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BY APRIL WOLFE

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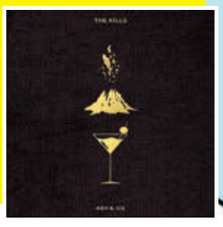

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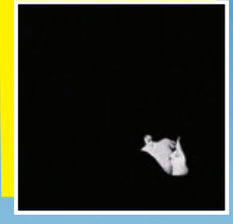

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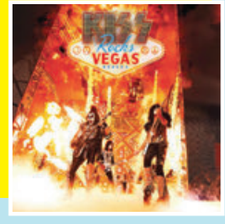

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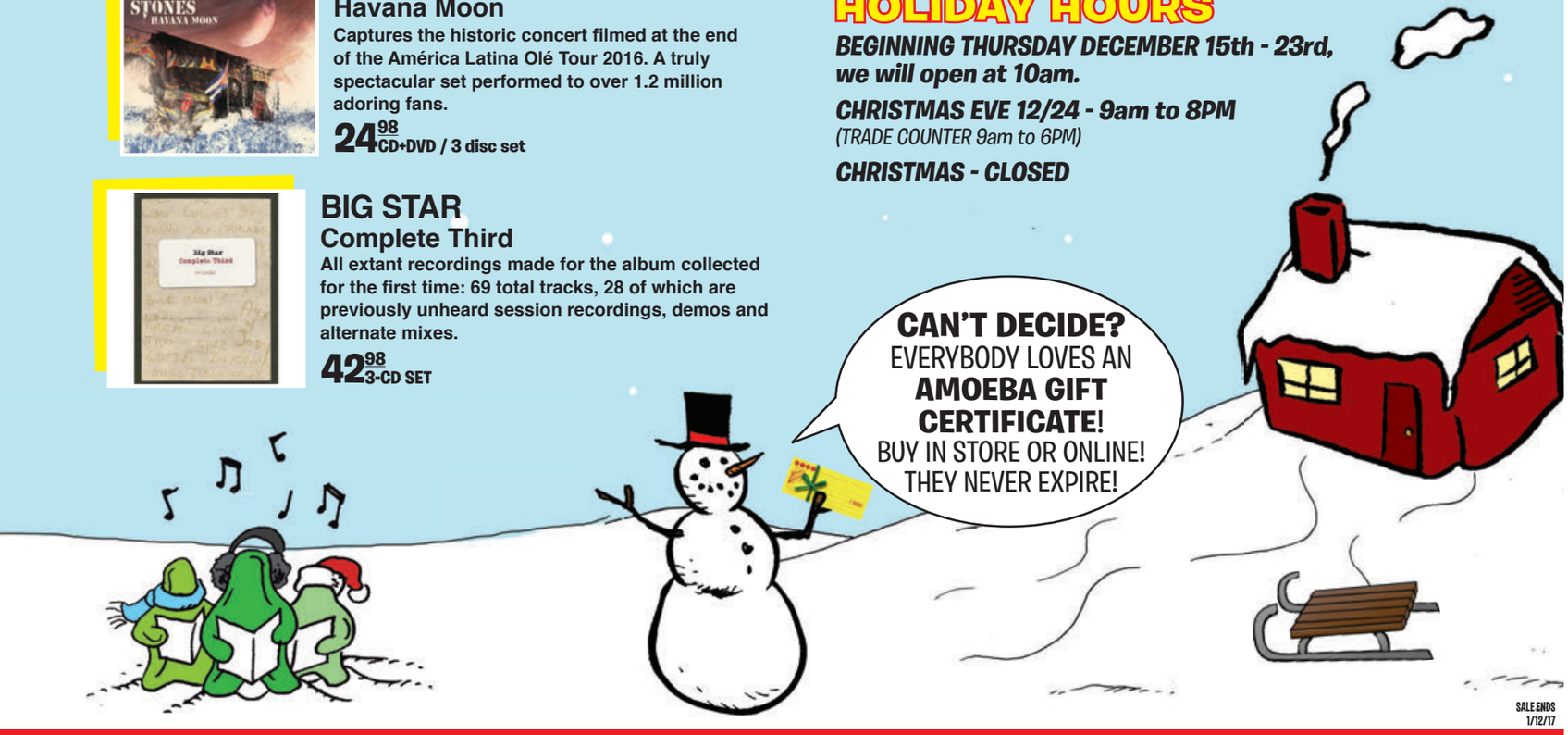

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A protester at an anti-Trump rally in downtown L.A. last month

PHOTO BY BRIAN FEINZIMER

News //

A QUIET IMMIGRATION CRACKDOWN

Will the L.A. Sheriff's Department break with city officials and cooperate with Trump's deportation efforts?

BY JASON MCGAHAN

Los Angeles County Sheriff Jim McDonnell's silence on the issue of protecting undocumented immigrants from deportation has grown more conspicuous lately. That silence has been amplified by L.A. Mayor Eric Garcetti and Police Chief Charlie Beck's recent statements reassuring the city's immigrant communities that police in L.A. are not responsible for carrying out a more draconian enforcement of federal immigration law promised by President-elect Donald Trump.

Sheriff McDonnell has issued no such statement.

"His silence now does not surprise us, but it is reprehensible nonetheless," says Jorge-Mario Cabrera, communications director for the Coalition for Humane Immigrant Rights of Los Angeles. "Right now, the Sheriff's Department is the agency that is most culpable in apprehending immigrants and leading them into the hands of ICE."

At issue are the many undocumented immigrants living in the unincorporated areas of East and South L.A. and the Valley.

The L.A. County Board of Supervisors approved a plan last week to protect the data and identities of undocumented county residents who may be adversely affected by changes to federal immigration policy. The plan also requests that McDonnell report back to a public meeting of the board within 30 days, explaining his department's policies concerning cooperation with Immigration and Customs Enforcement (ICE).

"[The Sheriff's Department] has contact with more undocumented immigrants than the LAPD," Cabrera says. "The concern is that they can be stopped for a minor infraction, but the individual then is forwarded to a county jail where they need to post bail but can't. And that's when ICE gets ahold of them."

Immigrant advocates in L.A. have long warned that law enforcement risks losing the trust of the city's multiethnic communities if it is perceived as the local arm of Immigration and Customs Enforcement.

Sheriff McDonnell has had his differences with the more liberal supervisors on the county board on this issue. Last year, supervisors Hilda Solis and Sheila Kuehl were instrumental in ending a controversial program that authorized sheriff's deputies to perform the functions of federal immigration agents, and permitted ICE to operate a permanent office in county jail facilities. The sheriff had expressed hesitation about doing away with the agreement with ICE, known as 287g.

Since 2014, President Obama has made information-sharing between ICE and local law enforcement the main focus of his domestic enforcement policy, known as the Priority Enforcement Program (PEP). A spokeswoman for the Sheriff's Department referred *L.A. Weekly* to the sheriff's September 2015 report to the board, which contains his most recent statement on cooperation with ICE under the PEP program.

"Our federal and state leaders have developed approaches in regard to this important issue that are at times in tension with one another," the report states. "It is the department's aim to balance and reconcile these provisions, while also keeping foremost in mind the needs, safety and vitally important trust of our community."

> "TRUMP WILL INHERIT THAT MACHINERY. HE COULD START ISSUING DETAINERS FOR ANYBODY THAT'S ARRESTED FOR ANY REASON."
> —ATTORNEY JESSICA BANSAL

The Sheriff's Department's policy grants ICE broad access to inmates and databases in county jails. The National Lawyers Guild of Los Angeles has deemed the access "excessive" and "beyond that required by PEP or endorsed by the Board of Supervisors."

Jessica Bansal, an attorney representing immigrants in a class action suit against the Sheriff's Department, says discretion over the type of crime that warrants deportation rests with the president. President Obama, for example, made it a priority to deport undocumented immigrants for gang affiliation, although that too has been problematic

"Trump will inherit that machinery," Bansal says. "He could change those priorities. He could start issuing detainers for anybody that's arrested for any reason."

The question is, will the new liberal super-majority on the Board of Supervisors approve new restrictions on the Sheriff's Department's agreement with ICE?

Jessie Gomez, communications director for Supervisor Solis, says the board is asking the Sheriff's Department for a report to clarify "what they have in place when it comes to immigrant residents or mass deportations in general if the president-elect decides to move forward on that promise."

More than 170 people spoke at the Dec. 6 supervisors meeting in favor of the board's motion to protect immigrants, Gomez says, which passed by a 4-0 vote.

On Dec. 5, top Democratic lawmakers in California proposed sweeping legislation to protect undocumented immigrants from deportation. The proposals include offering free legal help to undocumented immigrants in deportation proceedings, and prohibiting all state and local law enforcement from responding to requests from immigration authorities.

Erika Pinheiro, an attorney for the Central American Resource Center in L.A., says she hopes the actions of state lawmakers will serve to guide the efforts of the Board of Supervisors. Pinheiro has been meeting with policymakers and speaking to groups of undocumented immigrants in L.A.

"I think the state has the right idea: Protect due process," Pinheiro says. "A lot of this 'We don't cooperate' stuff is political posturing. It's not realistic. They do cooperate and will continue to cooperate. Within that context, what can we do to ensure [undocumented immigrants'] rights are protected?"

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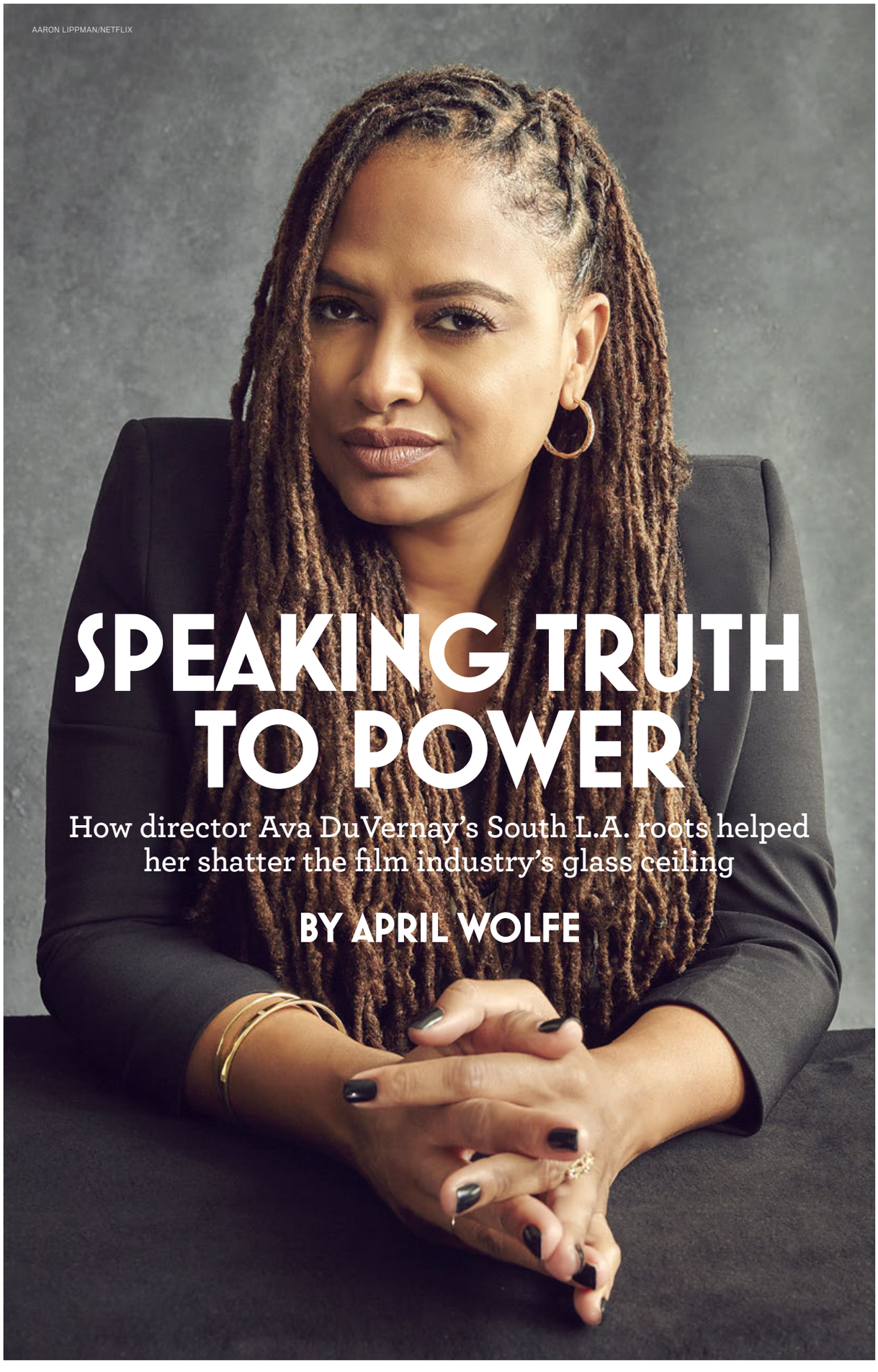

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SPEAKING TRUTH TO POWER

How director Ava DuVernay's South L.A. roots helped her shatter the film industry's glass ceiling

BY APRIL WOLFE

It's 8 a.m. in Santa Clarita and Ava DuVernay is thinking about fate. We're on the set of Disney's *A Wrinkle in Time*, the film adaptation of the much-loved fantasy story that she's directing. Here in DuVernay's trailer, a framed photo of James Baldwin below the television stares out to the couch where we are sitting. She wonders aloud if it's possible to be "meant for something." Then, muted commercials for *Queen Sugar* appear on the flat-screen TV, coincidentally promoting the recent television series the director created for Oprah Winfrey's OWN channel.

"I believe in fate," she says in her confident rasp.

DuVernay's breakthrough 2014 film, *Selma*, earned her a Golden Globe nomination for Best Director, the first for a female African-American auteur. And she says fate connected her to British Nigerian actor David Oyelowo, the lead in her film portraying the life of Martin Luther King Jr. DuVernay gets animated telling the story, adjusting and readjusting her legs on the couch.

"He's on this plane next to someone who happens to have one of my scripts [*Middle of Nowhere*] and asks David — since he's an actor — if he should invest in this independent film."

She explains that Oyelowo had seen DuVernay on CNN talking about her small distribution company, Array, the week before. Then he read the script while on that flight and immediately called DuVernay for a part. "That doesn't just happen by coincidence!" she laughs.

That kind of kismet in the film world is a distant long shot, an impossibility, even — but the story is true.

On the phone from New York City, Oyelowo later told me that the connection he had with DuVernay was immediate and unspoken. Before they even met, he felt they shared a bond. "When I read *Middle of Nowhere*, there was something so unashamedly complex, nuanced and poetically lyrical about her writing. You can't write like that without having a vision for the thing you're trying to make."

In that film, a woman, Ruby (Emayatzy Corinealdi), navigates life in Compton after her husband goes to prison; Oyelowo plays the bus driver who tries to woo her. Aside from telling a vital story about the women left behind in the African-American incarceration crisis, *Middle of Nowhere* exhibits bold flourishes and artistic confidence. Compton is also where DuVernay grew up.

After *Middle of Nowhere*, Oyelowo was cast in *Selma*, fulfilling an actual dream he had years ago that he would play MLK. He brought DuVernay on to direct. She reworked the script for *Selma*, slimming the glorification of LBJ and granting more emotional weight to Oyelowo's character — exactly as he had envisioned he would play MLK. The speeches DuVernay crafted for Oyelowo are so breathtaking that even people who actually marched with the civil rights leader thought they were the original words.

While fate played a role in DuVernay's relatively swift ascendency in (12 »

» 11) filmmaking, her subtle brilliance is what has driven her success. In college, DuVernay didn't even study film. She studied African-American history at UCLA before working in journalism and starting her own film publicity company. She was 32 before she directed her first short film, and she proclaims that she would have been happy continuing to make small movies for small audiences. "People never believe me when I tell them this, but it's true," she says.

"Every filmmaker wants to be making indies, because you have control. But they're afraid of losing all this," she says, waving her hand in exaggerated grandiosity at this luxury trailer, where the sun has just broken through the clouds, revealing the loop of a Magic Mountain roller coaster in the distance. DuVernay's indie career is on hold; she's now heading a $100 million Disney adaptation of a young-adult science-fiction classic.

Producer Catherine Hand has been trying to make *A Wrinkle in Time* for around 35 years.

Since she first started the project, Hand has felt a deep responsibility to author Madeleine L'Engle and her 1962 novel about a precocious girl, who assembles a team of like-minded school misfits to search for her missing scientist father. He disappeared into a tesseract, a phenomenon transcending space and time. Hand had to wait those years for a female writer — *Frozen's* Jennifer Lee — to deliver a stellar script and for a studio to trust a female director, the right female director, with the project. But Hand says she was certain the second DuVernay walked into the room at Disney that this was her director.

"Patience isn't usually associated with strength, but sometimes you have to be strong and wait," Hand says. "Ava just embraced the project. What she saw was a young girl who goes on this epic adventure to find her father, and she ends up finding herself. And this gives her enormous courage to overcome the darkness."

DuVernay's own father died six months ago. In the trailer, she says this had been the first day that she could think about him and not break down in tears.

"I was driving to work this morning, and that song that I never liked that goes, 'It's gonna be a bright, sunshine-y day,' is on. But this morning I was listening to it — 'I can see clearly now, the rain is gone' — and that line made me think about my father. Six months ago, I could have never imagined this day, where I'm going to work feeling good, having a conversation, functioning.

"You just have to go through the moment, piece by piece, and if I'd stayed in that past, I'd get bogged down. You're supposed to move through it, move past, keep going."

But she doesn't want to keep the past at bay.

Today, DuVernay says, she decided to wear a pink-and-blue striped sweater from the 1990s she bought at the Gap when she first started at UCLA — and felt so cosmopolitan, coming from Compton. She says wearing the sweater is a rare instance of looking backward, of reflecting on her own history, rather than the collective history that has informed her movies, like her Netflix documentary *13th*, on the prison industrial complex and modern black slavery.

"Honestly, I don't have a good memory. I'm so busy living in the present. And I don't remember my dreams. Oprah told me, 'That's not great.' But I think personal memory — finding your history — is a muscle," she says. "And I'm going to try to make a point to exercise it now."

A thousand girls in plaid skirts scream at the tops of their lungs to win the Jester "spirit jug." The St. Joseph High School gym is packed for a pep rally, a sea of parochial-school blue and white undulating to pop songs. Seniors get the good seats in the bleachers, where they can stomp their hearts out, and one by one every girl on the floor is hoisted up to dance — solo — to thunderous applause.

"See that girl with the microphone, leading the show?" St. Joseph's principal Terri Mendoza whispers. "That would have been Ava."

St. Joseph is a private, Catholic all-girls high school 10 miles east of Compton, in Lakewood, with an idyllic garden setting and a little chapel the sisters encourage students to use for daily peace. DuVernay came from a working-class family — her father laid carpets and was on his hands and knees every day of his life — and the relative wealth and privilege of students at St. Joseph was in stark contrast to that. When DuVernay was a student there, she was the first black homecoming queen and first black student body president. Today, there's a hand-painted banner on the administration desks greeting you when you walk in the front doors. It reads: "We Love Our Jester Sister Ava DuVernay."

Mendoza pulls out an old yearbook and points out a photo of DuVernay stacking cans of food. "She organized food drives," Mendoza says. "She just saw a need and did it herself."

There's a general sentiment from the women and sisters who take turns stepping away from the rally to speak with me: DuVernay was so good, so passionate about everything she did, that they often took her for granted.

Celine Figueroa, a former classmate of DuVernay's, says the two used to go to the movies all the time. They argued so passionately about their favorites that Figueroa's mom told them she wouldn't drive them to the theater anymore. When Figueroa wrote a script as a teenager, DuVernay read it and immediately went into production mode. "Here we are, 16 years old, and she's sitting me down, giving me serious casting advice."

Mendoza shows me the quote beneath DuVernay's senior yearbook photo. Typed in Times New Roman on a pink background, it reads: "In dreams & love there are no impossibilities."

DuVernay, now 44, still has a seemingly boundless work ethic that helps overcome impossibilities. She divides her time almost equally between her creative pursuits and her civic-minded aspirations.

At her distribution company, Array, DuVernay and her team try to make films into important conversation starters. They've teamed up with the Broad museum in Los Angeles to screen overlooked African-American classics, one of many initiatives they're working on to bring cinema to the people. DuVernay says that, in Compton, there wasn't a theater to see *Straight Outta Compton*. In Selma, Alabama, where her dad marched with King, there was no theater for *Selma*. The same goes for marginalized communities in New York, Chicago, everywhere. She says she doesn't have the time or resources to open these theaters herself, but she can do these pop-up events.

"If you show someone who would be a true film lover at heart a film of the kind that they've never seen before, it becomes like a drug," DuVernay says. "They will seek it out. Show someone who's never seen a film with subtitles or never seen a film directed by a woman — and that's a reality if you're just looking at studio films that play at the mall — that might open their minds."

DuVernay may not reflect on her personal history often, but maybe that's because she hasn't changed much. That girl leading the pep rally? She's now charged with lifting the spirits of millions.

"I don't want to put too much of a burden on Ava's shoulders," Chaz Ebert says on the phone from the rogerebert.com offices in Chicago, "but I think what she is doing will transcend the world (15 »

DUVERNAY SAYS THAT IN COMPTON THERE WASN'T A THEATER TO *SEE STRAIGHT OUTTA COMPTON*. IN SELMA, WHERE HER DAD MARCHED WITH DR. KING, THERE WAS NO THEATER FOR *SELMA*.

PARAMOUNT PICTURES / JIMA

Director Ava DuVernay says it was fate that brought her actor David Oyelowo to star in *Selma* as Martin Luther King Jr.

PARAMOUNT PICTURES / JIMA

Ava DuVernay directs a crucial scene in her Golden Globe–nominated *Selma*.

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» 12) of film and TV. I think that she is one of the people who will actually help bring more empathy and compassion into this world."

Chaz met DuVernay through her husband, the late critic Roger Ebert, who championed DuVernay's earliest feature, *I Will Follow*; in the documentary *Life Itself*, which chronicles Roger's last years, DuVernay testifies to his warmth and humanity.

Chaz was moved by DuVernay's speech at Roger's funeral: "She said he was a force of goodness, always reaching out to all people, no matter your color. But I think about that now, and that's Ava, too."

Every person I talk to for this story uses words like "a force" to describe DuVernay. Sometimes it seems her status as an inspirational figure might overshadow the artistic integrity of her work.

In most interviews, journalists ask about African-American culture, about philosophy, about everything *but* the act of making films. Few ask her about actual filmmaking, like how she approaches actors, or whether she blocks out scenes with intense rehearsing or chooses a more organic approach. That's why she hosts a podcast, *The Call-In*, where she dials up African-American filmmakers and asks the questions they never get asked. This shoptalk fills a void, a receptacle for the knowledge held by marginalized artists.

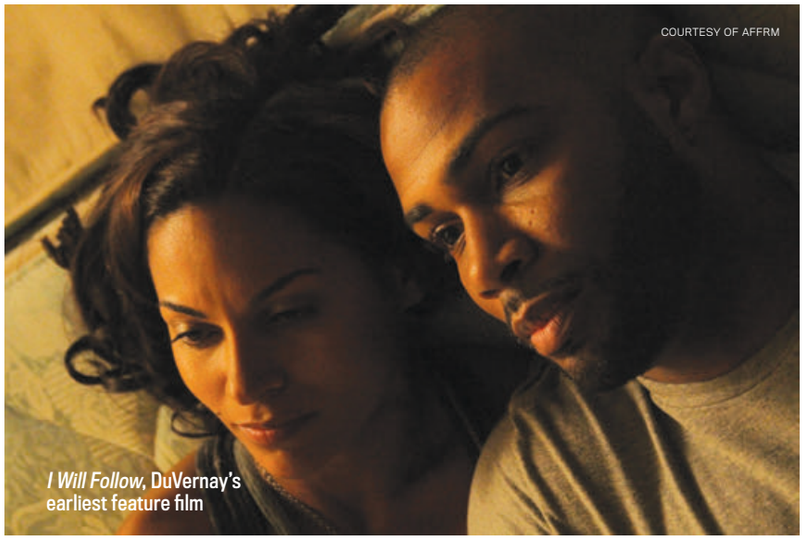
"In terms of black directors, I can pick up the phone and call almost everyone," DuVernay says. "It's not a very big community. Sometimes with the older crew, you hear stories that there would only be one or two spots for black women, so they couldn't be friends. But I didn't come from the industry. I'm from indies, and I'm not competing."

Julie Dash, a native New Yorker and leading light of the L.A. Rebellion film movement, says she saw from the start that there was something special about DuVernay's films. Dash would know; she's a pioneer of lyrical black cinematic stories from women's perspectives, exemplified in her now-remastered, Sundance award–winning feature *Daughters of the Dust* (1991).

"I just happened to be in the audience when *Middle of Nowhere* was screening at Sundance," Dash says. "I was overwhelmed by her confidence — you can tell when a director is confident from how they take their time and let a scene unfold. I usually don't say anything at these public screenings, but I was the first person to grab my mic, and I said, 'You're my hero. This film is brilliant.'"

One scene of *Middle of Nowhere* returns to me often: Ruby's lying down on the bed, rolled over on her side. In the background, there's a blurry movement, as if someone is behind her, but we've already seen she's alone in the room. This is the specter of the imprisoned man she loves, a literal shadow of his former self forever living only in her memory. DuVernay's portrayal of that emotional burden through abstraction shows confidence as a director, and it's why the film took honors at Sundance: She's a director who takes chances.

Samantha Sheppard, a professor of cinema and media studies at Cornell University, says DuVernay avoided the pitfalls of "tokenized diversity," that tendency of Hollywood's to see one black woman director as *the* black woman director, shutting out others even as they patted themselves on the back for hiring her.

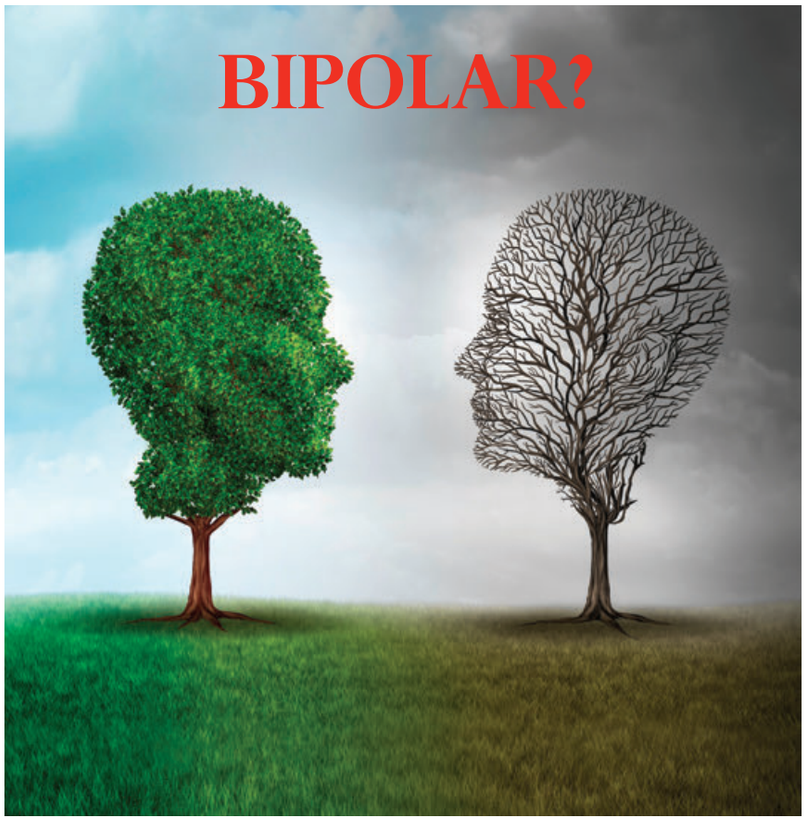


COURTESY OF AFFRM

I Will Follow, DuVernay's earliest feature film

"Ava actually became the entry point to discover this wealth of black female filmmaking," Sheppard says. "She points back — both with her filmmaking and advocacy — even as she continues to move her own work forward. She's shining a light on all these people who've tried to see black lives in a valuable way."

DuVernay also is actively getting jobs for women and people of color. Every episode of *Queen Sugar* — even those advertised on this trailer's TV — is directed by a woman. (That choice prompted the producers of Netflix's *Jessica Jones* to fill their director slate with women, too.) She says that after enjoying the independence of indies, she walked into Disney with a "'you're-not-gonna-take-my-soul' attitude." But she was pleasantly surprised that the people she saw in her first meetings were people she actually knew, a rarity for a black woman from Compton who doesn't travel in the same (16 »



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» 15) circles as studio executives. She had worked with them in the indie trenches.

"It was a big lightbulb moment for me, because I realized this is what a lot of my white male counterparts have, this ease, the familiarity. They seem really easy to work with because they feel good about it — because they know each other." She says she didn't have a "legacy" as a black female director, nobody who'd been through the process with a studio whom she could call for advice.

But now, DuVernay is that legacy.

Is that a lot of weight on her shoulders?

She shrugs, unfazed.

Two years ago, when she was screening *Selma*, DuVernay got calls from both the Smithsonian and Netflix to make movies. On her weekends, she discreetly made a 22-minute short for the Smithsonian called *August 28: A Day in the Life of the People*, starring Don Cheadle, Angela Bassett, Oyelowo and Lupita Nyong'o. In her free time, when she wasn't prepping for *A Wrinkle in Time*, she made *13th*.

Lisa Nishimura, head of Netflix Originals, says DuVernay's ability to break down big subjects into easily digestible, beautiful bites is unrivaled. "I told her to think about a subject she wanted to cover, and she called me back and laid out this conceit that was so big it didn't fit in the room" — a survey of the centuries-long institutional enslavement of African-Americans. "I remember my pregnant pause. Because it was a big pitch to get over the phone."

DuVernay has the rare ability to break down onscreen a subject as complex as the racist history and reality of America's centuries-long campaign against African-American men, implicating politicians, courts and prisons. In *13th*, DuVernay dissects institutional systems, and the rhetoric that has long obscured their functions, and draws a tight time line of one event leading to the next that's revelatory in its clarity. The documentary tracks this history from the Civil War to the 2016 election, emphasizing how Nixon's "tough-on-crime" Southern strategy sent out a dog-whistle call to racists that would resound through generations, with even Democratic presidents resorting to tough talk about cracking down on "criminals" (read: African-Americans) to secure the votes of fearful populations.

DuVernay's interview subjects in the film include thinkers like Van Jones, who shares her read of the history, but also the likes of Newt Gingrich, who gleefully recounts how he stomped out "soft liberals" with policies that militarized our police. DuVernay says she's "curious" about Gingrich's thinking and was never angry or rattled by his words, just "fascinated" she'd get to ask him any question she wanted — and he'd answer. And sometimes he said something that surprised her, like when he stated that he thought crack and cocaine should have been treated as equal drug offenses. But to get that answer, she had to sit across from him, look him in the eyes, and say, "What do you think?"

"My mother taught me empathy," DuVernay says. "I remember once when a boy broke into our house when my mother was home. The police went and caught the guy and brought him back to the house in the back of a cruiser. They asked my mom if it was him, and she said, 'Yes.' But then she went to the window, tapped on it, and the boy looked at her, and she said, 'You're gonna be OK.'"

COURTESY OF NETFLIX

Van Jones in DuVernay's documentary *13th*

DuVernay cocks her head back, her eyes looking to a barren corner of the trailer, as if she's trying to find something, but she's mining her memory. She says she remembers emotions more than details, but this story sticks in her head. The pained look on her face is one of someone who has just traveled back in time, who's reliving a memory to learn from it again. After all, memory is the tesseract, the place that transcends time and space. It's where you go searching for someone else and you find yourself. "And I get it now," she says. "That's who raised me, that woman, who would go to the boy who broke into the house and tell him, 'It's gonna be OK.'"

DuVernay's phone buzzes. She picks it up and announces that she has to dash back to set, asks if I have everything I need, ever hospitable and thoughtful. In the short time we've been chatting in her trailer, texts and voicemails have been pouring in. Ava DuVernay is direly needed — everywhere, it turns out.

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1ST WAVE (choice of)

Wild arugula, manchego, freekeh, persimmon, pistachios, dates, pomegranate vinaigrette
Lemonfish ceviche tostada, chile puya aioli, pickled onion
Blackened ahi tuna, avocado crema, charred green bean-trumpet mushroom salad
Warm salad of chicken oyster confit, chicken skin "chicharron", blood orange, jicama, spicy greens

2ND WAVE (choice of)

Oaxaca especial mole enchilada, butternut squash, queso fresco, crispy spinach
Mesquite grilled crispy skin salmon, pickled beet and cucumber salad, horseradish-lemon crema
Grilled octopus aguachile stuffed avocado, Granny Smith apple, serrano chile
Crispy sope, oxtail chilorio, refried beans, cotija cheese, pickled cabbage

3RD WAVE (choice of)

(only available for Late seating)

Crispy sope, sautéed mushrooms, caramelized onions, cotija cheese, black bean sauce
Green coctel with shrimp and crab, cucumber, tomato, lime
Seared scallops, corn-poblano "polenta", chorizo stew
Crispy duck, foie gras, piloncillo braised endive, sesame mole rojo

TIDAL WAVE (choice of)

Whole ¼ head of cauliflower, pine nuts, dates, pomegranate, salsa de guajillo-bell pepper
Pepita crusted black cod, roasted heirloom carrots, forbidden black rice, sauce of carrot, coconut and verbena
Molcajete 7 Mares – Ridgeback shrimp, stone crab claws, clams, bay scallops, smoked pepper-saffron broth
Grilled lamb chops, barbacoa "pozole", sweet potato flan
Roasted Mangalitsa pork loin, chipotle-bacon marmalade, roasted yams, hibiscus roasted Brussel sprouts
Grilled New York loin, crispy cheesy mash, grilled portobello, caramelized onion, red wine-oxtail jus

DULCES (choice of)

Banana flambé, dulce de leche, peanut and coconut "palanqueta", yogurt ice cream
Key lime and macadamia nut pie, passion fruit and mezcal sorbet
Warm ooey gooey chocolate cake, vanilla bean-chocolate swirl ice cream
Vanilla bean tres leches cake, cocoa tuile, fresh raspberries

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LOSING ITS LUSTER

Once a paragon of fine dining, Patina struggles with relevance and quality

A Dungeness crab appetizer with kohlrabi, Granny Smith apple, dill and horseradish

PHOTO BY ANNE FISHBEIN

BY BESHA RODELL

How long would you wait for a cocktail at a restaurant before standing up, flipping the table, shouting "A POX ON YOUR HOUSE" and taking your business elsewhere? What if it was a very expensive restaurant, where the cheapest menu option is three courses for $85, and one of those courses has already come and gone, and your drink is nowhere to be found? It hasn't been forgotten — the waiter keeps saying it's coming — but he appears to be lying.

The answer to this question, for me, is longer than 40 minutes. I know this because that's the amount of time I waited for my cocktail on a recent evening at Patina. Failures of this sort are frustrating anywhere, but they rise to the level of shocking here, where it's hard to spend less than $400 for two people if drinks are involved, and where one of the main justifications for that price tag is the promise of smooth, superlative professionalism from the service staff.

Things go wrong in every restaurant at one point or another, but the acceptable margin of error shrinks in direct proportion to the depth of the dent in your wallet, and at this particular restaurant, that dent is more like a crater.

Patina occupies an odd position in the dining landscape of Los Angeles. On one hand, the restaurant looms large as a fine-dining standard-bearer, its name practically synonymous with luxury and quality. Its patriarch, chef Joachim Splichal, holds the kind of esteem reserved for legends. People who have worked there are automatically assumed to have immense talent, and indeed many of the city's best chefs have Patina on their résumés. On the other hand, it tends to go ignored in the general food conversation, popping up occasionally when the management decides to do something particularly extravagant — such as hiring a water sommelier — but mainly going ignored by local and national media, despite its supposed excellence.

CRITIC'S RATING
★★

Zero = Poor
★ = Fair
★ ★ = Good
★ ★ ★ = Very Good
★ ★ ★ ★ = Excellent
★ ★ ★ ★ ★ = World-Class

Splichal opened Patina's original iteration in 1989 in Hollywood, and moved it in 2003 to its current downtown home, tucked under the glorious metal swooshes of Walt Disney Concert Hall. There was a time when Patina vied for the title of most important restaurant in the city, and as the flagship for the ever-growing Patina Restaurant Group, its reputation has spawned an empire of eateries and catering operations all over the country. So why doesn't anyone talk about it? Are we all so distracted by everything shiny and new, we're overlooking something genuinely exceptional?

I believe that if you ate at Patina on the exact right night, and ordered the exact right things, and had enough wealth that the cost didn't sting quite so much, a truly exceptional experience might be possible. But I have never managed to accomplish that feat.

All of the components are there. The room is hushed, the staff is suited and formal. Patina's current executive chef, Paul Lee, has an impressive résumé working under other legends, including Joel Robuchon. At Patina, Lee serves a three-course menu for $85 and a six-course tasting for $125, both with the option of pricey supplements. They even send you home with chocolates. From a distance, it looks very much like the other high-rent, tasting-menu restaurants in town.

Some of the food is on par with the offerings at those other restaurants. Tiny, delicate kabocha squash agnolotti come nestled in the center of a dramatic curved white bowl, their sweet creamy centers offset by amaretto (it sounds cloying but it works) and the barely perceptible but wonderful crunch of pork rinds. The amuse-bouche we were given one night — a frothy, creamy chestnut velouté — would have been lovely were it not for the truffle oil that overwhelmed the chestnut's delicate sweetness.

There's no doubt that Lee and his crew know how to cook; easy-to-mess-up proteins often are handled perfectly, such as squab that arrived scattered across the plate, its flesh deeply rosy with a lacquered, crisp skin. Dover sole, served with grapes and fennel, was a reminder of what a treat that sweet, white-fleshed fish can be when handled with skill.

But a lamb belly dish was almost dried out, its accompaniment of figs and a wan ball of falafel hardly groundbreaking but also not classic in the slightest. An appetizer of Dungeness crab comes tinged green — according to the menu thanks to kohlrabi, Granny Smith apple, dill and horseradish — but those flavors were barely perceptible, verging on bland.

There was only one dish I had at Patina that I'd classify as out-and-out bad, a kabocha squash dessert that tasted like mealy pumpkin pie to which someone had forgotten to add sugar.

But far too many things hover in the nice-but-unremarkable zone.

The wine list is long and almost exclusively focused on France and California, with barely a bottle under $100 (not counting half bottles) but lots in the above-$500 range. If you want a cult cabernet from Napa, you will be able to find it here; if you can afford a Grand Cru Chablis, there are plenty to choose from. One night, I managed to find a white Burgundy that interested me, which was on the lower end of the price spectrum (meaning, around $100). I ordered it, and waited, and was told it was coming a number of times as our first course was delivered, and waited some more.

> THERE WAS A TIME WHEN PATINA VIED FOR THE TITLE OF MOST IMPORTANT RESTAURANT IN THE CITY. SO WHY DOESN'T ANYONE TALK ABOUT IT?

When the waiter finally arrived with the bottle, it was not the bottle I'd ordered. "Yes it is," the waiter told me. I asked to see the list. "Oh! You're right," he said. "I would have to go get that bottle from downstairs. How about I give you this bottle for the same price as the one you ordered." I think this was meant as a genuine gesture of hospitality, but the assumption that I'd made my choice based purely on price and not any genuine desire to drink the wine I'd ordered felt like the opposite of hospitable.

People like to say that fine dining is dead, but in the case of restaurants like Patina, it feels less like a death and more like delusion and apathy. No wonder we turn away from the genre — the gamble is too big, especially when there's now so much very good food to be had, almost everywhere you look, for a fraction of the cost. We're in danger of falling into a system wherein fancy food is designated as such simply *because* it's so very expensive, and not for any quantitative reason having to do with care or quality.

Patina works with some ingredients that are hard to find elsewhere, and there's no doubt there's skill involved in cooking squab so very perfectly. But there are far too many dishes that fall flat, or rely too heavily on a brand of creativity that's now commonplace. Grapes with the fish is no longer a particularly electrifying combination. There are plenty of chefs who might pair lamb belly with figs and falafel, and I can think of more than a few who might cook that lamb belly more lovingly, too.

Where's the thrill? A restaurant charging these prices with this reputation ought to deliver more than nice ingredients on big plates in a quiet room. If there's a danger that a cocktail order will make the wheels of the place screech to a halt, or that fetching wine from the cellar might be too difficult a task, perhaps the format needs rejiggering.

It's possible Patina could go on for years to come, with L.A. sort of ignoring and sort of lauding it, a figurehead for a company that has mainly turned its attention elsewhere, a myth that all of us have heard about but few have experienced. The very wealthy could continue to come here and feel swaddled by its hushed opulence; the L.A. Philharmonic season ticket holders could continue to rush through meals squeezed in before concerts. In fact, it probably will do just that. But if Patina was my first experience of spending $400 on dinner, it would also almost certainly be my last.

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COURTESY OF DEAD OR ALIVE

Dead or Alive owners Christine Soto, left, Matthew Kaner and Anthony Cioffi

Eats // Squid Ink //

Who Says You Can't Go Home Again?

PALM SPRINGS MILLENNIALS HEAD BACK TO THEIR HOMETOWN TO OPEN RESTAURANTS WHERE THE RENT IS CHEAP

Palm Springs is Los Angeles' treasured vacation town, known for the stunning Mount San Jacinto, soaring wind turbines, hotels made for booze-soaked weekends and convenient proximity to the Coachella and Stagecoach festivals. But what many don't realize while sipping spicy margaritas poolside is that people actually live there — grow up there, even. With its year-round population of about 46,000, Palm Springs' young natives commonly leave the desert after graduating high school, promising only to return for the holidays. But Palm Springs' small-town story has taken a turn. As a result of its decadelong transformation from a retiree oasis to a hipster haven, Coachella Valley millennials are seeing potential in their hometown, and moving back to start their own businesses. Three of the city's most innovative bars and restaurants are owned by four members of Palm Springs High School's class of 2002.

Christine Soto, co-owner of the high-concept beer and wine bar Dead or Alive, moved to L.A. after graduation. After completing international development studies at UCLA, living in Chile for a bit and exploring various career paths, she found herself back in the desert more than a decade later.

"I swore to never come back. I grew up here in the '90s — post–spring break shutdown, so Palm Springs was dead to young people," Soto says, referring to regulations enacted in 1991, such as a ban on poolside drinking after 11 p.m., that essentially shut down tourism for the under-30s. "After I left for college was when Coachella got popular and the Ace Hotel opened."

In 2013, Soto had an opportunity to run a new Palm Springs hotel, leading her back to her hometown. "I'd lived in L.A. for 11 years and thought, why not? Palm Springs is cool now. However, that gig fell through and I found myself in Palm Springs with no job, kind of a nightmare scenario."

Soto and Dead or Alive co-owner/designer Anthony Cioffi collaborated on several projects, ranging from a wallpaper concept to various other one-offs, before pulling the trigger on Dead or Alive in December 2015.

The dark and provocative beer and wine bar just off the main drag, Palm Canyon Drive, offers a small, thoughtful list of brews and varietals, including the new house wine, Dead or Alive Pinot Noir. It's an experiential concept in design and service where customers are encouraged to learn about what they're drinking.

Dead or Alive was designed by Cioffi, who left Palm Springs High to study at Art Center College of Design. The transportation designer fabricated virtually every detail, from the luminescent bar top to the hand-corded chairs and custom-molded ceramic beer mugs. A giant, glowing sun looms over the space, illuminating it with ever-changing colors that melt into the bar top. An ambiance unique for any city, let alone midcentury modern Palm Springs.

In September 2016, Soto began a partnership with Los Angeles sommelier Matthew Kaner, owner of Los Feliz's Bar Covell and Sherman Oaks' Augustine Wine Bar.

"My first visit to Dead or Alive [was] back in March of this year. I loved it. Loved the design, the boundary-pushing wine selections, the dedication to small-producing breweries," Kaner says.

"The city of Palm Springs seems to be very pro-business, which is a great tool for people being able to open new businesses," he adds. "I see Dead or Alive continuing to push boundaries in the wine scene to elevate the everyday wines people are drinking and have access to. It's been great to see importer and distributor friends finding ways to make their wines accessible to the Palm Springs area now that they

realize there are more and more outlets to sell to."

Two years before designing Dead or Alive, Cioffi also designed Bar, the whiskey tavern that greets drivers with its striking snake mural (which has drawn some complaints for cultural insensitivity) at the north end of downtown Palm Springs. The large space offers a full bar with whiskey and beer cocktails and a menu of salads, sandwiches and bar bites. It's a hangout for the young Palm Springs set looking to play ping-pong somewhere other than the Ace Hotel. Owner Donovan Funkey moved back to the desert from San Diego shortly after his family opened the popular Italian restaurant Giuseppe's in Palm Springs.

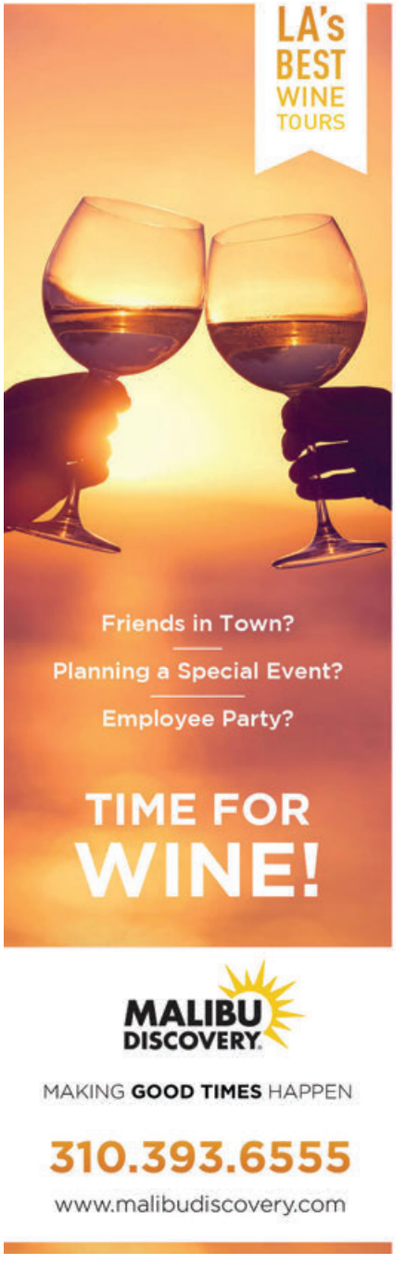
"I left Palm Springs to go to college in San Diego. There was no family business to come home to [at the time], so I didn't plan on coming back," Funkey says.

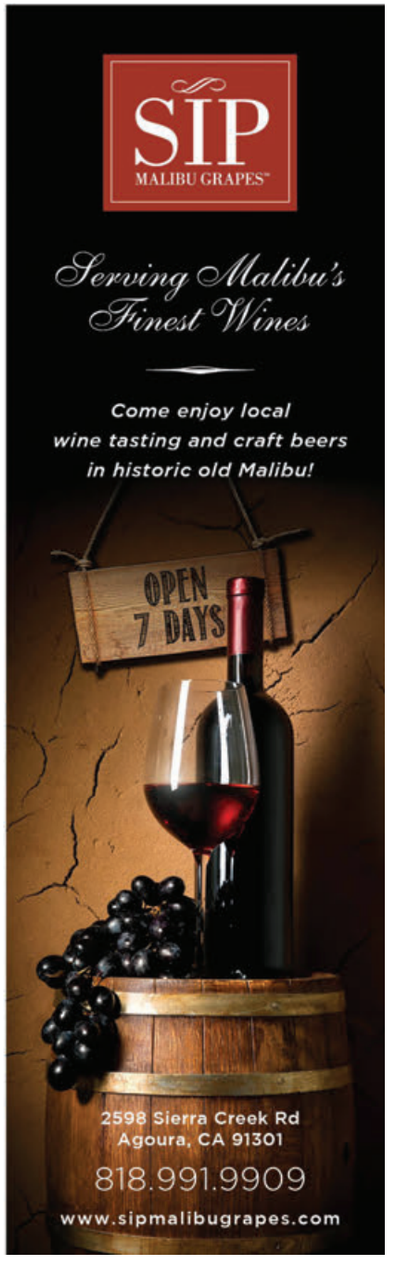
"My family opened the first restaurant in 2008, and I still didn't have any desire to move back. But then after about a year of the restaurant being open, something just kind of clicked in my mind along the lines of, 'Why work for the man when I have the opportunity to go work for myself and with my family?'"

Bar opened in February 2013 and, at the time, was the only bar of its kind in the area.

"When we opened Bar, it was good timing. There weren't a lot of places doing decent cocktails or focusing on whiskey, so we filled that niche, which was nice," Funkey says. "That's also part of the reason for opening in Palm Springs. It was easier to be ahead of the curve out here, and it's significantly cheaper to open a bar out here. But mainly it was still a family venture and I decided I did want to stay in Palm Springs and put down some roots again. There's a ton of great people out here and it's nice because the industry is pretty small and tight."

But starting a businesses in a quickly developing resort town presents its own challenges. A multimillion-dollar revitalization of downtown Palm Springs is currently underway, affecting businesses on





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the main drag of Palm Canyon. A six-story Kimpton Hotel complex is currently being constructed on the north end.

"The future of Bar is actually pretty uncertain right now," Funkey say. "The property was bought about a year and a half ago and they plan to tear everything down to build a new hotel. But regardless, [Bar] still could be around for another year or so — then we will find another project that should be pretty similar."

Patrick Service, owner of contemporary deli Appetito, has a similar family-driven story. After earning degrees at USC and Cornell University, Service gained field experience under New York restaurateur Danny Meyer, playing a key role in opening Manhattan's Maialino and revitalizing Union Square Cafe. It was a far cry from the slow and steady lifestyle of Palm Springs.

But while Service gained valuable knowledge on the East Coast, he, too, wanted to enter the Palm Springs restaurant business, where his grandparents founded Las Casuelas, one of the desert's oldest and most successful restaurant chains.

"The experience in New York was fantastic, but I always knew I would be back, but not as early as I had. With everything that was happening in Palm Springs at the time, the timing felt right. I'm so glad I came when I did. The combination of being a part of something new and learning from something as special and established as Las Casuelas Terraza was the clincher. Appetito was a natural extension of my experience in New York City and what I felt passionate about."

Appetito, a sleek bar/cafe/deli located across from the Ace Hotel, opened in 2014. The menu offers house-made pastas such as braised lamb malfatti and spaghetti with "Sunday sauce," as well as starters like wild mushroom arancini. The mains include a smoked brisket platter and a pork chop stuffed with prosciutto. And there's a Negroni bar, should visitors want to escape the scorching desert sun.

Despite Palm Springs' constant redevelopments, these business owners are among a cohort earnestly changing the city's food and drink landscape by cultivating what they've learned in the larger metro areas, and bringing it all back home. **–Rebecca Pardess**

HOLIDAYS

Catch the Christmas Spirit at Tam O'Shanter

Christmas in Los Angeles is anything you want it to be — tamales on the beach, say, or dim sum in Pasadena or a hike in Malibu. This breadth of choices is the best thing about L.A. any time of year. And sometimes it's fun, in a holiday season, to indulge in the most cheeseball, the most stereotypical and British of Christmas tropes: tinsel, garland, boughs of holly, heavy foods, warm boozy drinks, fireplaces and, yes, carolers. Atwater's Tam O'Shanter goes all in on that for the entire month of December, and it is a delight.

Tam O'Shanter was built in 1922 by carpenters who normally built movie studio sets. The architectural style is called "Storybook" or "Hansel and Gretel;" unsurprisingly, Walt Disney and his animation crew were regulars at the Tam. Thematically, the restaurant is Scottish — not Irish, though it does confuse the situation by promoting St. Patrick's Day celebrations. We can't really blame them for cashing in on one of the biggest bar nights of the year.

But Christmas is where the Tam O'Shanter, with its warren of rooms decorated in dark wood and floral upholstery and rows of flags hanging from the ceilings, really shines. The restaurant's menu is tailor-made for Christmas spirit, with its focus on prime rib and sides like mashed potatoes and creamed spinach, plus British classics like toad in the hole (stew in a giant Yorkshire pudding, essentially) and fish and chips.

The bar is the center of the action, of course. You can order from the full menu there, and most evenings there's a carving station serving up enormous, meaty sandwiches. (It's hard to pin down exactly what the hours of this "sandwich bar." That's either wildly frustrating or charmingly European, depending on how much good will toward men you currently contain.)

But even if you're not eating, you can belly up to the bar, a high-backed booth or one of the spindly side tables covered in green and red ephemera for a warming whiskey-based drink to enjoy under the twinkling lights. Maybe order a whole bunch of Yorkshire puddings and call it dinner. Just remember that if you request a song of the roving carolers, give them a tip. This is not the place to act like Scrooge. Good King Wenceslas all the way. **–Katherine Spiers**

2980 Los Feliz Blvd., Atwater Village; (323) 664-0228, lawrysonline.com/tamoshanter. Open till midnight throughout December; closed Dec. 25. Carolers every evening through Dec. 30.

COURTESY OF CHRIS OH

WHERE THE CHEFS EAT

5 Great Spam Dishes in L.A. According to Seoul Sausage Co. Chef Chris Oh

Chris Oh is a man of many passions. The founder of Seoul Sausage Co., co-founder of Hanjip and managing partner of Escala needs to have wide-ranging tastes and curiosities in order to keep his various creative endeavors going. While his culinary enthusiasms run the gamut from high to low end and everything in between, Oh reserves a special place in his heart for Spam. So much so that this past summer, Hanjip featured a spam ice cream sandwich made in collaboration with Coolhaus. And, of course, there's the Spam *musubi* ball at Seoul Sausage Co., filled with macaroni salad, Spam and pineapple. Oh calls it "Hawaii in a ball."

Oh wants to spread the Spam love, so he told us of five places around L.A. where you can get your Spam fix, or develop a mystery meat obsession of your own.

5. **Toe Bang**: "This staple in Koreatown is super popular for its Korean-style bar food. Even better, it's open until 2:15 a.m. I like the bubbling, spicy stew with ramen noodles, Spam and cheese." *3465 W. Sixth St., Ste. 110, Koreatown. (213) 394-2469.*

4. **RiceBar**: "This Filipino restaurant downtown is known for its heirloom grains, but I really like the Spam sandwich! Comes with a fried egg and spicy mayo — what more could you want!?" *419 W. Seventh St., downtown. (213) 807-5341, ricebarla.com.*

3. **The Bun Shop**: "The crispy, deep fried Spam in between a sweet *bao* bun is to die for! It's great drinking food." *151 N. Western Ave., Koreatown. (323) 468-1031, thebunshopla.com.*

2. **DGM (DwitGolMok)**: "Another one of my favorite K-town drinking spots (sensing a theme here?), this place hands out complimentary popcorn and soup. I also get Spam here and cover it in ketchup in between soju shots." *3275 Wilshire Blvd., Koreatown. (213) 382-8432.*

1. **Da Kikokiko**: "Not a Korean place, but I'm glad this spot just opened on the Westside because I love spam *musubi*! It serves a very traditional version with white sushi rice with grilled Spam, wrapped in nori and sprinkled with sesame seeds. Tastes just like the ones in Hawaii." *12746 W. Jefferson Blvd., Playa Vista. (424) 835-4192, dakikokiko.com.* **–Besha Rodell**

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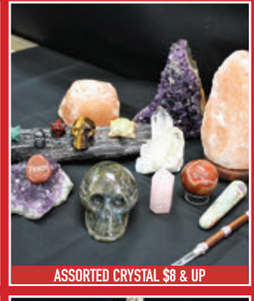
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GO LA

Week of DEC. 16–22

P. 25 **FRI** THE WORST OF THE WORST OF 2016

P. 25 **SAT** THIS HOLIDAY CONCERT WON'T BE A DRAG

P. 25 **SUN** BUY A CUPCAKE TO BENEFIT MENTAL HEALTH SERVICES

P. 27 **TUE** *THE NUTCRACKER* GETS A JEWISH UPDATE

fri 12/16

"Beneath the New Waves: An Exploration of Underwater Reality and Surreality": See Saturday.

ILLUSTRATION BY ERIC JOYNER

COMEDY

Happy New Year?

Around this time last year, UCB hosted the 2015 It Sucked Awards and we were all like, "Yeah, *ugh*, 2015 — what a shitty year! Can't wait till 2016! Surely that will be a better year in which to be alive!" Holy shit, were we kidding ourselves. From Bowie to Miss Cleo, just about every cool famous person died; a reality TV star with a Twitter addiction became president; the list truly goes on. With only the symbolism of a new calendar year to put an end to this chapter of relentless misery, we may look back and have a laugh. At the **2016 It Sucked Awards**, hosts Devin Field and Marcella Arguello and a slate of comedians separate the truly terrible from the actual worst of the worst in an awards-style show. We have a feeling they'll need all three performances to cover everything. *UCB Sunset, 5419 Sunset Blvd., Hollywood; Fri.-Sun., Dec. 16-18, 9 p.m.; $10. sunset.ucbtheatre.com.* –Gwynedd Stuart

FILM

Do Stop Believin'

If you're tired of waging a War on Christmas but still want to engage in some kind of conflict, tonight's 18th annual **Nihilist Film Fest** is your recommended dose of noise, nonsense and the belief in nothing. Two hours of short and disquieting films regarding nihilism will be screened courtesy of festival organizer Elisha Shapiro, who for the past 40 years has furthered the cause of nihilism, crystallized most trenchantly with the 1984 Nihilist Olympics, which included the Lazlo Toth Art Defacing Marathon and the Johanna Went Projectile Vomiting Marathon. Get there early, because at 8:15, Shapiro conducts the Annual Blessing of the Televisions — and that's not nothin.' (Bring your own TV.) *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Fri., Dec. 16, 8 p.m.; free. (213) 484-8846, echoparkfilmcenter.org/events/2016-nihilist-film-fest.* –David Cotner

FANDOM

Let It Glow

Good or evil, which shall prevail? **Glow Sword Battle L.A. 2016** is a colossal battle royale that shall determine once and for all the ultimate fate of our city, our country, indeed our very universe. Participants choose sides and fight it out wielding safe, plastic lightsabers in this ultimate nightfall knockdown (and relatively inexpensive psychotherapy session) produced by alternative public events group Newmindspace, whose admirable aim is to redefine public spaces via "living installations" using favorite childhood activities and super-massive gatherings of people. (Sword fetishists: Each glow sword changes up to six colors and is approximately three feet long.) *Pershing Square, 532 S. Olive St., downtown; Fri., Dec. 16, 8-11 p.m.; free. glowbattletour.com/collections/los-angeles.* –John Payne

sat 12/17

DRAG

Carol of the Belles

On *Christmas Queens 2*, Michelle Visage and *RuPaul's Drag Race* season-eight contestant Thorgy Thor, a violinist, team up for an "O Holy Night" that's ready for midnight mass in a Gothic cathedral. It's gorgeous and almost shockingly traditional, considering the Christmas Queens albums are filled with double entendres and campy sendups of holiday songs. No doubt this year's **Christmas Queens** event will be an eclectic mix of glamour and wit, with Visage and Thor performing alongside fan favorites Katya, Manila Luzon, Sharon Needles, Detox, Jiggly Caliente and Ginger Minj. Expect everything from synth-heavy dance to old school–influenced hip-hop originals to time-honored seasonal favorites. *The Novo by Microsoft, 800 W. Olympic Blvd., downtown; Sat., Dec. 17, 8 p.m.; $39.50. (888) 929-7849, christmasqueens.net.* –Liz Ohanesian

ART

Get Surreal

Things look more mysterious when they're underwater, as images become dreamlike when light is filtered translucently through a liquid veil. At Corey Helford Gallery's final group exhibition of the year, **"Beneath the New Waves: An Exploration of Underwater Reality and Surreality,"** more than two dozen artists are lured by siren muses to plunge beneath the surface and pursue the often-mythical and fantastic creatures that lurk offshore. The art ranges from Scott Musgrove's bronze sculpture of an octopus bearing lanterns and Lara Dann's colorfully glowing painting of an underwater nymph to The London Police's fanciful rendition of a cyborg mermaid. Bay Area painter Eric Joyner revels in his favorite totemic obsessions — doughnuts and robots — by placing them deep in a watery tableau. *Corey Helford Gallery, 571 S. Anderson St., downtown; reception Sat., Dec. 17, 7-11 p.m.; exhibit runs through Sat., Jan. 14; free. (310) 287-2340, coreyhelfordgallery.com.* –James Moreland

sun 12/18

SHOPPING

Chip Off the Old 'Burg

Smorgasburg is one of the hottest

things going in Los Angeles' food world. The Sunday market is an import from Brooklyn, sure, but the best coast version has carved its own path since its summer arrival, highlighting the tastiest of SoCal food, from *bánh mì* to biscuits, Filipino food to pies. And plenty of oysters. Through December, the weekly food playground gets in the spirit with **Holiday Market at Smorgasburg**. This week's event will also a be full-fledged holiday market, featuring crafting and face-painting stations and live music. And if you came without kids, you can belly up to the bar for wintry drinks. Plus, there are plenty of booths offering gifty things, and you can drop off unwrapped, new toys for a Toys for Tots donation. And then eat some noodles. *Smorgasburg L.A. at Alameda Produce Market, Alameda and Bay streets, downtown; Sun., Dec. 18, 10 a.m.-4 p.m.; free. la.smorgasburg.com.*
–Katherine Spiers

CHARITY

Baked Goods Do Good

The bake sale is an easy and delicious way to raise money for a good cause, whether it's a high school debate club or your local animal shelter. **The Depressed Cake Shop** was launched in 2013 as a way to spread awareness and raise funds for mental health issues by offering sad cookies, melancholy cupcakes and despondent pies. Its L.A. pop-up, organized by Art Against Assault, will feature forlorn delicacies — mostly gray-toned with a hint of hopeful color — from 20 local bakers. All proceeds will go to the Los Angeles LGBT Center's Mental Health Services Program, benefiting the queer community, for whom the holidays can be an especially trying time. *The Hive Gallery, 729 S. Spring St., downtown; Sun., Dec. 18, 1-5 p.m.; free. facebook.com/events/345373479163731.*
–Matt Stromberg

NIGHTLIFE

Longest Night

Reviving the illicit allure of the late-night beverage establishments of the 1920s, **Lost Angels: Winter Solstice Darkest Night** is a swanky-chic speakeasy held in a *très élégant* wine cellar. A fully immersive theatrical nightlife experience and art salon taking place downtown once a month, Lost Angels this night offers fine wines, small-batch spirits and plates of "decadent charcuterie" to warm the cockles of your heart as you watch or interact with Lost Angels characters and performances wisping in and out of the venue unannounced. Featured artists: La Dulcinea, Elle L. Fauntleroy, Eric Malcolm Schreek, Sir Fin and Victoria Lane. Dress code strictly enforced; "dark haute couture encouraged." *The Overflow, 210 W. Fifth St., downtown; Sun., Dec. 18, 9 p.m.; $15, $12 in advance. facebook.com/events/1162640713817781/.*
–John Payne

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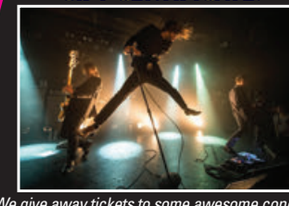

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mon 12/19

COMEDY

Holidays on Air

Be it the dead of winter (not that that's a thing here) or heat of summer, Tony Thaxton and Todd Cooper's podcast *Feliz Navipod* — a sendup of the celebby, song-and-dancy Christmas specials of yore — delivers holiday cheer year-round. But when the holiday season does roll around — especially when everything seems so bleak — it's cause for celebration. On Monday, Thaxton and Cooper host ***Feliz Navipod*'s Feliz Navidad Variety Show** benefiting Planned Parenthood. At this Christmas extravaganza IRL, guests include comedians Jimmy Pardo, Daniel Van Kirk and Paul Rust; fellow podcasters Matt Gourley and Mark McConville of Superego; and musicians Sean Watkins, Sara Watkins, Tiny Stills and Garfunkel & Oates. Even with the apocalypse looming, spirits will be made bright. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Mon., Dec. 19, 9 p.m.; $15. nerdmeltla.com.* **–Gwynedd Stuart**

tue 12/20

ART

Fit to Print

"Breaking News: Turning the Lens on Mass Media" is a starkly timely group exhibition that examines how artists look to the news media for inspiration and create works that comment on the human condition from the 1960s onward. Martha Rosler, Alfredo Jaar, Catherine Opie, South African artist Adam Broomberg and others take images from the 20th-century experience — ranging from news headlines to in-depth visual studies of people who report the news — and transform them into something greater and more insightful than they ever were expected to be. *Getty Center, 1200 Getty Center Drive, Brentwood; Tue., Dec. 20, 10 a.m.; runs through April 30; free. (310) 440-7300, getty.edu.* **–David Cotner**

DANCE

Meshuga Plum Fairy

Dancing dreidels spin to a klezmer interpretation of Tchaikovsky's beloved *Nutcracker* score in ***The MeshugaNutcracker.*** The ballet's tunes are put into service for this warm and whimsical theatrical mashup of Hanukkah lore with songs and dances (those dreidels, leaping latkes and citizens from Chelm, a fictional town of fools). In keeping with the holiday, performances extend for eight nights and include the lighting of a life-size human menorah, the singing of the Hanukkah blessings, and a sing-along of Hanukkah songs. The New Year's Eve show boasts a postperformance meet-and-greet with sparkling cider, desserts and a near-midnight toast. *Gindi Auditorium at American Jewish University, 15600 Mulholland Drive, Brentwood; Tue., Dec. 20 (through Jan. 1); $72, $63 seniors, students & children. (408) 404-7711, the meshuganutcracker.com.* **–Ann Haskins**

wed 12/21

HOLIDAYS

Don't Mean a Thing

For those of you who may be experiencing varying levels of nausea, cynicism and depression because of the holiday season, comedian Jane Lynch launches her new album, ***A Swingin' Little Christmas!***, along with some renditions of the songs on the record by Lynch with Kate Flannery and Tim Davis, backed by The Tony Guerrero Quintet. Flannery (Meredith on *The Office*) and Davis (former *Glee* vocal arranger) operate in comedic counterpoint to Lynch, whose gift to you this horrible year is a kind of empathy that really swings. *Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Wed., Dec. 21, 8 p.m. (doors 7 p.m.); $30. (310) 855-0350, largo-la.com/event/1381629-jane-lynchs-swingin-little-los-angeles.* **–David Cotner**

MUSIC

Sweeter Than Honey

Sweet Honey in the Rock: Celebrating the Holidays features the Grammy-nominated vocal ensemble in a program of songs chosen to lift us sky-high and chase away the wintertime blues. The all-woman African-American a cappella group is an electric powerhouse of athletic singing skills, wondrous musicality and superb taste in repertoire — and a gale force for good in a world that could use a little uplift and affirmation right about now. So: Christmas, Hanukkah, Kwanzaa or whatever's your thing, Sweet Honey in the Rock are bringing the gifts. Arrive early for holiday treats, seasonal cocktails and photo booth. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Wed., Dec. 21, 8 p.m.; $37-$97. (323) 850-2000, laphil.com.* **–John Payne**

thu 12/22

FILM

Buck Up, Buttercup

For all the banal and boring horrors of '80s popular culture, deep within those piles of awful offal shine constitutionally beautiful films such as ***The Princess Bride***. On the cusp of its 30th anniversary, tonight the swoonable glamourpuss who played the hero Dread Pirate Roberts — Cary Elwes himself — will sign his memoir, *As You Wish: Inconceivable Tales From the Making of* The Princess Bride ($16, Touchstone). You'll also get to watch the film, which showcases the entire cast at its finest, including Christopher Guest as Count Tyrone, a role that doubtless drew on his own experience as actual nobility. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Dec. 22, 7:30 p.m.; $11, $9 seniors and students, $7 members. (323) 461-2020, americancinemathequecalendar.com.* **–David Cotner**

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| Arts // Art Picks //

GIRL ON FIRE

SHARON ELLIS' PAINTINGS ARE SO PRECISE THEY LOOK LIKE THEY WERE PRODUCED DIGITALLY

BY CATHERINE WAGLEY

This week, painted fantasies of jungle animals hang in Beverly Hills, and an artist explores the complexities of seeking asylum in a Los Feliz performance.

Precision dreams

Sharon Ellis' paintings must be seen in person. In photographs, you could easily mistake them for psychedelic digital creations, impressive but not handmade. In person, it's still difficult to believe they're hand-painted with layer upon layer of translucent paint, since details are so precise and even idiosyncrasies seem planned. Ellis' current show at Christopher Grimes Gallery, "Intimate Terrain," includes paintings of fireflies at twilight, a red and blue fire burning in front of a glowing sky, and a bouquet growing heavenward during a supernatural desert sunset. The scenes all have a magical quality, the colors and details as vivid as they might be if the viewer was on LSD. The magic makes Ellis' flawless technique seem aspirational, as if she's constructed a fantasy so carefully that it has to come true. *916 Colorado Ave., Santa Monica; through Jan. 7. (310) 587-3373, cgrimes.com.*

Sharon Ellis' *Dark Fire* (2015)

COURTESY OF THE ARTIST / CHRISTOPHER GRIMES GALLERY, SANTA MONICA

Monsters in empty rooms

To debut its new building on the busy corner of La Brea and Edgewood Place, once home to Futon City, ltd Los Angeles has put on a group show called "forward," full of work by artists who have and will work with the gallery. The first room has a messy, bodily vibe. A well-dressed figure in an ornate gorilla mask and platform shoes, made by Raúl de Nieves, lounges on a pedestal in the room's center. Paintings surround the figure, including two of Gerald Davis' *Princess* paintings, in which feminine faces and bodies become visible amidst swirls and slashes of pink, blue and red. Upstairs, in a video screening room adjacent to the office, a trio of films plays. In Marian Tubbs' *Contemporary Monsters*, animated, amorphous masks made of gel and pigment haunt perfectly designed modern homes and minimal lofts, moving through these spaces like drones charged with inspecting and disrupting domestic order. *1119 S. La Brea Ave., Mid-Wilshire; through Jan. 14. (323) 378-6842, ltdlosangeles.com.*

Scrappy protest

Portland, Oregon–based artist Blair Saxon-Hill constructed a protester for her current show at JOAN, using a rusty metal chair, flattened and misshapen but still standing, and holding a faded flag. There's no doubt that the protester, weathered and dogged, will keep on keeping on, rain or shine. Every sculpture in Saxon-Hill's show, called "to no ending except ourselves," consists of salvaged material. A wall-hanging woman has one breast, a photographed right arm resting on her cloth hip and a tube and hanger standing in for her left arm. These figures, all a bit defiant, make up a scrappy army that seems to be fighting normalcy and complacency more than anything else. *4300 W. Jefferson Blvd., #1, West Adams; through Jan. 29. (323) 641-0454, joanlosangeles.org.*

Trying to stay

This weekend at Barnsdall Park, artist and writer Gelare Khoshgozaran, who works in L.A. but was born and raised in Tehran, will collaborate with dancer taisha paggett on a performance called *UNdocumentary*. Khoshgozaran will read aloud a document she wrote, *declaration for seeking asylum in the U.S.* As she reads, a video projected behind her will show panoramic images of Tehran, all of them sourced from Google+. In the past, when she has done versions of this performance, Khoshgozaran has invited audience members up to read her declaration aloud for her and has distributed copies of the I-589 Application for Asylum and Withholding of Removal, the document asylum seekers must file with U.S. Citizenship and Immigration Services. It's a way to grapple with the complexities and limitations of the process that determines who can safely stay here. *4800 Hollywood Blvd., East Hollywood; Fri., Dec. 16, 6 p.m. (323) 644-6269, lamag.org.*

Animals in the apartment

An elephant rides a turtle and a Komodo dragon lurks in an ethereal, pastel-colored landscape in Zurich-based artist Urban Zellweger's current show, "Where am I Reptile," at Karma L.A. Zellweger's paintings of nature, romantic and subtly absurd, hang alongside a few paintings of domestic settings: a record player and a wrap-around couch in a carpeted room, or an urban window. One painting depicts a green couch with an ambiguous mammal swimming beside it, a literal take on creature comforts. *9615 Brighton Way, #426, Beverly Hills; through Dec. 31. (323) 688-9778, karmainternational.org.*

Stage //

CHEKHOV, PLEASE

Spotty performances drag down a broad adaptation of Anton Chekhov's *The Cherry Orchard*

BY DEBORAH KLUGMAN

Writers and directors are famously at odds, and there is perhaps no more celebrated example than the clash between Anton Chekhov and Konstantin Stanislavski over *The Cherry Orchard*, which Chekhov deemed a comedy but Stanislavski staged with an eye to the work's unhappy implications. Perhaps one reason they differed is that Chekhov was more interested in character than plot, and perceived his characters and their often self-deceiving foibles as more focal than any story line. His aim was to satirize the social class they belonged to, rather than mourn its imminent collapse, as the play's ending suggests.

Adapter-director Jared Wilson seems to have taken these sentiments to heart; he's written an extraordinarily broad adaptation that tracks the events of the original but encourages the ensemble to express their onstage personas in offbeat and wacky ways. Some of the acting is so broad and loose that, watching it, I thought perhaps large portions of the goings-on were improvised, but this turns out not to be the case. Rather, multiple comedic ploys, such as the transformation of monied landowner Boris into Bill (Tor Brown), a swaggering Texan with cowboy boots, have been written in by playwright Wilson, dialogue and all. There's also a Harold and Maude, May-December liaison between two other characters that is awkward and unsettling.

> ONE GETS THE IMPRESSION OF EARNEST STUDENTS EXPANDING THEIR BOUNDARIES IN AN ACTING CLASS.

A lot of the shtick isn't that funny — how many yuks are there in one person circling the stage boozing from a bottle? — but it might have been more effective if the performances had been better. Instead, one gets the impression of earnest students expanding their boundaries in an acting class.

The most acceptable work comes from those who hew closest to tradition — understudy Jennifer Christina DeRosa does best in the pivotal role of Renee (Chekhov's Mme. Ranevskaya), a likable but financially irresponsible lady about to lose her land; Ainsley Peace, as her somber eldest daughter, also is good. DeRosa compensates for a lack of depth with a sympathetic naturalness. As Lenny, the up-and-coming businessman who tries to help her, Maxwell Marsh's antics begin to grow on you as he energetically rides the narrative to its conclusion.

Bree Pavey's set design is abstract, simple and effective, and Brown's lighting design — a change in hue for each successive scene — adds much-needed ambiance.

Daniel Manning, left, and Jennifer Christina DeRosa in *The Cherry Orchard*

PHOTO BY SHANE TOMETICH

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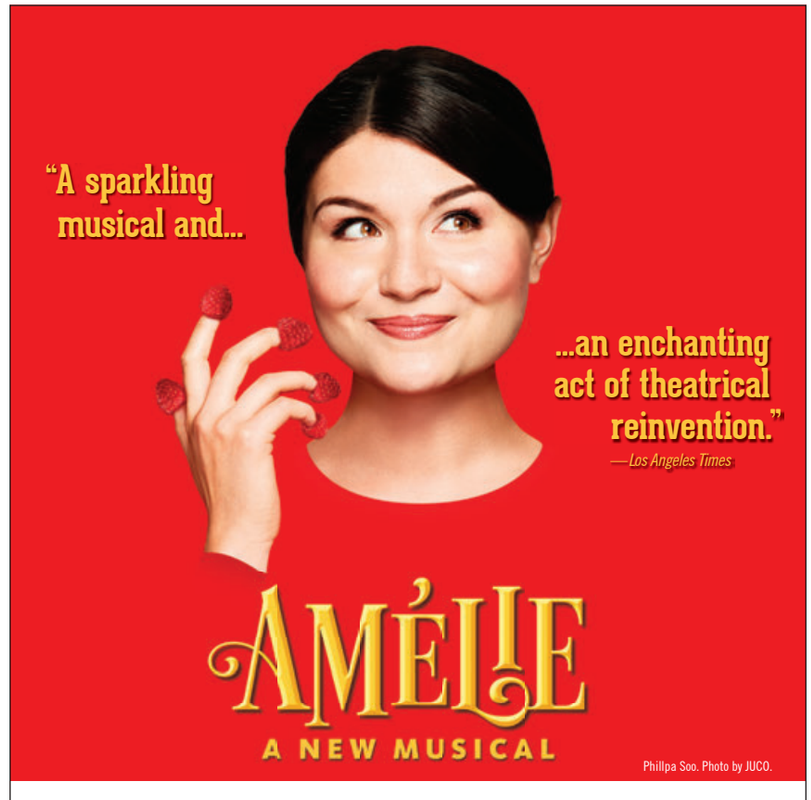

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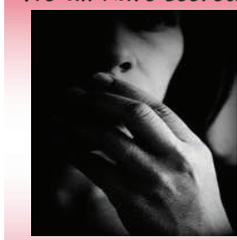

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THE HORROR, THE HORROR

L.A. Weekly critic April Wolfe's top films of 2016

Demon

COURTESY OF THE ORCHARD

BY APRIL WOLFE

In this, the harrowing year of 2016, I could jump into the Oscars talk. I could pick groundbreaking films that reminded me time and again that movies are alive and more vital than ever, like the heartbreaking *Moonlight*, the soul-stirring *Queen of Katwe*, the force-of-goodness *13th*, the subtle and sweet *Certain Women*, the blissful *American Honey*, the transcendent *The Fits*, the fantastic *The Lobster*, the hilarious *Toni Erdmann*, the mind-bending *Elle* or the punch-in-the-emotional-gut that is *Fences* — all of which should be on Top 10 lists (see what I did there?). But what I'll look back on and remember most this year is the horror of it all. Frankly, I'm scared.

The Invitation

Karyn Kusama's film about a handful of old friends invited under false pretenses to a Hollywood Hills dinner party is flat-out chilling, a testament to how many blood-red flags people will overlook in the service of niceties. Kusama unearths something deep and scary about the ways that cult figures test boundaries, who say or do something outrageous and then walk it back and call you crazy for thinking they might have an ulterior motive. It's a tightrope walk right up to its heart-bursting final image.

Green Room

Nazi punks fuck off, indeed. Jeremy Saulnier's PacNW-set violent shocker pits a good-natured punk band against the white supremacists who try to get rid of them after they witness a murder. Despite the machetes, guns and trained attack dogs, the focus is only half on the gore. Saulnier is also attentive to the emotional and physical toll that other people's hate takes on everyone else — even the dogs.

The Eyes of My Mother

What is scary is often unseen. Nicolas Pesce takes this idea to the Nth level, crafting an aural masterpiece, where foley work and sound design sharply hint at violence, while the B&W imagery has so much texture and depth that the red of blood isn't even missed. The lonely daughter of a murdered mother grows into a curious, quiet homicidal maniac — who keeps the man who killed Mom locked in the barn like a pet. As a woman, she comes to be more and more like the man who ruined her life.

The Love Witch

Anna Biller is at the top of my list of filmmakers I want to corner at parties to talk all things psychedelic Italian *giallo* horror. *The Love Witch* is faithful to the genre in terms of precise production design, makeup and costuming, but Biller also subverts tropes at every turn, making her heroine into a case study for uncomfortable but revelatory discussions about feminism. If that sounds dry, the movie's not. It's a total romp about a spell-casting woman whose men keep crying and dying on her. Is she a murderess? Are the men just weak? It's all part of the grand, alluring mystery!

Evolution

Lucile Hadžihalilović's *Evolution* hit me like a bolt of lightning. An extremely slow-moving bolt, but the jolt was just the same. She explores the sexual awakening of boys raised on a remote island by mysterious, alienlike women. These teens' depth and vulnerability are rare for male characters. This sci-fi tale offers some fantastic gender-flipping — what if men evolved to birth children? — and the cinematography is as gorgeous as it is unnerving.

Under the Shadow

Horror filmmakers have a beautiful habit of crafting allegories for contemporary social issues. Babak Anvari takes a less subtle route with this tale set amid the 1980s' Iran-Iraq war: A woman is denied re-entry to medical school for practicing "left-wing" ideology and is repeatedly admonished for not wearing her hijab, all while she stubbornly refuses to take her daughter away from Tehran amid Iraqi missile strikes. Oh, and there's an evil djinn spirit haunting her daughter. She refuses to see the spirit or the coming attacks, even when they're right in front of her; obsessive denial is dangerous in a hostile political climate.

Demon

Marcin Wrona's tale of a happy Polish groom who's suddenly possessed by the spirit of a murdered Jewish girl is a vivid and haunting depiction of mental illness, but it also exemplifies the real horrors that seemingly good people can inflict when riled up by a dangerous demagogue. Wrona, who died before the film's theatrical release, researched a dark spot on Poland's past during WWII and made the story into a gorgeous, elegiac piece with flourishes of the darkest humor imaginable.

(35 »

BILGE EBIRI'S TOP 10? MORE LIKE 20

I was fortunate enough this year to be at both Sundance and Cannes, so it was something like agony for me to watch the litany of critics and commentators who spent the summer and early fall complaining about the year in film — all while movies such as *Manchester by the Sea*, *Cameraperson*, *Paterson*, *Toni Erdmann* and *The Handmaiden* waited in the wings. The release schedule these days mandates that studio blockbusters dominate the summer, while the awards contenders (the supposedly "good stuff") rule October, November and December. I can say that whittling the list of films I liked down to 20 — forget about 10 — was a supremely painful experience. That's a good year.

Still, 2016 absolutely highlights, in no uncertain terms, the importance of seeking out smaller, more marginal titles.

But here's the thing: Even as the *oh-noes-what-a-turribul-year* hot takes were rolling in, the best and most electrifying film of 2016 had already come out. Anna Rose Holmer's *The Fits*, a 71-minute, coming-of-age drama about an 11-year-old tomboy who decides to join a dance drill team, premiered at Sundance and was in theaters by early summer. Released by Oscilloscope, it did solid business for such a modestly budgeted film. But that should emphasize, yet again, the importance of seeking out smaller titles. *The Fits* is a movie that pays less attention to dialogue and more to space, movement, composition and sound.

My favorite documentary of the year, Kirsten Johnson's *Cameraperson*, had a similarly aestheticized logline and approach: It's a personal memoir built out of unused fragments Johnson, a veteran doc cinematographer, has shot over the course of her career. Both works sound like cerebral oddities; yet they wiped the floor with me emotionally. Still, they are tiny films, and you have to know them to seek them out; there aren't going to be giant billboards or exhaustive Oscar season campaigns pile-driving them into your consciousness. (*The Fits* is available online and on Blu-ray; *Cameraperson* is still in theaters.)

And, irredeemable vulgarian that I am, I must discuss said Oscar season a bit. This has been a strong year for awards contenders, too; that's not always the case. Nominations and at least a win or two seem all but assured for films like *Manchester by the Sea*, *Moonlight*, *La La Land* and maybe even *Hell or High Water* and *Silence*. Many of my critic friends will spend the holiday season duking it out over the relative merits of each, and will surely be convinced that anyone who likes this or that title should be banished from the ranks of those worth trusting.

The Fits

COURTESY OF OSCILLOSCOPE LABORATORIES

For my part, I'm excited by a landscape that can make room for Damien Chazelle's shambling, colorful confectionery alongside Barry Jenkins' understated coming-of-age drama, and Kenneth Lonergan's spectacle of irreducible grief alongside Martin Scorsese's decades-in-the-making meditation on faith. Cinema as banquet and cinema as prayer; 2016 gave us plenty of both.

Here are my top 20 films of 2016:

1. *The Fits* (Anna Rose Holmer)
2. *Manchester by the Sea* (Kenneth Lonergan)
3. *The Handmaiden* (Park Chan-wook)
4. *Cameraperson* (Kirsten Johnson)
5. *Silence* (Martin Scorsese)
6. *Fire at Sea* (Gianfranco Rosi)
7. *Moonlight* (Barry Jenkins)
8. *Paterson* (Jim Jarmusch)
9. *Tower* (Keith Maitland)
10. *Hell or High Water* (David Mackenzie)
11. *Little Men* (Ira Sachs)
12. *Knight of Cups* (Terrence Malick)
13. *Aquarius* (Kleber Mendonça Filho)
14. *I Am Not Your Negro* (Raoul Peck)
15. *Love & Friendship* (Whit Stillman)
16. *The Jungle Book* (Jon Favreau)
17. *Julieta* (Pedro Almodóvar)
18. *La La Land* (Damien Chazelle)
19. *Toni Erdmann* (Maren Ade)
20. *Kubo and the Two Strings* (Travis Knight)

–Bilge Ebiri

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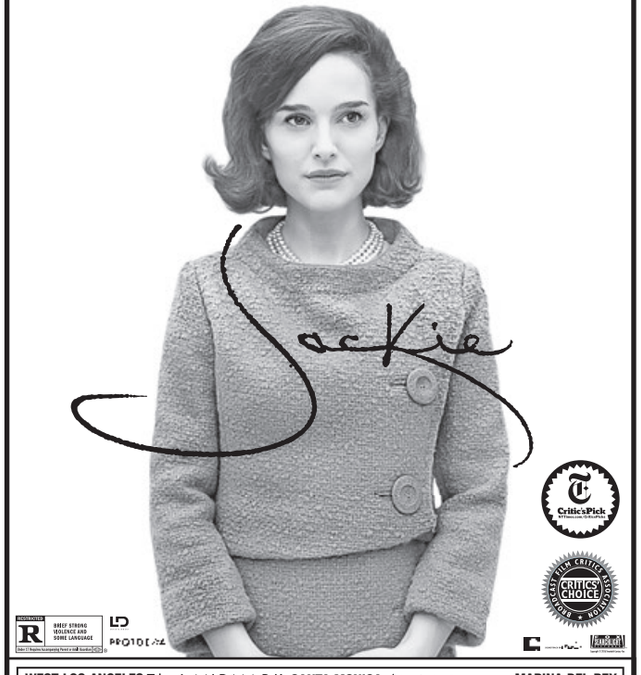

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| Film //

SWING FOR THE *FENCES*

DENZEL WASHINGTON BRINGS AUGUST WILSON'S MASTERWORK TO THE PEOPLE

BY APRIL WOLFE

I shouldn't have to explain why *Fences*, the August Wilson play set in the 1950s and now adapted for the screen, is important. If you've stepped anywhere near the theater — and I mean the playhouse here — you've read, seen or heard about it. Wilson, who didn't study theater in school, tuned his ear by listening to the cadence and diction of the people in his working-class neighborhood of Pittsburgh's Hill District, where most of his plays are set. When *Fences* premiered in 1983, the language was a welcome breath of smoggy, industrial air in the pristine, over-enunciated theater, and it remains one of the U.S.' most frequently produced scripts.

Fences puts black lives in the center of their own stories. But for as much as we theater nerds know and love the play, the fact remains that most African-Americans have not felt invited to the theater to see it. This screen adaptation, a wide release starring and directed by Denzel Washington, one of this country's last true movie stars, is vital because it has the potential to reach marginalized communities. But it also stands as an aching, lyrical, performance-driven masterpiece in its own right, a film so intense and engrossing that movie theaters really should screen it with an intermission.

Washington plays Troy, a 50-something garbage collector who's jovial and entertaining as he holds court on the job and after work with his best friend, Bono (Stephen Henderson). Walking home, then hanging around in Troy's backyard, Troy and Bono share a bottle of booze back and forth right up until it's done. Troy's good-natured cynicism on topics such as his failed baseball career (pre–Jackie Robinson) can turn on a dime to thinly veiled anger. In these moments, Washington's signature laugh — the one that launches straight from his belly and winds up a joyous coughing fit — becomes almost weaponized. Meanwhile, Troy's wife, Rose (Viola Davis), and youngest son, Cory (Jovan Adepo), dodge Troy's wrath, keeping him in check with practiced patience and polite jabs. As Troy spins tall-tale yarns about encounters with devils, Rose's pointed quips set him straight: "Anything he can't understand, he call it the devil."

> A FILM SO INTENSE AND MOVING THAT IT SHOULD SCREEN WITH AN INTERMISSION.

The boisterous tone of quick-witted chatter darkens as Troy's eldest son, the estranged Lyons (Russell Hornsby), comes by for a small loan. Further irritating Troy's poorly hidden emotional wounds: the arrival of his own older brother, Gabriel (Mykelti Williamson), whose brain injury from the war has rendered him infantile, walking the streets, chasing imaginary demons away. (It's Gabriel's payout from the government that allowed Troy to buy his house.) Throughout the rambling conversations, the edges of these characters' fragile happiness curl up — beneath it all, always, is a painful history of being black in America.

Inside the house, couch covers squeak under the characters' butts as they shoot the shit — the protective plastic a potential nod to how badly Rose wants to preserve everything she has, even if it's cheap. Adorning every wall in every room, pictures of a white Jesus watch over black lives. Outside, a garden of sturdy vegetables grows among the cement of the backyard, where Rose wants Troy to build a fence. This takes him years, and the job becomes a running thread that shows how time has passed.

In the interim, he slowly destroys everything good in his life by having an affair with a woman who then becomes pregnant. He's trapped in a spiraling replay of his own father's demise, a story he tells to the others as a cautionary tale of how quickly and easily it can all go wrong for a black man. This doesn't excuse his failings, but it does reveal the complex truth that getting screwed over by the system turned Troy from a hopeful boy to a hardened, pitiless man.

Washington may take an actors-first approach to his direction, but he's not easy on his own character. I've seen this play on the stage a few times, and there's always a kind of magic at the end — no matter how terrible Troy gets, audiences can't help but still feel love for him and sympathy for his pain. Washington's portrayal is harsher than many stage Troys. Here, as the years pass, Troy says dumber and more hurtful things to Rose until she finally breaks and lashes out, tears and snot flowing freely down her face — Davis at that moment becomes the people's champion.

And because, as the film nears its end, Washington chooses to focus his camera so attentively on Rose, she slowly becomes the central figure in this *Fences*, not Troy. There's no bitter laughter that will endear us to him this time, just a raging fire burning in Rose, siphoning all the oxygen for her flame.

In some ways, *Fences* parallels Ava DuVernay's documentary *13th*, which draws a kind of road map for how African-Americans were disenfranchised and incarcerated after the abolition of slavery, with repercussions spanning generations — and the hurt cycle keeps spinning. Wilson's tale is an enduring story without easy answers or false triumphs, one that gets more complicated as it ages; all the questions about today's America still have their echoes in *Fences*.

FENCES | Directed by Denzel Washington | Written by August Wilson, based on his play | Paramount Pictures
ArcLight Hollywood, Landmark

MORE PRODUCT THAN MYTH: *ROGUE ONE: A STAR WARS STORY*

COURTESY OF DISNEY

The first thing to say about *Rogue One* is that it might be the most visually splendid *Star Wars* movie to date — with its mist-covered mountains, its tsunamis of dust and fire, its X-wing fighters blazing through rainswept nights. The second thing to say: For all its vivid visual imagination, the film left me almost totally cold. And I say that as a man who has cried actual tears at more than one *Star Wars* movie.

This entry has been positioned as a prequelish one-off about the efforts to steal the plans for the first Death Star — a premise that fits snugly between Episodes 3 and 4 but largely avoids the soap opera of the Skywalker family. We follow loner outlaw Jyn Erso (Felicity Jones), whose scientist father (Mads Mikkelsen) was taken years ago by Imperial official Orson Krennic (Ben Mendelsohn) to work on the Empire's new "planet killer" space station. Jyn is tracked down by the rebels after Imperial defector Bodhi Rook (Riz Ahmed) brings a message from her father that reveals a vulnerability in the Death Star. Jyn heads off to find her father, aided by Bodhi, spy Cassian Andor (Diego Luna) and his wisecracking droid K2SO (Alan Tudyk). Also tagging along are blind monk Chirrut Imwe (Donnie Yen) and his faithful, armed companion — seriously, "faithful" and "armed" about covers the role — Baze Malbus (Jiang Wen).

Not unlike a videogame, each set piece seems designed to get us one step closer to an outcome that is little in doubt. First you get to the secret lair, then you get the plans, then you get to the switch so you can transmit the plans, and so on. **–Bilge Ebiri**

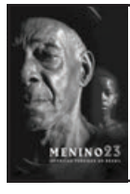
ROGUE ONE: A STAR WARS STORY
| Directed by Gareth Edwards | Written by Chris Weitz and Tony Gilroy | Walt Disney Pictures | Citywide

OPENING THIS WEEK

AMERICAN WRESTLER "What did you think? Coming to America would be like a Hollywood movie with a happy ending?" our hero's uncle a few minutes into this movie with a happy ending that, though made outside of Hollywood, does little to to distinguish itself from any other underdog sports drama you've ever seen. Which is to say: *American Wrestler: The Wizard* has its crowd-pleasing moments but fades from memory as quickly as all those Olympic events you only care about once every four years. Alex Ranarivelo's film takes place in Petaluma in 1980, and what little the townsfolk know of the Iran hostage crisis is enough to make them wary of the new kid in town: 17-year-old Ali (George Kosturos), who emigrates to the land of opportunity to avoid joining the army. After being bullied at school and bossed around at home by that uncle (Ali Afshar, whose experiences the film is based on), he joins the wrestling team and gets booed more than the Iron Sheik — until he starts winning. Jon Voight plays the tough but fair principal who envisions Ali's baptism by fire as part of the immigrant experience, and one that all who have come here have endured; best it, he suggests, and you can achieve anything in this great country. That's an odd, potentially realistic conception of the American Dream, and one borne out by Ali's experiences, the moral of which seems to be that people will kinda-sorta put aside their prejudices if you're good enough at sports. USA! USA! (Michael Nordine)

THE ATAXIAN *The Ataxian* documents the participation of Kyle Bryant — a biker diagnosed at 17 with the rare degenerative neuromuscular disease Friedreich's ataxia — and three of his friends in the nine-day Race Across America in 2010. In addition to detailing their main subject's progress, directors Kevin Schlanser and Zack Bennett interview others living with the disease (including one of Bryant's team members, Sean) as well as medical authorities testifying to its life-shortening horrors. But the backbone of the film is the ride itself, through a cross-country course that Bryant and co. complete in just under the event's allotted nine days. His feat is impressive and inspiring, especially considering how energy-sapping Friedreich's ataxia can be. But *The Ataxian* plays like a feature-length infomercial, albeit one with a budget robust enough for Sigur Rós and Bon Iver to play on the soundtrack. Some of the biking footage is pretty in a generic way; for the most part, we're told rather than shown how astonishing the riders' athletic feats are. More off-putting is the film's reflexive canonization of its subject. Bryant says he participated in this monumental race because he felt a need to push himself to crazier athletic heights as his way of proving to people that Friedreich's ataxia could be beaten. It is thus a symbolic gesture — and alas, that is exactly the way Schlanser and Bennett treat Bryant himself: as symbol first, human being second. (Kenji Fujishima)

BOY 23: THE FORGOTTEN BOYS OF BRAZIL A rule of the fascists: If you can't eliminate a threat, institutionalize it. Belisario Franca's documentary *Boy 23: The Forgotten Boys of Brazil* exposes the pre–World War II story of a Nazi plantation worked by 50 black orphans essentially as slaves. Two survivors reluctantly reflect on the childhood that was taken from them, recounting their harrowing experiences. Franca dives back into Brazil's fascist history, explaining that it was the last Western nation to abolish slavery and that the rise of Hitler overseas inspired the local government's adoption of eugenics. *Boy 23* dredges up chilling archival footage to illustrate Brazil's most racist period: One clip features a pageant of adorable, crying white babies being analyzed by judges to be perfect specimens. The film opens not with a history lesson but with a local farmer recounting a surprising discovery. The man digs up a brick and scrapes off mud to reveal a hidden Nazi insignia. Decades earlier he tried to share what he found but was dismissed by locals who viewed the old plantation owners as philanthropists and wanted to brush the past away. These thriller-like genre trappings of trying to uncover a conspiracy invigorate the documentary. That said, *Boy 23* overplays its hand with too many stylized re-enactments, all shot in slow motion, black-and-white and ultra close-up. Franca's film is at its most arresting when it parallels America's own racial unrest. We've grown all too familiar with the public ignoring transgressions of powerful individuals who purport to be on the right side. (Brian Welk)



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COLLATERAL BEAUTY Here's a promise few movies can make: If you sink two hours into *Collateral Beauty* now, it's guaranteed that for the rest of your life, when conversation stalls, you can save the night by asking, "Did you ever see that movie where Will Smith plays an ad executive so shut down with grief over the death of his daughter that his business partners — played by Edward Norton, Kate Winslet and Michael Peña — hire actors to confront him in public in the roles of Death, Time and Love, the abstract concepts to whom he has been penning and mailing angry letters?" Maybe you'll be at a dinner. Maybe nobody will believe you. You'll continue. "Helen Mirren plays the actress who plays Death. And Keira Knightley plays Love. But that's not the weirdest part. The business partners want the Will Smith character to step aside, so they set it up so that he believes that nobody but him can see Death, Time and Love, even when he's shouting at them on the streets." There will be silence. "This was a dark comedy, right?" someone might finally say. "No, it's meant to be inspiring. Also, each of the business partners learns valuable life lessons from Love, Death and Time." They will say you're making it up. You may wonder if it's you who was gaslit, in that theater. Could this have been an actual film? Haven't the people who make movies themselves ever suffered bereavement? Being people, don't they know that there's better, less dangerous therapy than the staging of faux-hallucinated interventional public theater pieces? (Alan Scherstuhl)

THE HOLLOW POINT Even for a proud B movie, this is ridiculous: Gonzalo Lopéz-Gallego's *The Hollow Point* imagines a small town on the U.S.-Mexican border where the only Latino person is a cartel plant (John Leguizamo) sent to murder the white folks who sold the Mexicans bullets. The script, written by newcomer Nils Lyew, seems to be an amalgam of *Breaking Bad* and *No Country for Old Men*, with a cartoonish portrayal of border life gleaned from pop culture, not experience. Lopéz-Gallego, the Spanish director whose thrilling *Open Grave* wowed at Tribeca in 2014, ultimately forgets to focus on the humanity that might have enriched this needlessly twisty crime story. Sheriff Wallace (Patrick Wilson) returns to his hometown of Los Reyes, Arizona, after its own booze-swilling sheriff Leland (Ian McShane) has a deadly run-in with a lowlife ammunition runner trying to get to Mexico. Leland tells Wallace the men he's about to face are dangerous animals — going by the book won't keep him alive. The story that follows isn't by the book, either. It's nonsense about the Mexicans wanting revenge (for exactly what I'm still not sure) and vowing to wreak havoc. Lyew kills the story with implausible twists, but he does craft some effective, original set pieces. One moment has Wallace blowtorching a carburetor in a suspect's truck to look for evidence; the bullets hidden inside get heated to combustion and start shooting all over the place. But this director also needs a full story. And this ain't that — the point of this film really is hollow. (April Wolfe)

A KIND OF MURDER There's nothing wrong with adapting hoary literary properties for the screen (except perhaps inserting the undead into the works of Jane Austen). But when the source material is a 60-year-old thriller responsible for many of today's genre conventions, don't be surprised if the result is as predictable as Andy Goddard's *A Kind of Murder*. Walter Stackhouse (Patrick Wilson) is an architect enjoying the good life in early 1960s New York, sharing a house of his own design with wife Clara (Jessica Biel). Of course, if movies have taught us anything, it's that appearances among the upper class tend to be deceiving. Clara is deeply unhappy, attempting suicide, and Walter, whose true passion is for writing pulpy crime fiction, becomes obsessed with the unsolved murder of Helen Kimell, convincing himself that her husband (Eddie Marsan) is guilty, and that maybe Walter could get away with offing the bothersome Clara. The film is based on *The Blunderer*, a 1954 Patricia Highsmith novel. Her title still fits, as Walter's amateur sleuthing leads him to Kimell's bookshop (a fact Kimell is only too happy to leverage when Clara turns up dead). Walter also publicly expresses admiration for the smart way Kimell (allegedly) covered his tracks, and then he botches his own subsequent assignation with comely boho singer Ellie (Haley Bennett). He's so inept at everything you start doubting his architect credentials. The film has a sumptuous look (Goddard directed several episodes of *Downton Abbey*), and *Mad Men*'s Vincent Kartheiser delivers as a haughty NYPD detective, but while *A Kind of Murder* is certainly a faithful rendering, it's hardly an illuminating one. (Pete Vonder Haar)

YOUR *WEEKLY* MOVIE TO-DO LIST

Deck the Halls With *Santa Claus: The Movie* or *Jack Frost*

Friday, Dec. 16

Is Deckard a replicant? Will next year's sequel starring Ryan Gosling be any good? Ponder these and other unanswerable questions during the Aero's screening of ***Blade Runner***, Ridley Scott's sci-fi neo-noir. Harrison Ford is the hardboiled detective circa 2019, forced, as his sort so often are, to come out of retirement and track down a gang of rogue robots who are indistinguishable from their human counterparts. Scott's vision of 21st-century Los Angeles is as striking now, as we approach the year in which it's actually set, as it was when *Blade Runner* first came out in 1982. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Dec. 16, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com*.

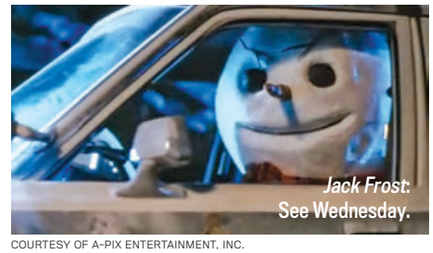
For something more seasonally appropriate, head to **Old Town Music Hall's Christmas Festival**. Gather 'round the Mighty Wurlitzer pipe organ, watch classic comedy shorts, sing Christmas carols and settle in for 1913's ***Scrooge***, a silent adaptation of *A Christmas Carol* that's rarely screened. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Dec. 16, 8:15 p.m.; Sat., Dec. 17, 2:30 & 8:15 p.m.; Sun., Dec. 18, 2:30 p.m.; $10. (310) 322-2592, oldtownmusichall.org*.

Saturday, Dec. 17

Elsewhere in wholesome entertainments, the New Beverly offers up ***Santa Claus: The Movie*** as a kiddie matinee. Not to be confused with Tim Allen's *The Santa Clause*, Jeannot Szwarc's holiday adventure is like an origin story for St. Nick that attempts to answer all our burning questions about how he came to reside in the North Pole and why it is that reindeers are able to fly. David Huddleston plays Santa, with Dudley Moore as an elf and John Lithgow as an evil toy-maker. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat.-Sun., Dec. 17-18, 2 p.m.; $6. (323) 938-4038, thenewbev.com*.

Sunday, Dec. 18

There's little glamour in the world of professional wrestling outside of WWE. Documentarian and noted mark Robert Greene explores an especially lo-fi promotion in his second documentary, ***Fake It So Real***, which is finally receiving its Los Angeles premiere nearly five years after its initial release thanks to Acropolis Cinema and Cinefamily. A postscreening discussion will be moderated by special guest referee David Shoemaker, perhaps the preeminent pro wrestling journalist of our time. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sun. Dec. 18, 4 p.m.; $14. (323) 655-2510, cinefamily.org*.



COURTESY OF A-PIX ENTERTAINMENT, INC.

Tuesday, Dec. 20

Anyone enamored of *Cabaret*, *All That Jazz* and *Star 80* looking for a chance to explore Bob Fosse's back catalog will have the chance to do just that thanks to LACMA, where ***Sweet Charity*** screens early in the afternoon. Based on Fosse's musical of the same name (which was itself based on Fellini's screenplay for *Nights of Cabiria*), it stars Shirley MacLaine in the title role of a taxi dancer for whom little is going as planned but hope springs eternal nonetheless. We should all be so lucky. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Dec. 20, 1 p.m.; $4. (323) 857-6000, lacma.org*.

Wednesday, Dec. 21

1997's ***Jack Frost*** has literally never been screened on 35mm before. Some might say there's a reason for that — an exemplar of the VHS era, Michael Cooney's horror film isn't exactly regarded as a holiday classic — while others are sure to relish the opportunity to see both the director and star Scott McDonald in person following this momentous occasion. Holiday horror may not be for everybody, but a little counter-programming never hurt anyone. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Wed., Dec 21, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com*.
–Michael Nordine

GO THE LION IN WINTER "Henry was 18 when we met, and I was Queen of France. He came down from the north to Paris with a mind like Aristotle and a form like mortal sin. We shattered the commandments on the spot." So declares Eleanor of Aquitaine (Katharine Hepburn) about her estranged husband, England's King Henry II (Peter O'Toole), toward whom she still feels passion despite the fact that he's kept her locked away in France for 10 long years. As 1968's *The Lion in Winter* — which is enjoying a 4K digital restoration and rerelease — opens, it is 1183, and Henry summons Eleanor to "Christmas court," where few gifts will be exchanged but many nefarious plots will be hatched, all with the goal of confirming an heir to Henry's throne. (The eldest son has died.) The king has big plans for his youngest, the idiot John (Nigel Terry), while Eleanor favors Richard (Anthony Hopkins, in his film debut), even as the neglected middle son, Geoffrey (John Castle), waits for his parents and siblings to destroy one another so he can step into the breach. *The Lion in Winter* is a classic film, but not a great one. It's clunky and overlong, as costume dramas with Shakespearean pretensions tend to be, especially back in the day. No matter. The movies we take to our hearts are usually imperfect, and all that's ever mattered about *The Lion in Winter* are Hepburn and O'Toole, and the pleasure we take from watching two masters inspire each other to greatness. Scenery chewing has rarely been so artful. (Chuck Wilson)

GO NERUDA "Art is a lie that tells a truth," Pablo Picasso once said. The aphorism animates Pablo Larraín's canny and vigorous *Neruda*, a sidelong biopic of the preeminent Chilean poet and politician — featuring a brilliant Luis Gnecco in the title role — that's equal parts fact and fiction. Born in Santiago in 1976, Larraín takes an oblique approach to his subject, one of his country's most exalted heroes — a strategy that renders the past always labile and dynamic, never static and turgid. Larraín narrows the scope of his subject's life to 1948, the year that Neruda, then a senator representing Chile's Communist party, was forced into hiding after President Gabriel González Videla (regular Larraín collaborator Alfredo Castro) outlawed communism and called for the writer-statesman's arrest. The historical record, however, is embellished by a wholly fabricated character: Oscar Peluchonneau (Gael García Bernal, the star of Larraín's *No*), both an officious police officer tasked with ensnaring Neruda and the film's unreliable first-person narrator. Referents and identities are always slightly unfixed in *Neruda*, a film that reaches dizzying, exhilarating velocity by flouting the conventions of its hidebound genre. Peluchonneau, we soon discover, is a character doubly imagined: not only by Larraín and screenwriter Guillermo Calderón but also by the Neruda that they have concocted. A chronicle of a towering 20th-century author, a detective story and a metafiction, *Neruda* consistently calls attention to its own artificiality; the rear projection in scenes of Peluchonneau driving in pursuit of his quarry gives Larraín's proj-

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ect a Hitchcockian aura. *Neruda* forgoes slavish re-creation — the kind of mimesis that sinks Larraín's recently released, baffling biohazard *Jackie* — for a more audacious consideration of language, literature and iconicity. (Melissa Anderson)

SLASH How often has a mainstream film tackled the real-life anxieties of the kind of questioning teens who turn to Tumblr and Reddit-like message boards to learn the facts of life? Mostly because it's complicated and uncharted territory, a lot of adults just don't *get* it. The flourishing variety of gender and sexual-preference labels allows these kids to choose identities on their own terms. Writer-director Clay Liford, in his endearing comedy *Slash*, explores these identity crises through the burgeoning world of fan-fic Comic-Con nerds as they face the real-life and online hardships of being a teen today. And it's both funny *and* enlightening, a nuanced yet sometimes brash look at how teens see themselves, not how adults would *like* to see them. High schooler Neil (Michael Johnston) might be gay. Or bi. Or something else. But he indulges his fantasies by writing steamy same-sex and pansexual fan-fic about a comic book hero named Vanguard. He's got eyes for theater kid Jack (Dalton Edward Phillips) but also for the sarcastic, loudmouth Julia (Hannah Marks), whom he learns is actually a popular erotic fan-fic writer. Julia's stuck in a relationship with a punk jerk, and her best friend, Martine (Jessie Ennis), is pregnant and acerbic, poking fun at all her insecurities about dressing up (in private) as an elf. As Neil and Julia grow closer, their longing and confusion bubble up in sweet little moments. Liford is a confident writer-director who portrays teens with a rare, full-bodied humanity. These young actors give heartfelt, whip-smart performances, but Ennis in particular seems like a star ready to burst. (April Wolfe)

SOLACE This paranormal cops-versus-serial-killer procedural never isn't ridiculous, but it's often entertaining as well, making room for its elite cast (Anthony Hopkins, Abbie Cornish, Jeffrey Dean Morgan, Colin Farrell) to give speeches, face moral conundrums and tell jokes in the rain, all in between the familiar pulpy police work. They survey bizarre crime scenes, sweat out a witness' secrets in the interrogation room and even solve the riddles that the killer has thoughtfully typed up and dispensed. If that sounds like your thing, you'll relish it — if not, stay away. Morgan plays the top-dog FBI detective; Cornish his trusted partner; Hopkins the old-pal clairvoyant they bring in to assist. The specifics of his character's power set are a greater mystery than anything the screenwriters *mean* to be mysterious. Suffice it to say, ESP here reveals information to the detectives based only on the logic of how it would be most dramatic at any given moment. Sometimes, Hopkins explains exactly what's *really* going on with the force of cold truth; other times, he power-walks with a worried look as we're beset with juddering flashes of possible futures: Cornish's face covered in blood; ants on a hot dog; a wolf snarling. Farrell is the suspect, and he tears into speeches about why in some particular cases serial killing is justified. Don't worry, though, Hopkins has speeches to counter the nihilism. The car chase isn't bad, and there's actually a surprise or two. (Alan Scherstuhl)

TWO WEEKS TO GO *Two Weeks to Go* is what happens when you strip a film of a plot, a script, actors, a cinematographer, a score and any semblance of purpose or direction. Making YouTube's original-content "stars" seem like Daniel Day-Lewises by comparison, Cameron Pazirandeh produces, directs and stars in this "story" of a nameless man who, given two weeks to live because of some ill-defined "condition in my brain," opts to record his final days via vlog entries. Completely improvised by its headliner (who's the sole cast member) and shot on an iPhone and MacBook Pro, the action involves Pazirandeh rambling about God, the meaning of life and his inability to comprehend any of it in extended monologues that take place in his apartment, near the beach and in a mall. He correctly states that he knows nothing, and the blather is empty even on topics such as movies and happiness. Even at a scant 56 minutes, *Two Weeks to Go* — whose production company imagines it as "content that speaks to millennials" — seems to go on for an eternity. When the filmmaker's computer fan eventually begins whirring angrily and uncontrollably, it's as if the very technology that's allowed such an amateurish lo-fi project to exist is actively objecting to its creation. (Nick Schager)

ONGOING

OFFICE CHRISTMAS PARTY As dull and impersonal as a sheaf of open-enrollment insurance forms, *Office Christmas Party* brings together — and underutilizes — several funny performers from TV shows (*Silicon Valley, Veep, SNL*) that pinpoint what this dim comedy does not: the specifics of workplace environments and their particular pathologies and joys. Under orders from interim CEO Carol Vanstone (Jennifer Aniston, pinched and stiff), the Chicago division of software firm Zenotek will have to forgo holiday bonuses and lay off scores of workers. Carol's inept but magnanimous kid brother, Clay (T.J. Miller), the branch president, conspires with high-ranking employees played by Jason Bateman and Olivia Munn — office crushes igniting zero chemistry — to avoid financial ruin by wooing an eminent client (Courtney B. Vance) at the company's Yuletide bacchanal. The rager's excesses are wholly predictable: cocaine, a lot of white people jumping up and down to DJ Kool, gay-panicky visuals with eggnog. The generic construction extends to the bit characters, including a pimp and an Uber driver played by actresses wanly recalling Amy Schumer and Melissa McCarthy. Inimitable (and relieving), though, are the creaturelike antics of Kate McKinnon, here as an HR martinet so rule-bound that she files a sexual-harassment suit against herself. (Melissa Anderson)

» 31) ***Jackie***

I welcome every argument with those who say *Jackie* is a drama, not a horror film. But I also respectfully disagree. Just listen to Mica Levi's Herrmann-inspired score! Pablo Larraín has created a haunting thrill ride through the mind of a singular, grief-stricken woman whose every move and word is analyzed by the world. It's psychological horror at its greatest. Jackie is both heroine and villain, and her all-too-famous mirror of perfection shatters the second a hunk of her husband's skull ricochets into her pink Chanel suit.

Always Shine

This tight thriller truly shocked me by how much director Sophia Takal could do with little more than a remote location and two top-of-their-game actresses. With flourishes suggesting Robert Altman's camerawork, she shows us her co-stars verbally whittling each other down to raw nerves, until no sign of sanity is left. Somehow, Takal makes this a statement on the confines the entertainment industry places on women, always at the whim of men who will make their careers if only they'll show a little nip.

Hunt for the Wilderpeople

True, this isn't horror. But let's make room for the light at the end of the tunnel. Taika Waititi's under-the-radar gem of a family film is one I've recommended to every person I've met — no matter their age or tastes. Sam Neill and newcomer Julian Dennison light out for a bush adventure that is as emotional as it is funny, which is very. Years from now, I'll remember all the horror and anguish of this time reflected in our movies, but I'll also remember that amidst this, a story about a 13-year-old orphaned Native troublemaker triumphing over the system with willpower and ingenuity broke through all the darkness.

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Neighborhood Movie Guide //

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HOLLYWOOD & VICINITY

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The Boatman Fri., 7:55 p.m.; Sat., 10 p.m.; Sun., 8:05 p.m.; Mon., 8:10 p.m.; Tues., 6:30 p.m.; Wed., 8:05 p.m.; Thurs., 11:20 p.m.
City of Dead Men Fri., 9:40, 11:10 p.m.; Sat., 6:45, 11:50 p.m.; Sun., 6:30, 9:55 p.m.; Mon., 10, 11:30 p.m.; Tues., 8:20, 11:30 p.m.; Wed., 6:30, 9:55 p.m.; Thurs., 6:30, 9:45 p.m.
Virtual Revolution Fri., 6:20 p.m.; Sat., 8:20 p.m.; Sun., 11:30 p.m.; Mon., 6:30 p.m.; Tues., 9:55 p.m.; Wed., 11:30 p.m.; Thurs., 8:05 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
A Monster Calls Thurs., 7:05, 10:20 p.m.
Silence Thurs., 7, 8:15, 10:15, 11:30 p.m.
Patriots Day Tues., 7, 10 p.m., 12 mid.; Wed., 11 a.m., 1:45, 4:30, 7:15, 10 p.m., 12:45 a.m.; Thurs., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.
Sing Sat., 9 a.m.
Collateral Beauty Fri.-Sun., 8:05, 10:10 a.m., 12:20, 2:25, 4:35, 7:10, 9:20 p.m., 12:10 a.m.
Fences Fri., 8, 9:15, 11:30 a.m., 2:30, 4:15, 5, 7:15, 10:30 p.m., 12:15 a.m.; Sat., 8, 9:15, 11:15 a.m., 12:45, 2:30, 5:30, 7:15, 10 p.m., 12:15 a.m.; Sun., 8, 9:15, 11:30 a.m., 2:30, 4:15, 7:15, 10 p.m., 12:15 a.m.
Rogue One: A Star Wars Story Fri., 4:15, 5, 7, 7:45, 8, 9, 9:30, 10:15, 10:45, 11 a.m., 12 noon, 1, 2, 3, 3:15, 4, 4:30, 5, 6, 6:30, 7:45, 8, 8:15, 9 p.m.; Sat., 7, 7:45, 8, 8:45, 9:30, 10, 10:45, 11 a.m., 12:15, 1, 2, 2:45, 3:15, 4, 4:30, 5, 5:30, 6:15, 6:45, 7:45, 8, 9:15, 9:30, 10 p.m.; Sun., 7, 7:45, 8, 9, 9:30, 10, 10:30, 11 a.m., 12 noon, 1:15, 2, 3, 3:15, 4, 4:30, 5, 6, 6:30, 7:30, 8, 8:15, 9, 9:30, 10 p.m.; Sat., 9 a.m.
Rogue One: A Star Wars Story 3D Fri., 1:30, 5:30, 8:30, 11:15 p.m.; Sat., 1:30, 8:30, 11:15 p.m.; Sun., 1:30, 5:30, 8:30, 11:15 p.m.; Fri., 5:15, 8:30 a.m., 12 noon, 3:30, 7, 10:30 p.m., 2 a.m.; Sat., 8:30 a.m., 12 noon, 3:30, 7, 10:30 p.m., 2 a.m.; Sun., 8:30 a.m., 12 noon, 3:30, 7, 10:30 p.m.
La La Land Fri., 7:30, 8:45, 10, 10:45, 11:30 a.m., 12:15, 1, 1:30, 2:15, 3, 4:15, 6, 7:15, 8:15, 8:45, 9:30, 10, 11:15, 11:45 p.m., 12:30, 1 a.m.; Sat., 8:15, 9:30, 10:45, 11:30 a.m., 12:15, 1:45, 2:15, 3:15, 4:15, 5, 6, 7:15, 8:15, 8:45, 9:30, 10:15, 11:30 p.m., 12:45 a.m.; Sun., 7:15, 8:45, 10:15, 10:45, 11:30 a.m., 12:15, 1, 1:30, 2:15, 3, 4:15, 5:15, 6, 7:15, 8:15, 8:45, 9:30, 10:30, 11:15, 11:45 p.m., 12:45, 1 a.m.
Nocturnal Animals Fri., 8:40, 11:10 a.m., 2:20, 5:45, 7:05, 10:55 p.m.; Sat., 9:10 a.m., 12:20, 2:55, 5:35, 7:05, 10:55 p.m.; Sun., 8:40, 11:10 a.m., 2:20, 5:45, 7:05, 10:55 p.m.
Jackie Fri., 8:55, 11:05 a.m., 1:50, 4:55, 7:10, 10:20 p.m.; Sat., 11:40 a.m., 1:55, 4:55, 7:10, 10:20 p.m.; Sun., 8:55, 11:05 a.m., 1:50, 4:55, 7:10, 10:20 p.m.
Manchester by the Sea Fri., 8:35, 11:25 a.m., 1:35, 4:20, 7:20, 9:25 p.m.; Sat., 8:10, 10:55 a.m., 1:50, 4:20, 7:20, 9:25 p.m.; Sun., 8:35, 11:25 a.m., 1:35, 4:20, 7:20, 9:25 p.m.
Moonlight Fri., 9:10 a.m., 12:35, 4:05 p.m.; Sat., 12:35, 4:10 p.m.; Sun., 9:10 a.m., 12:35, 4:05 p.m.
Rogue One: A Star Wars Story Fri., 9:30, 10, 11, 11:30 p.m., 12 mid, 12:15, 12:45, 1:30, 2, 2:15, 2:30, 3, 3:15, 3:30, 3:45 a.m.; Sat., 10:30, 11, 11:45 p.m., 12:15, 12:30, 12:45, 1, 1:15, 1:30, 2, 2:15, 2:30 a.m.; Sun., 11, 11:30 p.m., 12 mid, 12:30, 1:30 a.m.

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Sing Wed.-Thurs., 1:30, 4:15, 7, 9:45 p.m.
Jackie Wed.-Thurs., 1:30, 4:15, 7:10, 9:45 p.m.
Manchester by the Sea 2:15, 5:30, 8:45 p.m.
Arrival Fri.-Tues., 1:30, 4:15, 7, 9:45 p.m.
Moonlight Fri.-Tues., 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Rogue One: A Star Wars Story Sat., 1, 4, 7:30, 11 p.m.; Sun., 12:40, 4, 7:30, 11 p.m.; Mon.-Tues., 1, 4:30, 8, 11 p.m.; Wed., 2, 5, 8, 11 p.m.; Thurs., 1, 4:30, 8, 11 p.m.; Fri.-Sat., 9:45 a.m., 1:10, 4:30, 8, 11:30 p.m.; Sun., 11 a.m., 2:30, 6, 9:30 p.m.; Mon.-Thurs., 11:30 a.m., 3, 6:30, 10 p.m.; Fri.-Sat., 9:45 a.m., 1:10, 4:30, 8, 11:30 p.m.; Sun., 11 a.m., 2:30, 6, 9:30 p.m.; Mon.-Thurs., 11:30 a.m., 3, 6:30, 10 p.m.
Rogue One: A Star Wars Story 3D Fri., 9:15 a.m., 12:40, 4, 7:30, 11 p.m.; Sat.-Sun., 11:30 a.m., 3, 6:30, 10 p.m.; Mon.-Thurs., 12:30, 4, 7:30, 10:45 p.m.
Office Christmas Party Fri.-Sat., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sun., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.; Mon.-Thurs., 12 noon, 2:30, 5:15, 8, 10:30 p.m.
Fantastic Beasts and Where to Find Them Fri., 10:30 a.m., 1:30, 4:30, 7:45, 10:45 p.m.; Sat., 1:15, 7:45 p.m.; Sun., 12:45, 6:50 p.m.; Mon.-Thurs., 12:45, 7:15 p.m.
Fantastic Beasts and Where to Find Them in 3D Sat., 10:15 a.m., 4:30, 10:45 p.m.; Sun., 3:45, 9:50 p.m.; Mon.-Thurs., 3:45, 10:15 p.m.
Arrival Fri., 10:10 a.m., 1:10, 4:10, 7:10, 10:10 p.m.; Sat., 11:30 a.m., 2:10, 4:50, 7:40, 10:20 p.m.; Sun.-Thurs., 1:10, 4:10, 7:10, 10:10 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331
Rogue One: A Star Wars Story An IMAX 3D Experience Fri.-Sat., 8:45 a.m., 12:10, 3:30, 7, 10:30 p.m., 2 a.m.; Sun., 8:45 a.m., 12:10, 3:30, 7, 10:30 p.m.; Mon.-Thurs., 12:10, 3:30, 7, 10:30 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674
Rogue One: A Star Wars Story 9 a.m., 12:30, 4, 7:25, 10:55 p.m.

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Moana Fri.-Sun., 8:30, 11:15 a.m., 1:55, 4:35, 7:20, 9:55 p.m.; Mon., 9:30, 11:15 a.m., 1:55, 4:35, 7:20, 9:55 p.m.
Sing Tues., 7, 9:30 p.m.; Wed.-Thurs., 9:30 a.m., 12 noon, 5, 7:30 p.m.
Sing 3D Tues., 6, 8:30 p.m.; Wed.-Thurs., 2:30, 10 p.m.
Collateral Beauty Fri., 8:05, 9:35, 11:55 a.m., 2:20, 4:40, 7, 8:05, 9:20, 11:40 p.m.; Sat.-Sun., 8:05, 9:40 a.m., 12 noon, 2:20, 4:40, 7, 8:05, 9:20, 11:40 p.m.; Mon., 9:25 a.m., 12 noon, 2:20, 4:40, 7, 8:05, 9:20 p.m.
Rogue One: A Star Wars Story Fri., 7:30, 7:45, 8:45, 10:15, 10:30, 10:45, 11:45 a.m., 1:15, 1:30, 1:45, 2:45, 3:30, 4:15, 4:30, 4:45, 5:45, 6:30, 7:15, 7:45, 8:45, 9:30, 10:15, 10:30, 10:45 p.m.; Fri., 11:45 p.m., 12:30, 1, 1:15 a.m.; Sat., 7:30, 7:45, 8:45, 10:15, 10:30, 10:45, 11:45 a.m., 1:15, 1:30, 1:45, 2:45, 3:30, 4:15, 4:30, 4:45, 5:45, 6:30, 7:15, 7:45, 8:45, 9:30, 10:15, 10:30, 10:45 p.m.; Sat., 11:45 p.m., 12:30 a.m.; Sun., 7:30, 7:45, 8:45, 10:15, 10:30, 10:45, 11:45 a.m., 1:15, 1:30, 1:45, 2:45, 3:30, 4:15, 4:30, 4:45, 5:45, 6:30, 7:15, 7:45, 8:40, 9:30, 10:15, 10:30, 10:45 p.m.; Mon., 10, 10:15, 10:35, 11, 11:15 a.m., 1, 1:20, 1:45, 2:35, 3:30, 4:15, 4:45, 5:45, 6:30, 7:15, 8:45, 9:30, 10:15, 10:35, 11 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sat., 8, 9:30, 11 a.m., 12:30, 2, 5, 8, 11 p.m., 12:45 a.m.; Sun., 8, 9:30, 11 a.m., 12:30, 2, 5, 8, 11 p.m.; Mon., 12:30, 2, 5, 8 p.m.
La La Land Fri.-Sun., 7:55, 9:05, 10:50, 11:50 a.m., 1:40, 2:35, 4:35, 5:35, 7:25, 8:25, 10:10, 11:10 p.m.; Mon., 9:35, 10:50, 11:50 a.m., 1:40, 2:35, 5:35, 8:25, 11:10 p.m.
Nocturnal Animals Fri.-Sun., 9, 11:45 a.m., 2:25, 5:05, 7:50, 10:35 p.m.; Mon., 11:35 a.m., 2:25, 5:05, 7:50, 10:35 p.m.
Office Christmas Party Fri.-Sat., 10:20 a.m., 12:45, 3:15, 5:45, 8:15, 10:40 p.m., 12:25 a.m.; Sun.-Mon., 10:20 a.m., 12:45, 3:15, 5:45, 8:15, 10:40 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 8:40, 11:35 a.m., 2:30, 5:20, 8:10, 11:15 p.m.; Mon., 11:25 a.m., 2:30, 5:20, 8:10, 11:15 p.m.
Arrival Fri.-Sun., 8:10, 10:50 a.m., 1:35, 4:25, 7:10, 10 p.m.; Mon., 10:50 a.m., 1:35, 4:25, 7:10, 10 p.m.
Rogue One: A Star Wars Story Sun., 11:30 p.m.

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La La Land 1, 4, 7, 9:50 p.m.

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Life Risking Romance (mok-sum geon yeon-ae) Fri.-Wed., 11 a.m., 1:30, 3:45, 6:30, 9:15 p.m.

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Moana Fri.-Sun., 9:35 a.m., 12:20, 3:20, 6:20, 9:10 p.m.
The Metropolitan Opera: L'Amour de Loin ENCORE Wed., 6:30 p.m.
Collateral Beauty Fri.-Sun., 11 a.m., 1:40, 4:20, 7, 9:40 p.m., 12:10 a.m.
Rogue One: A Star Wars Story Fri., 12:30, 3:50, 7, 7:10, 10:40 p.m.; Sat., 10 a.m., 12:30, 3:50, 7:10, 10:40 p.m.; Sun., 12:30, 3:50, 7:10, 10:40 p.m.; Tues., 2 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sun., 10 a.m., 1:10, 4:30, 7:50, 11:20 p.m.; Mon.-Wed., 12:40, 4, 7:20, 10:40 p.m.; Fri.-Sun., 10:40 a.m., 1:50, 5:10, 8:30 p.m., 12 mid.; Mon.-Wed., 1:20, 4:40, 8, 11:20 p.m.
La La Land Fri.-Sun., 10:30 a.m., 1, 1:45, 4:10, 4:50, 7:20, 8, 10:30, 11:10 p.m., 12:05 a.m.
Nocturnal Animals Fri., 9:55 a.m., 12:45, 3:40 p.m.; Sat., 9:55 a.m., 12:45, 3:35, 6:40, 9 p.m.; Sun., 9:55 a.m., 12:45, 3:40, 6:40, 9 p.m.
Office Christmas Party Fri.-Sun., 9:50 a.m., 12:40, 3:30, 6:10, 8:50, 11:30 p.m.
Fantastic Beasts and Where to Find Them Fri., 11:40 a.m., 2:45, 6:35, 10:35 p.m.; Sat., 9:30 a.m., 12:35, 3:40, 6:45, 9:50 p.m.; Sun., 1:50, 5, 8:10, 11:15 p.m.
Manchester by the Sea Fri., 5, 8:10, 11:25 p.m.; Sat., 3:10, 6:35, 9:55 p.m.; Sun., 10:40 a.m., 3, 6:35, 9:55 p.m.
Arrival Fri., 1:30, 4:40, 7:40, 9 p.m.; Sat., 1:30, 4:40, 7:40, 10:35 p.m.; Sun., 10:20 a.m., 1:30, 4:40, 7:40, 10:35 p.m.
Doctor Strange Fri.-Sun., 9:45 a.m., 12:35, 3:25, 6:15 p.m.
Home Alone Sat., 12 noon.

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Allied Fri., 10:15 p.m.; Sat.-Sun., 7:30 p.m.; Mon., 10:15 p.m.; Tues., 7:35 p.m.; Fri., 2:30 p.m.; Sat.-Sun., 2 p.m.; Mon.-Tues., 2:30 p.m.
Nocturnal Animals Fri., 7, 9:30 p.m.; Sat.-Sun., 8:05, 10:35 p.m.; Mon., 7, 9:30 p.m.; Tues., 7, 10:15 p.m.; Fri., 2, 4:30 p.m.; Sat.-Sun., 12 noon, 2:45, 5:30 p.m.; Mon.-Tues., 2, 4:30 p.m.
Lion Fri., 7:30, 10:10 p.m.; Sat., 8, 10:30 p.m.; Sun., 7:30, 10:15 p.m.; Mon.-Tues., 7:30, 10:10 p.m.; Fri., 2:15, 5 p.m.; Sat., 11:45 a.m., 2:30, 5:15 p.m.; Sun., 11:15 a.m., 2, 4:45 p.m.; Mon.-Tues., 2:15, 5 p.m.
Miss Sloane Fri., 6:45, 9:45 p.m.; Sat., 9 p.m.; Sun., 6:30, 9:30 p.m.; Mon., 6:45, 9:45 p.m.; Tues., 9:30 p.m.; Fri., 1:15, 4 p.m.; Sat., 12:15, 3, 6 p.m.; Sun., 1, 3:45 p.m.; Mon.-Tues., 1:15, 4 p.m.
Elle Fri., 7:15, 10 p.m.; Sat., 7, 9:45 p.m.; Sun., 6:15, 9:15 p.m.; Mon., 7:15, 10 p.m.; Tues., 7:10, 10 p.m.; Fri., 1:30, 4:15 p.m.; Sat., 11:15 a.m., 2:10 p.m.; Sun., 12:30, 3:15 p.m.; Mon.-Tues., 1:30, 4:15 p.m.
Moonlight Fri., 7:45 p.m.; Sat.-Sun., 10:15 p.m.; Mon., 7:45 p.m.; Fri., 5:15 p.m.; Sat.-Sun., 11:30 a.m., 5 p.m.; Mon., 5:15 p.m.; Tues., 5:10 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
Hummus! The Movie Sun., 5 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN
Passengers Tues., 7, 10 p.m.; Wed.-Thurs., 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.
Allied Fri.-Sun., 10:25 a.m., 1:20, 4:20, 7:25, 10:20 p.m.
Moana Fri., 9:45, 10:45 a.m., 1:45, 5:05, 7:50, 10:40 p.m.; Sat.-Sun., 9:45, 10:45 a.m., 12:40, 1:45, 4, 7:05, 10:05 p.m.
Why Him? Thurs., 7, 9:45 p.m.
Assassin's Creed Tues., 7, 9:50 p.m.; Wed.-Thurs., 11 a.m., 1:40, 4:40, 7:30, 10:20 p.m.
The Metropolitan Opera: L'Amour de Loin ENCORE Wed., 6:30 p.m.
Patriots Day Tues., 7, 10:15 p.m.; Wed., 10 a.m., 1:15, 4:15, 7:30, 10:45 p.m.
Sing Tues., 6, 9 p.m.; Wed., 9:15 a.m., 12:15, 3, 6, 9 p.m.; Thurs., 9:15 a.m., 12 noon, 3, 6, 9 p.m.
Bolshoi Ballet: The Nutcracker Sun., 12:55 p.m.
Collateral Beauty Fri.-Wed., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
Rogue One: A Star Wars Story Fri., 12 mid, 12:30 a.m.; Sat., 8:45, 11:45 a.m., 2:30, 3:45, 6:15, 9:30, 11:30 p.m.; Sun., 8:45, 11:45 a.m., 2:30, 3:45, 6:15, 7:15, 9:30, 11:30 p.m.; Mon.-Thurs., 10:30 a.m.; Fri., 10 a.m., 1:15, 4:30, 7:45, 11 p.m., 1:30 a.m.; Sat.-Sun., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Mon.-Tues., 9:30 a.m., 1, 4:30, 8, 11:30 p.m.; Wed., 9:30 a.m., 1, 4:30, 8, 11:15 p.m.; Thurs., 9:30 a.m., 1, 4:30, 8, 11:30 p.m.
Rogue One: A Star Wars Story 3D Fri., 8:45, 11, 11:45 a.m., 2, 3, 3:45, 5:15, 6:15, 9:30, 10:30 p.m.; Sat., 11 a.m., 2, 3, 5:15 p.m.; Sun., 11 a.m., 2, 3 p.m.; Mon.-Tues., 1:45, 5:15, 8:45 p.m.; Wed., 5:30 p.m., 12 mid.; Thurs., 5:30 p.m.
Rogue One: A Star Wars Story An IMAX 3D Experience Fri., 9:15 a.m., 12:30, 3:45, 7, 10:15 p.m., 1:30 a.m.; Sat., 9:15 a.m., 12:30, 3:45, 7, 10:15 p.m.; Sun., 9:15 a.m., 12:30, 4:05, 7, 10:15 p.m.; Mon.-Thurs., 9 a.m., 12 noon, 3:30, 7, 10:30 p.m.
La La Land Fri., 9, 10, 11 a.m., 12 noon, 1, 2, 3, 4, 5, 6, 8, 8:45, 9:15, 10, 11 p.m.; Sat., 9, 10, 11 a.m., 12 noon, 1, 2, 3, 4, 5, 6, 7, 8, 9:15, 10, 11 p.m.; Sun., 9, 10, 11 a.m., 12 noon, 1:50, 2, 3, 4, 5, 6, 7, 8, 9:15, 10, 11 p.m.
Office Christmas Party Fri., 10:30 a.m., 1:05, 5:15, 7:50, 10:40, 11:45 p.m.; Sat.-Sun., 10:30 a.m., 1:05, 5:15, 7:50, 10:25, 10:40 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 9:55 a.m., 1:05, 4:10, 7:20, 10:35 p.m.
Arrival Fri.-Sat., 11:05 a.m., 1:50, 4:40, 7:35, 10:25 p.m.; Sun., 11:05 a.m., 4:50, 7:35, 10:25 p.m.
Doctor Strange Fri., 2:55, 6 p.m.; Sat.-Sun., 11:35 a.m., 5:35, 8:35 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581
Neruda 1:30, 4:20, 7:10, 9:55 p.m.
Sins of Our Youth 9:55 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed
The Lion in Winter Fri., 2, 5, 8 p.m.; Sat.-Sun., 11 a.m., 2, 5, 8 p.m.; Mon.-Thurs., 2, 5, 8 p.m.
Home Alone 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
Moonlight Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon., 3:30 p.m.; Tues.-Thurs., 4:30, 7, 9:30 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed
A Monster Calls Thurs., 7:30 p.m.
Silence Thurs., 7:10, 10:30 p.m.
Julieta Wed.-Thurs., 11 a.m., 12:15, 2:40, 5:05, 7:30, 9:50 p.m.
Fences Fri., 10, 11 a.m., 12:30, 1:05, 2, 3:30, 4:10, 5, 6:30, 7:15, 9:30, 10:15 p.m.; Sat., 10, 11 a.m., 12:30, 1:05, 2, 3:30, 4:10, 5, 6:30, 7:15, 8:20, 9:30, 10:15 p.m.; Sun., 10, 11 a.m., 12:30, 1:05, 2, 3:30, 4:10, 5, 6:30, 7:15, 8, 9:30, 10:15, 10:50 p.m.; Mon.-Wed., 11 a.m., 12:30, 1:05, 2, 3:30, 4:10, 5, 6:30, 7:15, 8, 9:30, 10:15 p.m.; Thurs., 11 a.m., 12:30, 1:05, 2, 3:30, 4:10, 5, 7:15, 8, 10:15 p.m.
La La Land Fri.-Sun., 10, 10:20, 10:50, 11:25 a.m., 12:50, 1:15, 1:45, 2:20, 3:45, 4:10, 4:40, 5:15, 6:40, 7:05, 7:35, 8:10, 9:30, 9:50, 10:25, 11 p.m.; Mon.-Tues., 11, 11:30 a.m., 12:30, 1:15, 1:50, 2:25, 3:25, 4:10, 4:40, 5:15, 7:05, 7:35, 8:10, 9:50, 10:25 p.m.; Wed., 11, 11:30 a.m., 12:30, 1:15, 1:50, 2:25, 3:25, 4:10, 4:40, 5:15, 6:20, 7:05, 7:35, 8:10, 9:10, 9:50, 10:25 p.m.; Thurs., 11, 11:30 a.m., 12:30, 1:15, 1:50, 2:25, 3:25, 4:10, 4:40, 5:15, 7:05, 7:35, 8:10, 9:50, 10:25 p.m.
Nocturnal Animals 11:40 a.m., 2:20, 5, 7:40, 10:15 p.m.
Jackie Fri.-Sun., 10 a.m., 12:15, 1, 2:35, 5, 6:15, 7:25, 9:45 p.m.; Mon.-Tues., 12:15, 2:35, 3:45, 5, 7:25, 9:45 p.m.; Wed.-Thurs., 12:15, 2:35, 5, 7:25, 9:45 p.m.
Lion 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.
Manchester by the Sea Fri.-Sun., 10, 10:30 a.m., 1:25, 3:20, 4:20, 7:20, 8:35, 10:15 p.m.; Mon.-Tues., 11:45 a.m., 1:25, 4:20, 7:20, 10:15 p.m.; Wed.-Thurs., 1:25, 4:20, 7:20, 10:15 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394
Allied Fri.-Sun., 8:30, 11:25 a.m., 2:20, 5:15, 8:10, 11:05 p.m.; Mon., 11:25 a.m., 2:20, 5:15, 8:10, 11:05 p.m.
Moana Fri., 7:50, 9, 10:35 a.m., 1:25, 4:15, 7:05, 9:55 p.m.; Sat., 7:50, 9, 10:35 a.m., 12 noon, 1:25, 2:50, 4:15, 5:40, 7:05, 8:30, 9:55 p.m.; Sun., 7:50, 9 a.m., 12 noon, 2:50, 4:15, 5:40, 7:05, 8:30, 9:55 p.m.; Mon., 10:35 a.m., 12 noon, 1:25, 2:50, 5:40, 8:30, 9:55 p.m.
The Metropolitan Opera: L'Amour de Loin ENCORE Wed., 6:30 p.m.
Sing Tues., 6, 7:50, 10:35 p.m., 12:01 a.m.; Wed.-Thurs., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.
Sing 3D Tues., 6:55, 8:45, 11:30 p.m.
Bolshoi Ballet: The Nutcracker Sun., 12:55 p.m.; Mon., 5:30 p.m.
Collateral Beauty Fri.-Wed., 9:40 a.m., 12:10, 2:40, 5:10, 7:40, 10:10 p.m.
Rogue One: A Star Wars Story 12:45, 4, 7:15 p.m.; Fri.-Sun., 11:05 a.m., 2:20, 4:45, 5:35, 8, 11:15 p.m.; Mon., 11:05 a.m., 2:20, 5:35, 8, 11:15 p.m.; Tues.-Thurs., 11:05 a.m., 2:20, 4:45, 5:35, 8, 11:15 p.m.; Fri., 8:40, 11:05 a.m., 2, 2:20, 3, 4:45, 5:35, 6:50, 8, 9:40, 10:05, 11:15 p.m.; Sat.-Sun., 8:40, 11:05 a.m., 12:20, 2:20, 3:35, 4:45, 5:35, 6:50, 8, 9:40, 10:05, 11:15, 11:40 p.m.; Mon., 11:05 a.m., 2:20, 5:35, 8, 9:40, 11:15 p.m.; Tues.-Wed., 11:05 a.m., 2:20, 4:45, 5:35, 8, 9:40, 11:15 p.m.; Thurs., 11:05 a.m., 2:20, 5:35, 8, 9:40, 11:15 p.m.
Rogue One: A Star Wars Story 3D 9:30 a.m., 10:30 p.m.; Fri.-Sun., 7:50, 10:15 a.m., 1:30, 8:50 p.m., 12:05 a.m.; Mon., 10:15 a.m., 1:30, 4:45, 8:50 p.m.; Tues., 10:15 a.m., 1:30, 8:50 p.m., 12:05 a.m.; Wed.-Thurs., 10:15 a.m., 1:30, 8:50 p.m.; Fri., 7:50, 8:15, 10:15, 11:25, 11:55 a.m., 1:30, 2:45, 3:10, 6:05, 6:25, 8:50, 11:40 p.m., 12:05 a.m.; Sat., 7:50, 8:15, 10:15, 11:30, 11:55 a.m., 1:30, 2:45, 3:10, 6, 6:25, 8:50 p.m., 12:05 a.m.; Sun., 7:50, 8:10, 10:15, 11:25, 11:55 a.m., 1:30, 3:10, 6, 6:25, 8:50 p.m., 12:05 a.m.; Mon., 10:15, 11:55 a.m., 1:30, 3:10, 4:45, 6:25, 8:50 p.m.; Tues., 10:15, 11:55 a.m., 1:30, 3:10, 6:25, 8:50 p.m., 12:05 a.m.; Wed.-Thurs., 10:15, 11:55 a.m., 1:30, 3:10, 6:25, 8:50 p.m.
Befikre Fri., 11 p.m.; Sat.-Sun., 9:15 p.m.; Mon., 10:45 a.m., 1:55 p.m.
Nocturnal Animals Fri.-Sun., 8:40, 11:30 a.m., 2:20, 5:10, 8:05, 10:55 p.m.; Mon., 11:30 a.m., 2:20, 5:10, 8:05, 10:55 p.m.
Office Christmas Party Fri., 7:50, 9:10, 10:30, 11:50 a.m., 1:10, 2:30, 3:50, 5:15, 6:25, 7:50, 9, 10:30 p.m.; Sat., 7:50, 9:10, 10:30, 11:50 a.m., 1:10, 2:30, 3:50, 5:15, 6:30, 7:50, 9:05, 10:30 p.m.; Sun., 7:50, 8:45, 10:30, 11:25 a.m., 1:10, 2:30, 3:50, 5:15, 6:30, 7:50, 9:05, 10:30 p.m.; Mon., 10:30, 11:50 a.m., 1:10, 2:30, 3:50, 5:15, 6:30, 7:50, 9:05, 10:30 p.m.
Fantastic Beasts and Where to Find Them Fri.-Mon., 10:20 a.m., 1:25, 4:30, 7:35, 10:40 p.m.
Almost Christmas Fri.-Sun., 9:35 a.m.; Mon., 10:05 a.m., 12:50, 3:35, 11 p.m.
Arrival Fri.-Sun., 8:25, 11:15 a.m., 2:05, 4:55, 7:45, 10:35 p.m.; Mon., 11:15 a.m., 2:05, 4:55, 7:45, 10:35 p.m.
Doctor Strange Fri.-Sun., 8:10, 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Mon., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.
It's a Wonderful Life (1946) Sun., 2 p.m.
Dhruva Fri., 7:55, 11:25 a.m., 2:55, 6:30, 10:10 p.m.; Sat.-Sun., 8:05, 11:40 a.m., 3:15, 6:50, 10:25 p.m.; Mon., 11:40 a.m., 3:15, 6:50, 10:25 p.m.
Naanna Nenu Naa Boy Friends Fri.-Sun., 8:50 a.m., 12:10, 3:20, 6:30, 9:40 p.m.; Mon., 12:10, 3:20, 6:30, 9:40 p.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005
Bad Santa 2 Fri.-Mon., 9:50 a.m., 12:30, 3, 5:30, 8:20, 10:45 p.m.
Moana Fri.-Mon., 10:10, 11:10 a.m., 1, 2:10, 3:50, 5:10, 6:40, 7:55, 9:30, 10:40 p.m.
Assassin's Creed Tues., 7:05 p.m.; Wed.-Thurs., 10:10 a.m., 1:10, 7:10 p.m.
Assassin's Creed 3D Tues., 10:15 p.m.; Wed.-Thurs., 4:10, 10:10 p.m.
Sing Tues., 6, 9 p.m.; Wed.-Thurs., 9:40 a.m., 12:40, 3:40, 6:40, 9:30 p.m.
Sing 3D Tues., 7, 10 p.m.; Wed.-Thurs., 10:20 a.m., 1:20, 4:20, 7:20, 10:20 p.m.
Collateral Beauty Fri.-Sat., 11:30 a.m., 2, 4:45, 7:30, 10:15 p.m., 12:15 a.m.; Sun.-Mon., 11:30 a.m., 2, 4:45, 7:30, 10:15 p.m.
Rogue One: A Star Wars Story Fri.-Mon., 9:30 a.m., 12:45, 4, 7:15, 10:30 p.m.; Fri.-Sun., 9:10 a.m., 1:15, 3:30, 7:45, 10 p.m.; Mon., 1:15, 3:30, 7:45, 10 p.m.; Fri.-Sat., 9:10 a.m., 1:15, 3:30, 6:05, 7:45, 9:15, 10 p.m., 12:10 a.m.; Sun., 9:10 a.m., 1:15, 3:30, 6:05, 7:45, 9:15, 10 p.m.; Mon., 1:15, 3:30, 7:45, 10 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sat., 10:30 a.m., 1:45, 5, 8:15, 11:30 p.m.; Sun.-Mon., 10:30 a.m., 1:45, 5, 8:15 p.m.; Fri.-Mon., 10 a.m., 12:15, 4:30, 6:45, 11 p.m.; Fri.-Sun., 10 a.m., 12:15, 2:45, 4:30, 6:45, 11 p.m.; Mon., 10 a.m., 12:15, 4:30, 6:45, 11 p.m.
Office Christmas Party Fri.-Mon., 11:40 a.m., 1:10, 2:30, 5:20, 7, 8, 10:55 p.m.
Fantastic Beasts and Where to Find Them Fri.-Mon., 11:50 a.m., 3:15, 6:50, 10:20 p.m.
Almost Christmas Fri.-Mon., 10:50 a.m., 1:50, 4:50, 7:40, 10:50 p.m.
Arrival Fri.-Mon., 9:40 a.m., 12:50, 3:40, 7:10, 10:10 p.m.
Doctor Strange Fri.-Mon., 10:40 a.m., 1:30, 4:20, 7:20, 10:25 p.m.
Trolls Fri.-Sun., 9:20 a.m., 12 noon.; Mon., 11 a.m., 1:40, 4:05, 6:30, 9 p.m.
Moonlight Fri., 10:20 a.m., 4:15, 9:45 p.m.; Sat.-Mon., 10:20 a.m., 4:10, 9:45 p.m.

AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704
Collateral Beauty Fri.-Sun., 1:30, 5, 8, 11 p.m.; Mon.-Tues., 1:30, 5, 7:30, 10:45 p.m.
Rogue One: A Star Wars Story Fri., 11 a.m., 2:30, 8:30, 9:30 p.m., 12 mid.; Sat., 11 a.m., 12 noon, 3:30, 7, 10:30 p.m., 12 mid, 12:45 a.m.; Sun., 11 a.m., 12 noon, 3:30, 7, 10:30 p.m.; Mon.-Thurs., 12 noon, 3:30, 7, 10:30 p.m.
Rogue One: A Star Wars Story 3D Fri., 12 noon, 7 p.m.; Sat., 12:45, 2:30, 4, 6, 7:30, 9:30, 11:45 p.m., 12:30 a.m.; Sun., 12:45, 2:30, 4, 6, 7:30, 9:30, 11:45 p.m.; Mon.-Thurs., 11 a.m., 2:30, 6, 9:30 p.m.
Office Christmas Party Fri., 1, 4, 7:30, 10:15 p.m.; Sat.-Sun., 11:30 a.m., 2, 5:30, 8:30 p.m.; Mon., 11:30 a.m., 2:15, 5:15, 8:15, 11 p.m., 12 mid.; Tues., 11:30 a.m., 2:15, 5:15, 8:15, 11 p.m.
Jackie Fri., 11:15 a.m., 12:30, 3:50, 6:30, 9:45 p.m.; Sat.-Sun., 11:45 a.m., 3, 6:15, 9 p.m.; Mon.-Tues., 1, 3:45, 6:30, 9:45 p.m.
Almost Christmas Fri., 10:30 p.m.; Sat.-Sun., 10:45 p.m.; Mon.-Tues., 1:45, 4:45, 8, 11:15 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565
Moana Fri.-Sun., 8:05, 9:10, 11:50 a.m., 2:25, 4:35, 7:10, 9:35 p.m.; Mon., 9:10, 11:50 a.m., 2:25, 4:35, 7:10, 9:35 p.m.
Sing Tues., 6, 8:15, 10:30 p.m.; Wed.-Thurs., 10 a.m., 2:30, 7, 9:15 p.m.
Sing 3D Wed.-Thurs., 12:15, 4:45 p.m.
Collateral Beauty Fri.-Mon., 9:40 a.m., 12:40, 2:50, 5, 7:15, 9:25 p.m.
Rogue One: A Star Wars Story Fri.-Sun., 8, 8:30, 8:45, 9:15, 9:30, 9:45, 10, 10:45 a.m., 12 noon, 12:15, 12:45, 1:30, 2, 2:45, 3, 3:30, 4:15, 4:45, 5:30, 5:45, 6:15, 7, 7:30, 8:15 p.m.; Mon., 9:15, 9:30, 9:45, 10, 10:45 a.m., 12 noon, 12:15, 12:45, 1:30, 2, 2:45, 3, 3:30, 4:15, 4:45, 5:30, 5:45, 6:15, 7, 7:30, 8:15, 8:30, 9, 9:45 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sat., 9, 10:30, 11:45 a.m., 2:30, 4, 5:15, 8, 9:30, 10:45 p.m., 12:15 a.m.; Sun.-Mon., 9, 10:30, 11:45 a.m., 2:30, 4, 5:15, 8, 9:30, 10:45 p.m.
Nocturnal Animals Fri.-Mon., 11:55 a.m., 2:35 p.m.
Office Christmas Party Fri.-Sat., 11:40 a.m., 2:20, 4:50, 7, 10:20 p.m., 12:05 a.m.; Sun.-Mon., 11:40 a.m., 2:20, 4:50, 7, 10:20 p.m.
Fantastic Beasts and Where to Find Them Fri.-Mon., 9:05 a.m., 7:55 p.m.
Manchester by the Sea Fri.-Mon., 11:35 a.m., 2:05, 5:05, 7:20, 9:15 p.m.
Arrival Fri.-Mon., 11:25 a.m., 1:25, 4:55, 7:05, 10:40 p.m.
Rogue One: A Star Wars Story Fri.-Sat., 8:30, 9, 9:45, 10:15, 11, 11:15, 11:30, 11:45 p.m., 12 mid, 12:30, 12:45, 1, 1:30 a.m.; Sun., 8:30, 9, 9:45, 10:15, 11, 11:15, 11:30 p.m.; Mon., 10:15, 11, 11:15, 11:30 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030
Sing Tues., 7 p.m.; Wed.-Thurs., 10:45 a.m., 4:15, 9:45 p.m.
Sing 3D Tues., 9:45 p.m.; Wed.-Thurs., 1:30, 7 p.m.
Rogue One: A Star Wars Story Fri., 10:30 a.m., 1:30, 4:30, 6, 9, 10:30 p.m., 12 mid.; Sat.-Sun., 10:30 a.m., 1:30, 4:30, 6, 9, 10:30 p.m.; Mon.-Tues., 10:30 a.m., 1:30, 4:30, 10:30 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sun., 9:30 a.m., 12:30, 3:30, 6:30, 7:30, 9:30 p.m.; Mon.-Tues., 12:30, 3:30, 6:30, 7:30, 9:30 p.m.; Wed., 12:30, 3:30, 6:30, 9:30 p.m.; Thurs., 9:30 a.m., 12:30, 3:30, 6:30, 9:30 p.m.
Nocturnal Animals Fri.-Mon., 10:15 a.m., 1:15, 4, 6:45, 9:40 p.m.
Office Christmas Party Fri.-Mon., 11:45 a.m., 2:15, 4:45, 7:15, 10 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 3:15, 9:15 p.m.; Mon., 12:15, 3:15, 6:15, 9:15 p.m.
Fantastic Beasts and Where to Find Them in 3D Fri.-Sat., 12:15, 6:15 p.m.; Sun., 12:10, 6:15 p.m.
Arrival Fri., 10:40 a.m., 1:20, 4:15, 7, 9:45 p.m.; Sat., 10:40 a.m., 1:20, 7, 9:45 p.m.; Sun., 1:20, 4:15, 9:45 p.m.; Mon., 10:40 a.m., 1:20, 4:15, 7, 9:40 p.m.; Sat., 4:15 p.m.; Sun., 10:40 a.m., 7 p.m.
Trolls Fri.-Sat., 10:45 a.m., 1, 3:40 p.m.; Sun., 10:45 a.m., 1, 3:45 p.m.; Mon., 10:45 a.m., 1, 3:40, 6, 9 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
National Theatre Live: King Lear Mon., 7:30 p.m.; Tues., 1 p.m.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706
Allied Fri.-Mon., 12:30, 3:30, 6:30, 9:30 p.m.
Rogue One: A Star Wars Story Fri., 10, 11:30 a.m., 1, 2:30, 4, 7 p.m.; Sat.-Sun., 10, 11:30 a.m., 1, 2:30, 4, 7, 8:30 p.m.; Mon.-Thurs., 10 a.m., 1, 4, 7 p.m.
Rogue One: A Star Wars Story 3D Fri.-Sun., 11 a.m., 2, 5, 8, 10, 11 p.m.; Mon.-Tues., 11 a.m., 2, 5, 8, 10 p.m.; Wed.-Thurs., 10 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 5:30, 11:30 p.m.; Mon., 1:15, 4:15, 7:15, 10:15 p.m.

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ABSTRACT HEART

Bisexual rapper-singer Kevin Abstract wants to "speak for people who can't speak" on his emotive new album, *American Boyfriend*

BY ARTEMIS THOMAS-HANSARD

In the minutes leading up to his Nov. 12 performance at Camp Flog Gnaw, the Tyler, the Creator–curated music festival and carnival at Exposition Park, Kevin Abstract stands in a black hoodie, checkered shorts, a headband, prescription glasses and mismatched shoes, his face contemplative beneath his curly, rose-tinted hair. With the slightest smile, he flashes me a peace sign. I ask him if he's nervous. He says yes.

Just outside his private world of anxiety, Abstract's friends buzz and mingle around him backstage. Most are members of his hip-hop collective, Brockhampton, a self-described "boy band" he helped assemble online while living in his hometown of Corpus Christi, Texas. Their debut album, *All-American Trash*, is among the most underappreciated independent hip-hop records to come out this year.

Some female friends of the all-male group are dressed as cheerleaders in makeshift costumes they picked up from local thrift stores, practicing their onstage routine. Others ready props, such as an American flag that's been flipped upside-down — a symbol of their despondence just days after the reality of a Trump presidency was announced.

"I am everything Donald Trump is against," says Abstract, a black, bisexual 20-year-old. "That's why we wave the flag onstage, because it's waving this flag around my identity and who I am as a person. I think it's powerful, waving a flag around your identity. Like, I know I'm not what you want me to be. I know I'm not what everyone says I'm supposed to be. But I'm gonna say what I want, and this is me, and I'm gonna be American whether you like it or not."

Though he didn't intend to drop his sophomore album in conjunction with the results of the election, *American Boyfriend: A Suburban Love Story*, released Nov. 18, couldn't have come at a more perfect time. Lead single "Miserable America" is an anthem of depression, apathy and estrangement, backed by beaming production and a bombastic choir chanting, "I don't care." Abstract raps, "My mother's homophobic/I'm stuck in the closet" and adds that his boyfriend's parents "love gays but they hate niggas." The track turns Abstract's experiences of rejection for his skin color and sexuality into a rallying cry for millions attempting to navigate a world that is still further from true progress than many of us realized.

"I want to speak for people who can't speak; they're afraid to speak," Abstract says. "They can play that song and sing it back and feel empowered."

That's the whole reason he went into making art in the first place: "The more I do this, the easier it is for someone who's struggling, you know?"

Sonically, the album is a departure from his much more aggressive, drug-focused debut, 2014's *MTV1987*, which first brought Abstract attention as a solo artist and landed him on tour with popular alt-rockers The Neighbourhood. *American Boyfriend's* textures are much poppier and often guitar-driven, though the album morphs from one genre to another nearly as many times as there are songs. Abstract drops spoken monologues into an intoxicating blend of jangly, early-2000s pop ("Yellow"), cinematic synths ("Runner"), chaotic noise and rootsy neo-soul.

He cites Frank Ocean, Kanye West and Tyler, the Creator as major influences, and notes how surreal it is to be invited to play a festival put on by one of his heroes. "All these black superheroes that I grew up with … they spoke up, and then it allowed me to have this interview with you, it allowed me to perform here. I'm just thankful for that. And that's why it's such a big issue for me to make sure my music is getting out to people who need it right now."

> "THE MORE I DO THIS, THE EASIER IT IS FOR SOMEONE WHO'S STRUGGLING."

Lyrically, *American Boyfriend* touches on topics ranging from drugs, depression and broken homes to love, insecurity and the current state of the world. On album opener "Empty," Abstract lists off the things he hates about himself and the various places he can't seem to quite fit in. On closing track "Echo," he eulogizes himself as a bad son, helplessly watching the mistakes of his past unfurl.

The format of the album — its initial self-loathing expanding outward to the world around him, then retreating back to internal anguish — follows the same circular format as many of Abstract's favorite coming-of-age films, such as *Palo Alto* and *American Honey*. The latter film's story reminds him of Brockhampton's journey from Texas to South Central L.A. this year.

"The film is about this group of kids who are driving around the U.S. and selling magazines — the most random thing — but it's a passion, a weird passion," he says. "But it's also because they had no other way out, really."

For Abstract, music is his "way out." His art is freedom from a judgmental world and the confusions of youth. "It comes from just dealing with sexuality, identity and trying to figure out who you are at a young age, when a lot of people that are supposed to be in your corner and backing you are telling you that's not the way to go."

Kevin Abstract is no longer the teenager he was when he began working on *American Boyfriend*, but he plans to continue writing from the perspective of that part of his life. "You don't stop feeling like this once you reach a certain age, you know?" he says. "Those memories are always there, and it just kind of keeps going."

Abstract's ability to put poetic words and beautiful music to those emotions is what makes him a gifted artist. His ability to do it in a way that makes people think is what gives him the potential to be a voice for his generation.

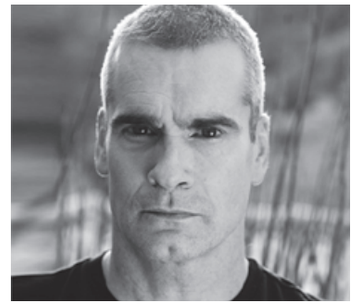
"Someone told me earlier, when people are watching my set, half the time they're [lost in thought], because they've never seen anything like it," he says. And it's true: Those in the crowd at his Flog Gnaw set not singing along to his every word are staring up at Abstract and the choir of friends with mouths agape, trying to piece together the image of an upside-down flag with the words flashing on the screen behind him: "Helmet Boy" — Abstract's Twitter handle — "is nervous … Helmet Boy is anxious … Helmet Boy is scary."

"I'd rather you think about it for a little while, rather than just put it in a box," he says. "No matter how long it takes for this to catch on, it's something that happened and it exists. And it makes me — I don't want to say comfortable, but it makes me a little bit more comfortable about my art. Not my position [in the world] but just my art."

Kevin Abstract

PHOTO BY RYAN ORANGE

Henry Rollins
The Column!



TRUMP HAPPENS

I am backstage at Largo. I will be onstage in a couple of hours, the second night in a run of eight shows here.

On my way to the venue, I listened to the president-elect make his "thank you" speech in Fayetteville, North Carolina. The crowd-pleasing mountain of opaque promises drew massive applause. As I listened, I made a list of things he said would happen and tried to make the numbers work. He said that branches of the military will be getting new equipment, because apparently the military is "depleted."

This was what he said about all the new gear: "[W]e're gonna to have the finest equipment in the world. It's gonna be new, it's gonna be modern, it's gonna be clean, it's gonna be the best. That's what we're gonna have." What else are we going to have? A president who says "gonna."

With an increase of spending for an overhauled military, tax cuts for those who have a lot of money already and a promise to rebuild America's infrastructure, I wonder if Trump is cheerleading from the land of magical thinking.

The PEOTUS fed red, white and blue meat to the rabid faithful: "We love our flag, right? We love our flag and we don't like it when we see people ripping up our flag and burning our flag. We don't like it, and we'll see what we're gonna do about that, OK?" Meanwhile, as I was transcribing this off of the internet, the feed on the right side of the screen was filling with posts: "kick all the monkey negroes," "fuck Hillary," "THE SOUTH WILL RISE AGAIN, without negroes."

Those who tout the "not my president" line need to wake up. This is your soon-to-be-president, and this is your country.

I have been thinking a lot about the line that has been said millions of times now, "Make America great again." Several months ago, when I first heard it, it occurred to me that the better statement would have been "Make America great," allowing everyone to pitch in. Making it great *again* implies that someone took the greatness, making Trump's campaign slogan accusatory, something that could be aimed and fired, something that could be used to cut and slash.

Finding someone to blame would be no problem. You start with President Obama and Hillary Clinton, and go from there to the media (biased), the voting system (rigged, with millions of illegal people voting for Clinton), to almost anyone or anything else, and it's fine.

Of Trump's baby-man Twitter fails, House Speaker Paul Ryan stated on *60 Minutes*, "Who cares what he tweeted, you know, on some Thursday night, if we fix this country's big problems?" Cool! So, what the president says doesn't matter, and by that am I to infer that I don't have to care about what Ryan says, either? Noted.

The controlling elite of white America was perhaps at its most free and unfettered in the times of slavery. The land, people and livestock they purchased and owned were theirs, fair and square. After 1865, things got tricky and far more compromised when equality started to intrude upon this otherwise brutal utopia, where everyone knew their place.

From then to now, businesses big and small have been at odds with the American worker. If a corporation can't make a slave out of you here, it simply goes somewhere else. It is a form of slavery, far enough away from America's shores to hide the stench, that makes many of the products that fill shopping malls and grocery stores.

I wonder if this is what the president-elect is talking about when he promises this return to greatness. It sounds as if you have to be either wealthy or in the military to get any benefits from his unplanned plans. What will happen to millions of other Americans? We'll all just have to bide our time to find out.

> THOSE WHO TOUT THE "NOT MY PRESIDENT" LINE NEED TO WAKE UP.

I think the prez-to-be has figured out that he doesn't want to, nor can he be, all that presidential, so he is doing what millions of us do every day — he's being himself. Instead of reading security briefings and taking crash courses in U.S. Government 101, he's making speeches that are not unlike his campaign blather, full of yuge promises and not a single bit of hard information as to how he's going to get 'er done.

All of his campaign rhetoric was at times funny, when it wasn't pathetic, badly aimed and poorly executed. Alec Baldwin's impersonation of him was good to the point of being depressing, but all that's behind us now and everything is turning very serious, very quickly.

Listening to Trump earlier, it was painfully obvious that he hasn't any idea of what he's doing and is hiding in the adulation of those devoted enough to stuff themselves into some arena to witness his massive majesty. You can call it what you want, but it's denial.

With the sheer tonnage of crap that fairly flies out of this man's mouth as if it's trying to escape, there is no way Trump will get anyone who didn't like him previously to change their minds. A speech like this one in Fayetteville makes that completely impossible. Those who side with him will no doubt stand their ground and dig themselves in deeper. They have come too far to turn back now.

I am not all that surprised that Trump won the election and even less surprised that Clinton won the popular vote by so many. What may be the least surprising is how bad things could very well get.

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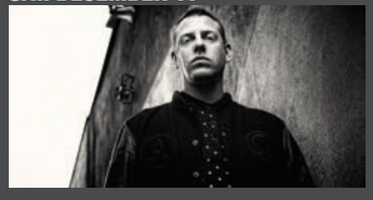

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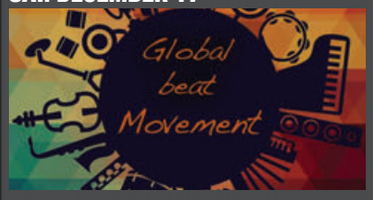

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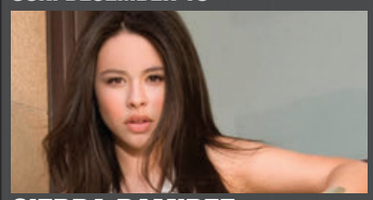

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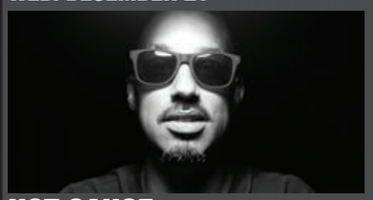

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Best Music of 2016, in Haiku

WEST COAST RAP CONTINUED TO DOMINATE, FRANK OCEAN RETURNED, AND WE'LL ALWAYS HAVE "FDT"

BY JEFF WEISS

PHOTO BY VICTOR HERCULES

Unless we develop some *Men in Black* technology to blissfully erase it from memory, 2016 will limp to the finish as one of the bleaker years in recorded history. It's safe to say that the only true victors of the last 12 months were Anderson .Paak, YG and Gucci Mane. And even then, the Atlanta trap pioneer was locked up for half of it.

No, 2016 was the equivalent of an acoustic ukulele serenade from Crazy Town, except Donald Trump played the role of Shifty Shellshock, lasciviously cooing false promises in the ears of Ivanka and the silently rotting majority of Middle Americans.

For all the gloom and despair, bright spots emerged. In particular, West Coast rap continued a glory age unseen since Dr. Dre left Death Row. The beat and funk scenes continued to evolve and expand, influencing everyone from Radiohead to Bruno Mars. Frank Ocean finally dropped a new album, which might not have been the masterpiece some claimed but captured the torpor and ennui of the year with understated elegance.

G Perico, Kadhja Bonet and Cam & China dropped some of the best official debuts of the decade. Local underground heroes DJ Dodger Stadium somehow wound up being the hidden soul of Kanye's *The Life of Pablo*. And if nothing else, we'll always have "Fuck Donald Trump" to scream while speeding on the freeway, protesting or staring Stuart Smalley–like in the mirror — a minor victory amidst madness.

With that in mind, it's time for that semi-annual tradition — ranking albums via haiku — as both Basho and Bowie intended. These are my favorite albums from the second half of 2016.

10. Daedelus, *Labyrinths* (Magical Properties)
Stumbling through the maze
Alfred always finds the map
A modern legend

9. Dawn, *Redemption* (Local Action)
Bad Boy to Blackheart
New Orleans meets avant beats
Best rhythm and blues

8. The Gaslamp Killer, *Instrumentalepathy* (Cuss)
Beauty in chaos
Post–near death experience
The Killer finds peace

7. Cam & China, *Cam & China* EP (self-released)
Best siblings since Clipse
Crush broke boys and the trifling
They gonna make it

6. Delroy Edwards, *Hangin' at the Beach* (L.A. Club Resource)
A trip to Big Sur
Leads to warped, dazed rebel beats
A cold beach classic

5. Kadhja Bonet, *The Visitor* (Fat Possum/Fresh Selects)
Honeycomb hideout
Of psychedelic soul bliss
A timeless visit

4. Vince Staples, *Prima Donna* (Def Jam)
War-ready from womb
Best Long Beach export since Snoop
The king of the norf

3. G Perico, *Shit Don't Stop* (So Way Out)
Like Too $hort meets Quik
Except a South Central G
Gangsta rap can't die

2. NxWorries, *Yes, Lawd!* (Stones Throw)
If there's a drought here
Anderson is winning big
A Lord's evidence

1. Isaiah Rashad, *The Sun's Tirade* (TDE)
Neurotic brilliance
Fights substance abuse and fame
He found the topics

The Next Five:

clipping., *Splendor and Misery* (Sub Pop/Death Bomb Arc)

XL Middleton + Eddy Funkster, *XL Middleton + Eddy Funkster* (Mo Funk)

Frank Ocean, *Blonde* (Boys Don't Cry)

Schoolboy Q, *Blank Face* (TDE)

Boogie, *Thirst 48 2* (Interscope)

Honorable Mention:

Ty Dolla Sign, *Campaign*; Tim Presley, *The Wink*; Newman Wolf, *Please Keep Talking*; Morgan Delt, *Phase Zero*; DJ Mustard, *Cold Summer*; Warm Brew, *Diagnosis*; Zeroh, *Emissions/Tinnitus*; Blu + Fate, *Open Your Optics to Optimism*; Crem'e, *Close Up*; Josef Leimberg, *Astral Progressions*; Dumfoundead, *We Might Die*; Far East Movement, *Identity*; Low Leaf, *Palm Psalms*; King Henry, *Don't Stay Away*; Mild High Club, *Skiptracing*; Local Natives, *Sunlit Youth*; Weyes Blood, *Front Row Seat to Earth*; Devonwho, *Luz*; Adrian Younge, *The Electronique Void*.

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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| Music // | Picks //

fri 12/16

The Dandy Warhols
@ THE FONDA THEATRE

Distortland, the ninth studio album from The Dandy Warhols, lives up to its name. It opens with "Search Party," a nod back to '90s shoegaze, with vocals as incomprehensible and soothing as the windy hum of a seashell. The songs build gradually into something more conventionally pop, coming to a peak seven tracks in with lead single "You Are Killing Me," where the crunch of guitars adds an upbeat bounce to lyrics that mix blame with self-deprecation. Later on, they sooth back into psychedelia with the blissful "Doves." Twenty-two years into their existence, the Portland, Oregon–based band retain that mix of indie rock and psychedelia that won them a cult following in the first place. Telegram and Warbly Jets open. **–Liz Ohanesian**

Nudist Priest
@ TERAGRAM BALLROOM

If you're going to be in a tribute band these days, you've got to have a good gimmick. Dread Zeppelin were likely one of the first groups to move beyond slavish mimicry of other folks' music with their reggae versions of Led Zeppelin oldies sung by an Elvis impersonator. More recently, Mac Sabbath have stood out from the endless legions of Black Sabbath wannabes by dressing up those ancient Geezer Butler ditties with sarcastic new lyrics and McDonald's costumes. Appearing tonight in the flesh (literally) for the first time in nine years, local revisionists Nudist Priest make the pun in their name real by stripping naked to perform Judas Priest covers. It's not clear what the real Rob Halford would think of these less-than-sculpted bodies, but Golden Rulers singer-guitarist John Ramirez plays it straight with deadpan savagery. **–Falling James**

Tribute to Leonard Cohen
@ COFFEE GALLERY BACKSTAGE

For Southern California and the world at large, the next year promises to be appropriately abundant with various tributes to singer-songwriter-poet Leonard Cohen. A variety of factors makes this show special, including the participation of Cohen's collaborators, and the embracing, homespun setting of the Coffee Gallery Backstage in Altadena. Participants include musician-journalist Paul Zollo, credited by Cohen with doing "one of the best interviews with me ever," and Sarah Kramer, whom Cohen affectionately referred to as "my trumpet player." Also on hand will be Valley-area music fixtures Chad Watson and Pam Loe, whose recent gigs include singing backup vocals for a performing lineup of the legendary Wrecking Crew. Proceeds from the show will benefit the Mount Baldy Zen Center, where Cohen lived and practiced for years. **–Jackson Truax**

Stars at Night: See Wednesday.

COURTESY OF MANIMAL RECORDS/GODMA

sat 12/17

Power of the Riff Festival
@ THE REGENT THEATER

After a two-year hiatus, this celebration of all riffs heavy returns for a two-day takeover that will test the structural integrity of the Regent Theater. Saturday will be headlined by Northwest black-metal collective Wolves in the Throne Room, whose preference for minimal stage lighting will ensure that the audience's focus remains solely on the riff. Other highlights that evening include a rare L.A. appearance from East Coast death-metal legends Incantation, and Midwest instrumental post-metallers Pelican will prove harsh vocals are not needed to overwhelm ears with musical heaviness. Sunday headliners Neurosis bolstered their reputation for apocalyptic doom-metal soundscapes with their latest record, *Fires Within Fires*. Other sources of sonic discord are Oxnard nihilist hardcore greats Nails — whose latest, *You Will Never Be One of Us*, is on many metal bloggers' year-end lists — and the punk-rock chaos of L.A.'s own Obliterations. Also Sunday, Dec. 18. **–Jason Roche**

Big Daddy Kane
@ LOS GLOBOS

Big Daddy Kane is one of the most influential MCs in rap history. His decisive, coolly assured "rhymes of strength and power" have drawn the praise of acolytes from East (Kool Moe Dee) to West (Ice-T). Since coming out of Brooklyn in the mid-1980s, the former Antonio Hardy helped Jay Z refine his vision and has collaborated with Public Enemy, Tupac Shakur, Patti LaBelle, Ice Cube and Quincy Jones. "I'm the authentic poet to get lyrical/For you to beat me, it's gonna take a miracle," he declared accurately enough on the 1988 single "Ain't No Half-Steppin'." As Big Daddy Kane announced a year later on "Smooth Operator," he is "for real, shooting lyrics like a harpoon." He hasn't released a full album since 1998's *Veteranz Day*, although he did appear earlier this year in the film *Exposed*. **–Falling James**

sun 12/18

Stevie Nicks, The Pretenders
@ THE FORUM

Stevie Nicks and The Pretenders' Chrissie Hynde might as well have been from different planets when they each came to public attention in the 1970s. Arizona sorceress-in-waiting Nicks and Lindsey Buckingham rejuvenated Fleetwood Mac when they joined in 1975, transforming the creaky British blues warhorse into a bastion of West Coast soft rock. At the same time, Ohio wild child Hynde was in Europe hanging out with such proto-punks as Johnny Thunders and Sid Vicious before finally starting her own band, The Pretenders. Yet for all the ferocity of early Pretenders blasts like "The Wait" and "Precious," Hynde revealed her pure pop instincts early on with such melodic tunes as "Kid" and a cover of The Kinks' "Stop Your Sobbing." On the current tour, Nicks and Hynde even harmonize like long-lost sisters on "Stop Draggin' My Heart Around." **–Falling James**

A Positive Spin
@ THE ROXY

It's always great to see artists and musicians dedicate some time to a charity or nonprofit they really care about, especially when it's a group of producers and DJs from the world of dance music, a genre often maligned as purely hedonistic. This event's big lineup of diverse DJs and producers, including house and EDM stars AC Slater, Mat Zo and Nadastrom, genre shape-shifter MachineDrum and Chicago footwork representatives Taso, is a benefit for Inner City Arts, an arts education nonprofit on Skid Row, which does great work providing arts education and workshops to underprivileged L.A. youth. Not only is it a great cause, it's also a great excuse to go out and dance on a Sunday night. **–Sam Ribakoff**

Matt Mayhall, MAST, INGA

@ THE HI HAT

A key figure in L.A.'s reawakening edge-jazz scene, drummer-composer Matt Mayhall comes at his music from a wide variety of angles, such as work with pop-rockers including Josh Haden's Spain, Aimee Mann, Ted Leo, Liz Phair and John Doe, alongside excursions with jazz heavies like keyboardist Larry Goldings, bassist Tim Lefebvre, guitarist Anthony Wilson and sax/winds great Vinny Golia. Mayhall's nicely unclichéd, rock-tinged, jazz-aligned originals take their cues from Soft Machine, '70s Miles Davis and Weather Report on his recent solo release *Tropes* (Skirl Records), featuring guitarist Jeff Parker of Tortoise and Claudia Quintet tenor saxophonist Chris Speed. Also: the similarly jazz rules–smashing MAST project from guitar-electronics man Tim Conley, and multi-instrumentalist Sam Gendel's INGA trio. **–John Payne**

COURTESY OF THE ARTIST

mon 12/19

Nick Waterhouse

@ THE REGENT THEATER

Throughout his short career, Nick Waterhouse has fused elements of R&B, soul and surf rock seamlessly. Over the past few years, the 30-year-old Orange County native has steadily sprinted toward the mainstream, with his "This Is a Game" featured in video game MLB 14: The Show and "Time's All Gone Pt. 1" nabbing a spot on a Lexus commercial. Now, the bespectacled singer — who is also a pretty good surfer — continues to push forward, working with the likes of Leon Bridges and *Late Show* bandleader Jon Batiste and releasing his third album, *Never Twice*, on which Waterhouse's crooning and swinging sound remain as vibrant as they are breezy, all while managing to avoid the insufferable nostalgia label. **–Daniel Kohn**

tue 12/20

Serotonin

@ BLUEWHALE

Sure, bluewhale is ground zero for cutting-edge jazz, but if you're not paying attention, you might not have noticed the surreptitious increase of other kinds of creative original music happening there. Composer Ted Case, in point, cites songwriters Margaret Glaspy, Emily King and Blake Mills as influences for his band, Serotonin. "The purpose of this project was to feel the joy of writing music for these musicians [in the band], and serotonin is the neurotransmitter associated with joy," says Case, who puzzlingly chose that name over "Massages, Chocolate & Instagram Kittens." Serotonin's piano-driven grooves are anchored by two standout singers, Amber Navran and Michael Mayo, the latter of whom is without a doubt the best young male jazz singer in Los Angeles. Their honeyed voices will make you forget all about that little bottle of Zoloft in your glove compartment. **–Gary Fukushima**

wed 12/21

The Bomb, Stars at Night

@ THE ECHO

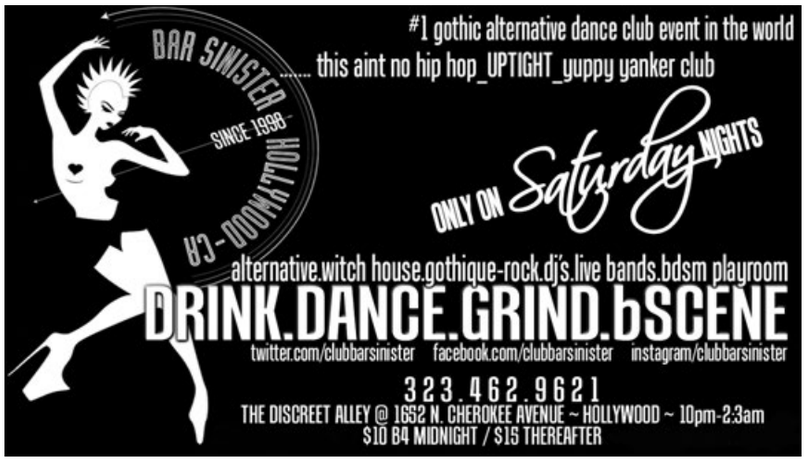
Rachel Fannan has a powerful set of lungs, which comes in handy when the former Sleepy Sun vocalist is howling over the loud waves of sound cranked out by such musical partners as Mike Watt and The Mars Volta's Cedric Bixler-Zavala. With her latest project, The Bomb, Fannan wails like a wraith over her own grungy guitar chords, backed by a no-nonsense power trio on the upcoming EP *Everybody's Famous*. East L.A. quartet Stars at Night are another band with a heavy guitar sound, although tracks like "Your Destiny" are more punk, as lead singer Irene Quiles chants her fiery proclamations like Bikini Kill–era Kathleen Hanna. At other times, guitarist Seleste Diaz combines her Black Sabbath–style riffage with bassist Elizabeth Banuelos and drummer Joana Rubio's fast tempos to bracing effect. **–Falling James**

thu 12/22

Arturo Sandoval Big Band

@ WALT DISNEY CONCERT HALL

So much holiday music is full of empty calories — cheery, yes, but often blandly sentimental and lightened with sugary melodies that are more vanilla than soulful. But renowned trumpeter Arturo Sandoval decks Disney Hall tonight with his *Swinging Christmas* show, in which he pumps up such standard fare as "Jingle Bells" with percussive flair and brassy arrangements. The Cuban-born maestro and multi-Grammy winner knows how to make even the corniest tune swing, especially when he feeds off his nimble big band and uncorks wild squeals of ear-piercing high notes on his horn. Before defecting to the United States in the 1990s, Sandoval was championed and inspired by his hero Dizzy Gillespie, who not only showed his fellow trumpeter a path out of Cuba but also paved the way musically with his own vibrant and rhythmic expressiveness. **–Falling James**



LA WEEKLY PRESENTS

SATURDAY, DEC 17, 2016

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CLUBS

ROCK

ACEROGAMI: 228 W. Second St., Pomona. Sextile, Second Still, Unbloom, Fri., Dec. 16, 10 p.m., $5.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Black Diamond Riders, Uke-Hunt, The Green Machines, Sat., Dec. 17, 8 p.m., $10. Drago, Bloom, Common War, Red River Massacre, CarSex, Sun., Dec. 18, 8 p.m., $5. King Flamingo, Thu., Dec. 22, 9 p.m., free.

ART SHARE L.A.: 801 E. Fourth Place, Los Angeles. Slim Tailor, Fri., Dec. 16, 7 p.m., $20.

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

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. War Imposed, The Pantheons, Metal X, Exiled Force, Brain Fragment, Fri., Dec. 16, 8 p.m., free. Toy Drive for Casa Pacifica, with Blood for Our Brothers, KillaKiah, Devil's Your Shadow, Scared of the Flood, Somos Mysteriosos, Sun., Dec. 18, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Anthony Jones, Monica Richards, Sat., Dec. 17, 10 p.m., $10-$20.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. RKCB, Michael Blume, Lauv, Fri., Dec. 16, 8:30 p.m., $15. Similar Fashion, Evil Genius, Josh Johnson, Sun., Dec. 18, 8 p.m., $7-$10. Fringe, Lilly, Ever So Android, Daisy, Tue., Dec. 20, 8:30 p.m., $5. Sleeptalk, Strange Faces, Hush, Wed., Dec. 21, 8 p.m., $12. Avi Buffalo, The Gloomies, Hideout, Thu., Dec. 22, 8:30 p.m., $8.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Standing Rock Benefit, with Danza Azteca Xipe Totec, Los Savages & Norton Wisdom, The Mourners, Atomic Sherpas, Fri., Dec. 16, 8:30 p.m., $10. Santa Sabbath, Double Naught Spy Car, Schizophonics, Sat., Dec. 17, 8:30 p.m., $10. Mr. Me, Discos Rayados, Le Cos, The Rosemary Reyes Band, Rubber Snake Charmers, Sun., Dec. 18, 5:30 p.m., $5.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.): 11334 Burbank Blvd., North Hollywood. Circus Secrets, with The Zulu Ali Quartet, AtomNuke, Evor3vo, Nat the Lioness, Alyssa Bishop plus sideshow performers, Fri., Dec. 16, 8:30 p.m., $10. Marquis & the Rhythm Howlers, The Cosmic Jetties, The Rhythm Coffin, Gatto di Morte, RIP the Undertaker, Sat., Dec. 17, 8 p.m., TBA.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Berlin, Fri., Dec. 16, 9 p.m., $24-$38. Smash Mouth, Sat., Dec. 17, 9 p.m., $28-$38.

CLIFTON'S CAFETERIA: 648 S. Broadway, L.A. Benefit for Midnight Mission, Sun., Dec. 18, 1-4 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; LoveyDove, D'Animal, PANDA, King Cotton Aggravation, Fri., Dec. 16, 7 p.m., free. 3 Balls of Fire, Guitars Inc., Par Avion, Sat., Dec. 17, 3 p.m., free; Jude Ciccolella, The Scorch Sisters, Sat., Dec. 17, 8 p.m., free. Debra Lee & Trigger Happy, Sundays, 6 p.m., free. The Brombies, Mondays, 7:30 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; Tracy Dawn, The Cody Bryant Experience, Wednesdays, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jimmy Angel, Lou Farah, Cody Bryant, Mike Hastings, Thu., Dec. 22, 7 p.m., free; Jay Dee Maness, Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 8:45 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Excel, Despise You, Deth Crux, Fri., Dec. 16, 8 p.m., $10. ArnoCorps, Krammpstein, Sat., Dec. 17, 9 p.m., $15.

DON THE BEACHCOMBER: 16278 Pacific Coast Highway, Huntington Beach. Surfin' - The Beach Boys Tribute, Thu., Dec. 22, 8 p.m., $15-$35.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Dios, HOTT MT, The Tracks, Fri., Dec. 16, 8:30 p.m., $9.50-11.50. Wiskey Biscuit, ÁNIMÓ, Sat., Dec. 17, 5:30 p.m., $5. Planes Mistaken for Stars Retox, Hesitation Wounds, Neaux, Sun., Dec. 18, 7:30 p.m., $11.50-$14.50. MNDSGN, Tue., Dec. 20, 8:30 p.m., $11.50-$14.50. The Bomb, Stars at Night, Pipe Dream, Wed., Dec. 21, 8:30 p.m., $9.50. (See Music Pick.)

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Shobaleader One, Corey King, Fri., Dec. 16, 8:30 p.m., $18.50-$23.50. Cut Chemist, Sat., Dec. 17, 10 p.m., $5. Jose Maldonado, Sun., Dec. 18, 9 p.m., $7-$10. Amine, Tue., Dec. 20, 8 p.m., $13.50-$15.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Veronica Loren, Lilyer, LeoLeo, Cassandra, Fri., Dec. 16, 9:30 p.m., $10. Sultry Sweet Burlesque & Variety Show, Sun., Dec. 18, 8:30 p.m., $25-$45. Open Mic, Mondays, 8 p.m., $5. Weirdo Night, with Dynasty Handbag, Kristina Wong, Kate Berlant, Jerry Jergens, Penis and others, Tue., Dec. 20, 8:30 p.m., $7.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Maria Taylor, Matt Costa, Sun., Dec. 18, 11 a.m., TBA.

FIVE STAR BAR: 267 S. Main St., Los Angeles. Last Roundup, 647-F, Screech of Death, Fatal Error, Baldwin Park Disasters, Culo, C.C. Potato, Sat., Dec. 17, 7:30 p.m., $7.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Mirage, Dog N Butterfly, Sat., Dec. 17, 8 p.m., TBA. Brody Dolyniuk, Sun., Dec. 18, 7 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Bardy & Bitch, Michael Miller, Fair July, Fri., Dec. 16, 7:30 p.m., $10. Aidan James, Sat., Dec. 17, 7:30 p.m., TBA; Aiden James, Madison Cunningham, Anaconda Limousine, Sat., Dec. 17, 7:30 p.m., $10; Anaconda Limousine, Sat., Dec. 17, 9:30 p.m., TBA. Sunday Blues Service, Sun., Dec. 18, 7:30 p.m., $10.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Chris Gagnon Band, Still Here, Tomorrow's Tessellations, The Gems, The Red Balloons, Fri., Dec. 16, 7 p.m., $12. David Siahaan, Tue., Dec. 20, 7 p.m., $12.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Naked Aggression, The Generators, Plexikill, Let Rage, Abactive Ramex, Fri., Dec. 16, 7:30 p.m., $10. Nate Cole, D. Wing, Micah James, Sat., Dec. 17, 8 p.m., free. Matt Mayhall, MAST, INGA, Sun., Dec. 18, 8 p.m., $10. (See Music Pick.) Facial, Fakers, QunQ, Tue., Dec. 20, 8 p.m., free. NELA Winter Shelter for the Homeless Benefit, Wed., Dec. 21, 8 p.m., $7. Stand With Standing Rock Benefit, Thu., Dec. 22, 8 p.m., $10.

HM157: 3110 N. Broadway, Los Angeles. The HM157 Christmas Extravaganza, With Matt Adams, Miranda Lee Richards, The Whispering Pines, Nora Keyes, The Children of Jack Acid, Ruthann Friedman, Steve Taylor, Angelina Moysov, Hélène Renaut, Darcey Leonard, Sara Melson, Andrew Dalziel & Steve Gregoropoulos and others, Sun., Dec. 18, 7 p.m., $10.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles. Marié Digby, Fri., Dec. 16, 7 p.m., $15. Craig Richey, Dreya Weber, Ned Farr, Matt Alber, Jon Ossman, Vivek Maddala, Isaiah Gage, Sun., Dec. 18, 7 p.m., $15.

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

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. Spookey Ruben, Sundays, 3 p.m., free. The Fockrs, Tuesdays, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Medusa the Gangsta Goddess, Anthm, All Kings, Fri., Dec. 16, 9:30 p.m., $10. Big Daddy Kane, Sat., Dec. 17, 8 p.m., $20. (See Music Pick.) Cierra Ramirez, Dylan Holland, Sun., Dec. 18, 8 p.m., TBA. Pigeon John, Insecure Alex, Diaz, The Audiots, DJ Stereotype, Wed., Dec. 21, 9 p.m., $5. Wax, Thu., Dec. 22, 8 p.m., TBA.

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

MAL'S BAR: 2331 S. Hill St., Los Angeles. Go Betty Go, Sat., Dec. 17, 9 p.m., $5.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Fur Dixon's WTFukushima, No Small Children, Turbulent Hearts, Fri., Dec. 16, 9 p.m., free. Spirit in the Room, Electric Children, Sapphic Musk, Constant Grimace, Sat., Dec. 17, 9 p.m., free. Joey Delgado, Gino Matto, Andy Walo, Johnny Main, Mon., Dec. 19, 8 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Inobe, Yolanda Johnson, Just R.A.W., Sonia Dali, Strange Jazz Universe, SMichael, Fri., Dec. 16, 8 p.m., $12. Andie Case, Sat., Dec. 17, 7:30 p.m., $17; Electric Enzyme, Twisted Oliver, Shikobi, SPQR, Sat., Dec. 17, 9:30 p.m., $12. The Blank Minds, Bassic, Kristiane Alphson, Aaron Shadrow, Sun., Dec. 18, 7 p.m., $13. Be Steadwell, Culled Cub, Mon., Dec. 19, 7:30 p.m., $13. Bobby Watson & the Peppermints, Davio Farris, Tue., Dec. 20, 8 p.m., $8. Buckley, Erisy Watt, Chris Stylez, Wed., Dec. 21, 8 p.m., $13. Tommy Odetto, Thu., Dec. 22, 8 p.m., $10.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Latest, Brian Buckley Band, The Elizabeth Kill, Fri., Dec. 16, 8 p.m., $10. Zachary Provost, Sarah Ault, Jayne & Otherside, Dirty White People, Sat., Dec. 17, 9 p.m., $10.

MRS. FISH: 448 S. Hill St., Los Angeles. Niki J. Crawford, Sat., Dec. 17, 9 p.m., free.
OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Tyga, Thu., Dec. 22, 9 p.m., TBA; Tyga, Thu., Dec. 22, 9 p.m., TBA.
OYSTER HOUSE SALOON: 12446 Moorpark St., Studio City. Record Head, Saturdays, 3 p.m., free.
PALADINO'S: 6101 Reseda Blvd., Reseda. Lucky Otis, Mondays, 8 p.m., TBA.
PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Mariachi El Bronx, Fri., Dec. 16, 9 p.m., $15. The Bronx, Noncon, Sat., Dec. 17, 9 p.m., $15. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free. Yip Yops, The BrosQuitos, Thu., Dec. 22, 8:30 p.m., free.
THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach. The Captains Son, Sat., Dec. 17, 9 p.m., TBA. Jason Heath & the Gready Souls, Sun., Dec. 18, 9 p.m., TBA. Long Beach Jazz Jam, Tue., Dec. 20, 9 p.m., TBA. Abby Girl, Thu., Dec. 22, 9 p.m., TBA.
POP OBSCURE RECORDS: 735 S. Los Angeles St., Los Angeles. Saccharine Trust, Sat., Dec. 17, 6 p.m., free.
THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. House of Affection, The Do-Its, Moth Drops, Fri., Dec. 16, 9 p.m., TBA. Johnny Madcap & the Distractions, Dirty Santas, Sat., Dec. 17, 9 p.m., TBA. Shinebright, Sun., Dec. 18, 3 p.m., TBA. Blair Sinta, Mon., Dec. 19, 9 p.m., TBA. Rearranged Face, Pucker Up, Thu., Dec. 22, 9 p.m., TBA.
REGAL INN: 6753 E. Carson St., Lakewood. The Convicts, Dirt Box, The Imperial We, Azzitizz, Atticus Relents, Sat., Dec. 17, 8 p.m., free with donation of two cans of food.
THE ROSE: 245 E. Green St., Pasadena. Tower of Power, Fri., Dec. 16, 9 p.m., $39-$78. Berlin, Sat., Dec. 17, 9 p.m., $24-$38. Smash Mouth, Sun., Dec. 18, 9 p.m., $31-$39.
THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Royal Machines, Dec. 16-17, 9 p.m., $35-$115. A Positive Spin Benefit Concert for Inner City Arts, with AC Slater, Bixel Boys, Craze, Kittens, Le Youth, Machinedrum, Taso, Mat Zo, Nadastrom, Vincent, Sun., Dec. 18, 6:30 p.m., $20-$30. (See Music Pick.)
SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Dennis Quaid & the Sharks, The Perfect Nines, Johnny Rockband, Sat., Dec. 17, 8 p.m., $20-$45. Hookers & Blow, Paradise Kitty, 2 Hot 2 Handle, Wed., Dec. 21, 8 p.m., $15.
SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The Rumproller Organ Trio, Mondays, 9 p.m., free.
THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Naomi, Davy Nathan, Kathryn Gallagher, Wrabel, Audra Mae, Mon., Dec. 19, 9 p.m., free. Club Foxes, Tue., Dec. 20, 9 p.m., $7. Love You, Wed., Dec. 21, 10 p.m., free.
SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Tommy Mora, The Pillar Saints, The Swansons, Romance & Rebellion, Detroit Diesel Power, Fri., Dec. 16, 7 p.m., $15. Sexy Tornado Variety Show, Sat., Dec. 17, 6 p.m., free. Mordecai, Le Chateau, Brombones, Jacob Alexander, Mon., Dec. 19, 8 p.m., $8. Big Sleep, The Earthtones, Wed., Dec. 21, 8 p.m., $8.
THE SMELL: 247 S. Main St., Los Angeles. Blessed, Mikey & His Shame, Hex Horizontal, Fri., Dec. 16, 9 p.m., $5. Peach Kelli Pop, French Vanilla, Post-Life, Janelane, Mo Dotti, Sun., Dec. 18, 8 p.m., $5. Mr. Wright & the El Salvadorians, Phlask, Teen Sex, Psychic Driving, Thu., Dec. 22, 8 p.m., $5.
SOL VENUE: 313 E. Carson St., Carson. Bad Apples, The Smash Up, Back Bone, Spliff Vision, The Orchard, Fri., Dec. 16, 7:30 p.m., $10-$20. Dan Kelly, Moi, Thu., Dec. 22, 7:30 p.m., $7-$150.
SWING HOUSE: 3229 Casitas Ave., Los Angeles. Cinco Santos, Sun., Dec. 18, 7 p.m., free.
TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Dream Apes, Artichoke, Fri., Dec. 16, 10:30 p.m., free.
THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Nudist Priest, Fri., Dec. 16, 9 p.m., $18. (See Music Pick.) Kim & the Created, SadGirl, Sat., Dec. 17, 8 p.m., $12. Girlpool, Enjoy, Super Lunch, Caterwall, Kut U Up, The Florida Mistakes, Sun., Dec. 18, 7:30 p.m., $12.
TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.
THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. The Dirty Diamond, The Narwhals, Lunden Reign, Zoviet, Fernando Perdomo, Fri., Dec. 16, 7:30 p.m., $12-$18. James Supercave, Swimm, Lukas Frank, Sat., Dec. 17, 8 p.m., $17. Anuhea, Justin Young, Sun., Dec. 18, 8 p.m., $20. Station Breaks, Mon., Dec. 19, 7:30 p.m., $25 & $50.
UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. State Capitals, Ride the Wave, Whaja Dew, Fringe, Sat., Dec. 17, 6 p.m., $5. Ghost Noise, Girl Tears, Moderns, Glaare, Sun., Dec. 18, 8 p.m., $5. Suga Free, Thu., Dec. 22, 8 p.m., $15-$500.
VAMPIRE LOUNGE & TASTING ROOM: 9865 S. Santa Monica Blvd., Beverly Hills. GiGi Gash, Glitzer, Jenyi, Tue., Dec. 20, 8 p.m., free.
THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Liz Gherna, Queen of Kings, He-Monster, Handsome Karnivore, All Taken, Fri., Dec. 16, 7:30 p.m., $15. The Freeze, Fang, Circle One, Stalag 13, Sidekick, Anti-Social, Sat., Dec. 17, 8 p.m., $10. The Sunset Jam Rockin' Xmas, Mon., Dec. 19, 8 p.m., free. Hirsh, Wed., Dec. 21, 8:30 p.m., $10.
WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Unwritten Law, Pulley, Implants, Fri., Dec. 16, 8 p.m., TBA. Metalachi, Satanic Johnny, Dollar & Change, Raven's Cry, Ill Tiempo, Citysin Angel, Sat., Dec. 17, 8 p.m., TBA. Dead Girl Corps, Big Rig Doll House, Hard 6, Franks & Deans, Mon., Dec. 19, 8 p.m., free. The Sun Waves, The Understudy, Plumber, Dubious Distinction, Wed., Dec. 21, 8 p.m., TBA. The Thrill Killers, Sector 7G, Trap Girl, A Burden on Society, Punk Rock Opera, Thu., Dec. 22, 8 p.m., TBA.

—Jonny Whiteside

JAZZ & BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. Teddy Lee Hooker, Downtown Rulers, Bobby Bluehouse, Fri., Dec. 16, 8 p.m., $10. The Delgado Brothers, Bobby Bluehouse, Sat., Dec. 17, 8 p.m., $25.
THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. The Doug Webb Allstars, Fri., Dec. 16, 9:30 p.m., $25. Allen Hinds Group, Sat., Dec. 17, 9:30 p.m., $20. Groove Legacy, Sun., Dec. 18, 9:30 p.m., $20. Monday Night Jammmz, Mondays, 9:30 p.m., $10. Nothin' Personal, James Carrington, Tue., Dec. 20, 8 p.m., $15. The Jerry Vivino Allstar Jazz Band, Wed., Dec. 21, 9:30 p.m., $15. Walfredo Reyes Jr. & Wallyworld, Thu., Dec. 22, 9:30 p.m., $20.
BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Peter Erskine, with John Beasley, Bob Sheppard & Ben Shepherd, Dec. 16-17, 9 p.m., $20. The Matt Otto Quintet, Sun., Dec. 18, 9 p.m., TBA. Duane Eubanks, Mon., Dec. 19, 9 p.m., TBA. Serotonin, Tue., Dec. 20, 9 p.m., $10. (See Music Pick.) Hamilton Price, Wed., Dec. 21, 9 p.m., TBA. Christian Euman, Thu., Dec. 22, 9 p.m., TBA.
BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.
CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. The Mike Stern Quartet, Fri., Dec. 16, 8:30 p.m.; Sat., Dec. 17, 8:30 & 10:30 p.m.; Sun., Dec. 18, 7:30 & 9:30 p.m., TBA. The Former Ladies of the Supremes, Tue., Dec. 20, 8:30 p.m., TBA. Donny Most, Wed., Dec. 21, 8:30 p.m., TBA. Johnny Britt, Thu., Dec. 22, 8:30 p.m., TBA.
CICADA CLUB: 617 S. Olive St., Los Angeles. The Johnny Holiday Show, Sun., Dec. 18, 8 p.m., $40 & $69.
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.
CULVER HOTEL: 9400 Culver Blvd., Culver City. Strangers on a Saturday Night, Wednesdays, 7:30 p.m., free.
DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. John Altman, Jon Mayer & Jeff Takiguchi, Sat., Dec. 17, 7 p.m., free; The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.
THE DRESDEN: 1760 N. Vermont Ave., Los Angeles. The Readys, Sundays, 9 p.m.-midnight, free. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free.
GRIFFINS OF KINSALE: 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m., free.
HARLOWE: 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free.
HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Duane Betts, The Avery Rose Band, Fri., Dec. 16, 9 p.m., $10. Blowin' Smoke, Sat., Dec. 17, 9:30 p.m., $12. The Toledo Show, Sundays, 9:30 p.m., $10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., $10. Gary Allegretto, Thu., Dec. 22, 9 p.m., $10.
HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. Alana Sweetwater, Sat., Dec. 17, 6 p.m., $10.
THE HIDEAWAY BAR & GRILL: 12122 Kagel Canyon Road, Sylmar. The Shuffle Brothers Blues Jam, Sundays, 4-8 p.m., free.
LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue,

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THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Jacques Lesure Quintet, Sat., Dec. 17, 11 a.m.-2:30 p.m., free. The Alex Snydman Quartet, Sun., Dec. 18, 11 a.m.-3 p.m., free. The Sam Hirsh Trio, Wed., Dec. 21, 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.

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

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

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., Los Angeles. Dedrick Bonner & the Singers of Soul, Sun., Dec. 18, 8 p.m., TBA. Billy Vera, Mon., Dec. 19, 8 p.m., TBA. Courtney Act, Tue., Dec. 20, 8 p.m., TBA.

SEVEN GRAND: 515 W. Seventh St., Los Angeles. The Makers, Tuesdays, 10 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Hiroshima, Sat., Dec. 17, 7 & 9:30 p.m., $50. DW3, Thursdays, 8 p.m., $15.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Rev. Shawn Amos' Christmas Blues Show, Fri., Dec. 16, 9 p.m., free. Mark Copeland & the Pat Senatore Big Band, Sat., Dec. 17, 9 p.m., free. Seth MacFarlane, Sun., Dec. 18, 9 p.m., $25. Nan Schwartz, Tue., Dec. 20, 8 p.m., $30. Jake Simpson, Wed., Dec. 21, 8 p.m., TBA. Gregg Marx, Thu., Dec. 22, 8 p.m., $20.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. The Scotty Barnhart Quintet, Fri., Dec. 16, 9 & 10:30 p.m., $20. Sisters of Jazz Jam Session, Sundays, 8 p.m., $5. Jazz Jam Session, Thursdays, 9 p.m., $5.

—Jonny Whiteside

LATIN

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.

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: 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.

THE PALMS RESTAURANT: 8060 Florence Ave., Downey. Orquesta Guapacha, Wed., Dec. 21, 9:30 p.m.-1 a.m., $15.

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

—Jonny Whiteside

COUNTRY

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Groovy Rednecks, Brian Hogan, Talkin' Treason, Sat., Dec. 17, 10 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Ty Fance, The Licata Brothers, Thorin, Chad Watson, Pam Loe, Fri., Dec. 16, 2 p.m., $20; Leonard Cohen Tribute, with Athena Andreadis, Paul Zollo, Chad Watson, Pam Loe, Calico, The Licata Brothers, Stephen Kalinich, Robert Morgan Fisher, Michael Ann Azoulai, Aireene Espiritu, Karen Tobin, Neil Rosengarden, RJ Chesney, Patrick Carrico, Kathy Sanders, Duane Thorin, Sarah Kramer, Fri., Dec. 16, 7 p.m., $25. (See Music Pick.) Enterprise Blues Band, Sat., Dec. 17, 7 p.m., $20. The Ukulele Orchestra of the Western Hemisphere, Sun., Dec. 18, 7 p.m., $18. Suzy Williams, Tue., Dec. 20, 8 p.m., $18. Susan Rozler & Adjoa Skinner, Thu., Dec. 22, 8 p.m., $18.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Scotty Mac Band, Dec. 16-17, 9 p.m., free. Country Nation, Wed., Dec. 21, 8:30 p.m., free.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Country Nation, Dec. 16-17, 8 p.m., free. Coldwater Canyon, Sun., Dec. 18, 6 p.m., free. Chad Watson, Mon., Dec. 19, 8 p.m., free. Morgan Ridge Band, Tue., Dec. 20, 8 p.m., free. Hollywood Hillbillies, Dec. 21-22, 8pm.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Merle Jagger, Sat., Dec. 17, 7 p.m.; Sat., Jan. 14, 7 p.m.; Sat., Feb. 11, 7 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. The Tex Pistols, Fri., Dec. 16, 9 p.m., free. Killing Cassanova, The Groovy Rednecks, Vince White, Susan Sheller, Mike Starr & Mary Beth, The Fancies, Steve Seifert, Sat., Dec. 17, 7 p.m., free. The BBB, Sun., Dec. 18, 8 p.m., free. John Reynolds Quartet, Mon., Dec. 19, 9 p.m. Debra Watson & the Smokin' Aces, Tue., Dec. 20, 9 p.m., free. Paulie Cerra, Thu., Dec. 22, 9 p.m., free.

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

—Jonny Whiteside

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. 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.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Good Foot, where DJs get up on funk, soul and Latin grooves, third Friday of every month, 9 p.m., $5-$7.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19+, Fridays, 9:30 p.m.

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, with resident DJs, 18+, Mondays, 8 p.m., $3-$7. Club Moscow, an indie-pop dance soiree, hosted by Keith Wilson, 18+, Wednesdays, 8 p.m., $10.

BUTTON MASH: 1391 Sunset Blvd., Echo Park. Waxy Wednesday, Wed., Dec. 21, 8 p.m., free.

CANA RUM BAR: 714 W. Olympic Blvd., Los Angeles. DJ Canyon Cody, with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

COUTURE: 1640 N. Cahuenga Blvd., Los Angeles. Famous Dex, Thu., Dec. 22, 9 p.m., TBA.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.

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+, Saturdays, 10 p.m., $5.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., $10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21+, Wednesdays, 9 p.m., $7.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.

FUBAR: 7994 Santa Monica Blvd., Los Angeles. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 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+, Fridays, 9 p.m., $8. Bang Ya Head XI-Year Anniversary Celebration, with Exile, Dirty Science Crew, Dibiase, Oh-No, Bad Neighbor, Georgia Anne Muldrow, Declaime, Sat., Dec. 17, 9 p.m., $10.

HOLLYWOOD MAGIC BAR: 6801 Hollywood Blvd, Los Angeles. Juicy J, Taylor Gang Takeover, Fri., Dec. 16, 10:30 p.m., TBA.

HONEYCUT: 819 S. Flower St., Los Angeles. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

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+, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9 p.m., TBA.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Temple of Chaos, with Richa Shukla, Bassfakira, Rusty Rickshaw, Sat., Dec. 17, 6:30 p.m., $5.

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

PERSHING SQUARE: 532 S. Olive St., Los Angeles. Vice on Ice, with DJ Vice, DJ Dash, plus ice skating, Tue., Dec. 20, 7-11 p.m., free.

R BAR: 3331 W. Eighth St., Los Angeles. DJ Mint Julep, DJ Dot, spinning Motown, soul and glam, Saturdays, 10 p.m.-2 a.m. Thru Jan. 28, free.

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. Dance Yourself Clean, Saturdays, 9 p.m., free-$5.

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

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

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

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Gravez, DeVault, J_Motel, Kylorand, Slark, Dirt Vibes, Shroomie, Fri., Dec. 16, 9 p.m., $10. DJ Modern Romance, DJ Suave, David Delano, DJ Michael Trance, Sat., Dec. 17, 10 p.m., free. Fam Bam Party, Thu., Dec. 22, 9 p.m.-2 a.m., $5 & $10.

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.

—Jonny Whiteside

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, DEC. 16

ASLEEP AT THE WHEEL, JAMES INTVELD: 8:30 p.m., $15-$70. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

ATREYU: With Adamantium, Death by Stereo, Aeges, 7:30 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CALIFORNIA FEETWARMERS: 6 p.m., free. Union Station, 800 N. Alameda St., Ste 203, Los Angeles.

GO **THE DANDY WARHOLS:** With Telegram, Warbly Jets, 9 p.m., $27.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

JOE BONAMASSA: 8 p.m., $79-$149. The Highlands, 6801 Hollywood Blvd., Los Angeles. 8 p.m., TBA. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

SEU JORGE: 9 p.m., $46-$66. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

STEW & HEIDI: NOTES OF A NATIVE SONG: 8:30 p.m., $15-$35. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

TREY SONGZ, RAE SREMMURD, FETTY WAP, KEHLANI, D.R.A.M., & YFN LUCCI: 7:30 p.m., $59.50-$129.50. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

SATURDAY, DEC. 17

ATREYU: With The Word Alive, Assuming We Survive, Capsize, 6:30 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

BLACK TIGER SEX MACHINE, KAI WACHI, RIOT: 9 p.m., $17.50-$45. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

BRIAN SETZER ORCHESTRA, THE BELLFURIES: 8 p.m., $49.50-$109.50. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

THE CHRIS ROBINSON BROTHERHOOD: 9 p.m., $25. Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO **CHRISTMAS QUEENS:** 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles. See GoLA.

COUSIN STIZZ: 11 p.m., $17. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

EKALI: With Medasin, 9 p.m., $15. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

THE HOT SARDINES: 8 p.m., $43-$58. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

JOE BONAMASSA: 8 p.m., TBA. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles. 8 p.m., $79-$149. The Highlands, 6801 Hollywood Blvd., Los Angeles.

KAIT KERRIGAN & BRIAN LOWDERMILK: 8 p.m., TBA. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

GO **POWER OF THE RIFF:** With Incantation, Pelican, Bloodclot, Gag, Necrot, Crypt Rot, 4:30 p.m., $32.50-$100. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

STEW & HEIDI: NOTES OF A NATIVE SONG: 8:30 p.m., $15-$35. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

THE THRILLING ADVENTURE HOUR HOLIDAY FUNAROUND: 8 p.m., $25-$49.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

TOWER OF POWER: 9 p.m., $48-$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

SUNDAY, DEC. 18

DAVID BROZA: 7:30 p.m., $55-$95. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

KEHLANI: 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

KIDZ BOP: 4 p.m., TBA. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

GO **POWER OF THE RIFF:** With Neurosis, Kowloon Walled City, Gatecreeper, Obliterations, Lies, 4:30 p.m., $32.50-$100. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

GO **STEVIE NICKS, THE PRETENDERS:** 7 p.m., $49-$150. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

GO **WE STAND WITH STANDING ROCK:** With TV on the Radio, Fiona Apple, Riley Keough, Patricia Arquette, Devendra Banhart, Robby Romero, Sky Ferreira, Bobby Jean, Moses Sumney, Benjamin Booker, Kimya Dawson, Nahko, Jolie Holland, Valerie June, Holly Miranda, Bouquet, The Chapin Sisters, Becky Stark, Laura Burhenn, 8 p.m., $25 & $35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

MONDAY, DEC. 19

ANDIE CASE: 9 p.m., $12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **NICK WATERHOUSE:** With Sadgirl, Cutty Flam, 8 p.m., $22.50. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

TUESDAY, DEC. 20

MEGAN HILTY: 8 p.m., $45. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

WEDNESDAY, DEC. 21

DAVID ARCHULETA: With Nathan Pacheco, 7:30 p.m., $54. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

THE GROWLERS: 8 p.m., $29.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

MEGAN HILTY: 8 p.m., $45. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

GO **SWEET HONEY IN THE ROCK:** 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles. See GoLA.

THURSDAY, DEC. 22

GO **THE ARTURO SANDOVAL BIG BAND:** 8 p.m., $37-$97. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles. See Music Pick.

GUCCI MANE: 8 p.m., $55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE KLEZMATICS: 8 p.m., $59 & up. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

KODAK BLACK: 8:30 p.m., $29.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

TORY LANEZ, JACQUEES, KRANIUM & VEECEE: 9 p.m., $32. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

—Jonny Whiteside

CLASSICAL & NEW MUSIC

ALMANOVA: The flute-guitar duo is accompanied by tenor Abram Poliakoff on holiday tunes by Piazzolla, Leoncavallo, Tarréga and AlmaNova's guitarist, Almer Imanovic, Sun., Dec. 18, 7 p.m., $20. Sierra Madre Playhouse, 87 W. Sierra Madre Blvd., Sierra Madre.

ANGELES CHORALE: John Sutton conducts a holiday sing-along concert, Sat., Dec. 17, 11:30 a.m. & 2:30 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

AULOS ENSEMBLE: Soprano Julianne Baird visits the early-music specialists for "A Baroque Christmas" in the ornate Pompeian Room, Fri., Dec. 16, 8 p.m., $60 & $80. Doheny Mansion, 10 Chester Place, Los Angeles.

CHANTICLEER: The 12-man chorus wraps up a holiday program, Tue., Dec. 20, 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

CHRISTMAS JOY CONCERT: Sat., Dec. 17, 4 p.m., free. First United Methodist Church of Pasadena, 500 E. Colorado Blvd., Pasadena.

CLAREMONT SYMPHONY ORCHESTRA: Robert Sage leads the audience in a sing-along version of George Frideric Handel's *Messiah*, Sun., Dec. 18, 1:30 & 4 p.m., free. Pomona College, Bridges Hall of Music, College Ave. at Fourth St., Claremont.

THE DILIJAN CHAMBER MUSIC CONCERT: Sun., Dec. 18, 3 p.m., TBA. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

GAY MEN'S CHORUS OF LOS ANGELES: Cheyenne Jackson drops by for the choir's Cool Yule holiday show, Sat., Dec. 17, 8 p.m.; Dec. 17-18, 2 p.m., $20-$90. Alex Theatre, 216 N. Brand Blvd., Glendale.

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, 16821 Burbank Blvd., Encino.

JACQUELINE SUZUKI: The local violinist unwinds Paul Hindemith's Solo Sonata No. 2 and is accompanied by clarinetist James Sullivan and cellist Derek Stein on Ingolf Dahl's Concerto a Tre, Wed., Dec. 21, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

THE KALEIDOSCOPE TRIO: The group performs holiday music, Sat., Dec. 17, 6:30 p.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.

L.A. MASTER CHORALE: Grant Gershon conducts a sing-along version of Handel's perennial *Messiah*, Sun., Dec. 18, 7:30 p.m., $29 & up. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

L.A. PHILHARMONIC: Bernard Labadie conducts Handel's reverent homage *Messiah*, which features the combined powers of Canadian soprano Karina Gauvin, mezzo-soprano Ann Hallenberg, tenor Allan Clayton, bass-baritone Matthew Brook and choral group La Chapelle de Québec, Sat., Dec. 17, 8 p.m., $20-$190. Grant Gershon conducts John Adams' 2000 Nativity-themed opera-oratorio *El Niño*, which unfolds with the help of soprano Julia Bullock, mezzo-soprano Jennifer Johnson Cano, bass Davóne Tines, and L.A. Master Chorale and L.A. Children's Chorus, Fri., Dec. 16, 8 p.m.; Sun., Dec. 18, 2 p.m., $20-$183. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE LONG BEACH CAMERATA SINGERS: The choir exudes Christmas tunes and other seasonal music, Sat., Dec. 17, 3 p.m., $40. Los Altos United Methodist Church, 5950 E. Willow St., Long Beach.

LOS ROBLES MASTER CHORALE: Artistic director Lesley Leighton presents the world premiere of a new work by Jasper Randall alongside John Rutter's *Gloria* and other holiday music and carols, Sun., Dec. 18, 4 p.m., $29. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

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, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

THE MANSFIELD CHAMBER SINGERS: Kenneth Wells shepherds the vocalists through holiday tunes by Lauridsen, Hoffman, Baldwin, Copland and Handel, Sun., Dec. 18, 3 p.m., free. The Unitarian Universalist Community Church, 1260 18th St., Santa Monica.

MUSICA ANGELICA: Sat., Dec. 17, 7 p.m., $40-$50. Center Theater, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach. Music director Martin Haselböck hands down two oratorios, a cantata and other Christmas music by Bach, Sun., Dec. 18, 7:30 p.m., TBA. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

THE NATIONAL CHILDREN'S CHORUS: Sun., Dec. 18, 2 & 4 p.m., $35-$95. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

THE NATIONAL CHILDREN'S CHORUS: The choir bursts forth with selections by Whitacre, Beethoven, Bernstein, Pachelbel and Rutter, Sat., Dec. 17, 7:30 p.m., $25-$125. Cathedral of Our Lady of the Angels, 555 W. Temple St., Los Angeles.

PACIFIC CHORALE: The chorus is joined by members of Pacific Symphony and the Southern California Children's Chorus for a program of Christmas music, Sun., Dec. 18, 5:30 p.m.; Mon., Dec. 19, 7 p.m., $29-$139. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

PASADENA SYMPHONY: Grant Cooper conducts the Holiday Candlelight program, which features Sarah Uriarte Berry, The L.A. Children's Chorus, The Donald Brinegar Singers and The L.A. Bronze Handbell Ensemble, Sat., Dec. 17, 4 & 7 p.m., $20 & up. All Saints Episcopal Church, 132 N. Euclid Ave., Pasadena.

SALASTINA MUSIC SOCIETY: Soprano Liv Redpath, mezzo-soprano Karin Mushegain and tenor Jon Lee Keenan are backed by the chamber ensemble and augmented by choreographer Grete Gryzwana's dancers for an introspective version of Handel's *Messiah*, Fri., Dec. 16, 8 p.m., $50. Westerbeck Hall, Pasadena City College, 1570 E. Colorado Blvd., Pasadena. Sat., Dec. 17, 8 p.m., $40. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., Los Angeles. Sun., Dec. 18, 7 p.m., $48. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

***SWAN LAKE: THE MUSICAL*:** Andrew Lippa, Hollywood Chamber Orchestra, Carrie St. Louis, Carrie Manolakos, Luann Aronson and others gather for a concert performance of Peter Seibert and Patrick Lundquist's work, Sat., Dec. 17, 8 p.m., $69-$99. Ricardo Montalbán Theatre, 1615 Vine St., Los Angeles.

SYMPHONIC SERENITY: With cellist John Walz and artistic director Eugene Castillo, Sat., Dec. 17, 10 a.m., free. Edendale Library, 2011 W. Sunset Blvd., Los Angeles.

THE TEMPLE CITY HONORS ORCHESTRA: A holiday concert with The Brighter Side Singers and the TCHS Choirs, Mon., Dec. 19, 7 p.m., $10-$20. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

THE TEN TENORS: The Australian vocalists put on a holiday show as Richard Kaufman conducts Pacific Symphony, Dec. 16-17, 8 p.m., TBA. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

TERRY RILEY: The iconic minimalist composer collaborates with his son, guitarist-composer Gyan Riley, in reaction to artist Peter Coffin's new work *Untitled (Shepard-Risset Glissando With Color)*, in the Harold M. Williams Auditorium, Sat., Dec. 17, 7:30 p.m., free with resv. The Getty Center, 1200 Getty Center Drive, Los Angeles.

TODD WILSON: The organist is joined by members of Pacific Symphony for an evening of sugary plums by Tchaikovsky, Styne, Karg-Elert, Colombier, Styne, Caccini, Handel, Anderson and others, Tue., Dec. 20, 7:30 p.m. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

WINTER DANCE CONCERT: The Colburn School presents performers TBA, Sat., Dec. 17, 7 p.m., free. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

—Jonny Whiteside

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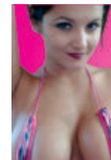

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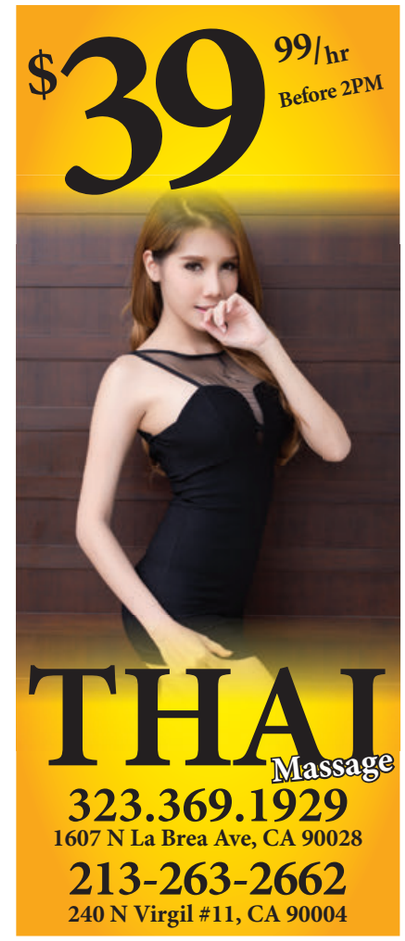

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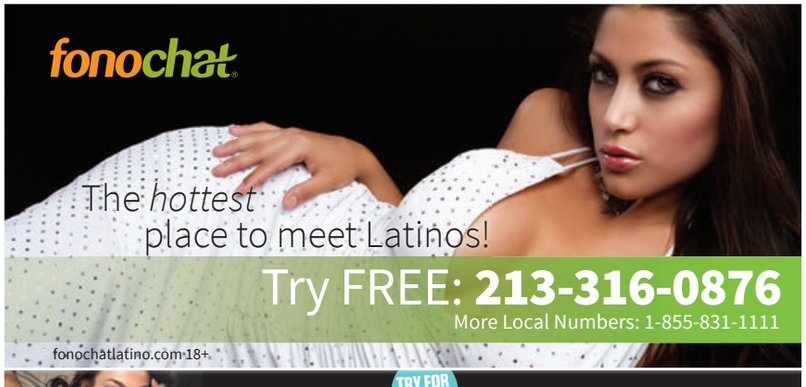

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FICTITIOUS BUSINESS STATEMENT
2016270598
THE FOLLOWING PERSON IS DOING BUSINESS AS **HAYES FAMILY CHILD CARE 3308 W. 81st St. Inglewood, CA 90305. REGISTERED**

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Legal Notices

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

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. ES021125
Superior Court of California Los Angeles Superior Court 300 East Olive Avenue Burbank,CA 91502 North Central District. On 11/23/16 - In the matter of petitioner: Noah Cruz Resendiz, Leena Patricia Quintana Resendiz, and Julie Resendiz. 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 Los Angeles Superior Court 300 East Olive Avenue Burbank,CA 91502 North Central District 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: Noah Cruz Resendiz to Jay Resendiz Quintana and Leena Patricia Quintana Resendiz to Leena Resendiz Quintana. 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

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Legal Notices

County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 12/15/16, 12/22/16, 12/29/16 and 01/05/17
Dated: Nov 23rd, 2016

SUMMONS
NOTICE TO DEFENDANT: BRAYE ALEXANDER, and DOES 1-10. **YOU ARE BEING SUED BY PLAINTIFF: STEPHEN GABB, DOMINIQUE JAMES,** and **DEBORAH HENDRICKS. CASE NUMBER: BC602003. 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 decidir 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

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Legal Notices

of the court is: **Superior Court of California, Los Angeles, Central District, Stanley Mosk Courthouse, 111 N. Hill St., Los Angeles, CA 90012.** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Law Offices of Jeffrey H. Kim, 550 S. Hope St., #2685, Los Angeles, CA 90071, Phone: 213-627-5200.** DATE: November 20, 2015 Sherri R. Carter, Clerk, by Judi Lara, Deputy.

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Public Notices

Fictitious Business Statement 2016297531.
The following person(s) is (are) doing business as: MARTELL DAD HATS, 529 Dohrmann Lane, Pinole, Ca. 94564. This business is conducted by an individual. The registrant (s) has not commenced to transact business under the fictitious business name or names listed above.
Signed: Geormel Benson, December 8th, 2016

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: December 12th, 2016.
Publish: 12/15/16, 12/22/16, 12/29/16, 1/05/16
LA Weekly

Miguel Bladimir Menjivar, Defendant, NOTICE OF SERVICE BY PUBLICATION TO: MIGUEL BLADIMIR MENJIVAR the above-named defendant: TAKE NOTICE that a pleading seeking relief against you has been filed in the above entitled action.
The nature of the relief being sought is as follows: Child Custody. You are required to make defense not later than the -- - of January, said date being forty (40) days from the first publication of this notice, and upon your failure to do so the party seeking service against you will apply to the court for the relief sought. Shoshana Fried Attorney at Law 522 Israel Street, Hendersonville, NC 28739 CN: December 15, 22, 29.

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Public Notices

Order To Show Cause for Name Change Case #SS026721
Superior Court of California, County of Los Angeles, Santa Monica Courthouse, located at 1725 Main Street, Santa Monica, Ca. 90401 Filed on 11/29/2016 In the matter of petitioner: Jubair Kamal, it is hereby ordered persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 01/20/2017. Located at Santa Monica Courthouse 1725 Main Street, Santa Monica, Ca. 90401. 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 desires to have her name changed from: JUBAIR KAMAL to JUBO HAYDEN. Now therefore, it is hereby ordered that all persons interested in 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 a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 12/8/16, 12/15/16, 12/22/16, 12/29/16.

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Accounts Executive: Discuss event planning w/ clients, designing & planning team Req'd: 2 yrs of Exp. in field. Mail resume: ENK Custom Display, Inc. 15905 Canary Ave La Mirada, CA 90638

Animation Lead: develop and lead animation for massive online video game. Mail resume: Riot Games, Job #A099, 12333 W. Olympic Blvd, LA, CA 90064

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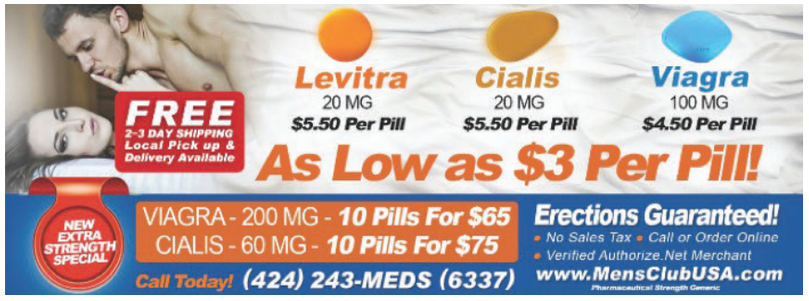

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