venture for Indian Country.

"California has the highest population of Native Americans and the largest concentration of Indian reservations of anywhere in the country," says Anthony Rivera Jr., CannaNative founding partner and member of the Juaneño Band of Mission Indians in Acjachemen Nation of Orange County. "With the passage of Proposition 64, California sets the stage for the rest of the nation and Indian Country as well."

Cedric Black Eagle, CannaNative founding member and former chairman of Montana's Crow Tribe, says Native people have a chance to bring much-needed income to their struggling communities. "They can see the window of opportunity to get into the business. A lot of tribes just want to make the most money."

The idea behind using cannabis to boost individual tribal economies stems from tribes' conflicted relationship with casinos. As of 2014, California has 72 Indian gaming facilities operated by 63 tribes. Those facilities earned a total of $7.3 billion, according to a recent report issued by Casino City. Located just outside L.A. on the much-traveled road to Palm Springs, the Morongo Band of Mission Indians and their gaming facilities are among the most popular in the Los Angeles region, generating an estimated $3 billion in local revenue, the tribe reports. Built in 2004, the Morongo Casino Resort & Spa is a $250 million veritable adult playground, providing roughly 3,000 jobs in various industries, with holdings in everything from gaming and restaurants to agriculture and manufacturing.

While some gaming sites, such as Morongo's and the nearby Pechanga Resort & Casino in Temecula, rake in millions of dollars annually, the current industry prevents countless tribes from building casinos on their lands, Black Eagle says. His tribe, for instance, is located in rural Montana, far from any urban center or tourist attraction. As a result, gaming isn't a viable option for his tribe because, like any hotel or resort, casinos are population-based business ventures. Tribes nestled deep in rural regions can't draw the kind of clientele easily available to those closer to cities.

To counterbalance that problem in California, the Legislature ratified 61 compacts with Indian tribes that stipulated nongaming tribes or those operating fewer than 350 gaming machines would each receive $1.1 million annually from a Revenue Sharing Trust Fund administered by the California Gambling Control Commission. In other words, gaming tribes would contribute a portion of their revenue to be distributed among nongaming tribes.

"One million dollars is a lot of money to an individual, but for a government that is trying to operate and build roads and infrastructure, $1.1 million is not a lot," says Susan Jensen, executive director of California Nations Indian Gaming Association. "It's helpful, but it still doesn't make them self-sufficient. Other business opportunities are always something tribes are looking for."

CannaNative works with tribes like Black Eagle's remote Montana community to rev up their economies through marijuana.

"With cannabis it's different, because everybody is on a level, even playing field," Black Eagle says. "Not everyone is equal in Indian gaming."

Black Eagle and other tribal chairmen working with CannaNative see pot as an untapped resource. In 2014, when Colorado and Washington legalized recreational weed, those states brought in $700 million and $67.5 million, respectively, in revenue, Bloomberg reports. Now that California, Oregon, Massachusetts, Nevada, Maine and Washington, D.C., have legalized recreational pot and more than a dozen other states recognize medical marijuana, CannaNative is hoping to connect indigenous communities to this cash stream.



Cedric Black Eagle, CannaNative founding member

COURTESY OF CANNANATIVE

"They did a pretty good job building up the Indian gaming industry over the last 30 years," Rivera says. "We believe the Indian cannabis industry will far exceed the Indian gaming industry as we move along."

Part of the problem with Indian gaming, Rivera says, is how little return tribes see of their own money. With cannabis, tribes can assert more control over their economic destiny. "Gaming involves contracts with the state and distribution to other gaming companies. We're hoping through cannabis, tribes will retain more revenue."

Yet some tribes acted too soon on marijuana cultivation, Rivera adds. By hurrying to join the green rush and planting crops, these tribes have opened themselves up to raids by the Drug Enforcement Administration. Just last year, federal agents descended on the Menominee Tribe in rural Wisconsin and confiscated 30,000 cannabis plants. According to local news outlets, tribal leaders were "confused and alarmed," and insisted the plants had been legally grown for research on industrial hemp, which can be used for fiber, food and oil. Raids by federal agencies on Native lands is a particularly contentious issue within American Indian communities. The 1973 Wounded Knee incident, where FBI, U.S. Marshals and the National Guard enacted a sometimes violent standoff with protesters, and the current protests in Standing Rock are front of mind.

CannaNative was founded in 2015 to avoid this legal challenge. It was formed by a consortium of tribal leaders after the Justice Department issued a memo allowing hemp cultivation on tribal land. In essence, the Wilkinson Memo gave tribes the same power that states have to set their own weed laws. CannaNative's goal is to encourage economic development and help tribes legally enter the cannabis market.

"Native Americans have a long, rich cultural history with natural medicines and remedies that come from Mother Earth," Rivera says. "This is an extension of that." In fact, before European colonists came to the Americas, tobacco was part of spiritual ceremonies. In the early Virginia colonies, such as Jamestown, tobacco was even used as a form of currency to trade with the Native people. Tobacco quickly became an essential cash crop for colonists, sprouting America's early form of capitalism, which led to the Southern plantation system.

Indigenous people lost control of their spiritual plant. But now marijuana could

become a way for tribes to reconnect with their ancient economy.

In addition to offering legal aid to tribes interested in entering the weed market, CannaNative develops its own line of CBD products, hemp oils and other marijuana-based goods to sell commercially. For tribes looking to grow weed, CannaNative helps source seeds, buy equipment, develop distribution models and even teach cultivation best practices.

Poverty runs rampant on many reservations throughout the country, and CannaNative hopes cannabis can help combat that. For instance, the Pechanga Band of Luiseño Indians reported a 91 percent unemployment rate in 2013, according to the Indian Country Today Media Network. The poverty rate among American Indians lingered at 23.6 percent during the 2009 U.S. Census, which reported that 32.4 percent of Native American and Alaskan Native youth live below the poverty line, according to the Center for Native American Youth at the Aspen Institute. The report also found that the average household income for tribal homes is $33,000.

Marijuana provides an attractive opportunity to bring in revenue and also tackle some of the health disparities plaguing the poorest reservations. "We have one of the largest, highest levels of ... diabetes, heart disease, arthritis," Rivera says. "We wanted to provide possible solutions to solve that health disparity."

Recreational pot is still taboo among many tribes, just as it is among some non–Native Americans. Countless reservations battle fatally high levels of alcoholism and drug addiction. According to the Aspen Institute, "Alcoholism mortality rates are 514 percent higher than the general population. Suicide rates are more than double, and Native teens experience the highest rate of suicide of any population group in the United States."

Given these alarming statistics, some in Native communities are resistant to the idea of marijuana. "Today the older generation are still looking at marijuana as a gateway drug," Black Eagle says. "The younger set is using and researching medical marijuana, but it's still a cultural struggle."

That's why CannaNative will first tackle industrial hemp. Relatively benign, thanks to its barely detectable THC levels, industrial hemp can be used in the manufacturing of clothing, oils, food and even construction materials. Total retail value of hemp products in 2013 totaled approximately $581 million, according to the Hemp Industries Association. CannaNative is hoping to capitalize on this growing market by partnering with Southern California–based Medical Marijuana Inc. to produce oil products from more than 560 tribes. Its deal with the Navajo Nation will expand Indian hemp production to tribal lands in Arizona, Utah and New Mexico.

"We have the land and we have the water. We believe this is the best opportunity for Indian tribes to look. We're not fly-by-night," Black Eagle says. "We are approaching cannabis as economic nation-building."



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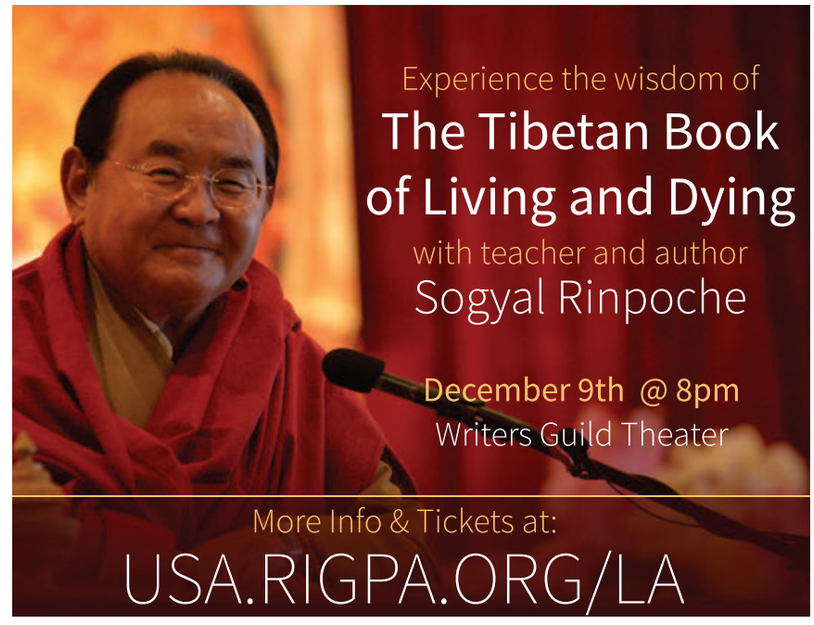
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NATIVE ANGELENOS

L.A.'S INDIGENOUS CULTURES WERE ALMOST ERASED — NOW THEY'RE FIGHTING TO BE SEEN

PHOTO BY DANNY LIAO



Native American filmmaker Kayla Briët is capturing her father's language before it vanishes. See story, page 28.

BY DINA GILIO-WHITAKER

For most of this year, Native Americans and their allies — including Hollywood stars such as Mark Ruffalo, Shailene Woodley and Susan Sarandon — have been fighting the Dakota Access oil pipeline, hoping to protect the water of not just the Standing Rock Sioux tribe but also the 17 million people downstream in North and South Dakota. On Facebook feeds and cable news shows, Native Americans are in the media spotlight again.

But let's talk about what it really means to be Native in California. In my case, I like to say that I'm a real Hollywood Indian.

By that I mean that, as a descendant of the Colville Confederated Tribes of Washington state, I meet cultural and legal definitions of "Native American." And I happen to have been born in Hollywood, at the Kaiser Hospital on Sunset Boulevard, not far from Cahuenga, a street with a Native American name. To give you an idea about when that was, let's just say that when my mother was in the hospital having me, my parents saw actor Edward G. Robinson (not sure if it was junior or senior) wandering the halls of the hospital.

My mother came to Los Angeles from Washington in the 1950s, a time of mass exodus of American Indians from their reservations for jobs, at the behest of the federal government in its effort to bring a "final solution" to its Indian problem. More about that shortly.

But I call myself a Hollywood Indian with tongue in cheek, and a certain reckless ambivalence, because in Indian country, the Hollywood Indian is a joke. Not a joke as in "funny ha-ha" (although it can be), but a joke as in something that is a disgraceful aberration. A good example of this is the "Crying Indian" from those early-1970s anti-littering commercials. That guy, Iron Eyes Cody — aka Espera Oscar de Corti — was a 100 percent Sicilian immigrant who tried to pass himself off as an Indian for his entire life, until the day he died in 1999.

A Hollywood Indian, in other words, is someone who is a complete and utter fake, the worst kind of wannabe.

There have been countless examples of the Hollywood Indian throughout the modern era, going back to the beginning of cinema, when Indians were a popular subject matter on film. Those days roughly coincided with the end of the Indian Wars era, and became entangled with the popular trope of the "vanishing Native." The vanishing Native was, in fact, the most common storyline that those early films enacted, as in the 1925 silent film of the same name, adapted from a story by Western writer Zane Grey. While some of those films featured real, actual Indians (such as the 1920 film *Daughter of Dawn*, *Nanook of the North* in 1922 and *The Silent Enemy* in 1930), Indians were mostly played by non-Indians, as has invariably been true throughout Hollywood's history of Indian portrayals, even today. Think of Burt Lancaster in the 1954 film *Apache* or Rock Hudson in *Winchester '73* in 1950.

More recently, consider Johnny Depp as Tonto in *The Lone Ranger*, or Rooney Mara as Tiger Lily in *Pan*. There are many more examples of non-Natives in starring roles as non-Natives who "become" Indians, such as Richard Harris in *A Man Called Horse*, Dustin Hoffman in *Little Big Man* or Kevin Costner in *Dances With Wolves*.

The Hollywood Indian inside joke is, however, in reality a manifestation of a very painful history that Native people everywhere live with. To understand it, we need to fully grasp its relationship to the vanishing Native stereotype, especially as it relates to California. This means unpacking a hell of a lot of very ugly historical baggage.

Most people don't know this, but California has more Native American people than any other state; according to census data, Los Angeles is considered to be the second most indigenous-populated city in the country, with around 54,000 people who self-identify as Native. When displaced Latin American and Pacific Island indigenous peoples are considered, L.A. has the largest population of indigenous peoples in the entire country.

But in a city of 3.8 million, it's damn near impossible for those Native people to be seen, particularly when there is a complex web of stereotypes and common misconceptions that make them even more invisible. This is because, at their core, those stereotypes and misconceptions challenge the very authenticity of those who are Native.

Vanishing Act

First, let's consider some quick history. The landmass now known as California was, prior to foreign

(10 »

» 9) settlement by the Spanish in the mid-1700s, even then the most populated landmass on the continent, with upward of 1 million indigenous people. Thanks to Spanish germs and the abuses of the mission system, which enslaved the masses, broke up communal living systems and eroded traditional lifeways, massive depopulation occurred in the late 1700s and early 1800s.

After the Spanish occupation gave way to the new republic of Mexico and the mission system was dissolved, despite efforts to return land to the Indians, there were more waves of depopulation, and very little land was actually returned. The Spanish practice of granting land to the aristocracy continued with the Mexican government, and the California landscape was gradually transformed into a vast ranching empire.

In 1848, the U.S. war with Mexico concluded with the Treaty of Guadalupe Hidalgo, coinciding with the Gold Rush. For indigenous peoples, the Gold Rush meant a new wave of genocidal terror and land grabs, since the establishing of the state of California in 1850 was accompanied by a policy of Indian extermination. Well into at least the 1870s, Indians were legally hunted for bounties by citizen militias, and in some cases endured forced marches from their home territories to remote reservations and rancherias.

Now in American hands, California's new corrupt, discriminatory land laws ensured the passage of the land-grant ranchos (still in Mexican hands) to mostly wealthy, white settlers from the East. But despite ongoing depopulation, the Indians did not vanish. The United States made many treaties with them, but none of the negotiated treaties were ratified by the Senate, as required by law. This translated into massive land theft.

By the turn of the 1900s, U.S. federal Indian policy had taken over and California Indians, like Indians in the rest of the country, became subject to the new policy of forced assimilation. Children were removed from their homes and sent to faraway boarding schools, which trained them to be laborers and domestic servants. But in California, they were subjected to a system of indentured servitude — virtual slavery — under an 1850 law, ironically called the Act for the Government and Protection of Indians. The law wasn't formally appealed until 1937.



Native American artist Jaque Fragua says he painted this DTLA artwork in five minutes in broad daylight in hopes of starting a dialogue with a younger audience about L.A.'s historical Native American presence.

COURTESY OF JAQUE FRAQUA

THE ELECTION OF DONALD TRUMP (AND HIS ALT-RIGHT CRONIES AT THE HELM OF THE WHITE HOUSE) PRESENTS THE PROSPECT OF AN UNCERTAIN FUTURE THAT DELIVERS AN AUTHORITARIAN, RACE-OBSESSED PRESIDENT AND A REPUBLICAN CONGRESS WITH THE POWER TO ELIMINATE THE POLITICAL EXISTENCE OF INDIGENOUS NATIONS.

The Indians' survival against predatory practices under the triple colonization of Spanish, Mexican and American occupation depended on the assuming of new identities. Having been absorbed by the Spanish and Mexican ranchos as laborers, and intermarried, many Natives adopted Spanish surnames, and in many cases referred to themselves as Spanish or Mexican to avoid slaughter.

A Whitewashed History

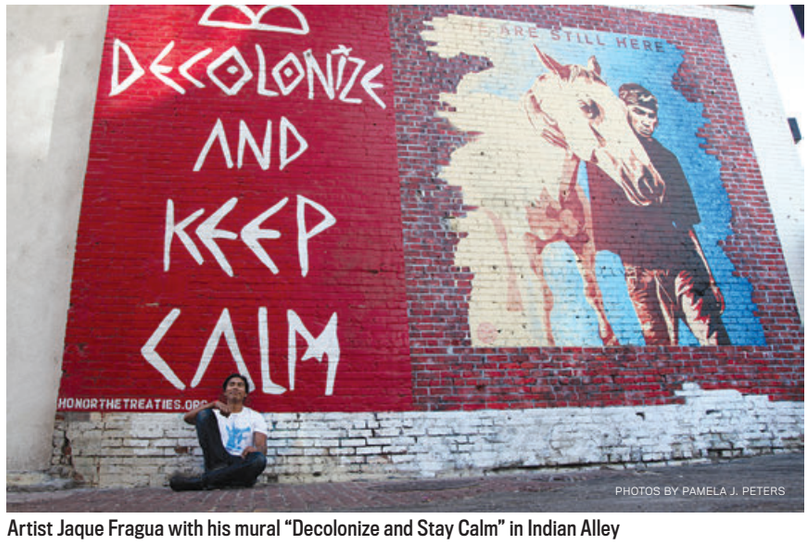
But how has this history of genocide and land theft been written? By and large, it has been whitewashed with denial and almost total evasion. Instead, what we have gotten are highly romanticized narratives about benevolent missions and beautiful Spanish architecture, intrepid explorers and hardy pioneers, brilliant land speculators and creative geniuses. Indians are literally written out, in what Native studies scholars call "replacement narratives."

These are not just outdated, 19th-century histories. They were perpetuated throughout the 20th century, and persist today. It wasn't even acceptable in the academic world to use the term "genocide" to describe California history until after the 1970s — when I was still in high school. And the concept of Native American genocide is still highly contested, despite an abundance of primary-source evidence.

These replacement narratives — whereby settlers become the new Native population (for example, people born and raised in California are "native Californians") — are not only cemented by written histories but are woven throughout popular culture, and the film industry in



Artist Steven Judd's mural "War Paint" at Indian Alley, in downtown Los Angeles



Artist Jaque Fragua with his mural "Decolonize and Stay Calm" in Indian Alley



Well-known spokesman Iron Eyes Cody is actually Sicilian. COURTESY OF THE ADVERTISING COUNCIL

particular. Hollywood traffics in invented images and tropes of disappearing Indians (tragic but inevitable), noble savages (existing only in a romanticized past) and savage Indians (whom cowboys and the U.S. Cavalry are destined to defeat via the ideology of manifest destiny).

Those representations evolved into the more recent tropes of the Indian fighter (most notably Billy Jack, a mixed-blood Navajo Vietnam veteran who famously fights racist white men with martial arts), the environmental Indian (our friend Iron Eyes Cody, the crying non-Indian), and the "groovy Injun" (the hippiefied beads-and-feathers Indian — think Cher and the infamous "Half Breed," or the 1960s teepee-living counterculture). For an excellent rundown on these Hollywood representations, see Cree filmmaker Neil Diamond's ground-breaking documentary *Reel Injun*, which is the first feature-length film to examine the way Hollywood has perpetuated the stereotypes and misunderstandings about American Indians.

Note that these images don't, in fact, represent actual, living Native people, even when real Native people are used to play Indian parts. They are no more than the projections of the dominant society's fantasies about Indians, who are deemed to no longer exist.

Real Native people, in the meantime, are still living unseen on reservations and rancherias, and in other Native communities and border towns, still fighting oppressive U.S. policies and laws and struggling to protect what remains of their lands and cultures.

In the 1950s, however, the federal government imagined a final solution to its "Indian problem." Ominously called "termination," it envisioned an eventual end to the Bureau of Indian Affairs and to America's legal responsibility to enforce treaties and protect Native resources — in legal terms, the trust responsibility.

Termination included a plan called "relocation," a jobs program designed to empty out reservation communities by offering low-wage jobs in big cities, ostensibly to combat intractable poverty in Indian Country. This would effectively terminate tribal nations and make it easier to privatize Indian lands, which could then be transferred into non-Native, non–trust based ownership.

What it in fact did was result in a massive population transfer of reservation Indians to large metropolitan centers. Los Angeles was one of the target destinations. It is why L.A. today has so many Indian people, and why more Native American people live in urban environments than on reservation lands nationwide.

The Problem of Authenticity

Back to where we left off before we got sidetracked on the subject of history: the idea of Native authenticity. The net effect of centuries of genocide; of writing Indians out of history; of replacement narratives; of pernicious Hollywood tropes and misrepresentations; and ongoing colonial federal policies and laws, is that Native people cannot be seen for who they are as Native people. They are made invisible, effectively erased from national discourse. And even when they are visible, for example, at public events like powwows or in other cultural settings — they are often thought to not be "real Indians," especially if they don't have the right name, the right look or the right address.

A perfect example of this questioning of Native authenticity came (not surprisingly) from President-elect Donald Trump. In an infamous racist rant in front of a 1993 congressional subcommittee hearing, voicing his opposition to Indian gaming laws, he declared, "They don't look like Indians to me."

On the individual level, this challenging of Native authenticity plays out in invasive personal questions such as "How much Indian blood do you have?" Or statements like "I had a great-grandmother who was a Cherokee princess," as though an imagined Cherokee ancestor is a legitimate claim to a shared indigenous identity.

This ongoing process of erasure and disbelief in Native authenticity has serious implications for today's Native people, especially in Southern California. The systematic obliteration of California Indians has led to contentious, humiliating bids to restore political relationships between tribal and federal governments. They are all too often denied due to the inability to prove an ongoing distinct community — even when the dissolution of a community was a survival strategy against the genocidal policies of state or federal governments to begin with.

These are the kinds of challenges faced by the Tongva and (12 »

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German-American actor Henry Brandon in *The Searchers*

» 11) Acjachemen people (and others, including the Tatavium, Chumash, Serrano, Kitanemuk and Luiseño), who are the original peoples of Los Angeles and Orange County. Although they are officially recognized by the state of California, neither the Acjachemen nor the Tongva enjoy federal recognition. Without federal recognition or a trust-protected land base, there is almost no protective buffer from the plague of relentless development. This means that sacred sites are routinely destroyed. Anthropological studies, for instance, estimate that about 90 percent of Native sacred sites in coastal Southern California are gone.

Relatively new state laws such as Senate Bill 18 and Assembly Bill 52 do, however, aim to afford greater protection for tribal cultural resources. SB 18 requires local governments to consult with Native nations prior to development projects, while AB 52 adds tribal cultural resources to the categories of cultural resources in the California Environmental Quality Act. But even then, in public debates to protect lands from development, the significance of the laws to protect Native sacred sites often is overlooked in favor of environmentalist rhetoric about protecting endangered species.

This was the case in the recent Banning Ranch victory in Newport Beach. The Coastal Commission's September landslide vote to deny a permit for the Newport Banning Ranch mega-development was heavily weighted not only by the preponderance of endangered plants and animals on the site but also by its concern for the protection of tribal cultural resources. It includes at least eight important archaeological sites, three of which are eligible for the National Register of Historic Places and California Register of Historic Resources.

In its decision, one of the commissioners referred to the Dakota Access pipeline resistance by the Standing Rock Sioux tribe in North Dakota, and at least three of them indicated that it was critical to meaningfully engage with Native nations before approving such a development, which hadn't been done.

It was a stunning and rare victory for Native sacred-site protection in Southern California. But media coverage of the story never included any mention, let alone a meaningful discussion, of the significance of the Native aspect of the controversy. In the coverage, the Native community was again rendered invisible.

Real Indians in Southern California

Despite the grinding indigenous expunction wrought by capitalist development and state assimilation, Native people work diligently to maintain the memories of their ancient village sites and place names. The Tongva and Acjachemen people know Banning Ranch as Genga. Reconstructed precolonial maps of the Los Angeles and Orange County landscape show dozens of indigenous place names that include Puvungna (Long Beach), Panhe (San Clemente), Yangna (downtown L.A.), Kuruvungna (near Santa Monica), Pimu (Catalina Island), and Ostungna (El Sereno, where I grew up).

At UCLA's American Indian Studies Center, a project called Mapping Indigenous Los Angeles intends to reclaim the city's original names. Utilizing digital media, the project remaps L.A. through the stories and perspectives of all indigenous peoples who call L.A. home.

"Mapping Indigenous L.A. arose out of discussions with communities and out of the co-PI's [principal investigators] commitment to self-representation of indigenous people in Los Angeles," says Mishuana Goeman, professor of Native American literature and gender studies at UCLA. "We wanted to intervene with the mission education that erases California's Indians' thriving presence. We wanted a space for us as indigenous peoples to recognize and learn from each other as well. It is also a place where you can go to collect resources that are in many different areas around the city."

Others work to protect the ancient cultural sites of L.A. and Orange County, as was the case with Banning Ranch. The Sacred Places Institute, based in Santa Monica, is composed of indigenous activists and scholars who were instrumental in raising the awareness of the cultural significance of Genga, leading to the preservation of one of the last remaining open spaces on the Southern California coastline.

"Now more than ever, as threats to our sacred lands, waters and cultures are on the rise, it's critical to support indigenous

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peoples and Native nations working on the front lines fighting for human rights and environmental and cultural justice," said Angela Mooney D'Arcy, who is a member of the Acjachemen/Juaneño nation and executive director and founder of SPI.

The election of Donald Trump (and his alt-right cronies at the helm of the White House) presents the prospect of an uncertain future that delivers an authoritarian, race-obsessed president and a Republican Congress with the power to eliminate the political existence of indigenous nations, and a conservative Supreme Court that could not be counted on to stop it. These are dangerous times to be indigenous.

But Native Americans refuse to vanish.

During the relocation era, Indian Alley was a place many Indians crash-landed in L.A., and it still is. A mini Indian Country within the sprawling metropolis' Skid Row, the Row's Native presence was cemented in 1974 by the formation of United American Indian Involvement at the legendary 118 Winston St.; it has become a place of healing for the Native downtrodden. And recently, it is increasingly known as a place of art, where contemporary Native culture becomes visible again, as in the recent works of Santa Fe street artist Jaque Fragua, who scrawled spray-painted screeds including "Decolonize and keep calm."

Native culture is infiltrating all aspects of mainstream California life, even in the whitest, most unlikely of spaces, such as surf culture. An organization called Native Like Water (formerly InterTribal Youth), while based in San Diego, encourages Native youth to engage their indigeneity through surfing. With its Hawaiian roots, surfing is arguably the most popular indigenous sport. L.A. even boasts one of the unsung heroes of early surf culture, Johnny Rice. A Prairie Band Potawatomi, Rice, who died in 2015, was part of the original Malibu crowd that inspired the Gidget books and movies and was an apprentice to the famous Manhattan Beach surfboard shaper Dale Velzy. He eventually became recognized as one of the grandfathers of the Santa Cruz surf scene.

Against all odds, Native culture is visible nearly everywhere you look in Los Angeles, even if the Hollywood Indian is, in other words, a dying breed (to use a really bad pun). As Native people assert their indigeneity against the assimilative forces of the dominant society, they unerase themselves from a tragic history and insert themselves into L.A.'s vibrant present. Like it or not, Indians are here to stay. As for me, I will always be a real Hollywood Indian ... and I have the birth certificate to prove it.

Dina Gilio-Whitaker is an award-winning journalist who holds the position of policy director and senior research associate at the Center for World Indigenous Studies. She is the co-author (along with Roxanne Dunbar-Ortiz) of the new book "All the Real Indians" Died Off and 20 Other Myths About Native Americans. *She lives in San Clemente.*



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Dishes from the Native Spirit Fest

| **Eats** // Fork Lift //

BEYOND FRY BREAD

Los Angeles has the country's largest population of Native Americans but no restaurants reflecting their cuisine

BY BESHA RODELL

Why are there no Native American restaurants in Southern California? And what would they even look like if there were?

"It's a good question, and one I don't know the answer to," says Lois Frank. She is a chef, academic and food historian, and a member of the Kiowa Nation. Her book, *Foods of the Southwest Indian Nations*, is one of the most complete documentations of Native American foodways. And she's also a former resident of Los Angeles.

"L.A. is great. You can get delicious Cuban food, Asian food, Thai food," she says. "Why aren't there Native [restaurants] there? There is a Native community and the Native communities are active."

Of course, L.A. isn't alone in its lack of representation of Native American cuisine. Outside of the Southwest, there are very few restaurants that specialize in the food of indigenous people, and the majority of those that do focus on fry bread, which is the most widely recognized foodstuff connected to Native American culture. Fry bread is also the most controversial, having emerged as a subsistence food made mostly from government rations on reservations post-colonization. It is often cited as a factor in nutrition-based health problems among Native communities. "People whip out fry bread, and it breaks my heart," Frank says. "Historically, that's only from the last 150 years. It's not from 10,000 years ago."

In L.A., the only dedicated outlet for Native American food is a food truck that sells fry bread tacos and does mainly private events. The lack of knowledge in the broader community about non–fry bread Native foods is, in part, what happens when a population has its culture and land violently and systematically taken away. "We're still coming out of the boarding-school era where people were ripped up or relocated, and some of that information was lost or forgotten," Frank says. "We're just fixing those broken chords and bringing it back."

Nationally, and even in other parts of California, there's a growing movement toward resurrecting the cooking traditions of pre-colonial America, often known as "decolonizing the diet." But Frank dismisses that idea. "People talk about 'let's decolonize,'" she says. "How would you do that? You can't. Let's not fool ourselves. But what we can do is to indigenize. So we're not undoing, we're redoing. We're reclaiming, we're eating and educating. That's where it's going."

The most visible recent example of Native American food being cooked in a restaurant setting is Francis Ford Coppola's Werowocomoco, which opened in Geyserville in the Bay Area earlier this month. While Coppola says that he's trying to bring attention to indigenous foodways through the restaurant, he has faced much criticism too, centering mainly around cultural appropriation.

But there are also grassroots examples of indigenous chefs hoping to give diners a real understanding of what cooking and eating was like before Europeans arrived in the Americas. Last month at a lunch that was part of the annual Southern Foodways Alliance fall symposium in Oxford, Mississippi, I was served a meal cooked by Sean Sherman, a chef from Minneapolis who calls himself the Sioux Chef. Sherman has been covered extensively in the press (including an in-depth profile in *The New York Times*) for his efforts to revitalize Native American cuisine. The lunch he served used only ingredients and techniques that would have been available to pre-colonial American cooks, which meant no dairy, sugar, eggs, pork or wheat. Instead, we ate smoked fish with wild greens, sun-dried rabbit, and bison cooked with cedar.

Eating Native American dishes without the use of foods that came here by boat from Europe distilled for me some of the reasons why promoting and explaining this cuisine is not easy. The ingredients of the Americas — corn, potatoes, chocolate, vanilla — have been so fully incorporated into the diet of the world, it's easy for people to forget that much of what we think of as American or Italian or British food would not be possible without the gifts of the New World, and indeed the indigenous people who cultivated and traded and cooked with these ingredients. Only when one sees those ingredients with the European influence stripped away do they become purely native to this continent.

Settlers to America almost immediately co-opted Native American ingredients, forming not only the base for the American diet but also much of Europe's diet as well.

While looking into options for Native American meals in Los Angeles, I came across Roy Choi's Native Spirit Feast, which he will be hosting for the third year in a row, at Commissary in the Line Hotel. The menu includes fry bread (with honey and pumpkin curry), and foie gras terrine, and all kinds of international influences that have nothing to do with Native American culture. But Choi isn't trying to represent the food of Native people. "Our food never pretends or claims to be Native," Choi says. "I'm not in a position to represent the food that way. It is more my spiritual connection to the universe and speaking up in my own way about the fallacies our country was built upon. There's a difference between thanking people and perpetuating genocide. If we are really going to hold onto this holiday, then let's re-examine the story. Until then, my places will either be closed [on Thanksgiving] or celebrating the Native spirit."

And until there is a place in Los Angeles to eat true Native American cuisine, Frank suggests you think more about the culinary gifts we consume every day that were given to us by indigenous Americans. "Ask yourself, 'What do I eat that Native people gave to the world?'" she suggests. "Keep a log for a day and just think about it."

Beyond that, seek out Native foods from around the country. "Everyone can participate. Seek out something Native and buy it. You can go online and buy wild rice that's hand-harvested from a Native community. Or mesquite flour, or prickly pear syrup. When you buy that wild rice from a small company, you support everything that's tied to the cultural components of that. And that's a great, proactive place to be."

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An Ode to Native American Food

Loretta Barrett Oden discusses "that little Thanksgiving myth"


Loretta Barrett Oden
COURTESY OF LORETTA BARRETT ODEN

The legendary Corn Dance Café in Santa Fe, New Mexico, was owned by Loretta Barrett Oden, a writer, TV host, chef and advocate of Native American culture and cuisine. The upscale restaurant served pre-Columbian food throughout the '90s to people who arrived from around the world. Corn Dance became emblematic of the Southwest, but as it happens, Barrett Oden started tinkering with the idea while living in LA.

Though she's based in Oklahoma, Barrett Oden does work around the country, including creating special-event menus for L.A.'s Autry Museum. She talked to us about her controversial stance on fry bread (perhaps the most famous Native American dish), getting people to understand pre-Columbian food and of course, "that little Thanksgiving myth."

SQUID INK: ***Fry bread is an important part of the culinary culture of a lot of Native Americans, but you've very publicly been resistant to it.***

LORETTA BARRETT ODEN: Yep. You would not believe how often I get that question, because when anyone thinks of Native American food, Indian food, however you want to address it, the first thing that comes to mind is fry bread, Indian tacos, Navajo tacos, whatever they happen to be called wherever you might be. In the past I've taken an extremely strong stance against fry bread because of the health implications. We have very dire incidences all over Indian Country of Type 2 diabetes, and it really has to do with the radical change in our diets during the days of relocation. The people were taken from their homelands and moved to reservations, a whole bunch of tribes, to right here in Oklahoma, old Indian Territory. The Navajos, the other people on these forced marches, were put on the reservations, they were starving. So the U.S. government had to feed them somehow, and so they dipped into their stores of white wheat flour and lard, hence the creation by very inventive, survival-minded Indian women to fill the hungry bellies of their families. Fry bread was created.

I used to be totally against it because of that but, you know, in more recent times, I have to really look to its history, and it was a survival food, unfortunate as the circumstances were. Then on the other hand, everyone has some kind of bread, sometimes fried, like beignets or doughnuts, for heaven's sake. It's something that I softened my stance on, partially because Ben Jacobs, who's the operator-owner of Tocabe, probably one of the most famous fry bread houses in the country, in Denver, has become a really close friend of mine. He's a young chef, he's very creative, he does wonderful things other than fry bread at Tocabe. When we first met, he said, "Oh my God, I was so afraid to meet you, she's going to hate me," because I've been very, very outspoken about fry bread.

I worked for a number of years with a lot of different tribes and most especially with the Tohono O'odham tribe in southern Arizona. These people have the highest rate of Type 2 diabetes of any people from the planet. They lived off of the desert food, they live on the Sonoran Desert. I lived down there for three months putting in a little café for the benefit of the people, to reintroduce their own desert foods to them, and I've seen the effects of fry bread. It became such a staple, we went through a couple of generations and all of a sudden they're thinking, this is traditional food. I guess traditions can always be built as time moves on, but I grew up in Oklahoma and my people — I'm Potawatomi — my grandma, my mom, my aunties, we didn't cook any fry bread.

The first time I had fry bread was at the Oklahoma State Fair as an Indian taco or a Navajo taco. But with its origins rooted so deeply in relocation and in the commodities program ... I used to go out and stand in line with my grandparents for commodities at the old Indian agency, and it was lard and white wheat flour, although they came in really pretty printed cotton bags so that you could make clothes. ... So there's all kinds of memories wrapped up in that commodities program coming together. The food that was doled out was government-surplus commodities stuff. When I was growing up, the only nutritious thing in that commodities packet was probably the pinto beans. While my grandma made biscuits and pancakes and all of that, fry bread wasn't a part of my upbringing.

Fry bread seems to be spread all across the U.S., or at least west of the Mississippi. Do you think it's seen as some sort of unifying dish?

Oh, certainly now it is. I think really it became so widespread through the powwow circuit. Every powwow you go to now, there's that fry bread truck, so I really think that that's how it became so widespread.

8TH ANNUAL

SANTA MONICA PUB CRAWL

Saturday, December 10, 2016

Official Cocktail of the Santa Monica Pub Crawl!

Ho! Ho! Ho! This cool "with just the right amount of sweet" cocktail is a wonderfully delicious way to make anyone's spirits brighter.

Maker's Mistletoe

Ingredients

1-1/2 parts **Maker's Mark® Bourbon**

3/4 part **DeKuyper® Peachtree®** Schnapps Liqueur

2 parts orange juice

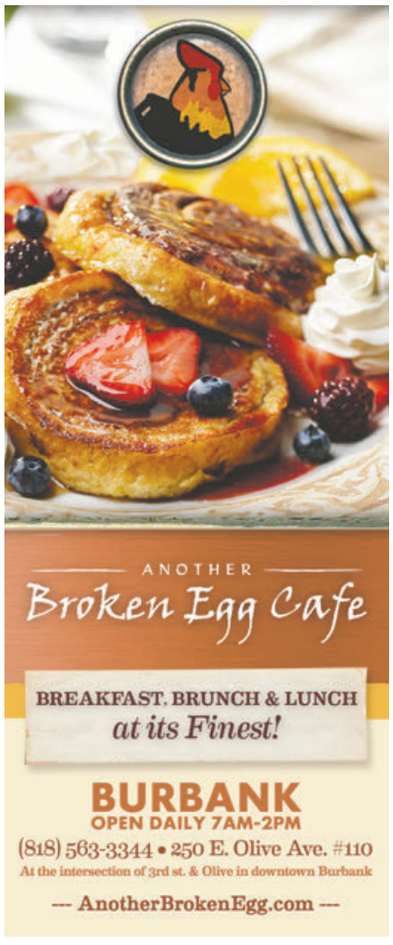
Splash of grenadine

Instructions

1. Build over ice in a rocks glass.
2. Garnish with a half-moon orange slice on the rim.



Maker's 46









I was looking for Native American food in L.A., and the only thing I can find is one fry bread truck. L.A.'s a really big place yet that's all we seem to have, commercially. I wonder why that is — part of our civic pride is we like to know about different kinds of food, but Native American food hasn't made an impact in this city.

I have my theory on that. You know, I just hate politics. And I thought, "Well, I'll get into food and that's going to be as apolitical as I can get." Well, it's probably one of the most political arenas. And I'm going, "Oh my God, what have I done."

I think that maybe the government would have to 'fess up to the injustices of what happened in the Americas before Native American food can really take off. So that's the political side of it that I really don't like. I like to use the food as my tool for enlightening people in a gentle way. I think that in order to get to know another culture, in order to get to know other people, share the table with them.

In Santa Fe when we opened the restaurant, people really didn't quite know what to expect. It seemed a little exotic, the Corn Dance Café, Native American food. Got there and it was cool, it wasn't weird, it wasn't exotic, it was food they were mostly familiar with. I did a lot of bison, a lot of corn, beans, squash, venison, quail, salmon, trout, all of that good stuff. Kind of pre-Columbian-ingredient-based, and people were so pleasantly surprised and they had no idea that things like tomatoes and potatoes, chocolate and vanilla, originated in the Americas. That nowhere else had these foods before Columbus stumbled ashore.

I consider Native America to include everything from Nunavut to Tierra del Fuego and everything in between. So it's North America, Mexico, Central South America, all the stuff, that's what my menu was based upon. My ingredients were anything that I could find between those two points. You hear people in Indian Country say, "Well, you can't nail down Native American food because we're so many different nations and so many different people and the food was regional and seasonal and all that," but overall, it's Native American food.

You did touch on something when you said that there was a lot of Mexican food in L.A. and that you consider Native American food to be of both continents. Maybe we do have Native food, it's just not called that.

Yes, oh most certainly. Some don't really think of Mexicans as being Native Americans but, you know, come on. Certainly the use of corn. Mexico is the corn cradle. The corn came from the ancient wild grass seed teosinte. They cultivated this for thousands of years and figured out how to grow it, prepare it. It turned into ears of corn, that we know today, from little teosinte seeds in a pod like peas, like little tiny nuggets. To figure out the process of nixtamalization, they boiled the dried corn, then they ground it, it turned into masa, they made the tamales and the tortillas out of masa, and that released the nutrients in the corn and made it something other than cattle feed.

A lot of the foods that now are part of mainstream Thanksgiving meals are Native foods.

Oh absolutely, yes, they just got the timing wrong. The whole thing about that little Thanksgiving myth is that ... I have to be gentle with it because on my dad's side of the family I'm actually a Mayflower descendant. Talk about inner conflict. But, you know, the timing was wrong. That coming together of those people at that particular time and that little story that's told; half of the people starved on the boat coming across the Atlantic, and it was really the new people who helped them to survive. This gathering was one of many, but it's supposed to be a harvest feast that would happen in the fall at harvest time. The turkeys are, in the Americas, one of the few domesticated animals that we had. Certainly the corn, the squashes, the pumpkins, that all originated in the Americas. A lot of those foods then and now — sweet potatoes — are indigenous to the Americas. All of that is really Native American food. It doesn't seem like it now, with global warming, but November would have been a little bit late to have this harvest feast that they then began calling Thanksgiving.

The only time we really talk about Native American food in the media is around Thanksgiving.

Well, it's better than nothing at all. This time of year rolls around and people say, "Well, what are you up to, Loretta?" And I say, "Oh, I'm just gearing up to feed all those pilgrims out there." **–Katherine Spiers**

RESTAURANT OPENINGS

Woodland Hills Gets a New Regional Italian Restaurant From a Cliff's Edge Chef

The restaurant boom in the San Fernando Valley shows no signs of slowing. In Woodland Hills, Tuccio's will open in early December in the old Cafe Fiore space, with chef Gavin Humes (formerly of Cliff's Edge in Silver Lake and, before that, the Inn of the Seventh Ray) leading the kitchen. The restaurant is owned by Gina and Damien Shields, who are new to the restaurant business.

Tuccio's "will be a chef-driven look at regional Italian food, featuring housemade pastas, fresh-baked bread, pizzas and a variety of vegetable dishes drawing inspiration from Southern California," according to Humes. "I know, you've heard that before, right?" he quips. "We're aiming for something better, and something that doesn't yet exist in the Valley."

He promises a wine list with lesser-known picks from California and Italy, and a cocktail program that focuses on classics.

A peek at the opening menu shows a fairly substantial number of dishes, including antipasti, six salads, house-made pastas, pizzas and a few classic entrees. Highlights include roasted acorn squash with brown butter, hazelnuts, lemon, ricotta salata and fennel; squid ink tagliolini with sauteed shrimp, clams, wilted arugula and wild fennel; and porchetta with cannellini beans, grilled rapini and salsa verde.

Tuccio's is located at 21550 Oxnard St. in Woodland Hills. The current projected opening date is Dec. 2. **–Besha Rodell**

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To join you must be:
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For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

There are limitations to the confidentiality of email communications. Do not include any sensitive health information if you choose to contact the study team via email.

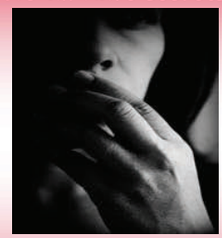
UCLA CARE Clinical AIDS Research and Education

ACTG AIDS CLINICAL TRIALS GROUP

Protocol ID:IRB#15-000159 UCLA IRB Approved Approval Date: 12/16/2015 Through: 12/15/2016 Committee: Medical IRB 1

UCLA Meth Clinical Trial

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Would you like to stop or reduce your Meth use? A UCLA meth clinical trial may be able to help. UCLA is conducting a clinical trial to find out if an anti-inflammatory medication can help patients to stop or reduce their meth use, and improve mental functioning, by reducing toxic brain inflammation caused by meth. Counseling, study medication, and compensation are included in this 18-week outpatient clinical trial. Interested in learning more?

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UCLA IRB#12-000949. This UCLA research study is being conducted by the UCLA Department of Family Medicine (PI: Keith Heinzerling MD). Funded by the National Institute on Drug Abuse.



LA WEEKLY

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Talk to your medical provider today about your cardiovascular risk and to see if you would qualify for this study.

UCLA CARE Outreach Hotline

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UCLA CARE Clinical AIDS Research and Education

Protocol ID:IRB#15-000073 UCLA IRB Approved Approved Date: 12/2/2015 Through: 12/1/2016 Committee: Medical IRB 1

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This UCLA research study is being conducted by the UCLA Dept. of Family Medicine (PI: Jesse Clark, M.D.). Funded by the National Institute on Allergy and Infectious Disease.



GO LA

Week of NOV. 25–DEC. 1

P. 21 FRI
A TIMELESS COMEDY DUO RETURNS TO THE BIG SCREEN

P. 21 SAT
HOLIDAY SHOP LIKE A HOGWARTS KID

P. 21 SUN
WHITTIER BOULEVARD IS ABOUT TO GET FESTIVE



P. 22 TUE
HOP ON THE DO GOOD BUS FOR GIVING TUESDAY

fri 11/25

SHOPPING

Me, Myself and Aye!

"Shop local" is a common refrain this time of year, but now that an evil billionaire is president, it feels more important than ever to stick it to his CEO buddies by putting our money where our mouths are. Shopping goes hyper-local at **¡AyE! Boyle Heights: Alternative to Black Friday Marketplace**, Leadership for Urban Renewal Network's art and crafts market for local makers and artists. The impressive roster of vendors offers everything from jewelry and leather goods to nail decals and hand-sewn plush dolls to *elotes* to snack on. Stretch your holiday shopping dollars and feel good about whose pockets they end up in. *City Labs Boyle Heights, 553 S. Clarence St., Boyle Heights; Fri., Nov. 25, noon-4 p.m.; free with RSVP. ayeboyleheights.splashthat.com.* –Gwynedd Stuart

FILM

Hardy Har Har

Return to those chortlesome days of yesteryear at the **Laurel & Hardy Festival**, screening some of the comic duo's best short films, both silent and sound. Many of these shorts were shot right here in Southern California — everywhere from Echo Park to Cheviot Hills to Highland Park — and the decades-strong enthusiasm in keeping Stan and Ollie topmost in the comedy pantheon is thanks directly to the support of venues like the Music Hall. As always, each show starts with a selection of American popular favorites played on the Mighty Wurlitzer, accompanied by a faintly mortifying audience sing-along. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Nov. 25, 8:15 p.m.; Sat., Nov. 26, 2:30 & 8:15 p.m.; Sun., Nov. 27, 2:30 p.m.; $10, $8 seniors. (310) 322-2592, oldtownmusichall.org/films.html.* –David Cotner

sat 11/26

WOMEN

Breaking Bread

If you're looking for some post-election-and-Thanksgiving commiserating, the Hammer Museum invites you to **Women's Center for Creative Work: Thank You for This Community — A Dinner at the Hammer**. The Frogtown-based feminist nonprofit hosts programs, performances and workshops for fellow creative and professional females, everything from yoga to theater to auto shop classes, as well as a feminist library. For tonight's gathering, the collective's founders and members invite nine other local projects and organizations — Sewing Rebellion, Everything Is Medicine, Thank You for Coming, Decolonize L.A., Las Fotos Project, Project Q, Mujeres de Maiz, Honey Power and Craftswoman House — each of which takes charge of some aspect of the meal, whether it's the food, decorations or entertainment. More than just breaking bread, the evening is also a discussion on "our individual communities and the layering of them to create a larger feminist and creative community in Los Angeles." *Hammer Museum, 10899 Wilshire Blvd., Westwood; Sat., Nov. 26, 2-5 p.m.; free, RSVP required. (310) 443-7000, hammer.ucla.edu/programs-events.* –Siran Babayan



Laura Jane Grace: See Wednesday.

PHOTO BY CASEY CURRY

SHOPPING

Hotter Than Potter

J.K. Rowling is credited with being one of the most creative minds in modern literature — but she never managed to come up with a Small Business Saturday event that would benefit the independent merchants of Diagon Alley, did she? The day after Black Friday, Geeky Teas & Games in Burbank hosts the **Diagon Alley–Style Small Business Saturday**, a market for people who wish they were wizards. Attendees — who are encouraged to wear their school uniforms — can browse Potter-themed wares by local crafters, and then hang out for Potter trivia and a sandwich from the Grilled Cheese Truck. Let the muggles have the mall. *Geeky Teas & Games, 2120 W. Magnolia Blvd., Burbank; Sat., Nov. 26, 11 a.m.-5 p.m.; free. facebook.com/events/1118559618238869.* –Gwynedd Stuart

COMEDY

Point and Glick

Actor Stephen Kramer Glickman, visually self-described as "Kingpin from *Daredevil* crossed with Grumpy Cat" yet surprisingly affable, co-starred for five years on Nickelodeon's *Big Time Rush* and voiced Pigeon Toady in the animated feature *Storks*. Nonetheless, stand-up remains his true love, the craft from which he created **The Night Time Show**, a monthly extravaganza delivering guest stand-ups, nontraditional acts, an offbeat backing band, interstitial videos, audience contest giveaways and Glickman, seated behind a desk, conducting interviews. This month's show features Brody Stevens, Quincy Jones, Jimmy O. Yang and other heavy hitters, a karate demonstration and free Fireball shots. *Hollywood Improv, 8162 Melrose Ave., Hollywood; Sat., Nov. 26, 10 p.m.; $10. (323) 651-2583, hollywood.improv.com.* –Adam Gropman

sun 11/27

PARADES

A Star in the East

It's not beginning to look at all like Christmas on the streets of L.A., but for a little while, Whittier Boulevard in East Los Angeles will be decidedly more seasonal. The **East Los Angeles**









Christmas Parade, one of the longest-running Yuletide parades for the Latino community, has returned to march down Whittier from Eastern Avenue to Goodrich Boulevard, bringing the classic assortment of parade participants, like marching bands, floats, car clubs and maybe even the odd celebrity. After the parade, expect a holiday festival with music, food and more. *Whittier Blvd., East Los Angeles; Sun., Nov. 27, noon-5 p.m.; free. elachristmasparade.com.* –Gwynedd Stuart

mon 11/28

HOLIDAYS

Tinsel Town

While New York City may have the Rockefeller Center Christmas tree, Los Angeles has its own holiday tree-lighting tradition at the Music Center Plaza. This year, the official **L.A. County Christmas Tree Lighting Ceremony** features Christmas music from the versatile five-piece ensemble Brass Pacifica, as well as melodies from the Antelope Valley Master Chorale. And, as if the dazzling lights and dizzying tunes weren't enough, this free event further warms the cockles of our cold, dead hearts with free hot chocolate for everyone. *Music Center Plaza, 135 N. Grand Ave., downtown; Mon., Nov. 28, 5 p.m.; free. (213) 972-7211, musiccenter.org/events/special-events/la-county-tree-lighting.* –Tanja M. Laden

FILM

Stranger Than Science Fiction

Octavia E. Butler was the foremost female African-American science-fiction writer; her dozen novels earned two Hugo Awards, as well as making her the first sci-fi writer to receive a MacArthur "genius" grant. Butler's science fiction was disquietingly mind-expanding stuff, with African-American characters who search otherworldly dimensions for insights into Earthbound matters of race, power and the true nature of humanity. **Let It Be Known: Short Films Inspired by Octavia E. Butler** is a program of experimental films by artists including Jamilah Sabur, Lauren Kelley, Buki Bodunrin, Ezra Claytan Daniels, Suné Woods, Ariel Jackson and Wura-Natasha Ogunji. *REDCAT, 631 W. Second St., downtown; Mon., Nov. 28, 8:30 p.m.; $11, $8 students & members, $6 CalArts students/faculty/staff. (213) 237-2800, redcat.org.* –John Payne

tue 11/29

CHARITY

Get on the Bus

The Do Good Bus is a restored 1976 Crown Coach that takes riders on community-minded expeditions throughout Los Angeles in order to effect change. The exact nature of the specific trip usually is under wraps in order to add an element of mystery and encourage open-mindedness, but past excursions have addressed homelessness, at-risk youth, animal welfare and disaster relief. In an effort to balance out the consumer-oriented Black Friday and Cyber Monday customs, **GivingTuesday Do Good Bus** invites guests to take part in a new tradition that focuses on giving back, hopefully setting an altruistic tone for the rest of the holiday season. *Metro Expo Line, Culver City Station Park & Ride, 8817 W. Washington Blvd., Culver City; Tue., Nov. 29, 9:30 a.m.-1:30 p.m.; $45 (includes lunch). (310) 853-8355, dogoodbus.com/ride-with-us-2/public-rides.* –Tanja M. Laden

wed 11/30

COMEDY

Lady Laughs

Donald Trump is president-elect, but the third annual **Funny Women Festival** is harnessing the power of 600-plus female comedians to prove the joke's on misogyny. Organized by Lauren Frost and Erin Miller Williams of sketch group Cake Batter, the four-day festival stages stand-up, improv, sketches, musical comedy, storytelling, film and video screenings by both emerging and veteran performers — some with names like The Boobé Sisters, The Pippa Middletons and Size Matters — as well as industry panels meant not just for up-and-coming comedians but for all female artists. Past performers have included Mary Lynn Rajskub, Wendi McLendon-Covey, *The Office*'s Angela Kinsey and Kate Flannery, *Grey's Anatomy*'s Kate Walsh and Frangela. Following last year's event at iO West, this year's shows will take over a good chunk of Highland Park at venues including the Hi Hat, Sonny's Hideaway and Highland Theater. A portion of the proceeds benefits the Downtown Women's Center, a nonprofit that provides services to homeless women. *The Hi Hat, 5043 York Blvd., Highland Park; Wed., Nov. 30, 8-11 p.m. (also Thu., Dec. 1-Sat., Dec. 3); $10. (818) 917-7242, funnywomenfestla.com.* –Siran Babayan

BOOKS

Against She!

When singer Tom Gabel of the punk band Against Me! announced in 2012 that he was transitioning to life as a woman and adopting a new name, **Laura Jane Grace**, much of the often-conservative rock establishment supported the vocalist's bold change into a more intrinsically authentic identity. It was only then, however, that Grace realized just how difficult life as a transgender woman would be, as her evolution seriously affected her relationships with friends and family. In an incisive new autobiography, *Tranny: Confessions of Punk Rock's Most Infamous Anarchist*

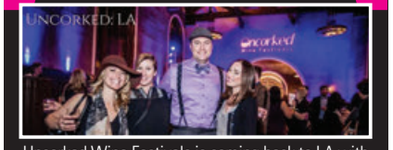
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Sellout, co-written by Dan Ozzi, Grace bravely peels back the layers of her life as a troubled Army brat who didn't shy away from her gender dysphoria on her journey to becoming a punk-rock icon. Book Soup presents Grace discussing her book. *Renberg Theatre, 1125 N. McCadden Place, Hollywood; Wed., Nov. 30, 7 p.m.; $32.70 (includes a copy of the book). (310) 659-3110, booksoup.com.* **–Falling James**

thu 12/1

HOLIDAYS

Heavenly Peace

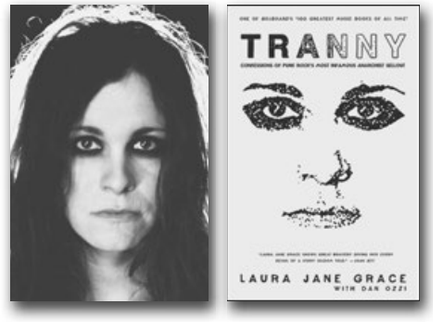
L.A. is probably one of the few places where it's possible to ice-skate in 72-degree weather. Now, the biggest ice rink in the city is adding another perk with a spin on the classical ice-skating tradition. **Silent Night Skate Party** is a brand-new ice-skating experience that has headphoned skaters moving to the tunes of three different music channels. Onlookers can watch people moving around in silence from the VIP Igloo, while skaters take breaks to pose for pictures in front of L.A. artist Kasey Blaustein's angel-wings mural. Costumes are encouraged, adding yet another fun (albeit surreal) dimension to the whole experience of quietly skating in silence in warm weather. *Holiday Ice Rink Pershing Square, 532 S. Olive St., downtown; Thu., Dec. 1, 7-8 p.m. & 8:30-9:30 p.m.; $9 general admission, $4 skate rental. (213) 624-4289, holidayicerinkdowntownla.com/los-angeles-events.* **–Tanja M. Laden**

BOOKS

I See France

As part of Central Library's ALOUD lecture series, writer-director David France discusses his new book, ***How to Survive a Plague: The Inside Story of How Citizens and Science Tamed AIDS***, with Dr. Mark H. Katz and writer-activist Tony Valenzuela. France, a contributing editor for *New York* magazine and former senior editor for *Newsweek*, covered the outbreak of the disease from the beginning. (He also wrote *Our Fathers*, about the sex-abuse scandal in the Catholic Church, which was adapted into a 2005, Emmy-nominated Showtime movie.) France's memoir is a companion to his excellent, Oscar-nominated 2012 documentary, *How to Survive a Plague*, which chronicled the founding of ACT UP and TAG (Treatment Action Group) in New York, and how its activists fought not only the government and pharmaceutical companies but also a homophobic society to get access to effective drug treatments at the height of the epidemic during the mid-1980s. *Los Angeles Central Library, Mark Taper Auditorium, 630 W. Fifth St., downtown; Thu., Dec. 1, 7:15 p.m.; free. (213) 228-7500, lfla.org/calendar/category/aloud.* **–Siran Babayan**

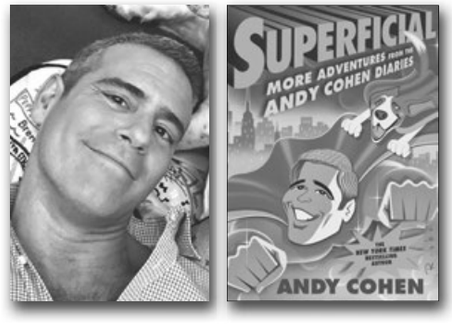
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A CULTURE PRESERVED IN COPPER

Edward S. Curtis' photographs of Native American life are as controversial as they are beautiful

BY EVA RECINOS

In the early 20th century, when people were beginning to grasp the power of photography, the medium's possibilities seemed endless. Beyond portraiture, photography was suddenly recognized as a way to document entire communities and their ways of life.

For Edward S. Curtis, that power to capture a moment in time translated to a desire to preserve cultures that seemed on the brink of extinction. So he fixed his lens on Native American communities, leaving behind a record that's important in terms of its historical significance, the technical skill it demonstrates, and its aesthetic beauty.

According to the Library of Congress, Curtis' work "is now recognized as one of the most significant records of Native culture ever produced." His photos appear in "virtually every anthology of historical photographs of Native Americans."

"Rediscovering Genius: The Work of Edward S. Curtis," an exhibition at West Hollywood's DEPART Foundation, features rare works by the photographer. The most significant of these: copper photogravure printing plates rarely shown to the public.

Curator and scholar Bruce Kapson has dedicated the majority of his life to studying Curtis' work, and is recognized as one of the foremost experts on the photographer's life and times. As Kapson explains, Curtis moved to L.A. in 1919 and lived here until his death in 1952 — so it makes sense, then, that the exhibition, which features 30 individual plates not shown in more than 100 years, take place in L.A. Each plate would produce a photogravure print, which made up the book *The North American Indian: Being a Series of Volumes Picturing and Describing the Indians of United States and Alaska*, Curtis' crowning achievement. According to Kapson, Curtis began working on the 20-volume project in 1898 and didn't stop until 1930.

On a Saturday in the midst of installation, the copper plates seem to emit an inner light, even if it's just the reflection from sunshine streaming into the gallery space. Kapson explains that for so long the copper prints weren't considered art objects in and of themselves. After finding correspondence between Curtis and his editor, F.W. Hodge, while working as a guest curator at the Autry Museum of the American West, Kapson realized their importance.

"Throughout that correspondence, Curtis' main concern was getting the plates, the image on the plate, to be what he wanted," Kapson explains. "So these plates actually reflect his most refined vision for *The North American Indian*."

Bringing this beauty to light is one of the exhibit's main purposes.

"When you look at them historically and in Curtis' own words, this is what he used to perfect his imagery, and he was most concerned with how these looked. These have been conserved — there's no enhancement, there's no sealant on them. This is actually what they looked like when Curtis was working on them."

The exhibition also features other work by Curtis, including prints, so the viewer can contextualize the copper plates and see how Curtis' images are manifested in different ways. Curtis' foray into motion pictures, *In the Land of the Head Hunters* (also known as *In the Land of the War Canoes*), plays on a loop in the gallery. Kapson argues that it's the "first feature documentary ever filmed."

Scholars usually give that distinction to Robert Flaherty's *Nanook of the North* (which Kapson acknowledges), but *Nanook* has been criticized for a number of reasons. Open Culture's Ted Mills explains that Flaherty might have incorrectly portrayed Inuit hunting techniques (in other words, staged the scenes), since the main character's tribe had "long ditched the spear for the much more effective gun."

Curtis' work has been subjected to similar criticism. *In the Land of the Head Hunters* depicts rituals from Hopi, Cheyenne and Navajo groups. Yet some scholars (and outlets such as *The New York Times*) have called it a dramatization rather than a documentary film. Curtis' photographs usually get the same critiques: They operate from an outsider's perspective, they purposely make the figures seem timeless, they employ props, etc.

Kapson hears these criticisms all the time, but he stresses that the historical importance of Curtis' work and his masterful eye are undeniable.

"He was the first photographer to ever work with the American Indian as an equal and not an object of curiosity," Kapson says. "He was the first photographer ever to involve the American Indian in their portrayal of how they wanted to be viewed for future generations."



Pulini and Koyame – Walpi

COURTESY OF EDWARD S. CURTIS

When considering Curtis' work today, it's important to take into account a contemporary Native American perspective. Muralist, public speaker and Apache Skateboards founder Douglas Miles is a tribal member from the San Carlos Apache Nation in eastern Arizona. While he admits that it's "difficult to take away from the iconic power and tragic visual poetry," he still thinks Curtis' pieces show a clear display of power.

"What if Curtis had given the camera to Native people?" Miles wonders via email. "What if Edward S. Curtis had allowed us to curate the photo shoots? What if Edward S. Curtis had Native people as assistants during his travels to Native communities?"

Kapson chalks up a lot of the criticism — at least within academia — to jealousy. Curtis found great fame through his work despite having only a "sixth-grade education." He created relationships with magnates such as J.P. Morgan and Theodore Roosevelt Jr. Today, Kapson adds, many Native American communities have used Curtis' work to trace their heritage.

"In instances, Curtis also did 10,000 wax cylinders of sound recordings of language ... and those wax cylinder recordings are sometimes all that exist of native languages," he says.

When Curtis began this project, Kapson explains, "Many tribes west of the Mississippi had already been on reservations for 30 years." By the end of the project, it had been 60 years.

Ultimately, Miles says that now's the time for Native American narratives created by Native Americans. "Because our art is the voice of Native American people, the type of work of Edward S. Curtis created is no longer needed. With cellphone cameras, we are all Edward S. Curtis today."

Considering the current political climate, viewing Curtis' work inevitably brings up a number of issues. After all, it depicts a historically disenfranchised community. And it brings to mind the struggle happening over the Dakota Access pipeline.

For Kapson, however, the aesthetic beauty of the images is the central focus of his show. "I've been doing this since I was 18," he says. "I am still moved when I see that image on that plate."

REDISCOVERING GENIUS: THE WORK OF EDWARD S. CURTIS | DEPART Foundation, 9105 W. Sunset Blvd., West Hollywood | Through Jan. 5
departfoundation.com/rediscovering-genius-the-works-of-edward-s-curtis

Mazel Flash

PAUL GELLMAN'S QUIRKY PILLOWS FEATURE ACTIVISTS, MODELS, "BAR MITZVAH BOY"

BY CATHERINE WAGLEY

This week, a 95-year-old icon shows work from more than half a century ago in Westlake, and Stormtroopers hover in midair in Mid-Wilshire.

Pillow play

Paul Gellman (aka Tall Paul), an artist, actor and writer who wore a paper headdress and covered Buffy Sainte-Marie at Paramount Ranch early this year, made pillows for his current show at Redling. Most of the pillows have caricatures stitched onto them. One depicts Harry Hay, gay activist, with a flower on his head. The Pat Ast pillow, named after an Andy Warhol muse and model, shows a sunglasses-wearing women with big, wavy hair. The pillows are sweetly quirky, crafty tributes to cult figures and eager kids — there's a whole series of "bar mitzvah boy" pillows, too, depicting young men in colorful skullcaps. *Redling Fine Art, 6757 Santa Monica Blvd., Hollywood; through Dec. 23. (323) 460-2046, redlingfineart.com.*

Paul Gellman's
Beverly Hills Bar Mitzvah Boy Pillow



COURTESY OF THE ARTIST / REDLING FINE ART

Shiny surfaces

The press release — if it can be called that — for Tobias Kaspar's show at Jenny's takes the form of a calling card with typed text on one side. A scene is set: a guy sits on a barstool in a kitchen with big windows, staring at a laptop. He inhabits "a world of great privilege, a very materialistic world." The writer, though, is conflicted about such a world. The work hanging in the galleries shines and shifts. It's all silver-gray, images, patterns and text engraved with lasers into reflective fabric that Kaspar has stretched like canvas over wooden bars. "Red almonds" reads one of them, though you can only make out the words if standing in the right place. The fabric plays tricks. A few are patterns of grids and stripes that keep disappearing and reappearing. Another shows a landmass above a rectangle of perfect, silver emptiness. *Jenny's, 4220 Sunset Blvd., Silver Lake; through Dec. 31. (323) 741-8237, jennys.us.*

Dangling fingers

Weeds made of copper and bronze grow out of cracks in Ghebaly Gallery's concrete floor. Kelly Akashi installed them as part of a subtly restless exhibition called "Being as a Thing." Two brown-gray severed fingers hang from rope in one room. In another room, cherry wood armatures hold dripping, twisting candles and pieces of human fingernails. From a distance, every objects looks delicate and tasteful, but there's something else going on here: frustration and a destructive impulse (to cut off digits, to set fire) mingle with the impulse to create desirable objects. *Ghebaly Gallery, 2245 E. Washington Blvd., downtown; through Dec. 23. (323) 282-5187, ghebaly.com.*

Floating stormtroopers

The prop master who worked on *Star Wars* officially certified the two stormtrooper costumes Kathryn Andrews used in her current show. Each life-size trooper is attached to a stainless steel cylinder, its feet hovering above the floor as if gravity has no hold. Both troopers and cylinders are impeccably clean. All around these sculptures hang large framed images, Andrews' "Black Bars" series. Black bars painted on the back of Plexiglas obscure screen-printed images of women surrounded by Creamsicles, flower or fruit. The works in this show, perfectly calculated, pull pop culture into an austerely stylish realm where minimalism swallows kitsch whole. *David Kordansky Gallery, 5130 W. Edgewood Place, Mid-Wilshire; through Dec. 17. (323) 935-3030, davidkordanskygallery.com.*

Smelling the color black

In an interview artist Luchita Hurtado gave back in 1995, she speaks about her sense of smell, which was profound before too much smoking dulled it. She recalls, as a child, smelling a butterfly hatching out of a cocoon, and smelling the color black (which was like wax and lilies). The interviewer keeps telling her she's a Symbolist, name-dropping the 19th century movement that privileged essences over realism. But she is uninterested in such distinctions, reminding him our senses are simply part of us. The 95-year-old artist's current show at apartment gallery Park View, mainly featuring works from the 1940s and '50s that have their own intuitive, internal logic. In one long painting — done in watercolor, ink and crayon — angular, dancing shapes are enclosed within an irregularly geometric expanse of red. *Park View, 836 S. Park View St., Westlake; through Jan. 7. (213) 509-3518, parkviewparkview.com.*

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Stage //

RE-SKETCHING NATIVE COMEDY

Native Sketch Comedy Showcase lets indigenous actors show off their versatility



Performers in the Native Sketch Comedy Showcase

PHOTO BY PATRICIA GOMES

BY MATT STROMBERG

In the popular imagination, Native Americans are rarely associated with humor; they're represented as either solemn keepers of ancient wisdom or long-suffering victims of genocide and oppression. When they are featured in comedic situations, they've historically been the butt of jokes in movies and on TV — where they're often portrayed by non-Native actors — rather than the creators and beneficiaries of that humor. Although this is slowly changing, the Native Sketch Comedy Showcase aims to give indigenous actors a boost toward stage and screen, particularly in comedic roles.

The showcase was launched in 2013 in conjunction with L.A. Skins Fest, a Native American film festival now going on its 10th year. This year's fourth annual showcase, which took place Nov. 16, featured seven Native actors in sketches written by seasoned writers from UCB, iO West and the Groundlings. By and large, the sketches didn't engage with explicitly Native themes, instead offering the actors a chance to show their wide comedic range.

"I wouldn't mind getting sketches with Native themes, but my main goal is to show the actors performing strong, funny material," says festival and showcase founder Ian Skorodin. "One of our goals is to get just normal roles as normal people, such as a doctor, a cop, a lawyer, an accountant."

By eschewing a singular Native theme, the showcase highlights the diversity within the Native American community, bringing together performers who represent just a few of the 560-plus federally recognized tribes: Blackfeet, Crow, Choctaw, Lakota, Coahuiltecan, Cherokee. It also reflects the diversity of their backgrounds, with roots in large cities, small towns and reservations all over the country.

There were a wide range of roles on view in the showcase. In nine tight sketches, the actors transitioned from cavemen debating club regulation, to industry insiders lampooning Hollywood sexism, to divorced parents playing a ridiculous game of one-upsmanship to win the affections of their child. Not every sketch was a winner, but those that connected drew peals of laughter from the packed house. More than simply being funny for their own sake, the sketches served the purpose of highlighting the versatility of these performers for the assembled casting agents and scouts.

In "Grandma June's Car Ride," Nicole Starrett donned a kerchief to play a sweet, elderly matriarch who regales her family with stories of menstruation and flatulence. Shaun Taylor-Corbett proved a deft physical comedian in "Raised by Muppets" (written by Joey Clift, a member of the Cowlitz Indian Tribe), which took the premise of first-date awkwardness to absurd lengths. The evening closed with a particularly meta sketch set in a support group for half-baked characters in half-finished scripts. Shyla Marlin shone as a young Jewish girl, Carley Liebowitz, the 12-year-old heroine of a *Twilight*-like vampire screenplay written by a 12-year-old girl named — you guessed it — Carley Liebowitz. Not a single role was explicitly Native American.

"The point about diversity that's been made over the past year," actor Jason Grasl said, "is that we just want people who aren't white to have a chance to play the same roles as white performers — including our own."





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| Film //

SMOKE SIGNALS

Native American filmmaker Kayla Briët captures her father's language before it vanishes



PHOTO BY DANNY LIAO

BY APRIL WOLFE

A little girl clad in a pink, fringed Native American outfit with two long braids draping down over her shoulders spins around and around. Her face is one of focused concentration, totally oblivious to the audience watching her, as she steps in and out of the six hoops in her hands. This is Kayla Briët — the young award-winning, self-taught filmmaker — as a child in her personal documentary short film, *Smoke That Travels*. It has screened at festivals all over the world and earned her multiple fellowships. And she's only 20.

In the film, that old home video footage of her dancing is juxtaposed with a clip of then-President Reagan in 1988, giving a speech about Native Americans. "Maybe we made a mistake," Reagan says. "Maybe we should not have humored them in that wanting to stay in that primitive state, and said, 'You know, come join us, be citizens.'"

The clip has a particular resonance for Briët. "When I was young, I was talking to my dad about why it feels like many people aren't taught about Native culture in their education," she says, "and my dad told me about the first time he saw that clip of Reagan when he was a young man. He heard this beloved president saying words like 'primitive,' and it made my dad feel — for the first time — 'Perhaps I am an outsider.' It haunts him to this day."

Briët, who is Potawatomi, as well as Chinese, Dutch and Norwegian on her mother's side, says it was a difficult decision to include that Reagan clip. She's a fierce optimist who focuses on the positivity in her artwork, and that speech represents something painful in her familial history. But she is adamant that both sides must try to "learn the full story in order to build a bridge to understanding." She remembers being in school, reading about Manifest Destiny, "and of course everyone looks to you for your reaction." It's why she's determined to make the kinds of films and interactive games that go past a cursory understanding of Native history and get to the heart of their beliefs.

Briët's father is one of only 10 people left on this planet who can speak his Native language. He often performs his people's ring dance, like the one Briët performed as a child, at sites like Knott's Berry Farms, surrounded by simulated scenes of the "old West." In *Smoke*, Briët allows the melodic tongue of her father to dissolve into a kind of spoken-word electronic track she composed, which was inspired by the traditional songs she heard as a youth. Briët knows a few words of her Native language but wants to make it her mission to become fluent, to pass it along to another generation. Much of *Smoke* is concerned with the overwhelming drive to preserve her culture, a burden she says can sometimes feel heavy.

But she's not alone.

"I've met so many different Native filmmakers and storytellers traveling with my film, artists who also share a part of their childhood," she says. "It's a very common theme in Native filmmaking, exploring the past and trying to capture that and share it with others. Native art at its core is very vulnerable art."

Film about — and starring — Natives has a long and complicated history, dating back to 1913's *Hiawatha*, a silent film based on Henry Wadsworth Longfellow's poem about the leader of the Iroquois. As the first film featuring a Native American cast, it presaged the later fetishization of indigenous culture reflected in movies over the next decade. Right before *Nanook of the North* (1922) — an early, partially fictitious documentary about the Inuit people — took the fetish to its pinnacle, one of the more celebrated all-Native films, *The Daughter of Dawn* (1920), screened at the College Theater in downtown Los Angeles to rave reviews. Thought lost until 2012, *Daughter* eventually received a long-overdue restoration.

It wasn't until 1961 that another film of prominence, *The Exiles*, featured an all-Native cast. While made by a white man, *The Exiles* — which tells the story of young Native men and women who moved to Bunker Hill — offered a more intimate and loving portrayal of its characters. It was a re-creation of daily life of urban Native Americans, where they dance and drink and cruise the city, hyper-aware they don't fit in but trying their best nonetheless. They want to escape their history to become so-called "regular people," part of America's dominant culture. But in some ways, becoming "regular" means abandoning their culture. At the mercy of a modernizing country that has just chosen to lay waste to their treaties, squeezing them out from their homelands and into the city, these youth are caught in a world in-between, marooned as second-class citizens denied full entry to the dominant white hegemony.

> IT'S A VERY COMMON THEME IN NATIVE FILMMAKING, EXPLORING THE PAST AND TRYING TO CAPTURE THAT AND SHARE IT WITH OTHERS.

Briët's father, who grew up in the 1970s and '80s, was fortunate enough to be reared after the rise to prominence of the American Indian Movement (AIM), which allowed many Natives to reclaim their heritage and pride — though not necessarily their rights. Briët reaps the benefit of her father's experience.

"You do feel a sense of longing in the past," she says. "But it's an ember of a fire, and you feel proud to pass it on to others. I don't think I've ever felt ashamed of being Native in school. But I know I am very fortunate to say that."

The Native films that have come out since AIM — and since Briët was born — are reverential, dramatic and also increasingly directed by Natives too. Think of Chris Eyre's classic family film *Smoke Signals* (1998), Zacharias Kunuk's *Atanarjuat: The Fast Runner* (2002) or Sterlin Harjo's *Barking Water* (2009).

Still, there very few Native filmmakers, and even fewer who are female. Yet this doesn't seem to concern Briët. She's also in the minority of females studying computer science and coding. More than anything, she says she wants to harness the power of virtual reality, because she "love[s] the idea of VR being a new medium with a level playing field, where anyone can step up and decide how it will be used."

Briët may be on her way to making her mark on cinema and technology, but she's still got a piece of that little girl in her, the one who stands before the world and dances for herself and her people, with eyes and heart forward.

ZEMECKIS' *ALLIED* PROVES THRILLER CONVENTIONS CAN STILL THRILL

As *Allied* opens, Brad Pitt parachutes so gently and quietly onto a stretch of Moroccan desert that at first you think he might be dead. And maybe he sort of is — maybe he has to be. Pitt's Max Vatan is a pinched, terse figure in the first act of Robert Zemeckis' World War II thriller.

Arriving in Casablanca, the Canadian assassin — a member of Britain's Special Operations force — meets Marianne Beausejour (Marion Cotillard), the French Resistance agent who will pretend to be his wife, as they embark on a mission to assassinate a Nazi ambassador. She knows all the rules of deception, of pretending to love someone; her face lights up when she first sees him, as if they've known and adored each other for years. When things get too intimate, he insists that sex between operatives is a mistake. She tells him, "The mistake people make in these situations isn't fucking — it's feeling."

You can maybe guess what happens next. Profanity notwithstanding, *Allied* is an old-fashioned romantic thriller of the sort nobody makes anymore, the kind where glamorous men and women pose as people they're not, and then discover that they've become the people they've been pretending to be, all while wondering about each other's true identities. The story has overtones of Hitchcock's *Notorious* and *Suspicion*, as well as *Casablanca*, and even *Charade*.

Allied is not as good as the classics, to be sure, but like its heroes it's pretty close to what it's pretending to be. It's the kind of film you can send your parents or grandparents to the next time they complain that they don't make 'em like they used to. **–Bilge Ebiri**



COURTESY OF PARAMOUNT PICTURES

ALLIED | Directed by Robert Zemeckis
Written by Steven Knight | Paramount Pictures | Citywide


Jessica Chastain

COURTESY OF EUROPACORP

Film //

Chastain Seizes Power

SET IN A NOW BETTER THAN OURS, *MISS SLOANE* PITS A POWERFUL WOMAN AGAINST THE GUN LOBBYISTS

BY ABBEY BENDER

Miss Sloane opens with a clever gambit: Jessica Chastain's face fills the screen in a tight close-up as she talks about strategy, breaking the fourth wall. From the film's opening minutes, the audience is put at the mercy of a charismatic figure and forced to piece together what she might represent about our increasingly bizarre political landscape. Chastain, with her fiery red hair and forthright delivery, is often cast as the ambitious woman who takes no bullshit.

In *Zero Dark Thirty* she brought down Bin Laden, and she returns in *Miss Sloane* with another politically charged live-wire of a role, one not explicitly based on true events but still resonant in unavoidable ways: Chastain plays a hyper-driven D.C. lobbyist pushing for stricter gun-control laws. As Elizabeth Sloane, she talks a mile a minute, and every aspect of her self-presentation — blood-red lipstick, dark nail polish, sharply tailored suits, high heels — suggests a powerful shield against the men who might attempt to talk her down.

The November release date and the film's focus on an ambitious woman of politics make it clear that *Miss Sloane* was expected to greet America in the wake of a newly elected woman president, and the reality lends the film a strange heaviness. The glass ceiling remains in place, but Chastain still strides briskly across the screen, her character always fighting for her beliefs. Director John Madden — whose résumé includes the considerably tamer *The Best Exotic Marigold Hotel* and *Shakespeare in Love* — keeps his camera in constant motion, though it seems no camera can move fast enough for Chastain's frantic, sure to be awards-hyped energy.

That said, *Miss Sloane*, with all its Capitol Hill gloss, sometimes feels too much like a prime-time political television drama. Too many of the characters in Elizabeth's orbit — pro-gun lobbyists who want her on their side, plucky young idealists with whom she ultimately ends up working — never quite get fleshed out, as the film settles into an us-versus-them mentality. Elizabeth has been crafted to push against the seams of likable female character conventions. She's bristly, tough and has little semblance of a personal life: Everything she does is strictly transactional. She even satisfies her needs via the services of a gigolo (Jake Lacy), and their scenes together are intentionally devoid of frisson. Viewers may laugh at the shirtless jock who seems at odds with the professional woman, but this is rookie screenwriter Jonathan Perera's unsubtle way of trying to level the playing field when it comes to gendered depictions of power. Elizabeth's intermittent pill-popping could merit further exploration, and the filmmakers leave us to wonder — what was she like before her work became her life?

Mainstream cinema could always benefit from more complex women — even this film could, as the character of Esme Manucharian (Gugu Mbatha-Raw), who works with Elizabeth and becomes a pawn in her game of getting the gun control bill passed by any means necessary, is sadly underwritten compared with her superior.

MISS SLOANE | Directed by John Madden
Written by Jonathan Perera | EuropaCorp
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LAWEEKLY.com

OPENING THIS WEEK

GO BADEN BADEN This vigorously inventive French import shows up America's young-folks-kinda-maybe-starting-to-get-it-together comedies as the pre-fab product they are. Writer-director Rachel Lang, in her feature debut, strips away all formula and falseness from this story of vibrantly aimless Ana (Salomé Richard) bumbling through her 20s. This is a prickly examination of wandering and wondering, of taking on projects and lovers unlikely to work out, of feeling toward a place in a world that's not inclined to make any room for you. And it's about fucking up, of course, as all kinda-maybe-starting-to-get-it-together comedies must be, but never in a farcical set-piece way. Lang is uncommonly assured for a first-time director, capturing her scenes in fluid master takes, rarely cutting from one character to the next, letting her scenes unfold at the pace of in-the-moment human feeling. A trio of boys evince varying levels of romantic interest in Ana, but her sights are set on the most aloof and successful, the one who won't wear a condom; her grandmother suffers a fall, and Ana visits her in the hospital and at physical therapy; Ana assigns herself the duty of refurbishing that grandmother's bathtub; Ana chats with friends, breaks bad news to her mother, babysits, drives too fast in her rented Porsche. The looseness of plotting juxtaposes in fascinating ways with Lang's rigorous staging and framing. The film suggests actual listless years of near adulthood, where each day's shape and emphasis is a surprise, where you can't tell which dumb things you do are the ones that might matter later. (Alan Scherstuhl)

GO DAUGHTERS OF THE DUST It took Julie Dash more than a decade to make her oneiric and lush mythopoetic masterwork, *Daughters of the Dust*, which, after premiering at Sundance in 1991, became the first feature directed by an African-American woman to receive a wide theatrical release. The movie returns in a 2K restoration, the colors and textures of this immensely sensuous project (originally shot on 35mm by Arthur Jafa) more vibrant than ever. A nonlinear tale of past, present and future, *Daughters of the Dust* takes place in 1902 on one of the Sea Islands off the coast of South Carolina. It is here that the Peazants, a Gullah (or Geechee) family — descendants of slaves who have continued the practices, spiritual and otherwise, of their forebears' West African cultures — gather for a farewell feast before most of its members depart for a new life on the mainland. The clan's matriarch, Nana (Cora Lee Day), however, will not be moved by her brood's promises of progress and stays put. Her actions are as resolute as her words, like the powerful declarations that conclude her opening off-screen monologue: "I am the silence that you cannot understand. I am the utterance of my name." The sentences are as elemental as the dirt she holds in her hands. *Daughters of the Dust* abounds with stunning motifs and tableaux, the iconography seemingly sourced from dreams as much as from history and folklore. But however seductive and trance-inducing, the visual splendor of Dash's film is never vaporous. Though the mood and rhythms are largely serene, just beneath the quietude buzzes the anxiety of a family being fissured, of loved ones pulled apart by their allegiance to tradition or modernity. (Melissa Anderson)

GO EVOLUTION Lucile Hadzihalilovic's mesmerizing sci-fi arthouse stunner, *Evolution*, a story about an island of little boys being raised by a colony of pallid mothers, is gorgeously unnerving. Nicolas (Max Brebant), a prepubescent boy, swims through the electric-blue and rust-red seaweed on the ocean floor, then is frightened to the surface by a gleaming red starfish, its five protrusions spanning out to the size of his torso. Back on land, Nicolas questions why his mother (Julie-Marie Parmentier) and all the others feed the boys medicine and seaweed goop. "Because your body is growing, and you're weak," she says. But these boys don't seem sick at all. These mysterious exchanges between the village mothers and their sons infuse the simple narrative with a creeping dread. The boys seem relatively normal, ribbing one another and digging in the sand to play, while the mothers gather together on the shore, silently bathing their children. Where are the fathers? The girls? It's not long before the boys are taken "to recover" at a convalescent hospital where all the doctors and nurses are nearly identical to the mothers. Here's where Hadzihalilovic reveals a mind-bending gender role reversal, because the constant grooming of these boys, the way they're bedridden and poked and prodded in the belly, is reminiscent of exactly the kind of "harvesting" scenes we've come to associate with female characters in movies. Clues reveal the origins of these boys, but nothing is explicit. This is a film that greatly rewards a close watching, sometimes subtly, horrifically grotesque — and somehow beautiful. The sucking, liquid, slushy sound from one scene isn't something I'll likely shake from my brain anytime soon. (April Wolfe)

LION Saroo Brierley's memoir *A Long Way Home* examines, in its uncertain prose, one of the signal concerns of our age: How do those of us who have grown up in relative comfort square our good luck with the lot of the rest of the world? That question gets feinted at in Garth Davis' lavish, lopsided *Lion*. Brierley was born in a small Indian town, then lost at the age of 5 in Kolkata, and at last adopted and raised by a pair of well-heeled Aussies. He returned to India to find his birth family a quarter-century after he had gone missing, and the sorrow of those years — and the guilt of having been given a life of plenty and opportunity denied to them — haunts *A Long Way Home*. In *Lion*, it's just mentioned. Commercial filmmaking still fumbles interiority and moral complexity. So it's fortunate for the filmmakers that Brierley's book also is thick with the kinds of things that crowd-pleasers ace. Here's a globetrotting, boy-on-his-own adventure, a narrative of scrappy survival and familial love and many teary reconciliations, tracing the outlines of Brierley's life in a busy two hours. The lost-in-India scenes prove compelling, often scary and beautiful at once, especially whenever Saroo is in flight. In the lurching third act, in which Saroo is all hunkily grown up (played by Dev Patel) and trying to make sense of his life, I found myself wishing the movie would either add a half-hour to its running time to flesh out the platoon of new characters (played by Rooney Mara, Nicole Kidman, et al.) or just skip to the waterworks. (Alan Scherstuhl)

NOTES ON BLINDNESS "If I cried, and my tears fell into your eyes, would you be able to see again?" That gorgeous heartbreaker of a question is one that the theologian John Hull reports being asked by his son in the years after Hull went blind in 1983. Hull recorded audio diaries in the first years after losing his sight, charting his adaptation, his occasional despair, and the glittering insights and memories with which he lit up a world gone dark. Eventually, after years, he found something more than hope — in emerging "out of that shadowland of passivity," he seized the agency he had previously enjoyed as a family man and professor and gained a new understanding of the mind. Working with those original tapes, the filmmakers create art out of what too often is a documentary stop-gap. By having their actors lip-sync along to Hull and his family's own voices, the staged re-creations that so often pad nonfiction films here achieve a peculiar formalist beauty: We're watching a guess at what the people saying these words might have looked like, just as Hull himself had to guess. The staged scenes and incidental footage sometimes are as moving as Hull's words. ("Who had the right to deprive me of the sight of my children at Christmastime?" he asks.) There's a dreamy sadness to all the silhouettes, to the fingers feeling along wallpaper, and one strong sequence involves slow dancing to The Shirelles' "This Is Dedicated to the One I Love," a potent reminder of the genius of Phil Spector. But filmmakers' metaphorical flourishes — illustrating dreams or stabbing at a feeling — alternate between stirring and mawkishly imprecise. (Alan Scherstuhl)

RULES DON'T APPLY When last we saw Howard Hughes onscreen, Leonardo DiCaprio was repeating "the way of the future" ad infinitum as he gazed into

KATHY BATES BESTRIDES *BAD SANTA 2* AND THE AMERICAN TURDSCAPE



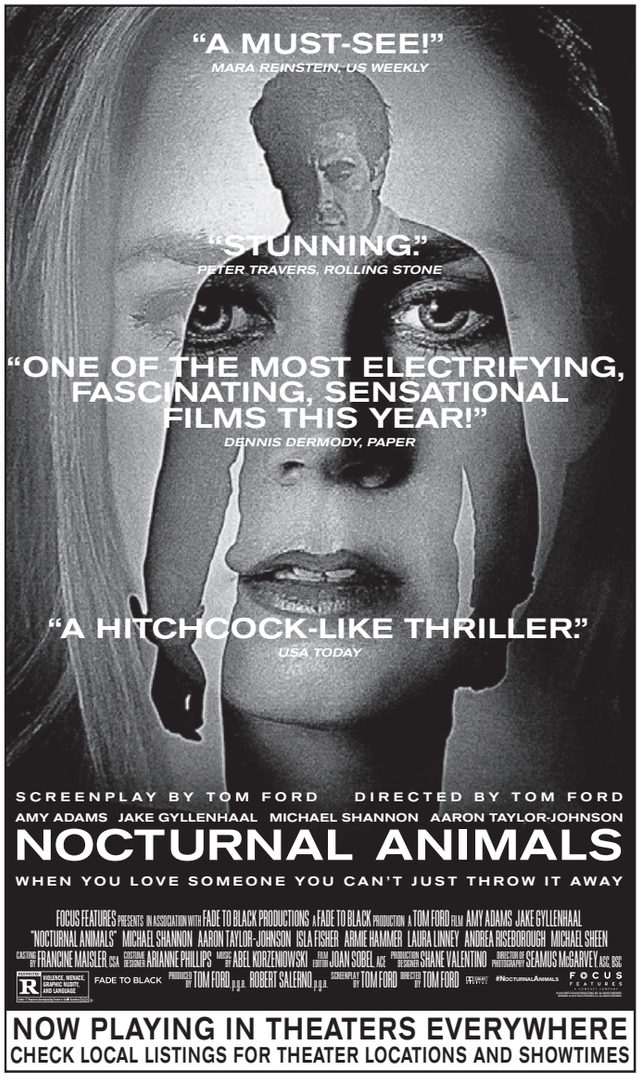
COURTESY OF BROAD GREEN PICTURES

In the 13 years that have passed since the first *Bad Santa*, two hugely talented actors from the cast died — R.I.P., Bernie Mac and John Ritter. Both were supporting players whose personalities outsized their roles. Now, Kathy Bates swallows up all the open air left by their absence and belches it out with the stench of a nasty, give-no-fucks woman with a buzz cut who'll take a shit with the door open — that moment drew a voluminous gasp-laugh from the women in our audience.

In the opening scene, a carefree Willie Stokes (Billy Bob Thornton) ogles a breastfeeding mother in slow motion and crashes his convertible into a valet stand. Yeah, that wasn't his car, and he's fired. Willie hasn't shaken the rotund idiot-kid Thurman Merman (Brett Kelly), who's grown up to be a curious, virginal sandwich artist at Hungry Hoagies. And Willie obviously hasn't learned his lesson from the last Christmas heist in a mall that went awry, in the original *Bad Santa*; against all his better judgment, he takes off for Chicago for another score with mastermind Marcus (Tony Cox) — who also tried to kill him.

Now they're ripping off a charity org, and Willie's long-lost loudmouth biker mom, Sunny (Kathy Bates), is the ringleader. Sunny is smart-assier than all the men combined. She scalds with the darkest, most mind-fuckiest burns as the ultimate Mommy Dearest. Still, *Bad Santa 2* is no *Blazing Saddles*. It's not scathing political commentary but a bleary-eyed view of humanity at its worst — something to laugh at as we simultaneously disavow it. **–April Wolfe**

BAD SANTA 2 | Directed by Mark Waters | Written by Johnny Rosenthal, Doug Ellin and Shauna Cross
Broadgreen Pictures and Miramax | Citywide



"JESSICA CHASTAIN GIVES A RIVETING PERFORMANCE!"
JUSTIN CHANG, Los Angeles Times

"★★★★★
A SHOCKING TWIST YOU'LL NEVER SEE COMING."
RAMA TAMPUBOLON, RAMA'S SCREEN

"'MISS SLOANE' IS A TRIUMPH!"
SCOTT MENDELSON, Forbes

"JESSICA CHASTAIN IS SENSATIONAL, AN OSCAR® WORTHY TURN THAT BURNS UP THE SCREEN.
THIS IS A MOVIE THAT WILL HAVE PEOPLE TALKING LONG AFTER THEY LEAVE THE THEATER.
A MUST SEE FULL OF TWISTS AND TURNS."
PETE HAMMOND, DEADLINE

"'MISS SLOANE' CRACKLES WITH EXCITEMENT AND PERFORMANCES.
JESSICA CHASTAIN MANAGES ONE OF HER FINEST PERFORMANCES YET.
A COMPLETE AND MARVELOUSLY UNSTOPPABLE FORCE THAT IS WORTHY OF ACADEMY AWARDS® CONSIDERATION."
CLAYTON DAVIS, AwardsCircuit.com



JESSICA CHASTAIN
MISS SLOANE
MAKE SURE YOU SURPRISE THEM

R RESTRICTED LANGUAGE AND SOME SEXUALITY
#MissSloane
EUROPACORP
DIRECTED BY JOHN MADDEN
FILMNATION ENTERTAINMENT
2 cinéma
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HOLLYWOOD ARCLIGHT® CINEMAS at Sunset & Vine (323) 464-4226 arclightcinemas.com 4-Hour Validated Parking $3

Neighborhood Movie Guide //

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

HOLLYWOOD & VICINITY

ARENA CINELOUNGE 1625 North Las Palmas Avenue (323)306-0676

Run the Tide Thurs., 6:05 p.m.

Pocket Listing Thurs., 9:20 p.m.

Baden Baden Fri., 6:30 p.m.; Sat., 6:10, 9:15 p.m.; Sun., 6, 7:40 p.m.; Mon., 6:45 p.m.; Tues., 9:30 p.m.; Wed., 6:45 p.m.; Thurs., 10:55 p.m.

Bad Dog and Superhero Fri., 9:40 p.m.; Sat., 4:45 p.m.; Sun., 4:30 p.m.; Mon., 10:05 p.m.; Tues., 6:45 p.m.; Wed., 10:05 p.m.; Thurs., 4:50 p.m.

Tank 432 Fri., 8:10, 10:55 p.m.; Sat., 7:45, 10:55 p.m.; Sun., 9:20 p.m.; Mon., 8:30 p.m.; Tues., 8 p.m.; Wed., 8:30 p.m.; Thurs., 7:50 p.m.

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

Allied Fri., 4:20 p.m.; Sat-Sun., 10:35 a.m., 1:25, 4:20, 7:10, 10:10 p.m.

Lion Fri., 1:30, 7:30, 10:15 p.m.; Sat.-Sun., 11 a.m., 1:30, 4:15, 7:30, 10 p.m.

Miss Sloane Fri., 4:45, 7, 10:45 p.m.; Sat.-Sun., 11:45 a.m., 2:45, 4:45, 7, 10 p.m.

Arrival Thurs., 7 p.m.

Moonrise Kingdom Tues., 8:15 p.m.

Bottle Rocket Mon., 8:15 p.m.

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

Fantastic Beasts and Where to Find Them Fri.-Tues., 1, 4, 7, 9:45 p.m.; Wed., 1, 4, 9:45 p.m.; Thurs., 1, 4, 7, 9:45 p.m.

Arrival 1, 4, 7, 9:45 p.m.

Moonlight 1, 4, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

Breakfast at Tiffany's (1961) presented by TCM Sun.-Wed., 2, 7 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

Call theater for schedule.

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

Moana Fri.-Sun., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Mon.-Thurs., 10 a.m., 1:15, 4:30, 7:45 p.m.

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

Allied Fri.-Sat., 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.; Sun., 11:45 a.m., 2:30, 5:15, 8, 11:10 p.m.

Bad Santa 2 Fri.-Sat., 10:05 a.m., 12:20, 2:35, 4:55, 7:10, 10:35, 11:50 p.m.; Sun., 10:05 a.m., 12:20, 2:35, 4:55, 7:10, 10:35 p.m.

Moana Fri.-Sat., 9:20, 11:45 a.m., 12:15, 1:30, 2:10, 2:40, 3:55, 4:35, 5:05, 6:20, 7, 8:15, 8:45, 9:25, 11:10 p.m.; Sun., 9:20, 11:45 a.m., 12:15, 1:30, 2:10, 2:40, 3:55, 4:35, 5:05, 6:20, 7, 8:15, 8:45, 9:25, 10:10 p.m.

Rules Don't Apply Fri.-Sun., 10:45 a.m., 1:35, 4:25, 7:20, 10:10 p.m.

The Edge of Seventeen Fri.-Sun., 10:25 a.m., 12:55, 3:20, 5:45, 8:10, 10:40 p.m.

Moana in Disney Digital 3D Fri.-Sat., 10:20 a.m., 12:45, 3:10, 5:35, 7:45, 10:10 p.m.; Sun., 10:20 a.m., 12:45, 3:10, 5:35, 7:45 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sat., 10:30, 11:50 a.m., 1:25, 2:45, 4:20, 5:40, 7:15, 8:35, 9:25, 10:10, 11:30 p.m.; Sun., 10:30, 11:50 a.m., 1:25, 2:45, 4:20, 5:40, 7:15, 8:35, 9:25, 10:10, 10:50 p.m.

Nocturnal Animals Fri.-Sun., 11:35 a.m., 2:20, 5, 7:40, 10:20 p.m.

Arrival Fri.-Sun., 9:35, 11:20 a.m., 2, 4:40, 7:25, 10 p.m.

Billy Lynn's Long Halftime Walk Fri.-Sun., 9:15 a.m.

Doctor Strange Fri.-Sun., 9:30 a.m., 12:10, 2:50, 5:30, 8:05, 10:50 p.m.

Trolls Fri.-Sun., 10:40 a.m., 1, 3:10, 5:20, 7:30, 9:50 p.m.

Hacksaw Ridge Fri.-Sun., 10:15 a.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Moana 1, 4, 7, 9:45 p.m.

DOWNTOWN, S. LOS ANGELES

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

One More Time With Feeling 3D Thurs., 4:30, 7, 9:30 p.m.

Adrift (2016) Fri., 7:30 p.m.; Sat., 7 p.m.; Sun.-Mon., 6 p.m.; Tues., 6, 8:30 p.m.; Wed., 3 p.m.; Thurs., 2 p.m.

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

Call theater for schedule.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

RiffTrax Holiday Special Double Feature Thurs., 7 p.m.

She Loves Me Thurs., 7 p.m.

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

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836

One More Time With Feeling 3D Thurs., 7:30 p.m.

David Bowie Is Mon., 7:30 p.m.; Tues., 1 p.m.

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

Branagh Theatre Live: The Entertainer Mon., 7:15 p.m.

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

Treasures (Trezoros) Fri., 12 noon, 2:20, 4:50, 7:20, 9:55 p.m.; Sat., 12 noon, 2:20, 4:50, 9:55 p.m.; Sun., 12 noon, 2:20, 4:50, 7:20, 9:55 p.m.; Mon., 11:55 a.m., 2:20, 4:50, 7:20, 9:55 p.m.; Tues., 12 noon, 2:20, 4:50, 9:55 p.m.; Wed.-Thurs., 12 noon, 2:20, 4:50, 7:20, 9:55 p.m.

WESTWOOD, WEST L.A.

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

Allied Fri.-Wed., 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

Bad Santa 2 Fri.-Wed., 10 a.m., 12:30, 3, 5:30, 8, 10:30 p.m.

Moana Fri.-Wed., 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

She Loves Me Thurs., 7 p.m.

Fantastic Beasts and Where to Find Them: An IMAX 3D Experience Fri.-Sun., 9 a.m., 12:15, 3:30, 7, 10:30 p.m.

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

Best Worst Thing That Ever Could Have Happened... Fri., 1:50, 4:20, 7, 9:35 p.m.; Sat.-Sun., 11:20 a.m., 1:50, 4:20, 7, 9:35 p.m.; Mon.-Thurs., 1:50, 4:20, 7, 9:35 p.m.

The Big Sleep (1946) Wed., 7:30 p.m.

High Sierra (1941) Wed., 5:10, 10 p.m.

On the Map 1, 3:15, 5:30, 7:50, 10:15 p.m.

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

Seasons (Les saisons) 12:30, 2:50, 5:10, 7:30, 9:50 p.m.

The Crow (1994) Fri., 11:59 p.m.

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

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

Allied Fri.-Sun., 1:30, 4:15, 7, 9:45 p.m.; Mon., 12:45, 3:30 p.m.; Tues.-Wed., 1:30, 4:15, 7, 9:45 p.m.; Thurs., 12:45, 3:30, 6:15 p.m.

One More Time With Feeling Thurs., 9 p.m.

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

Lion Fri., 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.; Sat., 11 a.m., 1:45, 4:30, 7:15 p.m.

CULVER CITY, LAX, MARINA DEL REY

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

Allied Fri.-Sun., 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.; Mon.-Tues., 1:40, 4:40, 7:40, 10:40 p.m.

Bad Santa 2 Fri.-Sat., 12:25, 2:55, 5:25, 6:15, 7:55, 8:45, 10:25 p.m.; Sun., 12:25, 2:55, 5:25, 7:55, 10:25 p.m.; Mon.-Tues., 12:25, 2:55, 5:25, 6:15, 7:55, 8:45, 10:25 p.m.

Moana Fri., 10:25 a.m., 1:10, 4, 6:50, 9:35 p.m.; Sat.-Tues., 11:10 a.m., 2, 4:55, 7:40, 10:30 p.m.; Fri., 10:20, 11:25 a.m., 1:10, 2:10, 4, 4:55, 6:50, 7:40, 9:35, 10:30 p.m.; Sat., 10:15, 11:10 a.m., 1:05, 2, 3:55, 4:55, 6:50, 7:40, 9:35, 10:30 p.m.; Mon.-Tues., 11:10 a.m., 1:05, 2, 3:55, 4:55, 6:50, 7:40, 9:35, 10:30 p.m.

Rules Don't Apply Fri.-Sat., 10:05 a.m., 1:10, 4:15, 7:25, 10:30 p.m.; Mon.-Tues., 1:10, 4:15, 7:25, 10:30 p.m.

The Edge of Seventeen Fri.-Sat., 10 a.m., 12:35, 3:05, 5:35, 8:10, 10:45 p.m.; Mon.-Tues., 12:35, 3:05, 5:35, 8:10, 10:45 p.m.

RiffTrax Holiday Special Double Feature Thurs., 7 p.m.

She Loves Me Thurs., 7 p.m.

Breakfast at Tiffany's (1961) presented by TCM Sun.-Wed., 2, 7 p.m.

Dear Zindagi Fri.-Tues., 11:40 a.m., 3:10, 6:40, 10:10 p.m.

Moana in Disney Digital 3D Fri., 12:15, 3:10, 5:55, 8:40 p.m.; Sat.-Tues., 12:10, 3, 5:50, 8:40 p.m.; Fri., 12:15, 3:10, 5:55, 8:40 p.m.; Sat., 12:10, 3, 5:50, 8:40 p.m.; Mon., 3, 5:50, 8:40 p.m.; Tues., 12:10, 3, 5:50, 8:40 p.m.

Bleed for This Fri.-Tues., 1:45, 8 p.m.

Fantastic Beasts and Where to Find Them Fri., 3:50, 7 p.m.; Sat.-Tues., 4:05, 7:15 p.m.; Fri., 10 a.m., 1:20, 2:10, 4:30, 7:45, 8:25, 10:50 p.m.; Sat., 10:30 a.m., 1:35, 2:25, 4:40, 7:55, 8:45, 11 p.m.; Mon.-Tues., 1:35, 2:25, 4:40, 7:55, 8:45, 11 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri., 12:40, 10:10 p.m.; Sat.-Tues., 12:55, 10:25 p.m.; Fri., 11:50 a.m., 3, 5:20, 6:10, 9:20 p.m.; Sat.-Tues., 12:05, 3:15, 5:35, 6:25, 9:40 p.m.

Almost Christmas Fri.-Tues., 11:35 a.m., 2:20, 5:05, 7:50, 10:35 p.m.

Arrival Fri.-Tues., 11:15 a.m., 2:05, 4:55, 7:45, 10:35 p.m.

Billy Lynn's Long Halftime Walk Fri.-Tues., 11:20 a.m.

Doctor Strange Fri.-Tues., 11 a.m., 1:55, 4:45, 7:30, 10:20 p.m.

Doctor Strange in Disney Digital 3D Fri.-Tues., 12:30, 3:20 p.m.

Trolls Fri., 12 noon, 2:25, 4:50, 7:15, 9:40 p.m.; Sat.-Tues., 11:50 a.m., 2:15, 4:45, 7:10, 9:40 p.m.

Hacksaw Ridge Fri., 10:30 a.m., 4:40, 10:50 p.m.; Sat., 10:30 a.m., 4:35, 10:50 p.m.; Mon.-Tues., 4:35, 10:50 p.m.

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

Allied Fri.-Sun., 10 a.m., 1:10, 4:20, 7:20, 10:20 p.m.; Mon.-Wed., 10:15 a.m., 1:10, 4:20, 7:20, 10:20 p.m.

Bad Santa 2 Fri.-Sat., 9:50 a.m., 12:20, 3, 5:30, 8:10, 11, 11:50 p.m.; Sun., 9:50 a.m., 12:20, 3, 5:30, 8:10, 10:55 p.m.; Mon., 12:20, 3, 5:30, 8:10, 11 p.m.; Tues.-Wed., 12:20, 3, 5:30, 8:10, 10:55 p.m.

Moana Fri.-Sat., 11:20 a.m., 2:20, 5:20, 8:20, 11:15 p.m.; Sun., 11:20 a.m., 2:20, 5:20, 8:20, 11 p.m.; Mon., 11:20 a.m., 2:20, 5:20, 8:20, 11:15 p.m.; Tues.-Wed., 11:20 a.m., 2:20, 5:20, 8:20, 11 p.m.; Fri.-Sat., 12:30, 6:30 p.m., 12:15 a.m.; Sun.-Wed., 12:30, 6:30 p.m.; Fri.-Sat., 12:30, 1:30, 4:30, 6:30, 10:30 p.m., 12:15 a.m.; Sun.-Wed., 12:30, 1:30, 4:30, 6:30, 10:30 p.m.

Rules Don't Apply Fri.-Sun., 9:40 a.m., 1, 4, 7, 10 p.m.; Mon.-Wed., 1, 4, 7, 10 p.m.

The Edge of Seventeen Fri.-Wed., 11:30 a.m., 5, 10:45 p.m.

RiffTrax Holiday Special Double Feature Thurs., 7 p.m.

She Loves Me Thurs., 7 p.m.

Moana in Disney Digital 3D Fri.-Sun., 9:30 a.m., 3:30, 9:30 p.m.; Mon.-Wed., 3:30, 9:30 p.m.; Fri.-Sun., 9:30, 10:30 a.m., 3:30, 7:30, 9:30 p.m.; Mon.-Wed., 10:30 a.m., 3:30, 7:30, 9:30 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sun., 12:40, 3:50, 7:10 p.m.; Mon.-Wed., 3:50, 7:10 p.m.; Fri.-Sat., 10:10 a.m., 4:50, 11:20 p.m.; Sun.-Wed., 10:10 a.m., 4:50 p.m.; Fri.-Sat., 10:10, 11:40 a.m., 3:20, 4:50, 6:20, 10:10, 11:20 p.m.; Sun.-Wed., 10:10, 11:40 a.m., 3:20, 4:50, 6:20, 10:10 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Sun., 9:20 a.m., 10:40 p.m.; Mon.-Wed., 12:40, 10:40 p.m.; Fri.-Wed., 1:20, 8 p.m.; Fri.-Wed., 1:20, 2:50, 8, 9:40 p.m.

Almost Christmas Fri.-Wed., 10:40 a.m., 1:50, 4:40, 7:40, 10:50 p.m.

Arrival Fri.-Sun., 9:45 a.m., 12:50, 3:40, 6:55, 9:50 p.m.; Mon.-Wed., 12:50, 3:40, 6:55, 9:50 p.m.

Doctor Strange Fri.-Wed., 10:20 a.m., 1:35, 4:35, 7:35, 10:35 p.m.

Trolls Fri.-Wed., 11 a.m., 1:40, 4:10, 6:40, 9:20 p.m.

Hacksaw Ridge Fri.-Wed., 12 noon, 6:50 p.m.

Moonlight Fri.-Wed., 2:10, 7:50 p.m.

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

Call theater for schedule.

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

Allied Fri.-Sat., 9:15, 11:45 a.m., 2:15, 4:45, 7:15, 8:40, 9:45, 11:10 p.m.; Sun., 9:15, 11:45 a.m., 2:15, 4:45, 7:15, 8:40, 9:45 p.m.; Mon., 11:45 a.m., 2:15, 4:45, 7:15, 8:40, 9:45 p.m.; Tues., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.; Wed., 11:45 a.m., 2:15, 4:45, 7:15, 8:40, 9:45 p.m.

Bad Santa 2 Fri.-Sun., 9, 10:55 a.m., 2:20, 5:40, 8:45, 10:45 p.m.; Mon.-Wed., 10:45 a.m., 2:20, 5:40, 8:45, 10:45 p.m.

Moana Fri.-Sat., 9, 9:30, 10:30, 11:15, 11:45 a.m., 12 noon, 12:15, 1:30, 2, 3, 3:45, 4:15, 4:45, 6, 6:30, 7, 8:15, 9:15, 10:30, 11:30 p.m.; Sun., 9, 9:30, 10:30, 11:15, 11:45 a.m., 12 noon, 12:15, 1:30, 2, 3, 3:45, 4:15, 4:45, 6, 6:30, 7, 8:15, 9:15, 10:30 p.m.; Mon., 11, 11:45 a.m., 12:15, 1:30, 2, 3, 3:45, 4:15, 4:45, 6, 6:30, 7, 8:15, 9:15, 10:30 p.m.; Tues., 11, 11:45 a.m., 12:15, 1:30, 2, 3, 3:45, 4:15, 6, 6:30, 7, 8:15, 9:15 p.m.; Wed., 11, 11:45 a.m., 12:15, 1:30, 2, 3, 3:45, 4:15, 4:45, 6, 6:30, 7, 8:15, 9:15, 10:30 p.m.

Rules Don't Apply Fri.-Sun., 12 noon, 2:30, 5, 7:45, 10:25 p.m.; Mon., 11:55 a.m., 2:30, 5, 7:45, 10:25 p.m.; Tues.-Wed., 11:55 a.m., 2:30, 5, 7:45, 10:20 p.m.

The Edge of Seventeen Fri.-Sun., 9:05, 10:15 a.m., 1, 4:15, 7:35, 10 p.m.; Mon.-Wed., 10:15 a.m., 1, 4:15, 7:35, 10 p.m.

Moana in Disney Digital 3D Fri.-Wed., 10 a.m., 2:30 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sat., 9:45, 11:15 a.m., 12:30, 2, 3:15, 4:45, 7:30, 8:45, 10:15, 11:30 p.m.; Sun., 9:45, 11:15 a.m., 12:30, 2, 3:15, 4:45, 7:30, 8:45, 10:15 p.m.; Mon., 11:30 a.m., 12:30, 2:15, 3:15, 5, 8:45, 10:45 p.m.; Tues.-Wed., 11:15 a.m., 12:30, 2, 3:15, 4:45, 7:30, 8:45, 10:15 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 6 p.m.

Arrival Fri.-Sat., 9:35 a.m., 12:45, 3:05, 5:30, 6:25, 8, 9:25, 11:45 p.m.; Sun., 9:35 a.m., 12:45, 3:05, 5:30, 6:25, 8, 9:25 p.m.; Mon., 10:20 a.m., 12:45, 3:05, 5:30, 6:25, 8, 9:25 p.m.; Tues., 10:25 a.m., 12:50, 3:15, 4:40, 6:25, 8:40, 9:25 p.m.; Wed., 10:25 a.m., 12:45, 3:10, 5:30, 6:25, 8, 9:30 p.m.

Billy Lynn's Long Halftime Walk Fri.-Sun., 9:20 a.m.; Mon.-Wed., 12 noon.

Doctor Strange Fri.-Sun., 9:40 a.m., 12:35, 3:15, 5:15, 7:40, 10:15 p.m.; Mon., 10:05 a.m., 12:35, 3:15, 5:15, 7:40, 10:15 p.m.; Tues., 10:05 a.m., 12:35, 3:15, 5:15, 7:40, 10:30 p.m.; Wed., 10:05 a.m., 12:35, 3:15, 5:15, 7:40, 10:15 p.m.

Moonlight Fri.-Wed., 11:40 a.m., 2:10, 4:35, 7:05, 9:50 p.m.

Aliens Mon., 8 p.m.

BEACHES

Santa Monica, Malibu

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

Bad Santa 2 Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45, 10:45 p.m.; Sun.-Wed., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

She Loves Me Thurs., 7 p.m.

Bleed for This Fri., 11:10 a.m., 2 p.m.; Sat., 2 p.m.; Sun.-Wed., 11:10 a.m., 2 p.m.

Fantastic Beasts and Where to Find Them Fri., 11 a.m., 12 noon, 2, 6, 8 p.m.; Sat., 2, 6, 8 p.m.; Sun.-Wed., 11 a.m., 12 noon, 2, 6, 8 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri., 3, 5, 9, 11 p.m.; Sat., 11 a.m., 3, 5, 9, 11 p.m.; Sun.-Wed., 3, 5, 9 p.m.

Nocturnal Animals Fri.-Sun., 10:30 a.m., 1:15, 4, 6:45, 9:30 p.m.; Mon.-Wed., 1:15, 4, 6:45, 9:30 p.m.

Arrival Fri.-Sun., 10:40 a.m., 12:50, 3:40, 4:40, 6:30, 7:30, 9:20 p.m.; Mon.-Wed., 12:50, 3:40, 4:40, 6:30, 7:30, 9:20 p.m.

Trolls Fri.-Sun., 10:20 a.m., 3:50, 6:20, 8:45 p.m.; Mon.-Wed., 3:50, 6:20, 8:45 p.m.

Trolls 3D Fri.-Wed., 1:30 p.m.

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

Call theater for schedule.

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

One More Time With Feeling Thurs., 7:30 p.m.

David Bowie Is Mon., 7:30 p.m.; Tues., 1 p.m.

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

Allied Fri.-Wed., 12:45, 3:45, 6:45, 9:45 p.m.

Rules Don't Apply Fri.-Wed., 12:30, 3:30, 6:30, 9:30 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sun., 10 a.m., 4, 10 p.m.; Mon.-Wed., 4, 10 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 1, 7 p.m.

Almost Christmas Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon.-Wed., 1:45, 4:30, 7:15, 10 p.m.

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

Call theater for schedule.

South Bay

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

Allied 10:30 a.m., 1:30, 4:35, 7:45, 10:45 p.m.

Bad Santa 2 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Moana 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

Sing Sat., 10 a.m.

She Loves Me Thurs., 7 p.m.

Moana in Disney Digital 3D 11:30 a.m., 2:30, 5:30, 8:30 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sun., 1, 4:15, 7:30, 10:45 p.m.

Fantastic Beasts and Where to Find Them: An IMAX 3D Experience Fri.-Sun., 10:45 a.m., 2:15, 5:15, 8:30 p.m.

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

She Loves Me Thurs., 7 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Sun., 9:15 a.m., 12:30, 4, 7:30, 10:45 p.m.

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

Allied Fri.-Wed., 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

Bad Santa 2 Fri.-Wed., 10 a.m., 12:30, 3, 5:30, 8, 10:30 p.m.

Moana Fri.-Wed., 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

She Loves Me Thurs., 7 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sun., 9 a.m., 12:15, 3:30, 6:30, 9:30 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Sat., 11:15 a.m., 2:20, 5:20, 8:30, 11:30 p.m.; Sun., 11:15 a.m., 2:20, 5:20, 8:30 p.m.

Fantastic Beasts and Where to Find Them: The IMAX 2D Experience Fri.-Sun., 10 a.m., 1, 4:15, 7:30, 10:45 p.m.

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

I Am Bolt Mon., 7 p.m.

Gimme Danger Fri., 11 p.m.; Sat.-Sun., 11 a.m.

Moonlight Fri., 1:30, 4, 6:30, 8:45 p.m.; Sat.-Sun., 1:30, 4, 6:30, 9 p.m.; Mon., 1:30, 4, 9:15 p.m.; Tues., 10 a.m., 1:30, 4, 6:30, 9 p.m.; Wed., 1:30, 4, 6:30, 9 p.m.; Thurs., 1:30, 4, 6:30 p.m.

One More Time With Feeling Thurs., 9 p.m.

The Rocky Horror Picture Show Sat., 11:55 p.m.

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

Moana Fri.-Sun., 12:30, 3 p.m.; Mon.-Thurs., 5:30 p.m.

Moana in Disney Digital 3D Fri.-Sun., 5:30, 8 p.m.; Mon.-Thurs., 8 p.m.

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

Call theater for schedule.

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

Allied Fri.-Sun., 10 a.m., 1:10, 4:20, 7:30, 10:40 p.m.

Moana 10 a.m., 4:15, 7:15 p.m.

Moana in Disney Digital 3D 1:15, 10:45 p.m.

S.F. VALLEY

No. Hollywood, Universal City

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

One More Time With Feeling Thurs., 7:30 p.m.

Edward Scissorhands Thurs., 7:30 p.m.

The Big Sleep (1946) Wed., 7:30 p.m.

High Sierra (1941) Wed., 5:10, 10 p.m.

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

Bad Santa 2 Fri.-Wed., 9:30 a.m., 12:30, 3, 5:30, 8, 10:30 p.m.

Moana Fri.-Wed., 11:20 a.m., 2:10, 5, 7:50, 10:45 p.m.

She Loves Me Thurs., 7 p.m.

Breakfast at Tiffany's (1961) presented by TCM Sun.-Wed., 2, 7 p.m.

Moana in Disney Digital 3D Fri.-Wed., 10:10 a.m., 1, 4, 7, 9:50 p.m.

Fantastic Beasts and Where to Find Them Fri.-Wed., 10 a.m., 1:10, 4:10, 7:30, 10, 10:40 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 9:20 a.m., 12:20, 3:30, 6:50 p.m.

Doctor Strange Fri.-Sat., 10:40 a.m., 7:20, 10:10 p.m.; Sun., 10:10 a.m., 1:40, 4:30, 7:20, 10:10 p.m.; Mon.-Tues., 10:40 a.m., 7:20, 10:10 p.m.; Wed., 10:40 a.m., 1:40, 4:30, 7:20, 10:10 p.m.

Doctor Strange in Disney Digital 3D Fri.-Tues., 1:40, 4:30 p.m.

Trolls Fri.-Wed., 9:15, 11:40 a.m., 2, 4:40, 7:10, 9:40 p.m.

Hacksaw Ridge Fri.-Sat., 9:45 a.m., 1:10, 4:20, 7:40, 10:55 p.m.; Sun., 9:45 a.m., 10:55 p.m.; Mon.-Tues., 9:45 a.m., 1:10, 4:20, 7:40, 10:55 p.m.; Wed., 9:45 a.m., 10:55 p.m.

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

Allied 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

Bad Santa 2 6, 8:30 p.m.

Moana Fri., 10:20 a.m., 1, 3:45, 6:30, 9:30 p.m.; Sat., 10:20 a.m., 3:45, 6:30, 9:30 p.m.; Sun., 10:20 a.m., 1, 3:45, 6:30, 9:30 p.m.

RiffTrax Holiday Special Double Feature Thurs., 7 p.m.

She Loves Me Thurs., 7 p.m.

Moana in Disney Digital 3D Sat., 1 p.m.

Fantastic Beasts and Where to Find Them Fri.-Sun., 12:30, 3:45, 7, 10:15 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Sun., 11:30 a.m., 2:45, 6, 9:15 p.m.

Fantastic Beasts and Where to Find Them: The IMAX 2D Experience Fri.-Sun., 10:15 a.m., 1:30, 4:45, 8, 11:15 p.m.

Panorama City, Sherman Oaks, Encino

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

Allied Fri.-Sat., 11:45 a.m., 3, 5:35, 8:15, 11 p.m.; Sun., 11:45 a.m., 3, 5:45, 8:25, 11 p.m.

Moana Fri.-Sun., 1:15, 3:30, 5:45, 8, 10:15 p.m.

Moana in Disney Digital 3D Fri.-Sun., 11 a.m.

Manchester by the Sea Fri.-Sun., 10:15 a.m., 1:15, 4:15, 7:15, 9:15 p.m.

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

David Bowie Is Mon., 7:30 p.m.; Tues., 1 p.m.

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

Bleed for This Fri.-Sat., 2, 10:25 p.m.; Sun.-Thurs., 1 p.m.

Billy Lynn's Long Halftime Walk Fri.-Sat., 4:35 p.m.; Sun.-Thurs., 3:35 p.m.

Hacksaw Ridge Fri.-Sat., 10:45 a.m., 1:40, 4:35, 7:30, 9:55 p.m.; Sun.-Thurs., 12:45, 3:40, 6:35 p.m.

The Accountant Fri.-Sat., 11:15 a.m., 7:10 p.m.; Sun.-Thurs., 6:10 p.m.

Ghostbusters Fri.-Sat., 12:30, 3, 5:20, 7:45, 10:05 p.m.; Sun.-Thurs., 1:30, 3:55, 6:15 p.m.

The Secret Life of Pets Fri.-Sat., 11:50 a.m., 1:50, 3:50, 5:50, 7:50, 9:50 p.m.; Sun.-Thurs., 1:10, 3:05, 5, 6:55 p.m.

The Angry Birds Movie Fri.-Sat., 12:45, 2:45, 4:50, 7, 9:15 p.m.; Sun.-Thurs., 1:45, 4:15, 6:20 p.m.

West Valley

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

Allied Fri.-Sun., 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.; Mon.-Wed., 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.

Bad Santa 2 Fri.-Sat., 10:30 a.m., 1, 3:40, 6, 8:30, 11 p.m.; Sun., 12:45, 3:15, 5:40, 8:05, 10:40 p.m.; Mon.-Wed., 2:30, 8 p.m.

Moana Fri.-Sun., 9:30, 10:30 a.m., 1:30, 3:30, 4:30, 6:30, 7:30, 10:30 p.m.; Mon.-Wed., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

Rules Don't Apply Fri.-Sun., 9:45 a.m., 12:50, 4:10, 7:25, 10:40 p.m.

The Edge of Seventeen Fri.-Sun., 10:50 a.m., 1:40, 4:20, 7:10, 9:45 p.m.

RiffTrax Holiday Special Double Feature Thurs., 7 p.m.

She Loves Me Thurs., 7 p.m.

Moana in Disney Digital 3D Fri.-Sun., 12:45, 9:45 p.m.

Bleed for This Fri.-Sun., 10:55 p.m.

Fantastic Beasts and Where to Find Them Fri., 9:30 a.m., 4, 7 p.m.; Sat., 9:35 a.m., 4, 7 p.m.; Sun., 9:30 a.m., 4, 7 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri.-Sun., 10 p.m.; Fri.-Sun., 12:45 p.m.

Fantastic Beasts and Where to Find Them: The IMAX 2D Experience Fri., 10:15 a.m., 1:30, 4:45, 7:45, 10:50 p.m.; Sat., 10 a.m., 1:30, 4:45, 7:45, 10:50 p.m.; Sun., 10:15 a.m., 1:30, 4:45, 7:45, 10:50 p.m.

Manchester by the Sea Fri.-Sat., 9:50 a.m., 1:05, 3:50, 4:25, 7, 7:50, 11 p.m.; Sun., 9:50 a.m., 1:05, 3:35, 4:15, 6:45, 7:25, 10:35 p.m.

Nocturnal Animals Fri.-Sun., 11:10 a.m., 1:55, 4:40, 7:40, 10:45 p.m.

Almost Christmas Fri.-Sat., 10:05 p.m.; Sun., 10 p.m.

Arrival Fri., 9:40 a.m., 12:55, 4:05, 7:05, 10:10 p.m.; Sat., 9:40 a.m., 1:15, 4:05, 7:05, 10:10 p.m.; Sun., 9:40 a.m., 12:55, 4:05, 7:05, 10:10 p.m.

Billy Lynn's Long Halftime Walk Fri.-Sun., 10 a.m., 12:55 p.m.

Doctor Strange Fri., 9:35 a.m., 12:40, 4, 7, 9:40 p.m.; Sat., 10:25 a.m., 12:40, 4, 7, 9:40 p.m.; Sun., 9:35 a.m., 12:40, 4, 7, 9:40 p.m.

Loving Fri.-Sun., 10:15 a.m., 1:10, 4:20, 7:20, 10:20 p.m.

Trolls Fri.-Sun., 11 a.m., 1:35, 4:05, 6:35, 9 p.m.

Hacksaw Ridge Fri., 10:05 a.m., 1:25, 4:35, 7:45 p.m.; Sat., 1:25, 4:35, 7:45 p.m.; Sun., 10:05 a.m., 1:25, 4:35, 7:45 p.m.

EDWARDS GRAND PALACE STADIUM 6 4767 Commons Way (844)462-7342 122

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YOUR *WEEKLY* MOVIE TO-DO LIST

Serious and Frivolous Film Fare for Post-Thanksgiving Viewing



Brandon Lee in *The Crow*

COURTESY OF MIRAMAX FILMS

Friday, Nov. 25

If you're done giving thanks for our country — or what's left of it, at least — and have some mashed potatoes to spare, consider partaking in Cinefamily's ***Delicatessen*** post-Thanksgiving leftovers potluck. Marc Caro and Jean-Pierre Jeunet's film may not be appetizing in and of itself, what with the postapocalyptic vibe and evil butcher whose choice cuts are all of the human variety, but with the way things appear to be headed it may be wise to be ahead of the cannibalistic curve. *Cinefamily/ Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., Nov. 25, 8 p.m.; $12. (323) 655-2510, cinefamily.org*.

There is, of course, a remake of ***The Crow*** in the works, which means you've only so much time to take a mental snapshot of the original before the new version alters your perception of it. You can do so at the Nuart, where the film that has become a sort of living tribute to star Brandon Lee (who famously died during production when a gun that was supposed to be loaded with blanks fired a live round) screens on 35mm. Though hardly an upbeat enterprise, *The Crow* offers its own noirish sense of optimism by reminding us that "buildings burn, people die, but real love is forever." *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Nov. 25, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com*.

Saturday, Nov. 26

John Cassavetes is better remembered for his work behind the camera than he is for what he did in front of it — he mostly took acting gigs as a means of financing his independent productions — and the New Beverly is offering a chance to see both. First up is ***Gloria***, quite possibly the most accessible film Cassavetes ever directed, followed by ***Machine Gun McCain***. The former stars his wife and frequent collaborator Gena Rowlands (who earned an Oscar nomination) as a woman on the run from the mob; the latter also concerns organized crime, with Cassavetes as a recently released prisoner who quickly gets back to his old ways. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Nov. 26, 7 p.m.; $8. (323) 938-4038, thenewbev.com*.

It would be forgivable if, as an Angeleno, you've never actually sung in the rain. Passing up a chance to see ***Singin' in the Rain*** on 35mm, however, is a much more serious offense. While it's true that musicals aren't for everybody (including, for what it's worth, this writer), Gene Kelly and Stanley Donen's is an all-timer that transcends genre and demands to be seen on the big screen. If said screen happens to be part of a historic movie theater that's as much a Hollywood institution as the film itself, all the better. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Nov. 26, 7:30 p.m.; $11. (323) 466-3456, americancinematequecalendar.com*.

A new member joins the clan in ***Addams Family Values***, which marks Cinespia's return to the Palace Theatre. Though not the kind of fare one tends to associate with 105-year-old movie palaces, the film is, like its glorious venue, a reminder of a bygone era — and, in times like these, nostalgia might be the purest form of escapism. The morbid proceedings will, of course, be complemented by a DJ and themed photo booth, so get your pigtails and lightbulbs ready. *Palace Theatre, 630 S. Broadway, downtown; Sat., Nov. 26, 9 p.m. (doors at 7:30); $20–$45. (213) 553-4567, cinespia.org*.

Sunday, Nov. 27

Nobody's perfect, but some movies come close. ***Some Like It Hot*** is one of them, a lively comedy from the masterful Billy Wilder whose lighthearted setup belies its staying power. And if you weren't aware that Marilyn Monroe's bombshell status was owed at least in part to some serious comedic chops, make haste to the Aero and see what you've been missing. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Nov. 27, 7:30 p.m.; $11. (323) 466-3456, americancinematequecalendar.com*.

Tuesday, Nov. 29

Wes Anderson has penned more than his fair share of memorable lines over the last two decades, few of which cut to the core like this one from ***Moonrise Kingdom***: "I love you, but you don't know what you're talking about." This tale of young love, the kind that reacts to and rebels against the adult world around it, manages to feel both beautifully rose-tinted and painfully realistic. *ArcLight Hollywood, 6360 Sunset Blvd., Hollywood; Tue., Nov. 29, 8:15 p.m.; $15.75. (323) 464-1478, arclightcinemas.com*.

—Michael Nordine

the mirror. Warren Beatty's long-in-the-making *Rules Don't Apply* isn't nearly as concerned with the future as Martin Scorsese's *The Aviator* was, looking instead to the past and all its comforts while treating the darker chapters of Hughes' life with too light a touch. Beatty — who wrote, produced, directed and stars — finds his billionaire subject in the mid-'60s, by which time his well-earned reputation as an eccentric not only precedes but defines him. Movie magic has always superseded truth, and Beatty is enamored of Old Hollywood. Here he seeks to re-create its magic — would that it were so simple. Alden Ehrenreich plays Hughes' new-in-town driver, who's tasked with ferrying around the even-newer-in-town Marla Mabrey (Lily Collins), a contract actress who spends her first several weeks in Tinseltown wondering when (or even if) she'll meet the eccentric mogul and have her screen test. Marla is virginal and devout, which is to say she's exactly the sort of delicate flower that wilts when exposed to the harsh light and smog of L.A. Beatty plays Hughes' neuroses mostly for laughs, an occasionally pat characterization in keeping with the film's aw-shucks nostalgia but at odds with how the mogul actually treats his underlings. Sure, everything we're watching this man do represents another step toward debilitating mental illness, but hey, look: He just ordered 350 gallons of banana-nut ice cream! Beatty reserves his most heartfelt moments for the end, when a few moments of clarity cut through the haze, but by then his Hughes is too far gone. (Michael Nordine)

SEASONS (LES SAISONS) There's a grand concept to *Seasons*, the animal-observation doc from the creators of *Winged Migration* and *Oceans*, but in practice the film, a beauty, is about animals surprising you. You'll be pleasantly engaged in observing a bird standing there after a snowfall, and then a snowbank will shudder a little until from it emerges the head of a lynx, looking just as goofy and yawning as your cat shaking off a pile of laundry. Here's another lynx, in verdant woods, standing at attention until its cub vaults into the frame and seizes its neck in a wrestle-hug of claws and fur. Here's a billygoat, grand and fluffed-up as a parade float, breaking the silence with one mad bray. Directors Jacques Perrin and Jacques Cluzaud give us marquee mammals, too, of course: There are wolf chases, wild stallions nickering at one another, bears in roaring, brush-trampling confrontation. But they're also into field mice and hedgehogs. The crew captured this footage over four years, and it's entrancing enough that, for most of the film, I wasn't worrying over what was staged and what wasn't. But occasionally, as in *Winged Migration*, the trickery pushes the film into dramatic sequences and FX fiction. The film purports to examine tens of thousands of years of





LAWEEKLY.com

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Q&A with original MERRILY cast member JASON ALEXANDER following Fri 11/25 7pm show.

European wildlife, starting in an Ice Age and cruising through the rise of man and the continent's subsequent deforestation and pollution. Our ancestors slowly edge into the action — one of those stagy dramatic scenes involves the domestication of dogs. As cities spring up, the big mammals light out for the mountains, and eventually the filmmakers cut from spewing smokestacks to a hellscape of dying bees. (Alan Scherstuhl)

GO THIS IS LIFE The first passage into the world is one of the most grueling, as proven by the Chinese documentary *This Is Life*. Filmmaker Chen Weijun chronicles four cases from a hospital that specializes in high-risk pregnancies, documenting the inner workings of the hospital and even the operating room. He reveals a factorylike efficiency, as well as the high-stakes negotiations between officials and patients about keeping the infants alive. What the film doesn't do is fully explain the Chinese health care system, which will feel surreal to viewers accustomed to the United States' debt-driven model. (One doctor offers context by noting: "Medical service was free in the past. Now you have to pay for everything.") Even the strongest will flinch when confronted with the image of a nurse wielding two infants, demanding that someone claim the bill for their treatment. *This Is Life* offers a close look into these families' lives, juxtaposing the brutal effect of childbirth on the mothers' bodies with the blunt decisions families must make to pay for it. One soon-to-be father scrapes together loans from increasingly unlikely sources to cover his wife's emergency surgery. The most difficult arc to take in is a family arguing with a surgeon over whether they should spend money to save a premature child who may turn out to be disabled; their conversation invokes the sinister name of a "eugenics doctor" who advised against carrying the pregnancy to term. What is right is a less immediate concern than who will pay — and what sacrifices they'll make to do so. The film is a harrowing look at the precious power of modern medicine, a love letter to medical advances and a chilling critique of their inaccessibility. (Abby Garnett)

ONGOING

GO ARRIVAL Denis Villeneuve has a great eye — his images are at once elegant and forbidding — and in films like *Sicario, Prisoners* and *Enemy* he has honed the ability to immerse you in unreal, deeply unsettling worlds. He's at his best with mood pieces, when he's not trying to navigate through conventional story beats and resolutions. Which might be why *Arrival* — about the mysterious appearance of 12 floating extraterrestrial vessels in different corners of the world — is the best film the director has made so far: Its atmosphere *is* its story. *Arrival* finds Louise (Amy Adams), a grief-stricken linguist, and Ian (Jeremy Renner), a scientist, recruited by the U.S. military to communicate with the aliens, called "heptapods" thanks to their seven long tentacles. Hearing a recording of their inchoate wailing — part whale noise, part metal machine music — Louise realizes that she must actually be in their presence to understand them. Sure enough, when she does "meet" the heptapods, she realizes that their real language is not spoken but written, consisting of circular swipes in which every little wave and eddy and brush stroke conveys meaning. To find out why the creatures are here, and whether they come in peace, Louise and Ian try to master this nonlinear language. If this all sounds very tone-poem-y to you, that's because it is. But Villeneuve can ground the metaphysical and the metaphorical without undermining the mood he's created. I have to respect a wide release with the gall to spend so much of its running time watching a linguist translate cryptic alien messages. And Adams, with her melancholy curiosity, does a fine job with this beautifully suffering character. (Bilge Ebiri)

GO LOVING With films like *Take Shelter, Mud* and even this spring's somewhat uneven *Midnight Special*, Jeff Nichols has steadily built a filmography of terse beauty. With *Loving*, he tackles the kind of boldface subject matter that Oscar season feeds on: It's a historical drama about the 1967 Supreme Court decision that struck down state laws banning interracial marriage. Which makes it even more impressive that Nichols stays true to his sensibility, avoiding the melodrama or the triumphalism you expect from such movies. *Loving* downplays the historical significance of its subject in favor of a quiet humanity. The film stays focused — almost to a fault — on the modest, very-much-in-love couple at the center of the case. In the opening scenes, set in the late 1950s in Virginia, Richard Loving (Joel Edgerton) and Mildred Jeter (Ruth Negga) can't seem to keep themselves off each other. Without idealizing anything, these early scenes depict a poor, rural community that's surprisingly diverse, and nobody seems to make much of the fact that these two — a white man and a black woman — are in love. When they decide to get married, Richard and Mildred must cross state lines and drive to Washington, D.C. To them, it's the way things are. They're just people getting on with their lives. You might expect a story like this to have righteous speeches and fire-breathing racists. But all we really get is Marton Csokas in a relatively small part as the dirtbag police chief who arrests the Lovings, going on about "God's law." We get no broad cathartic moments — no great breakdowns, speeches or confrontations. By the end, though, don't be surprised if your face is awash in tears. (Bilge Ebiri)

GO MANCHESTER BY THE SEA Writer-director Kenneth Lonergan asked this question in 2000's sibling drama *You Can Count on Me*: What if the depressed guy doesn't actually know he's depressed? Now, in *Manchester by the Sea*, he again paints the portrait of an emotionally stunted guy who hasn't processed a painful death. Only now Lonergan's asking: What if *no one* in this story even knows what depression is? The result is a poignant, surprisingly hilarious depiction of grieving and small-town life. Snow piles on the dirty-brick colonial buildings of a Boston neighborhood, and Lee Chandler (Casey Affleck), a maintenance guy, shovels the walkway again and again. He's mechanical, emotionless, as he enters into little everyday-living tableaux of the people in an apartment complex. Lee says so little, moves so slowly and without emotion, that he's a blank slate. Soon, Lee has to return to the small fishing village where he was raised, where he's told that his brother Joe (Kyle Chandler) has died. Rather than an emotional outpouring, he delivers a succinct "Aw, fuck you" and then a "Sorry, can I see him?"And then Lee's delivered some astonishing news: He's now legal guardian of his 17-year-old nephew, Patrick (Lucas Hedges). That prompts a string of flashback sequences, where Lee seems an altogether different man; he's jovial, physically affectionate, has a wife (Michelle Williams) and three kids. We now understand that something has happened to make him so cold. Yet Lonergan doesn't force the revelation these scenes build to into any kind of gotcha moment. Instead, he proves that no basic premise must be original to make an excellent film. All you need is honesty and an understanding that real life ain't like the movies. (April Wolfe)

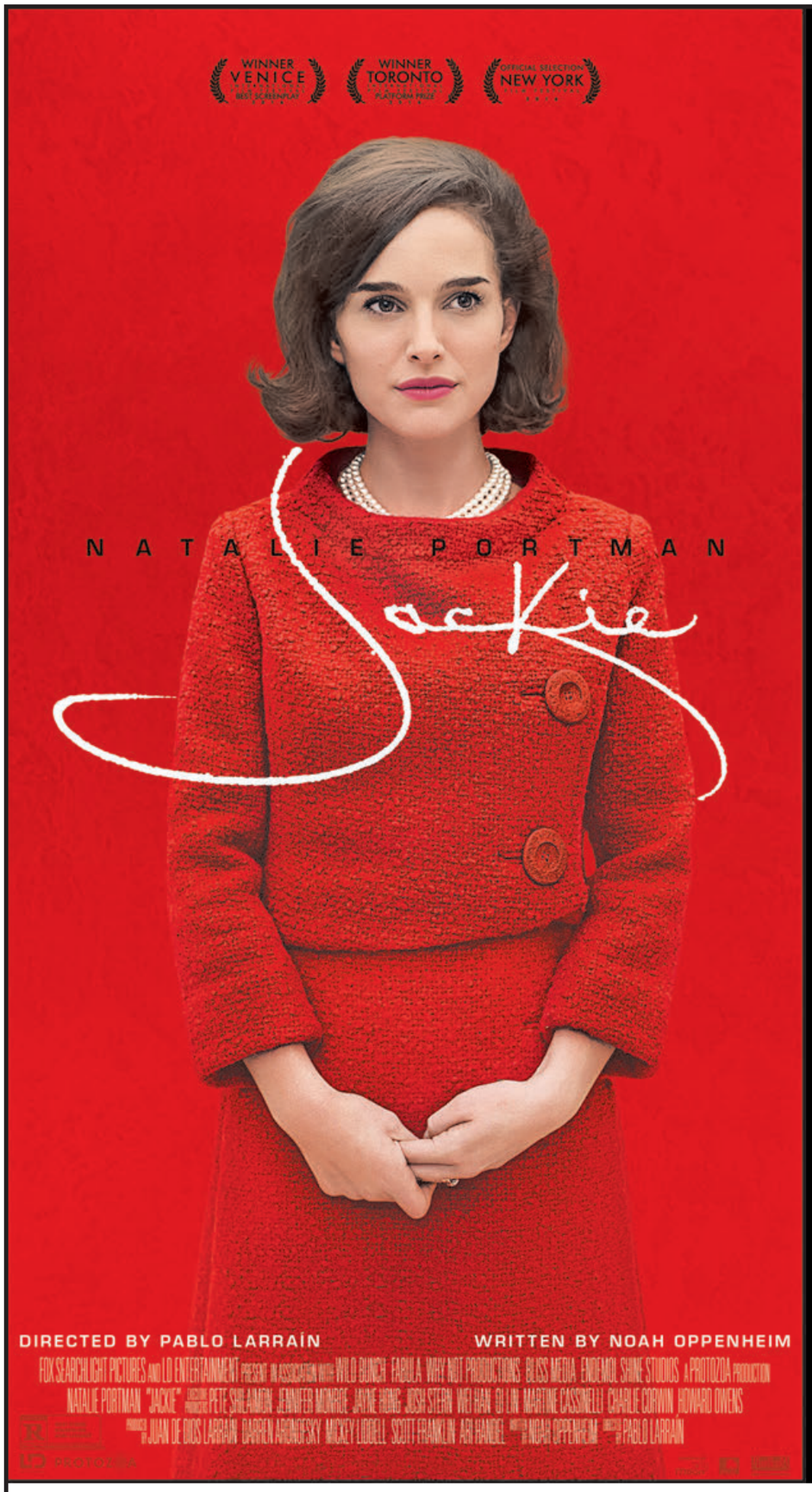
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THE MOVEMENT CONTINUES

FAR EAST MOVEMENT DIDN'T WANT TO WRITE ANOTHER "LIKE A G6" — SO THEY WENT INDEPENDENT AND TOPPED THE DANCE CHARTS

BY JEFF WEISS

Every neighborhood produces its own legends. Hip-hop's hyper-regional traditions date back to the borough and block-party rivalries of New York but thrive even in this Snapchat epoch. In the East Bay, Mac Dre will always outshine Dr. Dre. Boosie might as well be the ratchet Buddha of Baton Rouge. And in Koreatown, Far East Movement could win congressional seats.

This might surprise you if you only knew the trio (formerly a quartet) for their 2010 smash, "Like a G6" — one of their three hits to crack the *Billboard* Top 40 between 2010 and 2012. In the process, they defined rap's early flirtations with the then-nascent EDM boom and became the first and still only Asian-American hip-hop artists to see mainstream stardom.

Should you live west of Crenshaw, you could be forgiven for not knowing what happened next. Despite two follow-up singles, "The Illest" and "Bang It to the Curb," that won Power 106 rotation, boomed at Lakers games and racked up roughly 10 million YouTube plays apiece, Far East Movement found themselves at a career crossroads.

"We had to take a break," says Kev Nish, over *bulgogi* at a friend's restaurant in Koreatown. "We lost J-Splif to family stuff and felt like we'd lost our label. There was no engagement. We heard the same things from executives — it's too Asian, too hard to market, everyone [featured] on the songs connects more than you guys."

The message from their label, Interscope, was as simple as it was untenable: Give us another "Like a G6." So they amicably left and experienced a lengthy bout of soul searching. They debated quitting as artists to focus on their label/management business (Transparent Agency) and booming Spam N Eggs parties (presented alongside Tokimonsta and their management client, Dumbfoundead).

"We pride ourselves on being American as a mofo. We drink beers, grew up in L.A. and party, but it felt like something wasn't connecting," Nish continues, sitting next to his partners, Prohgress and DJ Virman.

"We always assumed that we were no different than, say, Mike Posner, but we started realizing that it wasn't true anymore," he says. "And when we went to Asia, we weren't viewed as regular Chinese or Korean people, either. We decided that we needed to go out there and meet other artists from there and learn about who we were as people."

Like the election of Barack Obama, Far East Movement's ascent hinted at the potential for a postracial America — until the initial glow evaporated and those claims seemed absurd. Some saw them as a gimmick, or refused to take them seriously. Troll commenters hissed at them with language lifted from Breitbart News.

Yet their turmoil and travel yielded their best album, last month's *Identity*, which hit No. 1 on the iTunes dance chart with zero marketing — and placed at or near the top of the overall charts in Korea, China, Malaysia and other Asian countries. On it, Far East Movement achieved exactly their intent: Create and perform well-written and irrepressibly catchy songs fusing dance music, pop and rap.



PHOTO BY JAY AHN/TRANSPARENT AGENCY

> "WE PRIDE OURSELVES ON BEING AMERICAN AS A MOFO." —KEV NISH

It's the latest turn in a career that dates back to freestyles in the parking lots of Koreatown coffeehouses. Now you can find their picture hanging on the wall of the award-winning Park's BBQ. Avatars of one of L.A.'s most vibrant neighborhoods, Far East Movement have created a thriving marketing and music distribution network with partners in most major Asian countries. They've solidified their legend by living up to their name.

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.

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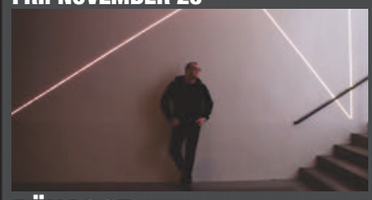
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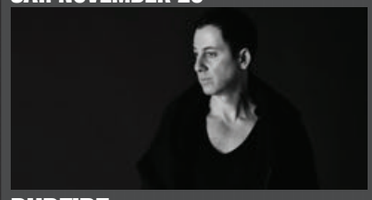
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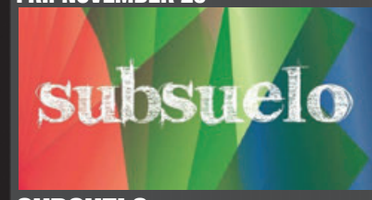
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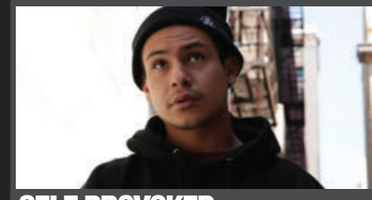
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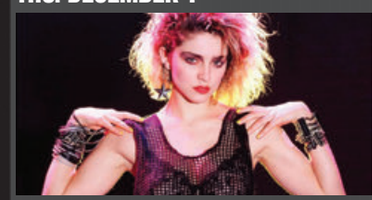
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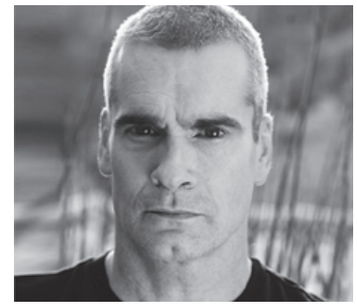
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Henry Rollins
The Column!



POST-ELECTION BUTTHURT

I can't think of a better time to be in America. Although it wasn't the outcome I thought was the best way forward, the reality of President-elect Trump is endlessly fascinating.

During the president-elect's acceptance speech, I noticed a difference in his tone and delivery. I don't think it was exhaustion or the adrenaline that was no doubt coursing through his veins after being elected to the country's highest office. Nor do I think it was surprise, even though every poll seemed to have gotten it wrong. I think it had just hit the president-to-be what a massive chunk of meat he had torn off.

It was as if he had been punched in the solar plexus and rushed to the podium immediately afterward. Rather than elated or confident, he seemed stunned. This is understandable. I don't think he counted on getting this far and am not convinced he really wants the job.

This state of awe, almost rendering the man paralytic and heavy-lidded, was even more on display when he made the rounds to his future office to talk to the outgoing President Obama. Trump told the press that he thought the meeting with the president would last only 10 or 15 minutes, but it actually went much longer. The look on Obama's face, one of civility being pulled by its ear through a keyhole, was agonizing.

Later that day, when he was sitting next to Paul Ryan, Trump was the paunchy neophyte in the room, a billboard for "not a fucking clue." Trump had better prepare himself for nothing taking 10 or 15 minutes for the next few years.

These are only some of the signs of Trump's unraveling. His petulant tweet, complaining like a child about the protesters who took to the streets in reaction to his win, was another glimpse of how unaware he is of the magnitude of the job that less than half of the participating electorate sent him to do.

As always, I read posts underneath articles to see where people are at. After the election, I saw a lot of "suck it up" sentiments. The term "butthurt" and the phrase "Need a tissue, bro?" were used frequently. I think these are just fantastic.

As the Electoral College tally was coming in, I thought of Mitt Romney and wondered what he was thinking, watching Trump win. There had to have been moments of stunned disbelief as he tentatively stuck the tines of a silver fork into his foie gras and said aloud, "Golly. I mean gosh. What the fuck?!" Butthurt.

Donald Trump told his foaming fans at one rally after another that he would "repeal and replace Obamacare." He also said that he would build a wall on America's southern border and that Mexico would pay for it. He repeated until he was orange in the face that he would deport or arrest up to 11 million undocumented immigrants via a "deportation force." These were some of the "yuger" arrows in his campaign quiver. Only days after winning the election, "repeal and replace" was repealed and replaced by an openness to "amend" the Affordable Care Act. The wall was walked back to fence and 11 million became 3 million.

Word to Trump supporters: Your hero went from grabbing pussies to being one. Oh, the butthurt.

Then there is the Electoral College and the popular vote. The former, steeped in antiquity, elitism and, at this point, convenience, probably would stick bigly in the craw of many Trump supporters if they understood why it was put into place and if Trump had experienced the opposite outcome by winning the general and losing the electoral. The hard truth for the president-elect's millions of fans is that he got fewer votes than Hillary Clinton. That is to say — he lost.

You need to check your jeans, partner. You're spotting. Big-time butthurt.

You know how Trump said all manner of jobs will be coming back to the States because he's going to ease taxes on all those corporations, which will beat the fastest path back to USA? Did you believe him? What would any of these behemoths want with American workers when they can pay other humans a fraction of what an American needs to get by? They have stockholders to satisfy and the demands of Amazon.com to supply. Your love of convenience and low prices sent the jobs away. If you paid an American to make your cellphone, only rich people like Trump would have them.

Besides, the corporations don't want you. You're too fucking whiny and self-involved with your butthurt.

Start the laugh track for this part and turn it up. When President Trump deports millions of undocumented people, get ready for a lot of job openings that Americans are on record as not wanting to do. If America loses its casual slave-labor force, it will seize up like a race car with no motor oil. Packages of almonds will all be adorned with "picked by crackers" stickers as, no doubt, this will be one of the many blessings of capitalism unleashed.

You'd better head out to Walmart to stock up on supplies for your Patriot Pantry because there's no way you're going to do that work. Save yourself the backache and just settle for butthurt.

Reince Priebus will be Trump's chief of staff. Good. Trump will need someone to walk him ever so slowly through the mechanics of not only the executive branch but through the workings of government itself. He brought in Steve Bannon, a campaign staffer and executive chairman at Breitbart News, as his chief strategist. Wow. Between these two and Mike Pence, racism, homophobia and misogyny will be action plans.

Fortunately, Trump will deliver on only a fraction of his promises. Need a tissue, bro?

Music // Picks //

fri 11/25

Booka Shade
@ EXCHANGE L.A.

Ten years ago, German duo Booka Shade delivered their second full-length album, the dynamic and fully realized dance-music masterwork *Movements*. The CD version featured a dozen (nine on the LP) choice cuts of German house and techno, many of which — such as the dubby "Body Language" and the massive "In White Rooms" — were omnipresent on global dance floors in 2006 and for years afterward. The Frankfurt duo of Arno Kammermeier and Walter Merziger are touring in support of *Movements*' 10th anniversary, as the album has been nicely reissued in a variety of formats for those who still love it, or who maybe missed it the first time around, with new remixes from the likes of Nils Frahm, Eats Everything and M.A.N.D.Y. **–Matt Miner**

Jimetta Rose, Low Leaf
@ THE ECHO

Without a doubt, this has been a banner year for R&B. With megastars such as Solange Knowles, Anderson .Paak and Frank Ocean releasing chart-topping albums in 2016, ushering in a renaissance of the genre, it's been easy to let lesser-known voices fall through the cracks. But don't let Los Angeles native Jimetta Rose slip away — her velvety, vintage tone spills out of the modern era and into the pool of classic artists like Aretha Franklin and Etta James. Her music, by contrast, is bouncy and fresh, and fits in well alongside *A Seat at the Table, Malibu* or *Blonde*, making for an intriguing, multifaceted sound. Joining her is Low Leaf, a classically trained pianist and self-trained harpist making eclectic beats for a new generation of lovers. **–Artemis Thomas-Hansard**

sat 11/26

Porter Robinson, Madeon
@ MICROSOFT THEATER

Wunderkinder Madeon and Porter Robinson merge to create a two-headed, super-producing, electronic dance music beast on their co-headlining Shelter Live tour. Madeon and Robinson are both highly regarded in their own right, and their longtime, internet-sprung friendship is the stuff of studio-nerd legend. The experience is unique, as Madeon and Robinson perform together, reworking songs from both of their back catalogs to come up with new edits of crowd favorites. You can hear this on their recent collaboration, "Shelter," a pretty electro-pop confection that's like a burst of dance floor–aimed confetti. Also Sunday-Monday, Nov. 27-28, at the Shrine. **–Lily Moayeri**



Fatal Jamz: See Monday.

COURTESY OF THE ARTIST

sun 11/27

Nik Turner's Hawkwind
@ COMPLEX

Vocalist-flutist-saxophonist Nik Turner has drifted across the seas of space and time with numerous unusual musicians since the late '60s. He's one of the few performers to have collaborated with both hippie rockers, such as Randy California's Spirit, and punk royalty, including The Damned, The Ruts and The Stranglers. Turner is best known for his years with the spacey British prog-rockers Hawkwind, and tonight he appears with his latest incarnation of that long-running group. No matter what he calls his various backing bands, you can expect to hear such Hawkwind classics as "Silver Machine" (which was covered by The Sex Pistols) alongside trippy anthems by Turner's more recent project, Space Ritual. Even with his head in the clouds, Turner usually manages to channel his psychedelic divinations with driving, hard-rock force. **–Falling James**

Kool Keith
@ THE BELASCO

Keith Thornton has so many ideas buzzing around inside his head that he needs a small army of alter egos to voice them all. The Bronx native records most often under the name Kool Keith, but he also expresses himself with such characters as the nasty intergalactic gynecologist Dr. Octagon, the ever-smooth Black Elvis and the ultra-ominous Dr. Dooom, among others. On Kool Keith's latest album, *Feature Magnetic*, the ambitious rapper has assembled his own Justice League composed of such peers as MF Doom, Atmosphere's Slug, Ras Kaas and Dirt Nasty. "I come from a place where superheroes meet up," Keith declares on "Super Hero," as he drops surreal references to Spider-Man, fast cars, reindeer, sex and the New York Yankees within a single verse before MF Doom joins in on this "purely secular mission." **–Falling James**

mon 11/28

Fatal Jamz
@ THE ECHO

Fatal Jamz mastermind and frontman Marion Belle sings like a guy who's already a rock star, even if most people still don't know his name. His music is an entertaining mishmash of classic power-pop, glam-rock and swooning '80s new wave — Bowie and Sweet by way of The Cure and Kajagoogoo, with guitars and synths trading massive hooks and Belle emoting like an eyelinered MTV heartthrob in a strobe-lit wind tunnel. "I'm like the CEO of love and here's my business card," he teases on "Lead Singer" off his latest album, the deliciously tawdry *Coverboy*, which also features musical tributes to Jean Paul Gaultier and Nikki Sixx. This is the final night of Fatal Jamz's monthlong residency at the Echo, so expect Belle to leave it all on the stage. With Part Time, James Ferraro and Smith Westerns' Cullen Omori. **–Andy Hermann**

tue 11/29

YG
@ THE WILTERN

This election has made a lot of people rethink their priorities and plans for the future, including Compton (sorry, Bompton) ambassador and rapper YG, who rose to fame off a song about a one-night stand, called "Toot It and Boot It." But recently YG has released a slate of political songs to rage against racism and police brutality, not least of which is the anthem for many Americans for the next four

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years, "Fuck Donald Trump." You're sure to hear "FDT" at a YG show, along with other neo–G-funk jams from his most recent album, *Still Brazy*, including the single "Why You Always Hatin?", whose co-star, Kamaiyah, will join YG at this show, along with YG collaborators RJ and Sad Boy. **–Sam Ribakoff**



PHOTO BY RYAN ORANGE

Ramonda Hammer, LA Font

@ THE HI HAT

Ramonda Hammer close their monthlong residency of free shows at the Hi Hat by celebrating the release of a new single, "Zombie Sweater." The song has all of the local band's trademark elements — eerie tendrils of woozy guitar that sprout into a full-blown, grungy hard-rock power, crowned by Devin Davis' melodically yearning vocals. The title track of the group's recent full-length, *Whatever That Means*, is a similarly dizzying blend of trippy guitars and aching vocal confessions. Even tunes that start out more softly and more intimately, such as "Goddamn Idiot" and "See," soon shift into heavier passages. Fellow locals LA Font alternate between punky hard-rock bursts such as "Oh Me Oh My" and more jangling and mysteriously evocative indie-pop tunes like "Can't Be Beat" and "Don't Smile." **–Falling James**

wed 11/30

Dragonette

@ THE ROXY

It's been nine years since Toronto electro-pop group Dragonette released their debut album, *Galore*, seamlessly blending big club anthems and commercially attractive pop tunes with contemporary indie swagger. While their sound has matured over the course of the next three albums, right up to this year's *Royal Blues*, the band have pretty much stayed true to that successful formula. The lyrics on this new one are darker, mainly because the relationship of singer Martina Sorbara and bassist/producer Dan Kurtz was coming to an end during the creative process. As No Doubt and Fleetwood Mac will tell you, that makes for an interesting band dynamic. *Royal Blues* is the band's first new album in four years, possibly because of that turmoil, but it's an accomplished piece of work. **–Brett Callwood**

Ron Carter Trio

@ CATALINA BAR & GRILL

It's easy to be overwhelmed by Ron Carter's extensive history. His empathetic, warmly intuitive bass lines have been documented on more than 2,000 albums since he left his Michigan home and relocated to New York City in the early '60s. After getting his start with such luminaries as Chico Hamilton and Eric Dolphy, Carter is most often remembered for his stint in the Miles Davis Quintet, in which his rolling, rambling double-bass patterns gave the all-star band its earthy anchor. Unlike so many other jazz musicians from that era, though, Carter has continued to be wildly prolific and relevant through his extensive career as a bassist and cellist, not only as an esteemed sideman but also as a bandleader. He's composed the scores to numerous films and has the chops to mix jazz and classical music styles. Also Thursday through Saturday, Dec. 1-3. **–Falling James**

Öona Dahl

@ COUTURE

If ethereal dance music were a movement, Öona Dahl would be at the forefront of it. Best known as one of the merry travelers for international party series All Day I Dream, Dahl builds worlds where the broad expanses of desert and space meet and magic seems real. She doesn't pummel the listener with the beat; she eases people into the groove and lets the mix breath with ambient and world-music influences. Her recently released EP, *Let the Light In*, expands on her commitment to dreamy sounds that are as subtle as they are profound and, at times, downright psychedelic. She's a good fit for Wednesday night party Clinic at Couture, where the headliners represent the most forward-minded DJs in the global underground. Locals Shawni and Surreal also will be on the decks. **–Liz Ohanesian**

thu 12/1

Lee Fields & the Expressions

@ EL REY THEATRE

Must be a heavy deal having the specter of James Brown looming large over your shoulder for your entire dang 45-year career, but Elmer "Lee" Fields has taken that burden and kicked it into the stratosphere. The North Carolina born-and-bred singer can boast a gritty tone, tuff 'tude and authentic cool that many liken to Mr. Brown's, so much so that he was nicknamed "Little JB" at one time. But Fields deserves much praise for the deepened style and hard-earned substance he brings to the classic soul-man strut, with which he's graced frontline gigs with R&B big shots such as Kool & the Gang, Hip Huggers, O.V. Wright and Little Royal. And in recent years he's been laying down badder and wiser-sounding Stax-Chess-Motown stuff on his own albums, the latest of which is titled *Special Night*. **–John Payne**

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Quakes, Delta Bombers, Straight Shooter, Fri., Nov. 25, 8 p.m., $15. Death by Stereo, River Ratts, 23 Skunks, Punker in the Headlights, Sat., Nov. 26, 9 p.m., $15. Frank & the Deans, The Heiz, Sun., Nov. 27, 8 p.m., $5. Alice Bag, Bombón, Rats in the Louvre, DJ Polyester, Tue., Nov. 29, 8 p.m., $10. The Magnificent, The VooDuo, The Ugly Beats, Thu., Dec. 1, 9 p.m., $7.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. Lord of War, Zombie Eating Horse, Cranial Engorgement, Fri., Nov. 25, 7 p.m., $10.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Rachel Mason & the Starseeds, Egrets on Ergot, L.A. Drones, Sun., Nov. 27, 8:30 p.m., $7. Alina Bea, Devin Hoff, Nia Andrews, Moontalk, Mon., Nov. 28, 8:30 p.m., free. Vancouver Sleep Clinic, Lo Moon, MTNS, Tue., Nov. 29, 8:30 p.m., $15. My Bubba, Frank Fairfield, Meredith Axelrod, Wed., Nov. 30, 8:30 p.m., $15. Whitehorse, Thu., Dec. 1, 8:30 p.m., $10.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Pedal Strike, Zahara & the Herd, Dangerously Sleazy, The Rosemary Reyes Band, Fri., Nov. 25, 8:30 p.m., free. Inazuma, Voodoo Train, Sunday Morning Sinners, Sat., Nov. 26, 8:30 p.m., $5.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.): 11334 Burbank Blvd., North Hollywood. The Armoires, Living Dolls, The Walker Brigade, Steven Wilson, Brandon Schott, Sat., Nov. 26, 8 p.m., $10.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Dokken, Fri., Nov. 25, 9 p.m., $28-$38. Led Zepagain, Sat., Nov. 26, 9 p.m., $19.50. The Dirty Knobs, Marc Ford, Thu., Dec. 1, 8 p.m., $20-$28.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; The Greg & Chris Show, Fri., Nov. 25, 6 p.m., free; Steve Waddington & the Retro Rock All-Stars, Susan Ritter, Nov. 25-26, 7:30 p.m., free. Debra Lee & Trigger Happy, Sundays, 6 p.m., free; Jimmy Dale & the Belt Line, Big Sandy & His Fly-Rite Boys, Sun., Nov. 27, 6 p.m., TBA. The Brombies, Mondays, 7:30 p.m., free; Sandra Booker & the Band, Mon., Nov. 28, 8 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free; The Cody Bryant Experience, Tracy Dawn, Wednesdays, 7:30 p.m., free. Jimmy Angel, Lou "Speedo" Farah, Mike "Sticks" Hastings, Thu., Dec. 1, 7 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jay Dee Maness, Thu., Dec. 1, 8:45 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Only Theater of Pain, Scumlove, Molly Vamp, Fri., Nov. 25, 9 p.m., $10. Nik Turner's Hawkwind, Hedersleben, Flying Hair, Sun., Nov. 27, 8 p.m., $18 (see Music Pick).

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Jimetta Rose, Low Leaf, fr/blck/pr, Fri., Nov. 25, 8:30 p.m., $9.50 (see Music Pick). Liphemra, Miya Folick, Spelles, Music Bones, Sat., Nov. 26, 5:30 p.m., $10. Fatal Jamz, Part Time, James Ferraro, Cullen Omori, Mon., Nov. 28, 8:30 p.m., free (see Music Pick). Princess Nokia, Cam & China, Tue., Nov. 29, 8 p.m., $14.50. Honus Honus, The Memories, Family Pet, Wed., Nov. 30, 8:30 p.m., $13.50. Phantoms, Manatee Commune, Overjoy, Thu., Dec. 1, 8:30 p.m., $11.50.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Mono/Poly, Zeroh, 5 Chuckles, Skrapez, Sach, Coto, Kate Mo$$, Eludem, Mago, Fri., Nov. 25, 8:30 p.m., $10. Marc E. Bassy, Bobby Brackins, Sun., Nov. 27, 8 p.m., $14.50. A Tribute to Asa Ferry, with Kind Hearts & Coronets, Devendra Banhart, Bodies of Water, The Living Sisters, Keith Hendriksen, Don Heffington, Mon., Nov. 28, 8 p.m., $5. Hunny's Winter Talent Show, with Melissa Brooks & the Aquadolls, Wax Idols, Private Island, Kid Bloom, Shaking Hands, Thu., Dec. 1, 5:30 p.m., $15.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. MSKNSNGTN, NK-Riot, Charles Fullwood, Tiny Hands, DJ Ghetto Funk, Fri., Nov. 25, 9:30 p.m., $10. Morgan St. Jean, Brooke Aulani, Haleigh Bowers, GiGi, Sat., Nov. 26, 9:30 p.m., $5. Incendio, Sun., Nov. 27, 8 p.m., $10. Open Mic, Mondays, 8 p.m., $5. LAE, My Name Is You, Bridesmen, Brodie Johnson, Tue., Nov. 29, 8 p.m., $10. Michael Stasis, Dent May, Jimmy Whispers, DJ Jimi Hey, Thu., Dec. 1, 9 p.m., $7.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Angela McCluskey, Chris Stills, Sun., Nov. 27, 11 a.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Knyght Ryder, Fri., Nov. 25, 9 p.m., TBA. Mac Sabbath, Sat., Nov. 26, 5 p.m., TBA. Sen Dog, John Stamos, Sun., Nov. 27, 5:30 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Kenneth Perrin, Fri., Nov. 25, 8 p.m., TBA. Theo Eastwind, Wed., Nov. 30, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Interrupters, Left Alone, Bad Cop Bad Cop, Johnny Madcap & the Distractions, Fri., Nov. 25, 7:30 p.m., $15. Daniel Gomez, Orr & Day, Rocky Shores, Black Market Theory, Sat., Nov. 26, 7 p.m., $12.

HAROLD'S PLACE: 1908 S. Pacific Ave., San Pedro. Chris Stein Benefit, a benefit for the Saccharine Trust bassist with Rubber Snake Charmers, Toys That Kill, Saccharine Trust, Mecolodiacs, Rats in the Louvre, Terminal A, Good Dog, Skintight, DJ Don Cesar, Sat., Nov. 26, 6 p.m., $10.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Brenda Carsey & the Awe, Lasers Lasers Birmingham, Main Man, Mon., Nov. 28, 8 p.m., free. The Golden Tongues, The No. 44, Dream Phases, Tue., Nov. 29, 8 p.m., free. Horses Heaven, Grand Canyon, Bebopalula, Wed., Nov. 30, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Dream Panther, The Unending Thread, Deep Fields, Rollercoasterwater, Fri., Nov. 25, 8 p.m., $7. Ramonda Hammer, LA Font, Goon, Mothdrops, Tue., Nov. 29, 8 p.m., free (see Music Pick). Funny Women's Fest, Nov. 30-Dec. 1, 6 p.m.

HM157: 3110 N. Broadway, Los Angeles. Panthar, MRK, Autosex, Belly Belt, GiGi Gash, Sat., Nov. 26, 8 p.m.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles. Backbone, Fri., Nov. 25, 8 p.m., $12. Kyle Craft, David Pollock, Sat., Nov. 26, 8 p.m., $10. Jessie & the Gentlemen, Clay, Dana Williams, Ora, Tue., Nov. 29, 7 p.m., $10. Drew Taubenfeld, Bjorn & the Sun, Mondo Cozmo, Matt Maeson, Wed., Nov. 30, 7 p.m., TBA. Diz & the Fam, Samson, Goody Grace, Thu., Dec. 1, 7 p.m., $10.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

KARMA LOUNGE: 3954 Beverly Blvd., Los Angeles. The Rap Contest, Fri., Nov. 25, 8 p.m., $20.

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. The Fockrs, Tuesdays, 9 p.m., free.

KULAK'S WOODSHED: 5230½ Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Anthony B, Born Fire Band, Blaka, Easy B, Bigga, Sat., Nov. 26, 8 p.m., TBA. Stevie Crooks, Waju, King Dice, The People Next Door, Young Lads, Faimkills, Cadillac Freeze, JMKM, DXSKO, Wed., Nov. 30, 9:30 p.m. Profanatica, Dolorvotre, Blue Hummingbird on the Left, Impure Consecration, Thu., Dec. 1, 8 p.m., $20 & $25.

THE LOVE SONG: 450 S. Main St., Los Angeles. Spain, Tuesdays, 8:30 p.m. Thru Dec. 27, free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. The Knitts, Vampyre Bunnies, Tommy Odetto, Fri., Nov. 25, 9 p.m., free. Radioactive Chicken Heads, Ian Down, Sticky Doll, The Alpine Camp, Sat., Nov. 26, 9 p.m., free. Corey Stevens, Bleeding Harp, Mon., Nov. 28, 8 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jim Kweskin, Geoff Muldaur, Sat., Nov. 26, 8 p.m., $30. Kim Richey, Sun., Nov. 27, 8 p.m., $20.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Elizabeth McGovern, Annie & the True Blues, Fri., Nov. 25, 7:30 p.m., $20; The Brevet, MetronOhm, Z Chambers, Fri., Nov. 25, 9:30 p.m., $10. Sterling Sanders, Ve, DJ Malski, J Givens, Sat., Nov. 26, 7:30 p.m., $15. Cubensis, Sun., Nov. 27, 5 p.m., $15. Hunnypot, every other Monday, 7 p.m., free. Dragon Smoke, The Love Supreme, Tue., Nov. 29, 8 p.m., $27-$300. April, Soul Press, Abstrack, Christopher Youmans & the Sound Agency, House Band, Wed., Nov. 30, 7:30 p.m., $8. The Lucky Dutch, The Hat Factory, Ted & the Startup, Mason Prophet, Sophie Strauss, Thu., Dec. 1, 8 p.m., $10.

MRS. FISH: 448 S. Hill St., Los Angeles. Beat Mosaic, Fri., Nov. 25, 7 p.m., free. Intergalactix, Sat., Nov. 26, 7 p.m., free.

PALADINO'S: 6101 Reseda Blvd., Reseda. Small Time, The Unusual Roosters, Foxy Lady, Unspoken, Sat., Nov. 26, 8 p.m., $10. Lucky Otis, Mondays, 8 p.m., TBA.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Nancarrow, Fri., Nov. 25, 8 p.m., free. Meat Puppets, Mike Watt & the





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Secondmen, Sat., Nov. 26, 9 p.m., $20. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

RESIDENT: 428 S. Hewitt St., Los Angeles. Jackie Jackson & Her Royal Gents, Sun., Nov. 27, 8 p.m., free. Dream Boys, The Tyde, Smokescreens, Tue., Nov. 29, 8 p.m., $5. Oliver Riot, Zeke Duhon, Andrea Silva, Wed., Nov. 30, 8 p.m., $5.

THE ROSE: 245 E. Green St., Pasadena. Venice, Fri., Nov. 25, 9 p.m., $28-$38. Dokken, Sat., Nov. 26, 9 p.m., $28-$38. The Dan Band, Thu., Dec. 1, 9 p.m., $28-$58.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Skinny Lister, Sat., Nov. 26, 8:30 p.m., $20. Dragonette, Gibbz, Autumn in June, Wed., Nov. 30, 8:30 p.m., $20 (see Music Pick). Helmet, Local H, Thu., Dec. 1, 8 p.m., $25.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The Rumproller Organ Trio, Mondays, 9 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Neil Hamburger, Brendon Walsh, Dynasty Handbag, The Lampshades, James Mane, Sun., Nov. 27, 8:30 p.m., $8. King Washington, Brothers Zmed, Sand, The Fuzzy Crystals, Mon., Nov. 28, 9 p.m., free. Air Sex Championships, Wed., Nov. 30, 9 p.m., $12. Arco Iris, Qais Essar, Thu., Dec. 1, 9 p.m., $8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Fime, Disguised as Me, Babe Parade, Fri., Nov. 25, 8 p.m., $10. Midnight Cities, Jhey & the Whee, Westerner, The Modern Age, Mon., Nov. 28, 8 p.m., free. Furn, Ryan Santiago, The HVTS, The North, Tue., Nov. 29, 8 p.m., $8. Blushh, Rosie Tucker, Haathi, Thu., Dec. 1, 8 p.m., free.

THE SMELL: 247 S. Main St., Los Angeles. Jeffrey Lewis & the Los Bolts, Black Yaya, Rebecca Schiffman, Sun., Nov. 27, 9 p.m., $10. Perfect People, Rim Job, Tue., Nov. 29, 9 p.m., $5. War of Icaza, Thu., Dec. 1, 9 p.m., $5.

SOUTH BAY CUSTOMS: 115 Penn St., El Segundo. Left Alone, 13 Deadend Drive, Shoplifters, Sun., Nov. 27, 4 p.m., $5.

THE STANDARD HOLLYWOOD: 8300 Sunset Blvd., West Hollywood. Lydia Lunch, Zoe Hansen, Jerry Stahl, in a night of spoken word, Fri., Nov. 25, 9 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Myriam Blanckaert, Fri., Nov. 25, 10 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Doyle Bramhall II, Thu., Dec. 1, 9 p.m., $22.

THREE CLUBS COCKTAIL LOUNGE: 1123 Vine St., Los Angeles. The Velvet Cabaret Hour, with Velvet Tom, Mon., Nov. 28, 7 p.m., $10.

TRIP: 2101 Lincoln Blvd., Santa Monica. M.R. Snakes, Bunnynose & the Slaggs, Fri., Nov. 25, 8:30 p.m., $5. Solitary Friends, The Terraplanes, Sat., Nov. 26, 8 p.m., $7. Late Night Revival, Brown Chernobyl, Sun., Nov. 27, 8 p.m., free. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Phantom Machines, Tiffany Madadian, The Underground Cinema, Animal Super Species, The Shaunt Avakian Trio, Sat., Nov. 26, 7 p.m., $12-$18. Over the Rhine, Wed., Nov. 30, 8 p.m., $30. Lydia, Elder Brother, Family Thief, Thu., Dec. 1, 7 p.m., $20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Fury, Praise, Big Takeover, Step 4 Change, Initiate, Sat., Nov. 26, 7 p.m., $10. Late Night Revival, The Electric West, Mini Bear, Barrie Rose, Tue., Nov. 29, 8 p.m., $5. Boy Hero, Friends of the Friendless, Coat Check Girl, Nhala, Wed., Nov. 30, 8 p.m., $5; Friends of the Friendless, Boy Hero, Coat Check Girl, Wed., Nov. 30, 8 p.m., $10.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Three Sides, Roni Lee, Dirt, Bree Melody, Tara Louise, David Petovar, Fri., Nov. 25, 8 p.m., TBA. The Shrine, Frankie & the Studs, Sat., Nov. 26, 8 p.m., TBA. Bones, Black Map, Aeges, State to State, Wed., Nov. 30, 8 p.m., TBA. Charming Liars, Lost Sons, Avenue Army, Thu., Dec. 1, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Rough Cutt, Fri., Nov. 25, 7 p.m., TBA. Mack 10, Suga Free, Hi-C, 2nd II None, Glasses Malone, Sun., Nov. 27, 8 p.m., $20. Old Blood, Fancy Young Gentleman, Wed., Nov. 30, 7 p.m., TBA.

—Falling James

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Michael Landau, Nov. 25-26, 9:30 p.m., $25. Hazy Jane, Sun., Nov. 27, 9:30 p.m., $20. Monday Night Jammmz, Mondays, 9:30 p.m., $10. Nothin' Personal, James Carrington, Tue., Nov. 29, 8 p.m., $15. Nerve Bundle, Thu., Dec. 1, 9:30 p.m., TBA; Ohm, Thu., Dec. 1, 9:30 p.m., $20.

THE BARKLEY RESTAURANT & BAR: 1400 Huntington Drive, South Pasadena. Jack's Cats Swing Sextet, last Friday of every month, 9 p.m. Thru Dec. 30, free.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. The Will Brahm Quartet, The Brian Havey Quartet, Mon., Nov. 28, 9 p.m., $15. Jesse Harris, Petra Haden, Tue., Nov. 29, 9 p.m., $15. Matt Gordy, Wed., Nov. 30, 9 p.m., $15. Steve Coleman & Five Elements, Thu., Dec. 1, 9 p.m., $10.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CAL STATE NORTHRIDGE, CSUN: 18111 Nordhoff St., Northridge. The Jazz "A" Band, J. Miley, Thu., Dec. 1, 7:30 p.m., $15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Jack Sheldon, Fri., Nov. 25, 8:30 p.m., TBA. Jack Sheldon, Sat., Nov. 26, 8:30 p.m., TBA. The Ron Carter Trio, Nov. 30-Dec. 1, 8:30 p.m.; Dec. 2-3, 8:30 & 10:30 p.m., TBA (see Music Pick).

CICADA CLUB: 617 S. Olive St., Los Angeles. The Jive Aces, Fri., Nov. 25, 9 p.m., $30.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free.

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

GROUND ZERO PERFORMANCE CAFE: 615 Childs Way, Los Angeles. The CreSCendo Vocal Jazz Ensemble, Sara Gazarek, Thu., Dec. 1, 7 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., $10. The House of Vibe All-Stars, Wednesdays, 9 p.m., $10.

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Doug Webb Quintet, Sat., Nov. 26, 11 a.m.-2:30 p.m., free. The Donald Dean Quintet, Sun., Nov. 27, 11 a.m.-3 p.m., free. Bill Spoke & Gary Herby, Wed., Nov. 30, 6-9 p.m., free.

LUXE SUNSET BOULEVARD HOTEL: 11461 Sunset Blvd., Brentwood. Juliana Hatcher & Carey Frank, at jazz brunch, Sundays, 11 a.m.-2:30 p.m., $60.

RED WHITE + BLUEZZ: 37 S. El Molino Ave., Pasadena. Gilbert Gunderson, Fri., Nov. 25, 7:30 p.m., free. Yuko Mabuchi, Sat., Nov. 26, 7:30 p.m.; Wed., Nov. 30, 6 p.m., free.

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. Southside Slim, Fri., Nov. 25, 9 p.m. Azar Lawrence, Sat., Nov. 26, 9 p.m., $15. The Jim McDonald Super Big Band, Sun., Nov. 27, 6-9 p.m.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Selwyn Gibson & the Woodshed Band, last Friday of every month, 8 p.m., $25. Steve Oliver, last Sunday of every month, 7 p.m., $20. Rick Marcel, Wednesdays, 7:30 p.m., $10. DW3, Thursdays, 8 p.m., $15.

STARBOARD ATTITUDE: 202 The Pier, Redondo Beach. Open mic, Wednesdays, 7 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Tony Galla, Fri., Nov. 25, 9 p.m., free. Bob Sheppard, The Pat Senatore Trio, Sat., Nov. 26, 9 p.m., free. The Bob Mintzer Big Band, Peter Erskine, Sun., Nov. 27, 8 p.m., $25. Andrea Miller, Tue., Nov. 29, 8 p.m., $20. Anna Mjoll, Thu., Dec. 1, 9 p.m., $20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Edna Wright, Fri., Nov. 25, 8 p.m., TBA. Louie Cruz Beltran, Sun., Nov. 27, 8 p.m., TBA. The Stratos Ensemble, Wed., Nov. 30, 8 p.m., TBA. Johnny Boyd, Thu., Dec. 1, 8 p.m., free.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Charles Owens, Fri., Nov. 25, 9 p.m., $20. Munyungo's StringCussion Dance Grooves, Karen Briggs, Dayren Santamaria, Sat., Nov. 26, 9 p.m., $20. Sisters of Jazz Jam Session, Sundays, 8 p.m., $5. Jazz Jam Session, Thursdays, 9 p.m., $5.

—Falling James

LATIN & WORLD

COCOPALM RESTAURANT: 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

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

CROWNE PLAZA HOTEL L.A., COMMERCE CASINO: 6121 E. Telegraph Road, Los Angeles. La Industria del Amor, Los Fugitivos, Banda el Mexicano, Los Muecas, Los Freddys de Arturo Cisneros, Los Bondadosos, Sat., Nov. 26, 7 p.m., $45.

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

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

THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., $10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., $15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., $5. Bachata Thursdays, Thursdays, 8 p.m., $5-$10.

PICKWICK GARDENS: 1001 Riverside Drive, Burbank. The Tujunga Social Club Orchestra, Mondays, 7:30 p.m., free.

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

–Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Marco Sanchez Band, Fri., Nov. 25, 9 p.m., free. Paul Chesne, Sat., Nov. 26, 9 p.m., free. Funky Jenn, Sun., Nov. 27, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Cody LePow, Tue., Nov. 29, 9 p.m., free. Diego Devedenko, Wed., Nov. 30, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Evangenitals, Sat., Nov. 26, 7 p.m., $15. Susan Sheller, Mark Tremaglia, Skip Heller & the Hollywood Blues Destroyers, The Sweeet Potatoes, Dylan Brody, Tue., Nov. 29, 7 p.m., $10. Richard Smith, Thu., Dec. 1, 8 p.m., $20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Neil Morrow, Nov. 25-26, 8 p.m., $5. Dawson, Wed., Nov. 30, 8:30 p.m., free.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. The Doo Wah Riders, Nov. 25-26, 8 p.m., free. The Just Dave Band, Sun., Nov. 27, 6 p.m., free. Deanna D'Amico, Wed., Nov. 30, 8 p.m., free. The Jimi Nelson Band, Thu., Dec. 1, 8 p.m., free.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Merle Jagger, Sat., Nov. 26, 8 p.m., free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Mojo Monkey, Fri., Nov. 25, 8 p.m., free. Supergirl Soundtrack, Sat., Nov. 26, 8 p.m., free. Acoustic Jam, Tuesdays, 8 p.m., free. Everett Coast, Wed., Nov. 30, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. The Mary White Band, Fri., Nov. 25, 9 p.m., free. The Coyote Dawgs, Sat., Nov. 26, 9 p.m., free. The Deep Cuts, Sun., Nov. 27, 8 p.m., free. Rip Masters, Tue., Nov. 29, 9 p.m., free. Conjunto Afro-Son, Wed., Nov. 30, 9 p.m., free. Rod & the Tonemasters, Thu., Dec. 1, 9 p.m., free.

SAGEBRUSH CANTINA: 23527 Calabasas Road, Calabasas. Sonny Mone, Saturdays, 4:30-8 p.m., free.

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

–Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. So Gone, with DJs TBA, Sat., Nov. 26, 9 p.m.-2 a.m., $10. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Invisibl Scratch Piklz, The Beat Junkies, Peanut Butter Wolf, BB Guns, Fri., Nov. 25, 9:30 p.m., $20. Hot Chip (DJ set), Holy Ghost (DJ set), Cooper Saver, Sat., Nov. 26, 10 p.m., TBA. Winter Is Coming, Sun., Nov. 27, 9:30 p.m., $20. Drop the Mic, Wed., Nov. 30, 6:30 p.m.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. Party Thieves, Mayhem, Ricky Remedy, Fri., Nov. 25, 9 p.m.-2 a.m., $25.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., $10-$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, 18 & over, Mondays, 8 p.m., $3-$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, 18 & over, Wednesdays, 8 p.m., $10.

THE COPPER STILL: 4493 Beverly Blvd., Los Angeles. DJ Lady DM, Sat., Nov. 26, 6 p.m., TBA.

COUTURE: 1640 N. Cahuenga Blvd., Los Angeles. Öona Dahl, Wed., Nov. 30, 10 p.m., $20. See Music Pick.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Ookay, Fri., Nov. 25, 10 p.m., TBA; Noize Fridays, Fridays, 10 p.m. Ummet Ozcan, Two Friends, Sat., Nov. 26, 10 p.m., $17 & up; Arcade Saturdays, Saturdays, 10 p.m.

DRAGONFLY: 6510 Santa Monica Blvd., Los Angeles. Respect Drum & Bass, Thursdays, 10 p.m., $10.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., $5. DJ Ray, DJ Alex, Sun., Nov. 27, 10 p.m., $8.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21 & over, Wednesdays, 9 p.m., $7.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Booka Shade, Doorly, Fri., Nov. 25, 10 p.m., $20 & $90 (see Music Pick). TJR, DJ Funk, Sat., Nov. 26, 10 p.m. Spark of Love, Thu., Dec. 1, 10 p.m.

GENERAL LEE'S BAR: 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., $8.

LA CITA: 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., $5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9 p.m., TBA.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Drewbyrd, MixedByAli, DJ Dahi, Fri., Nov. 25, 10 p.m. Self Provoked, G'San the Man & E-Stro, Anthm, Guy-Swift, The Bermuda, Fellie Hayes, Sat., Nov. 26, 9 p.m., $15. Decades: A Night of Madonna, with Shyboy, Omar Di Jou, Nubar, Thu., Dec. 1, 9 p.m.

QUE SERA: 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, 21 & over, fourth Friday of every month, 9 p.m., $5.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Colors: Black Friday, with DJ Printz, Jabari, Huneycut, Fri., Nov. 25, 9 p.m., $19.99-$40. Bootie L.A., 21 & over, every other Saturday, 9 p.m., $15.

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

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Purple Friday: Prince Dance Night, with Micah James, Fri., Nov. 25, 9 p.m., free-$5. Dance Yourself Clean, Saturdays, 9 p.m., free-$5.

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

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Miguel Migs, Fri., Nov. 25, 10 p.m. Nora en Pur, Bones, Sat., Nov. 26, 10 p.m. German Brigante, Mon., Nov. 28, 10 p.m.

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

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

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Dehasse, with Groovebox, Eddie Portillo, Jason Blakemore, Julian Anthony, Thee-O, Fri., Nov. 25, 9 p.m., $25; Klub L.A.: Black Friday, Fri., Nov. 25, 9 p.m., free-$10. Cabin Fever, DJ Saxxon, Hoogs, Double Dragon, Joey Mojo, Sat., Nov. 26, 9 p.m., $15; Dubfire, Hot Since 82, Kolsch, Sat., Nov. 26, 10 p.m., $27-$38. Tiko Texas, Evie the Cool, Huneycut, Slowlikewhoa, Wed., Nov. 30, 10 p.m., $5. Bad

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FRIDAY - NOV. 25
NK RIOT, MSKNSNGTN, TINY HANDS, CHARLES FULLWOOD, DJ GHETTO FUNK

SATURDAY - NOV. 26
BROOKE AULANI, MORGAN ST. JEAN, HALEIGH BOWERS, GIGI

SUNDAY - NOV. 27
INCENDIO

MONDAY - NOV. 28
OPEN MIC, ROUND 2: COMEDY

TUESDAY - NOV. 29
LAE., MY NAME IS YOU, BRIDESMEN, BRODIE JOHNSON

THURSDAY - DEC. 1
MICHAEL STASIS (RECORD RELEASE), DENT MAY, JIMMY WHISPERS

FRIDAY - DEC. 2
TOPANGA, ZEBULON KROL, TOLLIVER

SATURDAY - DEC. 3
MODERN FUNK FEST: THE PENDLETONS, DIAMOND ORTIZ, ZACKEY FORCE FUNK

SUNDAY - DEC. 4
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Tuesday • December 13th • 5pm
SEBASTIAN BACH BOOK SIGNING
Beginning Wednesday, Nov 23 fans can pre-order *18 And Life On Skid Row* (Harper Collins) in-store only at Amoeba Hollywood to guarantee admission to the signing event on 12/13. Space is limited!

NOVEMBER HOLIDAY HOURS
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Royale, Auckeejuice Rockers, Two Seven Clash, Thu., Dec. 1, 10 p.m., $15.

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

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

–Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, NOV. 25

THE BILLY MITCHELL GROUP: 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

DAVID GRAY: 8 p.m., $59.50-$79.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

DREAMSTATE SOCAL: 5 p.m., $150. National Orange Show Events Center, 689 S. "E" St., San Bernardino.

EL TRI: With Mago de Oz, Rata Blanca, Liran Roll, 6 p.m., $50-$75. Anaheim Convention Center, 800 W. Katella Ave., Anaheim.

JAI WOLF: With Jerry Folk, Ramzoid, 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

JESSE & JOY: 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

MATAMOSKA: With La Banda Skalavera, Chencha, Mafia Rusa, The Steady 45s, Blanco y Negro, in the Constellation Room, 8 p.m., $8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MLIVE: With Nosaj Thing, Point Point, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SCOTT BRADLEE'S POSTMODERN JUKEBOX: 8 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

SWITCHFOOT, RELIENT K: 6 p.m., $29.50-$45. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

SATURDAY, NOV. 26

DREAMSTATE SOCAL: 5 p.m., $150. National Orange Show Events Center, 689 S. "E" St., San Bernardino.

JAI WOLF: With Jerry Folk, Ramzoid, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

KNIFE PARTY, NERO: 8 p.m., $50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **KOOL KEITH:** With Bodega Brovas, Headkrack, Kosha Dillz, 8 p.m., $20. The Belasco Theater, 1050 S. Hill St., Los Angeles. See Music Pick.

MARC E. BASSY: 11 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **PORTER ROBINSON, MADEON:** 9 p.m., $28.50-$49.50. Microsoft Theater, 777 Chick Hearn Court, Los Angeles. See Music Pick.

SEU JORGE: 9 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

WATSKY: With Witt Lowry, Daye Jack, Chukwudi Hodge (DJ set), 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

SUNDAY, NOV. 27

AURORA: With Foreign Air, 8:15 p.m., $15. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

DANZAS ESPANOLAS: 6 p.m., $69-$79. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

GO **PORTER ROBINSON, MADEON:** With San Holo, Robotaki, 8 p.m., $28.50-$49.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles. See Music Pick.

SEU JORGE: 9 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

SLEEPING WITH SIRENS: With State Champs, Tonight Alive, Waterparks, 6 p.m., $24.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

YOUNG THUG: With 21 Savage, 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MONDAY, NOV. 28

AURORA: With Foreign Air, 8:15 p.m., $15. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

THE COUNT BASIE ORCHESTRA: 7 p.m., TBA. West Ranch High School, 26255 W. Valencia Blvd., Stevenson Ranch.

FAMOUS DEX, ROBB BANKS, DA$H: With Yung Simmie, Eddy Baker, Ghostemane, Chilly Sosa, Don Krez, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **PORTER ROBINSON, MADEON:** With San Holo, Robotaki, 8 p.m., $28.50-$49.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles. See Music Pick.

SEU JORGE: 9 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

TUESDAY, NOV. 29

THE NAKED & FAMOUS: With Xylo, The Chain Gang of 1974, 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

ROBBIE ROBERTSON: 8 p.m., $35. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

SOMO: With Stanaj, 8 p.m. Ventura Theater, 26 S. Chestnut St., Ventura.

GO **YG:** With Finding Novyon, 8 p.m., $15. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

YOUNG THUG: With 21 Savage, Divine Council, 8:30 p.m., $34.50-$100. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

WEDNESDAY, NOV. 30

GO **DAUGHTER:** With Alexandra Savior, 8 p.m., $30. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

MR LITTLE JEANS: 9 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

NICK MURPHY: 8 p.m., $15. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

PETER MURPHY: 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SOMO: With Stanaj, 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

TWO DOOR CINEMA CLUB: With Broods, Polica, 8 p.m., $17.50-$44.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

THURSDAY, DEC. 1

AARON CARTER: With N2N, Luke Baker, 8:30 p.m., $20.50-$49.50. The Regent Theater, 448 S. Main St., Los Angeles.

DOCTOR P: With Cookie Monsta, Funtcase, Diskord, 9:30 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

GO **GARY CLARK JR.:** 7:30 p.m., $34.50-$59.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

GO **HOW THE GROUCH STOLE CHRISTMAS:** With Living Legends, Evidence, 11 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

JAMES VINCENT MCMORROW: 7 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO **LEE FIELDS & THE EXPRESSIONS:** With Lady Wray, Holy Hive, 9 p.m., $20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

MARIACHI SOL DE MEXICO: 7 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

SOMO: With Stanaj, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **YG:** With Kamaiyah, RJ, Sad Boy, 7 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

–Falling James

UPCOMING

DECEMBER

AARON NEVILLE: Sat., Dec. 10, 8 p.m., $58-$65. Lewis Family Playhouse.

ANDERSON .PAAK & THE FREE NATIONALS: Sat., Dec. 10, 7 p.m., $29.95. Hollywood Palladium.

ANDREW BROWNELL: The Oregon pianist delivers pieces by Bach/Busoni, Crumb and Schumann, Sun., Dec. 11, 6 p.m., free. LACMA.

ANIMALS AS LEADERS: With Intervals, Plini, Thu., Dec. 15, 7 p.m., $20. The Mayan.

ASKING ALEXANDRIA: With Born of Osiris, I See Stars, After the Burial, Upon a Burning Body, Bad Omens, Sat., Dec. 3, 5:30 p.m., $15-$28. The Wiltern.

BRAVO: Fri., Dec. 9, 8 p.m., $77-$107. El Rey Theatre.

BRILLIANT STRINGS: Sun., Dec. 4, 2:30 p.m., free. MorYork Gallery.

BROTHERS OSBORNE: With Lucie Silvas, Thu., Dec. 15, 7 p.m., $25. The Belasco Theater.

GO **CALI CHRISTMAS:** With Ice Cube, 2 Chainz, Anderson.Paak, D.R.A.M., Madeintyo, Fri., Dec. 2, 6:30 p.m., $45-$200. The Forum.
THE CHAINSMOKERS: Fri., Dec. 30, 8 p.m., TBA. Los Angeles Convention Center.
CHICANO SOUL LEGENDS: With Thee Midniters, Little Willie G, Malo, Tierra, Rene y Rene, The Notations, El Chicano, Joe Bataan, Sunny Ozuna, Joe Bravo, Sat., Dec. 3, 7:30 p.m., $31.25-$77. Honda Center.
THE COLBURN YOUTH ORCHESTRA: Maxim Eshkenazy conducts pieces by Wagner, Debussy and Stravinsky, Sun., Dec. 4, 6 p.m., free. LACMA.
COLD WAR KIDS: With The Shelters, Fri., Dec. 2, 8 p.m., $37.50. El Rey Theatre.
GO **CONOR OBERST:** Fri., Dec. 9, 7 p.m., $39.50. Sat., Dec. 10, 7 p.m. Immanuel Presbyterian Church.
COUNTDOWN NYE 2016: Dec. 30-31, 4 p.m.-2 a.m., $199. National Orange Show Events Center.
THE CSUN SYMPHONY: Thu., Dec. 8, 7:30 p.m., $15. Cal State Northridge, CSUN.
DAVID BAZAN: Thu., Dec. 8, 9 p.m., $25. Hollywood Forever Cemetery.
DAVID BROZA: Sun., Dec. 18, 7:30 p.m., $55-$95. The Broad Stage, Santa Monica College Performing Arts Center.
DOWNTOWN LONG BEACH NEW YEAR'S EVE: With Citizen Cope, DJ Paul V., Sat., Dec. 31, 8 p.m., TBA. King's Fish House.
DREAM ORCHESTRA: Artistic director Daniel Suk welcomes 11-year-old pianist Dylan Iskander, cellist Yao Wang, Vox, soprano Golda Berkman and violinist Xika Huang for a holiday concert, Sat., Dec. 3, 7:30 p.m., $15-$40. Redondo Beach Performing Arts Center.
THE EXPENDABLES: With Tribal Theory, Law, Sat., Dec. 3, 8 p.m., $17.50-465. The Regent Theater.
FAR FROM MOSCOW: Fri., Dec. 9, 7 p.m.; Sat., Dec. 10, 7 p.m., $35. Schoenberg Hall, UCLA.
FESTIVAL DEL PASILLO ECUATORIANO: Sat., Dec. 10, 5 p.m., $50 & $70. Prince Hall.
THE GROWLERS: Thu., Dec. 22, 8 p.m., $29.50. Fri., Dec. 23, 8 p.m., $29.50. The Wiltern.
GO **HENRY ROLLINS:** Wed., Dec. 28, 8 p.m., $35. The Observatory.
HOLIDAY CANDLELIGHT: The concert features vocalist Valarie Pettiford, The L.A. Children's Chorus, The Donald Brinegar Singers, The L.A. Bronze Handbell Ensemble and conductor Grant Cooper, Sat., Dec. 17, 4 p.m., $20. Encino Glen.
HOLLYWOOD MASTER CHORALE: The chorus performs Morten Lauridsen's *Lux Aeterna* and seasonal favorites by Michelle Green Willner and Steve Rothstein, Sun., Dec. 4, 4 p.m., $20. St. Ambrose Church.
THE HOT SARDINES: Sat., Dec. 17, 8 p.m., $28-$58. Valley Performing Arts Center.
IN FLAMES, HELLYEAH: With From Ashes to New, The Source, Fri., Dec. 9, 6 p.m., $27.50. The Belasco Theater.
ISLANDS: Fri., Dec. 2, 9 p.m., $25. Hollywood Forever Cemetery.
JAKE SHIMABUKURO: Sun., Dec. 4, 7 p.m., $25-$55. Smothers Theatre, Pepperdine University.
JEFF BORDES: Sun., Dec. 4, 2 & 7 p.m., $20-$30. George Nakano Theatre, Torrance Cultural Arts Center.
JIM JAMES: Fri., Dec. 9, 7 p.m., $32-$39.50. The Orpheum Theatre.
JOE BONAMASSA: Fri., Dec. 16, 8 p.m., $79-$149. The Highlands. Dec. 16-17, 8 p.m., TBA. Dolby Theatre. Sat., Dec. 17, 8 p.m., $79-$149. The Highlands.
GO **JONATHAN RICHMAN:** Tue., Dec. 13, 9 p.m., TBA. El Rey Theatre.
JONNY LANG: Thu., Dec. 8, 9 p.m., $48-$78. Saban Theatre.
KELSEA BALLERINI: Thu., Dec. 8, 7 p.m., $25. The Wiltern.
KENNY BURRELL: Sat., Dec. 3, 7 p.m., $85-$135. UCLA, Royce Hall.
GO **LA LUZ:** With Feels, The Cairo Gang, Thu., Dec. 8, 9 p.m., TBA. El Rey Theatre.
LIL DURK: Sun., Dec. 4, 7 p.m., $20-$100. The Regent Theater.
LOUDON WAINWRIGHT III: Dec. 3-4, 8 p.m., $40. Wallis Annenberg Center for the Performing Arts.
GO **THE LYRIS QUARTET:** The adventurous local string musicians explore selections by Bruce Broughton, Billy Childs, Kurt Rhoed and Peter Knell, Sun., Dec. 18, 6 p.m., free. LACMA.
MARIACHI GARIBALDI: Sat., Dec. 3, 7 p.m., $28-$63. Valley Performing Arts Center.
MAXWELL, MARY J. BLIGE: With Ro James, Tue., Dec. 6, 7 p.m., $55-$275. The Forum.
MIIKE SNOW: With Morgxn, Tue., Dec. 6, 8:30 p.m., $37.50. El Rey Theatre.
GO **THE MUSIC OF MARK TRAYLE:** The Hub presents a tribute to the electronic composer, Sat., Dec. 3, 8:30 p.m., $10-$20. REDCAT: Roy & Edna Disney/CalArts Theater.
MUSICA ANGELICA: Sat., Dec. 17, 7 p.m., $40-$50. Center Theater.
NAMHEE HAN: The Westwood Presbyterian Church organist roams across the melodies of J.S. Bach, Zachau, Charles Callahan, William Bolcom and Guy Bovet at a lunchtime recital, Fri., Dec. 2, 12:15 p.m., free. First Lutheran Church & School.
NEW YEAR'S EVE GALA: With The NYE Symphony, Tue., Dec. 27, 7 p.m., $59-$200. Saban Theatre.
PAM TILLIS, LORRIE MORGAN: Thu., Dec. 8, 8 p.m., $58-$65. Lewis Family Playhouse.
PARTYNEXTDOOR, JEREMIH: Fri., Dec. 9, 7 p.m., $44-$64. Sat., Dec. 10, 7 p.m., $44-$64. The Wiltern.
PAUL ANKA: Sat., Dec. 10, 8 p.m., $68-$125. Sun., Dec. 11, 8 p.m., $68-$125. Saban Theatre.
GO **PINK MARTINI:** Sat., Dec. 31, 7 & 10:30 p.m., TBA. Walt Disney Concert Hall.
PIOTR BECZALA: The Polish tenor is backed by an orchestra conducted by Marco Boemi, Mon., Dec. 12, 7:30 p.m., $85. The Broad Stage, Santa Monica College Performing Arts Center.
GO **THE PRETTY RECKLESS:** Tue., Dec. 6, 6:30 p.m., $27.50. The Mayan.
THE ROBERT GLASPER EXPERIMENT: Mon., Dec. 5, 9 p.m., $30-$45. The Fonda Theatre.
GO **ROSEMARY'S BILLYGOAT, SAPPHIC MUSK:** Thu., Dec. 8, 8:30 p.m., $10. The Regent Theater.
RÜFÜS DU SOL: Fri., Dec. 2, 8 p.m., $25. With Yuma-X, Cassian, Tue., Dec. 6, 8 p.m.; Wed., Dec. 7, 8 p.m., $25. The Wiltern.
GO **THE SOUNDS:** With Zipper Club, My Jerusalem, Tue., Dec. 13, 6:30 p.m., $27.50. With Zipper Club, My Jerusalem, Wed., Dec. 14, 6:30 p.m., $27.50. The Belasco Theater.
STEVIE NICKS, THE PRETENDERS: Sun., Dec. 18, 7 p.m., $49-$150. The Forum.
STOOKI SOUND: With Venessa Michaels & Outlaw, Sat., Dec. 3, 9 p.m., $22. El Rey Theatre.
STRAIGHT NO CHASER: Fri., Dec. 30, 8 p.m., $35.50-$55.50. The Highlands.
TOWER OF POWER: Sat., Dec. 17, 9 p.m., $48-$78. Saban Theatre.
GO **A TRIBUTE TO LINDA RONSTADT:** With Grace Potter, Dawes, Jackson Browne, Maria Muldaur, J.D. Souther, Sara Watkins, Sarah Jarosz, Aiofe O'Donovan, David Lindley, Gaby Moreno, The Watkins Family Hour, Sun., Dec. 11, 8 p.m., $49.50-$250. The Theatre at Ace Hotel.
VANIC: With Steve James, Fri., Dec. 2, 9 p.m., TBA. El Rey Theatre.
GO ***WONDERFUL TOWN*:** L.A. Opera presents semi-staged concert performances of the romantic New York fantasy by composer Leonard Bernstein and lyricists Betty Comden and Adolph Green, Dec. 2-3, 8 p.m.; Sun., Dec. 4, 2 p.m., $24-$259. The Music Center, Dorothy Chandler Pavilion.
YASIIN BEY: Tue., Dec. 13, 9 p.m., $49-$125. Saban Theatre.

JANUARY

BURT BACHARACH: Fri., Jan. 13, 8 p.m., $39-$89. UCLA, Royce Hall.
MORRIS DAY & THE TIME: Fri., Jan. 20, 9 p.m., $58-$99. Saban Theatre.
NEIL SEDAKA: Sat., Jan. 14, 8 p.m., $68-$128. Saban Theatre.
STS9: Fri., Jan. 20, 7:30 p.m.; Sat., Jan. 21, 7:30 p.m., $29.50-$49.50. The Wiltern.
GO **TALIB KWELI:** With Styles P, K'Valentine, Thu., Jan. 19, 7 p.m., $25. The Belasco Theater.

FEBRUARY

ACE FREHLEY, ENUFF Z'NUFF: Fri., Feb. 3, 8 p.m., $38-$68. Saban Theatre.
GO **ADAM ANT:** Thu., Feb. 9, 9 p.m., $35. The Fonda Theatre. Fri., Feb. 17, 8 p.m., $30. The Observatory.
GO **ANGEL OLSEN:** Tue., Feb. 14, 7 p.m., $25. The Wiltern.
CHICAGO: Tue., Feb. 7, 7:30 p.m., $62-$132. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza. Wed., Feb. 8, 8 p.m., $50-$85. Long Beach Terrace Theater.
DIANNE REEVES: Sat., Feb. 25, 8 p.m., $39-$69. UCLA, Royce Hall.
GO **JOHNNY RIVERS:** Fri., Feb. 10, 9 p.m., $38-$78. Saban Theatre.
JUICY J: With Project Pat, Sat., Feb. 4, 6:30 p.m., $35-$50. Hollywood Palladium.
GO **L.A. CHAMBER ORCHESTRA:** Sun., Feb. 26, 7 p.m., $27-$124. UCLA, Royce Hall.
LA SANTA CECILIA: Sat., Feb. 18, 8 p.m., $28-$53. Valley Performing Arts Center.
THE MANHATTAN TRANSFER, TAKE 6: Thu., Feb. 9, 8 p.m., $38-$95. Valley Performing Arts Center.
THE MARIA SCHNEIDER ORCHESTRA: Wed., Feb. 22, 8 p.m., $33-$80. Valley Performing Arts Center.
OLIVER HELDENS: Sat., Feb. 18, 9 p.m., $30-$60. Hollywood Palladium.
PASADENA SYMPHONY: Russian pianist Natasha Paremski coaxes out the delicate melodies of Rachmaninoff's Piano Concerto No. 2, and conductor David Lockington leads Tchaikovsky's Sixth Symphony ("Pathétique"), Sat., Feb. 18, 2 & 8 p.m., $35. Ambassador Auditorium.
GO **RUN THE JEWELS:** With The Gaslamp Killer, Spark Master Tape, Cuz, Wed., Feb. 1, 8 p.m., $33.50. Shrine Auditorium & Expo Hall.
GO **ZOË KEATING:** Sat., Feb. 11, 7:30 p.m., $25. The Ruth B. Shannon Center for the Performing Arts.

CLASSICAL & NEW MUSIC

GO ***AKHNATEN*:** L.A. Opera artist-in-residence Matthew Aucoin conducts director Phelim McDermott's new, visually provocative production of composer Philip Glass' opera. Countertenor Anthony Roth Costanzo plays the titular Egyptian pharaoh who wants to unite his followers under a single god, and mezzo-soprano J'Nai Bridges portrays his wife, Nefertiti, Sun., Nov. 27, 2 p.m., $29-$339. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.
CIARAMELLA ENSEMBLE: The group flashes back to the German Baroque era, Sun., Nov. 27, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.
THE CLAREMONT SYMPHONY ORCHESTRA: Sun., Nov. 27, 3:30 p.m., free. Pomona College, Bridges Hall of Music, College Ave. at Fourth St., Claremont.
CONNIE KUPKA & DAVID SPELTZ: Violinist Kupka and cellist Speltz pair up for selections by Beethoven, J.S. Bach and Kodály, Sat., Nov. 26, noon, free. Edendale Library, 2011 W. Sunset Blvd., Los Angeles.
FABIO BIDINI, JAEMIN SHIN & JONGYUN KIM: The three pianists look at Beethoven's Third and Fifth Symphonies through the prism of Liszt's transcriptions, Wed., Nov. 30, 8 p.m. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., Los Angeles.
GO **L.A. PHILHARMONIC:** Italian violinist Augustin Hadelich threads his way through Mozart's Violin Concerto No. 5, and Polish conductor Krzysztof Urbanski administers Brahms' Second Symphony, Fri.-Sat., Nov. 25-26, 8 p.m.; Sun., Nov. 27, 2 p.m., $20-$190. The Barak Ballet dance troupe joins the band for Tchaikovsky's *The Nutcracker*, in a children's matinee, Sat., Nov. 26, 11 a.m., $22 & $26. Pianist Daniil Trifonov unties Sergei Rachmaninoff's knotty Piano Concerto No. 3, and conductor Gustavo Dudamel presides over Sergei Prokofiev's *Scythian Suite* and Alexander Scriabin's *Poem of Ecstasy*, Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 11 a.m.; Sat., Dec. 3, 8 p.m.; Sun., Dec. 4, 2 p.m., $20-$206. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
PACIFIC SYMPHONY: Pianist Jeremy Denk unwinds Brahms' First Piano Concerto, and Carl St.Clair conducts waltzes by Richard Strauss and Johann Strauss Jr., Dec. 1-3, 8 p.m., $25-$195. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.
GO **PHILIPPE LEFEBVRE:** The house organist at Notre-Dame de Paris dials up selections by Marchand, Séjan, Franck, Debussy, Vierne, Dupré and Duruflé as well as his own improvisations, Sun., Nov. 27, 7:30 p.m., $20-$58. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
STEVE LOCKWOOD: The pianist exhumes the lost music of his distant relative Normand Lockwood, Thu., Dec. 1, 7:30 p.m., free. Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd., Santa Monica.
UCLA CHORALE UNION: Thu., Dec. 1, 8 p.m., $15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.
UCLA SYMPHONY: Wed., Nov. 30, 8 p.m., $15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.
WINTER GALA: BRIGHTEST & BEST: With 250 singers and instrumentalists, Wed., Nov. 30, 7:30 p.m., TBA. USC, Bovard Auditorium, 3551 Trousdale Parkway.

—Falling James

For more listings, please go to laweekly.com.

LA WEEKLY PRESENTS

TUESDAY, DEC 1, 2016



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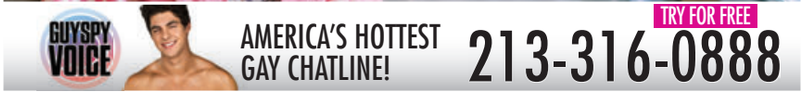












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Notices

654 DBA

PUBLIC NOTICE
Fictitious Business Statement 2016252373. The following person(s) is (are) doing business as: **Kitchen Cabinet Centers/Kineti Construction 5529 W. Washington Blvd, Los Angeles, Ca. 90016**. This business is conducted by a Corporation. The registrant (s) has commenced to transact business under the fictitious business name or names listed above. Signed: **Nissan Woodworks, Inc. 2003**

NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THAT DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 1440 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: October 14, 2016
Publish: 11/03/2016, 11/10/2016, 11/17/2016, 11/23/2016.
LA Weekly

656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. SS026390
Superior Court of California Santa Monica Courthouse located in 1725 Main Street Santa Monica, CA 90401. On 09/30/16 - In the matter of petitioner: **Albert Bugoff**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 1725 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Albert Bugoff to Albert Buegoff and Ramona Molayem to Ramona Molayem-Buegoff**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 11/03/16, 11/10/16, 11/17/16 and 11/24/16 Dated: Sep 30th, 2016





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656 Legal Notices

SUMMONS
NOTICE TO DEFENDANT: WILLIAM E. DILLON, deceased, an individual; **ELIZABETH DILLON**, deceased, an individual; all persons unknown claiming any legal or equitable estate, interest, lien, right, or title in the property described in the complaint adverse to plaintiffs' title or asserting any cloud on plaintiffs' title to the property; and DOES 1-100, inclusive. **YOU ARE BEING SUED BY PLAINTIFF: MARIE-LUISE TAYLOR**, an individual, and **ALVIS W. TAYLOR** deceased, an individual. **CASE NUMBER: YC071545. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. AVISO! Lo han demandado. Si no responde dentro de 30 dias, la corte puede decider en su contra sin escuchar su version. Lea la informacion a continuacion.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. **NOTE**: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **Superior Court of CA, Los Angeles, Southwest District, Torrance Courthouse: 825 Maple Avenue, Torrance, CA 90503** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **JDAVID LAW PRACTICE: Jill S. David, 1500 Rosecrans Ave., Suite 500, Manhattan Beach, CA 90266 Phone: (310) 706-4130** DATE: August 31 2016 Sherri R. Carter Clerk, by T.Rhodes, Deputy.

FICTITIOUS BUSINESS STATEMENT **2016270598** THE FOLLOWING PERSON IS DOING BUSINESS AS **HAYES FAMILY CHILD CARE 3308 W. 81st St. Inglewood, CA 90305. REGISTERED OWNER: Ernestine Hayes W. 81st St. Inglewood, CA 90305.** THIS BUSINESS IS CONDUCTED BY AN INDIVIDUAL - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT GENERALLY EXPIRES AT THE END OF FIVE YEARS FROM THE DATE ON WHICH IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (B) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN THE RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1st, 2014, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT DOES NOT OF ITSELF AUTHORIZE THE USE IN THIS STATE OF A FICTITIOUS BUSINESS NAME IN VIOLATION OF THE RIGHTS OF ANOTHER UNDER FEDERAL, STATE, OR COMMON LAW (SEE SECTION 14411 ET SEQ., BUSINESS AND PROFESSIONS CODE). THIS STATEMENT WAS FILED WITH THE COUNTY CLERK OF LOS ANGELES ON 11/04/2016. PUBLISH: 11/23/16, 12/01/16, 12/08/16, 12/15/16. LA WEEKLY

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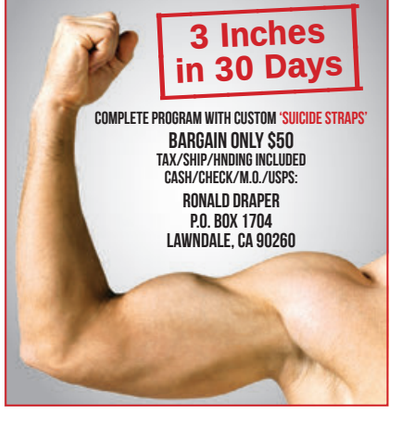
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WALKING IN A WINTER Wonderland

Dashing THROUGH THE SNOW

Holidayfest

SAT., DEC. 3RD 12-5p

ON SOUTH LAKE AVENUE

PASADENA 2016

PEACE on EARTH

COMFORT AND Joy

Seasons GREETINGS

Let it SNOW

BE Merry

Celebrate the Season

WITH SPECIAL EVENTS AROUND THE DISTRICT

North Pole Kid Zone @ CORPORATE CENTER PASADENA

251 S. Lake Avenue: KIDS CONCERT WITH EMMY WINNER LUCKY DIAZ AND THE FAMILY JAM BAND (1PM & 3PM) * APPEARANCES FROM SUPER HEROES & POPULAR PRINCESSES * BOUNCE HOUSES * LOUNGE AREA * HOLIDAY FACE PAINTING & MUCH MORE!

Santa's Village @ THE SHOPS ON LAKE

345 S. Lake Avenue: PHOTOS WITH SANTA * POPCORN MACHINES HOLIDAY GIVEAWAYS & SCAVENGER HUNT RAFFLE * LIVE MUSIC
Featuring Music From: **Caught a Ghost, Leftover Cuties, Run River North**

Holiday Happy Hour @ THE COMMONS

140 S. Lake Avenue: HAPPY HOUR * LIVE DJ * HOLIDAY PROMOTIONS & CANDY SAMPLING * PRODUCT DEMONSTRATIONS * COOKIE DECORATING STATION

Districtwide Activities

ROAMING HOLIDAY CHARACTERS * SCAVENGER HUNT
HORSE & CARRIAGE RIDES (3 LOCATIONS) * SINGING CAROLERS * IN-STORE PROMOTIONS

SOUTH LAKE avenue

Outlook PASADENA Weekly

Pasadena Star-News

Complimentary Parking & Admission

PARKING IS AVAILABLE AT CORPORATE CENTER PASADENA
251 S. LAKE AVENUE, PASADENA. * Details subject to change

Additional Horse & Carriage Rides Available Dec. 10 from 12-3pm

COMPLETE DETAILS AND ACTIVITY INFO AVAILABLE AT WWW.SOUTHLAKEAVENUE.ORG