

INCUBATORS HELP BUDDING POT STARTUPS GROW • A 28-YEAR-OLD CHEF SHAKES UP MICHAEL'S IN SANTA MONICA

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L.A. County has hundreds of art pieces housed in anonymous government buildings. Meet the woman on an adventure to find them all

RAIDERS OF THE LOST ART

BY MATT STROMBERG



MUSIC We Like

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Are You Real?
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9⁹⁸
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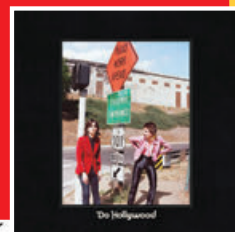
CAR SEAT HEADREST
Teens of Denial
His first real "studio" album with band, Will Toledo moves from bedroom pop to something approaching classic rock grandeur with nods to the Cars, Pavement, Jonathan Richman, and Wire.

12⁹⁸
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BASTILLE
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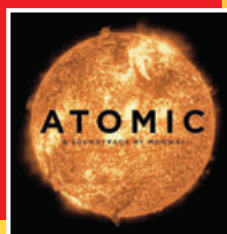
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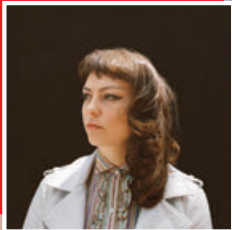
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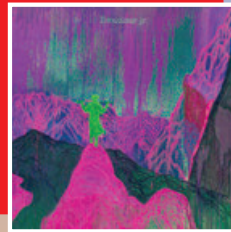
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22, A Million

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13⁹⁸
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CHILDISH GAMBINO Awaken, My Love!

A sonic evolution, *Awaken My Love!* has been described as R&B meets Pink Floyd by one journalist, while others have cited an amalgam of rock, funk, and soul influences.

14⁹⁸
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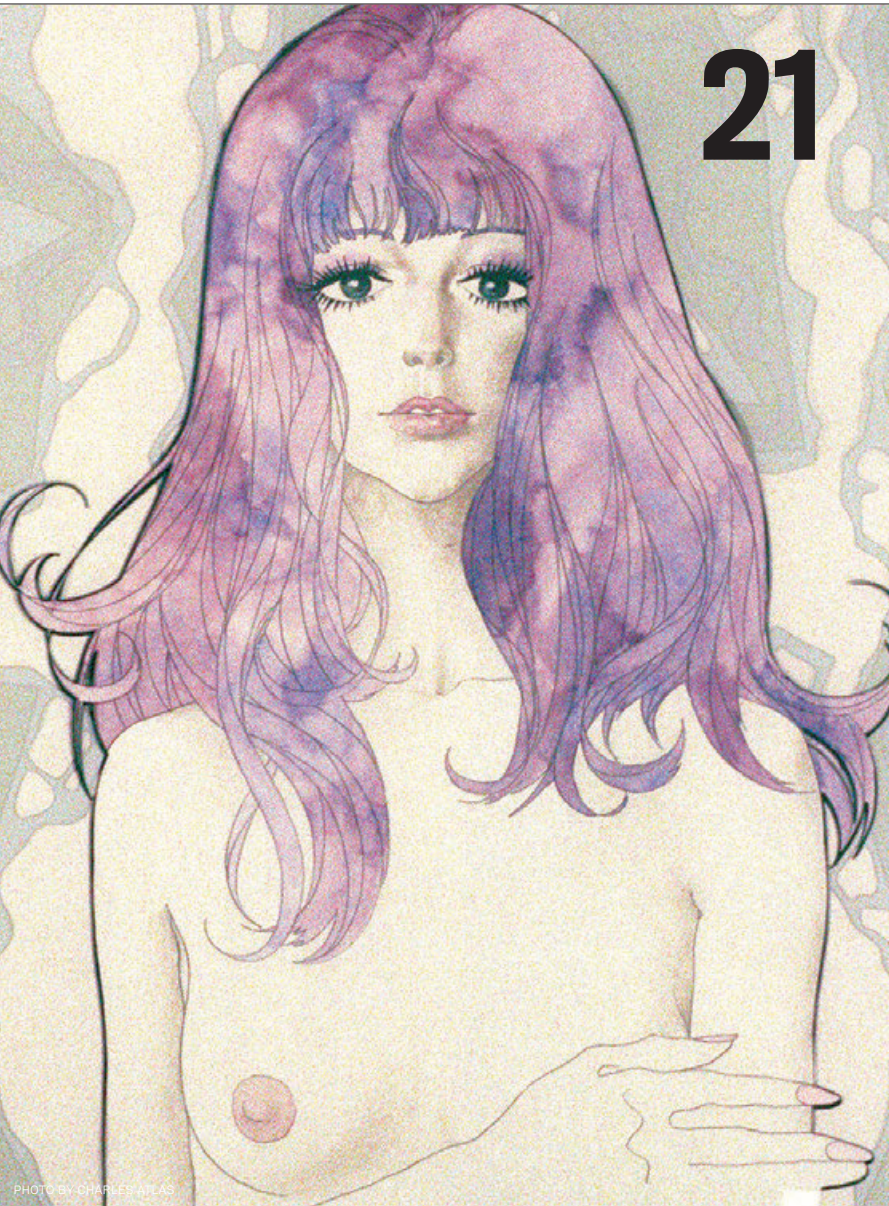
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BY MATT STROMBERG.

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COURTESY OCEAN GOODS

Startup Ocean Goods, which aims to become the go-to distributor for artisanal Southern California cannabis products, works with Bad Wizard concentrates.

says. And California could face a problem similar to Oregon, where there's been a shortage of accredited marijuana labs to test products

before they go to market.

Adamcyk and his partners are meeting with investors to secure their seed capital. He's confident that their company — which aims to create an efficient process for getting cannabis products to sellers — has tapped into an industry need, but he admits that there's limited data on the probability of their success.

“Working with investors, it's about being upfront with them,” he says. “We're like, here's some of the validation we've done, but at the end of the day, if you're looking for a bet that's safe, it's not going to happen in this industry.”

Brian MacMahon, whose Los Angeles-based startup center, Expert DOJO, has helped more than 600 startups get up and running since 2014, is working with more cannabis businesses to increase their chances of surviving amid all the uncertainty. The failure rate of tech startups, according to MacMahon, is 97 percent, and he anticipates that number will be even worse in cannabis while the industry is getting established.

“There's a tiny investment market, and the investors who are investing are investing in cannabis products they already know and cannabis people they've known for a long time,” he says. “So people who are new to the industry have a very small chance of breaking in, even if they've got an amazing product.”

In addition to presenting funding challenges to startups, MacMahon warns against a trend he's seen in other industries, where startups give venture capitalists a majority share in exchange for investment, only to be fired from their own companies.

Dan Braunstein foresaw some of these challenges. This is why, despite having more than five cannabis ideas that he thought were all viable, he ultimately founded GrassFed, which will start offering cannabis-infused fine-dining experiences around Los Angeles beginning in January. He says there was a low barrier to entry, so it could be funded by friends and family. He adds that there is less competition in the “cannabis experience” market than in products.

But he says he's seen friends, smart ones with business plans, struggling for more than 18 months to raise the initial capital for their cannabis startups. This is why he thinks that “cannabis incubators are the next big thing.”

MacMahon anticipates that Expert DOJO will see a steady growth in the number of cannabis businesses seeking its guidance. His first conversation with them, he says, will be simple and frank:

“Make sure that you're really careful with your partners and really careful with the investors who come in. The failure within tech is high. Don't think that cannabis is going to be any different.”

News //

THE GREEN RUSH MIGHT MOVE SLOWLY

Cannabis incubators are helping budding marijuana startups grow into booming businesses — but also managing expectations

BY SHELBY HARTMAN

Three years ago, Justin Adamcyk and his friend moved from Chicago to Los Angeles in the hopes of breaking into the cannabis industry. Their idea was to build a business that ships edibles to patients with medical marijuana licenses. They threw down some money to get the ball rolling, then they began looking for investors. But they soon realized that they had very little idea about the regulations they were up against.

“We were just outsiders looking in,” Adamcyk says. “I think the one big takeaway was to focus on building a team, especially in this industry.”

In August, Adamcyk officially made his second go of it when he co-founded Ocean Goods, an L.A.-based cannabis distributor working with a variety of local products, such as Bad Wizard concentrates and Mary Jane Juice. This time, though, he has a team of partners including industry experts.

“It's a steep learning curve,” Adamcyk

says. “You have to understand the lingo, how the supply chain works. I think to have someone there that you can pull information from and that can act as an adviser is a necessity.”

Simone Cimiluca-Radzins, a founding partner at an L.A.-based cannabis consulting firm, advises entrepreneurs interested in establishing their first cannabis startup. She says she regularly speaks to people who want to be pioneers in the industry but who don't understand the unique challenges businesses face with the impending, unwritten Proposition 64 regulations.

Last month, California voters approved the proposition, which legalizes recreational marijuana for those 21 and older, but pot shops and other businesses can't sell recreational weed until 2018 — and for that to happen in L.A., the city must first establish a process by which to issue permits and otherwise oversee such businesses.

“The startup cost of hiring consultants, advisers, lawyers, people that are helping apply for these licenses, is huge,” Cimiluca-Radzins says. “The conversation we have to have with these clients

now is why don't you start budgeting a lot for compliance? It's not just like, ‘Hey, this is fun and sexy.’”

There's still a host of unknowns about how new state and local rules might

“THERE'S A TINY INVESTMENT MARKET, AND THE INVESTORS WHO ARE INVESTING ARE INVESTING IN CANNABIS PRODUCTS THEY ALREADY KNOW.”

—BRIAN MACMAHON, OF L.A.-BASED STARTUP CENTER EXPERT DOJO

make it difficult for startups, particularly those dealing directly with the cannabis plant, to operate. It's possible that the state will not be issuing enough licenses to go around, Cimiluca-Radzins

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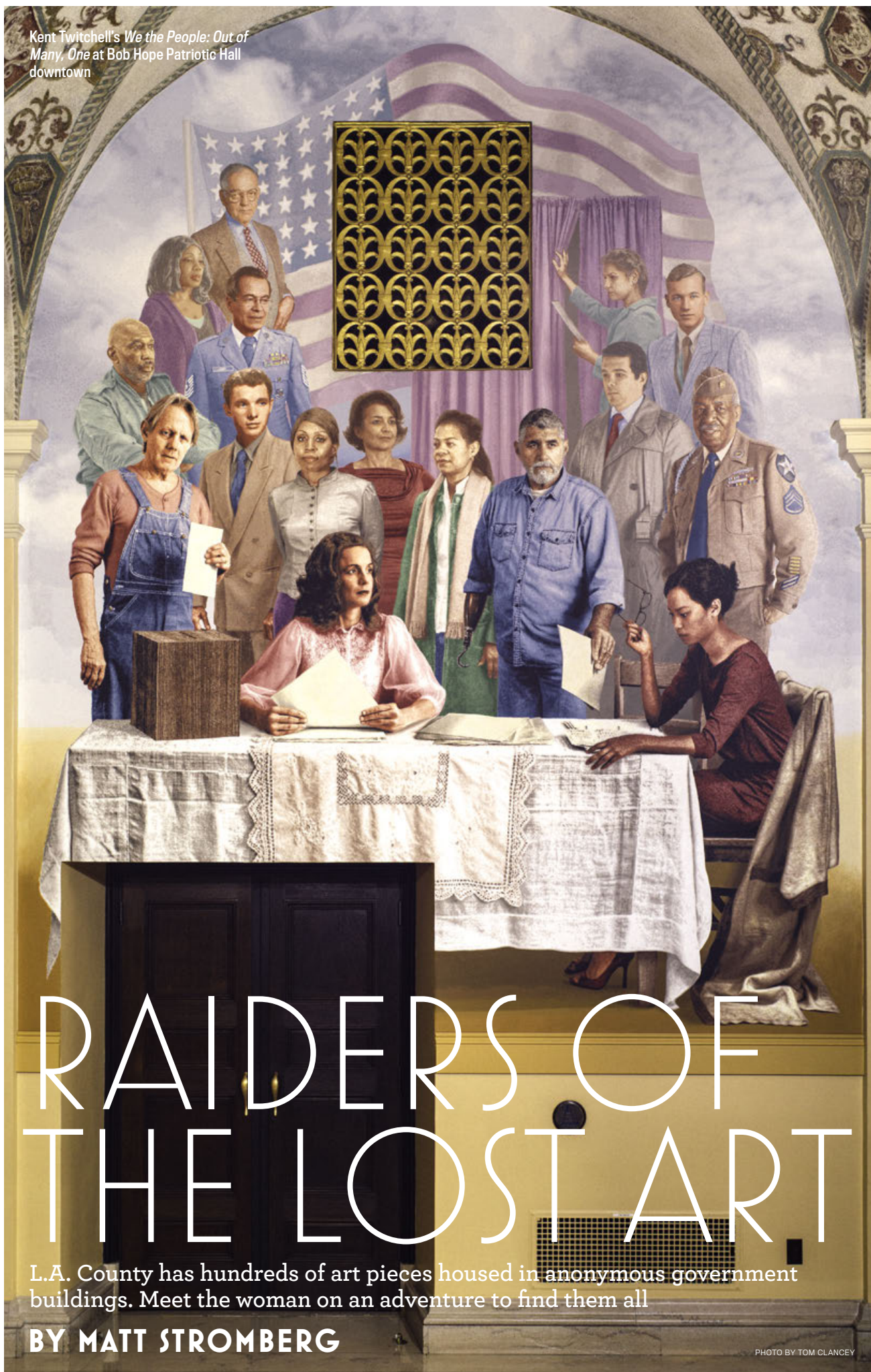
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RAIDERS OF THE LOST ART

L.A. County has hundreds of art pieces housed in anonymous government buildings. Meet the woman on an adventure to find them all

BY MATT STROMBERG

PHOTO BY TOM CLANCEY

located down a quiet, dead-end street in the city of Commerce, there's a juvenile hall that holds something beautiful. Just a few miles from downtown Los Angeles, the Dorothy Kirby Juvenile Detention Center's exterior gives no hint of what lies within its institutional surroundings.

Inside, a guard sits behind thick glass in the lobby waiting room in visitors. But beyond a large steel door and a cinder-block hallway with sickly fluorescent lights waits Cheryl Jackson, a genial African-American woman, the center's assistant director. On this sunny December day, she takes on the unlikely role of architectural tour guide.

Passing through a door at the end of the corridor, Jackson enters a sun-filled interior courtyard surrounded by low-slung housing blocks and administrative buildings. Their clean, simple lines recalled prominent midcentury SoCal architects such as John Lautner, Rudolph Schindler and Richard Neutra.

"The aesthetics couldn't be more beautiful," Jackson beams.

The facility gives the impression of a boarding school or college campus more than a place of incarceration. This is exactly what architect Samuel E. Lunden had in mind when he designed the complex — originally the Las Palmas School for Girls — in 1960. "Supervisor John Anson Ford told me he wanted something nice for the girls," Lunden told the *L.A. Times* in 1988. "Make it pleasant, not like a jail," he said, and that's what we did." Lunden felt it was one of his best projects.

In the center of the courtyard sits the chapel, an odd, pyramidlike structure that slopes back from a flat, trapezoidal façade, which is set back from the concrete shell. The lower third of the façade is composed of triangular tiles, while the upper portion is made of stained glass. Jackson says the chapel is important for the rehabilitation of the 100 or so boys and girls who stay there. "They volunteer to come to services," she says. "They want to be here." It is simple and stark, something akin to a Brutalist A-frame. Inside the intimate space, low pews flank a central aisle and space-age triangular lamps hang from the ceiling. Turn around, and the stained glass breaks the streaming sunlight into dazzling geometric blocks of color.

"It's very tranquil and very peaceful," says Dwain Miller, a Catholic lay minister who has held services at the chapel for two decades. The interfaith chapel is used as a place of worship for many religions — Catholic, Protestant, Mormon, Muslim and Jewish — depending on the needs of residents. "It's very conducive to their healing. The kids will ask, 'Where is God, why isn't God answering my prayers?' and I tell them, 'He's here, guys. You just have to open up and let him in. He's not going anywhere.'"

Center director Michael Varela says they are really fortunate to have the chapel at the center of Kirby. "It could be (10 »



Untitled, by Dora De Larios, at the Compton County Library



Lawrence Argent's *Pieces Together* at Martin Luther King Jr. Medical Campus in Willowbrook



Elena Manfredini's *Inverted Landscapes* (2015) is at the Zev Yaroslavsky Family Support Center in Van Nuys.

» 9) used as an auditorium, but we don't use it for anything else but religious service," he says. "That would take away that sacred feeling."

This hidden sacred space tucked away in an anonymous government complex could have been forgotten if it hadn't recently been rediscovered by an incredibly ambitious L.A. County project that has turned our region's myriad cities into one huge treasure hunt.

Launched in 2015, an intrepid team of researchers, registrars and art sleuths embarked upon the uninspiringly titled Civic Art Baseline Inventory. But the scope of the project is exciting, as the team tirelessly searches the county's unassuming institutions and public spaces, spreading out over hundreds of L.A. County sites in 88 municipalities across 4,000 square miles, looking for inspiring art that has been commissioned or donated over the 166-year history of Los Angeles.

Significantly, this is the first large-scale survey of the county's art collection ever attempted. Before the inventory began, it was hard to determine exactly what the county had in its collection. "Unfortunately, we don't have a secret warehouse of art," jokes Clare Haggarty, the civic art collections manager, who oversees the entire project. Now they have compiled a list of 900 sites most likely to have art from the total list of thousands of county facilities. "Art is less likely to be in water towers or restrooms," Haggarty says.

The artwork includes recent commissions by the Los Angeles County Arts Commission; some has been donated over the years, and some of it was funded by individual county departments such as the public library, the fire department or health services.

So far, the project has rediscovered art deco masterpieces, colorful murals and experimental sculptures, and the researchers have revisited recent pieces — by artists such as Shepard Fairey, Alison Saar and Sandow Birk — to check on their physical condition. Some of their findings are documented on the County Art Commission's blog, which turns the entire county into one massive art exhibition, open for the public to experience.

"When I saw that chapel, I was just blown away," says Bridget Campos, who for the past 18 months has been traveling to hundreds of facilities cataloging the county's art collection. "It's a beautiful piece of mid-century modern architecture and stained glass. We didn't even know it was there."

Campos is a field registrar, and she is the

sole person tasked with scouring hospitals, courthouses, public parks and fire stations in search of undiscovered masterpieces, both highbrow and low, reflecting the diversity of L.A.'s rich cultural heritage. Campos has already logged more than 1,500 works in the past year and a half.

"Even as a kid, I always knew that I wanted to work in a museum, but I didn't know how to get there," Campos says. "I

— but did not know what else to expect. Campos traversed the coroner's marble halls — past visitors grieving recently deceased loved ones, past medical examiners and police officers — looking for any previously unknown works. This took her to the basement where the cadaver dog is kept; to the autopsy room; and to the humorously morbid gift shop, *Skeletons in the Closet*. "I grew up in California, so I had

ceiving her M.A. in textile collections management from Cal State Long Beach went to work as a registrar for the Southwest Museum of the American Indian, taking on a basket rehousing project. Although she grew up in Orange County, in Huntington Beach, Campos had an early connection to L.A. through family, so the county inventory project seemed like a perfect fit for her. "The history of L.A. is really interesting to me. I kind of grew up with it, so combining an art collection with the history of L.A. was exciting," she says. "I go into places that most people can't, and touch things that most people can't."

The county's collection includes large-scale sculptures and murals by well-known artists commissioned by the Civic Art Program, as well as small handcarved works and paintings created by county employees who use these facilities every day. Most of the pieces date from the 1930s to the present, with a few from the 19th century and one basket that is presumably hundreds if not thousands of years old.

One of the newest commissions is *Embodied*, a 12-foot-tall bronze sculpture by famed artist Alison Saar, which sits outside the Los Angeles County Hall of Justice downtown. Instead of the typical blindfolded figure of Justice with sword and scales, Saar's sculpture holds a book in one hand and a dove in the other.

"What I wanted to do was make it a warmer, more inclusive Justice and put stress on education and knowledge, as opposed to swords and chopping heads off," the Los Angeles-based artist says. "Even the scales are meant to represent equality, but it's a monetary scale. Part of the truth of our justice system is that if you have money, there's a different justice available to you than if you don't. The sword and the scales were two things I wanted to avoid. I included this large book to talk about this idea of justice within knowledge and the freedom you get with knowledge. The dove shows the justice system as a way of making peace as opposed to punishment."

The towering figure's dress is imprinted with 200 words related to justice in more than a dozen languages, which Saar collected from conversations with the staffs of the District Attorney's Office and the Sheriff's Department, students at local schools and visitors to nearby Grand Park. "I want people to come there and feel like their voice is part of it," Saar says. This diversity also is reflected in the figure's face, the features of which are a composite of numerous L.A. ethnicities. "Her (12 »



Carlo Alfred Romanelli's *The Helmsman* at Burton W. Chace Park



Brad Howe's *One Desert Sky* at Lancaster's High Desert Regional Health Center

PHOTO BY STEVE KING

THE TEAM TIRELESSLY SEARCHES THE COUNTY'S UNASSUMING INSTITUTIONS AND PUBLIC SPACES.

saw a documentary about the Smithsonian Collection and how 80 percent of it, the public never sees. I was like, 'Oh my God, I want to do that!'"

Campos' explorations have taken her all over the county, including to one particularly unexpected locale: the coroner's office in Lincoln Heights. As part of every site visit Campos makes, she must thoroughly search each facility, looking for public artworks that she knows are there, as well as hidden or forgotten pieces.

At the coroner's office, Campos says she was aware of *Pentimento* — a exterior wall lined with 300 blue, handblown glass bells by Erin Shie Palmer, which provides a meditative chorus when the wind blows

to learn to ask about basements," she says of her search techniques. "We don't have basements!"

Then she stumbled on an amazing find. In a waiting room, she found an original poster celebrating East L.A. street life, signed by artist Vidal Herrera, something of a local celebrity. A former investigator for the coroner's office, Herrera has taken up more artistic pursuits since retiring, such as making couches out of repurposed caskets. "I wanted to illustrate our *cultura*, or popular culture, the flavor and colorfulness of our everyday life and what makes us distinctly Chicanos," Herrera once wrote of the piece.

Campos studied art history, and after re-

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» 10) features are a combination of African-American, Chinese and Hispanic. We're so used to these blond, blue-eyed ideas of Justice, so I wanted to turn that on its head as well."

Many of the commissions are sited in buildings that can be trying, stressful spaces for the people who use them: hospitals, courthouses, detention centers, facilities that provide social services. To serve the public, the artworks need to provide some measure of comfort, relief or escape from the daily tensions that brought people there. Located in a 220,000-square-foot county administration building in South L.A., Ken Gonzales-Day's *California Landscape* does just that, providing a pastoral refuge from bureaucratic tedium. Beginning outside on the street, and winding throughout the four-story building, the artist has placed murals composed of photographic glazed tiles depicting landscapes of California oaks, which have been digitally manipulated into repeating patterns.

"Previous to that building, people needing city services needed to go all over L.A. This facility serves South Central primarily. It was the first public building built in that area of the city," Gonzales-Day says. "This was a big thing for that part of the city to get some services that were needed." The building houses four county departments, from Children and Family Services to Mental Health, bringing together a diverse group of 1,200 workers and 1,400 visitors a day. "Different clients for the building might be coming from very different emotional and cultural places in terms of their needs," the artist says, highlighting the importance of his work's broad appeal.

Located on the parking garage but facing the building is a massive 68-by-18-foot kaleidoscopic image of tree branches, which provides a meditative moment. "If you were having an emotionally challenging day, my hope is that seeing this structure might be akin to looking up through the trees, or some other physiological experience," Gonzales-Day says. And the center's clients seem to agree, as one woman told the *L.A. Times* when the building opened in 2008: "It makes it look peaceful, even though it may not be. You come here and it's a headache."

Hospitals are another location where public art can mediate the challenges inherent in the site. "With a Little Help From My Friends" by Shepard Fairey — perhaps best known for his Obama "Hope" poster — is both wayfinding graphic and brightly colored visual welcome for patients on the pediatric and adolescent floor of the LAC

+ USC Medical Center. Images of birds in decorative rondels flow into pointing triangles, which give way to stylized floral filigrees, providing a moment of escape from illness, which in itself can prove beneficial to healing.

In the same medical complex, but separated by decades, is one of the oldest pieces in the county's collection: a set of ceiling frescoes that dates from 1932, inside the lobby entrance to the old County General Hospital. Painted by Hugo Ballin — who also created murals in the Griffith Park Observatory and Wilshire Boulevard Temple — the frescoes depict Greek medical and scientific figures. Gold leaf accentuates the dramatic scenes, which look surprisingly fresh and crisp. Revealing the changing nature of these buildings, the murals are no longer located at the main entrance; non-staff visitors must use the new entrance before traversing the hospital's labyrinthine corridors to find this hidden jewel.

In addition to these more monumental



Bridget Campos, below; stained glass in the Dorothy Kirby Juvenile Detention Center



PHOTO BY TED SOOUI

commissions, the collection is full of offbeat, sometimes anonymous works. Firehouses are prime sites for unusual items created by the firefighters who live there. "There's one

piece that is an American flag done with firehouses that looks like a Jasper Johns," Yvonne Lee, the civic art registrar, says.

Campos has discovered elaborately carved wooden shields by firefighter Stephen Messick in firehouses in Pasadena, West Hollywood and Bell Gardens.

In several county sheriff stations, painted portraits of fallen deputies line the halls. These range from stylized impressions to realistic countenances, perhaps painted by their colleagues in memoriam. Although some of the artists are unknown, a number of the canvases are attributed to master

portrait artist Cassidy Alexander.

Perhaps the smallest work cataloged by Campos is a 3½-inch-square painting of the Cudahy Library painted by Oscar-winning composer Hans Zimmer. "We believe he may have visited that library to do research," Lee says. "We've reached out to his representatives, but we haven't had confirmation yet."

Government-sponsored artwork has been an integral part of civic life in cultures throughout the world for centuries. By comparison, L.A. County's civic art program is relatively young. Dating back to 1947, the County Arts Commission was originally named the Music Commission (later the Los Angeles County Music and Performing Arts Commission) and, not surprisingly, was focused primarily on music, dance and theater. It wasn't until 1997 that it changed its name to the Arts Commission, reflecting its support of a full spectrum of disciplines. This comes



PHOTO BY PATRICK MCELHENNEY

Cliff Garten's *Elevations* at Willowbrook's Martin Luther King Jr. Center for Public Health

in the form of arts education, funding of nonprofit arts organizations and the fairly new Civic Art Program.

Historically, public art has meant monuments to famous men, arches commemorating military victories or obelisks pilfered in conquest, while at the same time existing as symbols of civic pride. For the most part, contemporary public art has dispensed with the former while stressing the latter, not in a jingoistic manner but as a way of telling us who we are.

"Public art has power in public spaces," says Grace Ramirez Gaston, the Arts Commission's director of civic art. "This power emerges from the physical, personal and sociocultural experience that one has with it. It instills meaning to our identities. It heightens our awareness of where we live and work."

Instead of bombastic patriotic state-

ments, the best contemporary public art is challenging and inquisitive, in conversation with its audience instead of delivering a monologue. It must walk the line between appealing to a diverse public and participating in art historical discourse.

The results are not always successful. Richard Serra's *Tilted Arc* is a textbook example of what happens when the desires of the artist don't match up with the demands of the public. Placed in New York's Federal Plaza in 1981, the 120-foot-long steel wall was removed eight years later after a vocal public outcry. More recently, Seward Johnson's *Forever Marilyn*, a 26-foot-tall statue of Marilyn Monroe, white dress billowing as it did in *The Seven-Year Itch*, was widely reviled by critics when it made its debut in Chicago in 2011. Public reception has generally been more favorable, and it has since traveled around the world, to Palm Springs, New Jersey and now Australia. It stands as a curious example of a public sculpture without a public, or rather without a

specific public, and perhaps its facile appeal lies precisely in its blank blandness.

The County Arts Commission's Civic Art Program was established in 2004, tasked with managing a new policy that would allocate 1 percent of the budget of county capital projects for civic art commissions. Even before the establishment of this program, however, individual departments such as Fire, Parks & Recreation and Health Services had been commissioning artwork for decades. The Civic Arts Program also was mandated to take an inventory of the county's collection every five years, including works commissioned by the county and by individual departments, as well as those that had been donated.

"Our first inventory in 2009 was starting from scratch," says Haggarty, the civic arts collections manager. "We didn't know what the county already had. We had one person who did what she could with limited budget, going to

as many sites as she could, making calls to various county departments. During that effort, 90 artworks were found, limited to permanently sited artworks, mainly murals and statues that aren't going anywhere."

Haggarty stressed that not all of the hundreds of objects that Campos has uncovered will end up in the county's collection. The next step will be to review them to determine which ones definitively belong to the county and meet the accession criteria.

Although the number of potential artworks that Campos has located may seem like a lot, the county's actual collection is much smaller than those of New York, Philadelphia or even Seattle, according to Haggarty. The purpose of the inventory is not just to find new locations for artwork, however, but to figure out what the county has and how to maintain it.

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>> 12) “We’re moving toward preventative maintenance, so we’re not doing costly restorations in the future,” she says.

They also are tasked with making sure which artworks belong to the county. “A lot of it is verification of provenance ... determining the ownership of these so we can go ahead and advocate for taking maintenance and conservation measures, which we can only do if we know that we’re the stewards of the artwork,” civic art registrar Lee says.

When it came time to complete their next inventory, they decided it needed to be more comprehensive and thorough. “When you make phone calls, no matter how many different ways you ask them if there’s artwork in their facility, if you live with it, you may not notice it,” Haggarty says. “It was imperative to physically visit these sites.”



The L.A. County Arboretum is home to Louis Aimé Lejeune's sculpture *Je N'Oublierai Pas*.

COURTESY OF THE LOS ANGELES COUNTY ARTS COMMISSION

Every week for the past year and a half, Campos has set out on site visits to locations all over the county, each one a different experience. Some sites house works that have been recorded previously, while others are a complete mystery. “Some days she strikes gold and some days she doesn’t,” Haggarty says of Campos.

I meet up with Campos in the Antelope Valley, some 60 miles northeast of L.A., to follow her on a typical day of fieldwork, and at 8 a.m., our plans have already hit a snag. We’ve come to a hospital looking for butterflies, but they’re nowhere to be found. Not actual butterflies but a sculpture of hundreds of hanging blue butterflies, located somewhere in the South Valley Health Center in Palmdale — but they aren’t here.

Working with a database of a few hundred artworks that are known to belong to the county, Campos’ mission is twofold: to issue condition reports on known artworks, and to record those previously unknown. Based on the small image on her iPad, Campos knows generally what she’s looking for but not exactly where it’s located in the large facility. A quick call to her contact at the hospital reveals that the work isn’t located here but rather at the High Desert Regional Health Center in the neighboring town of Lancaster. And it’s not made of butterflies at all.

After a 20-minute drive on quiet roads

lined with Joshua trees and trucks selling tamales, we arrive at the HDRHC. Stepping into its majestic atrium, we look up to see three dazzling clouds composed of light blue forms hanging from the ceiling. Instead of butterflies, Brad Howe’s *One Desert Sky* is actually composed of thousands of separate shapes: a rabbit, a fox, cars, flowers, a guitar, a coffee cup, a razor blade.

Before tackling the massive mobile, however, Campos wants to tour the entire building to see if there’s any county artwork that hasn’t been cataloged yet. As our guide leads us around the hospital’s mazelike plan, Campos repeatedly asks, “Can I check in there?” and “What about that room?” This is not unusual.

“I really have to try and work a way to get in everywhere that I need to,” she tells me later. “Definitely there are times when I have to tell them, ‘I need to go in here,’ and just be as nice as possible about it. Often, they don’t fully understand why this is happening. It is a very unusual request to go into a mental health facility and say, ‘I’m from the County Arts Commission.’”

It’s not that county employees are hiding artwork, she explains, but that they may not even be aware of it. “Ninety-nine percent of the time, people just didn’t even see it on the wall,” she says. “They’ve worked there for so long, it’s just not what they’re thinking about.”

At the East Los Angeles Civic Center, for example, a site rich with public art, Campos discovered a work that was hidden in plain sight. A mural painted by the Chicana Service Action Center in the 1970s depicting an empowering scene of workers, many of them women, adorned a wall inside the East L.A. Probation Office. Once completely visible, the mural now had cubicles and desks pushed up against it. “I was like, ‘Oh, my God! This is here?’ Because they’ve worked here the whole time, everyone was just like, ‘Oh, yeah it’s here,’” Campos says. “We had no idea.”

While it seems almost absurd to expect to find works of art in a juvenile probation center or a one-room library or a fire station, that is exactly where the county’s art collection resides. That seems to be the point of these public pieces. They create moments of inspiration that interrupt a boring day at a Lancaster hospital or brighten the afternoon of commuters stuck in traffic, as they pass George Stanley’s majestic, streamline moderne fountain at the entrance to the Hollywood Bowl.

The inventory is democratic in its approach to what constitutes art as well as audience. It supports the artistic merit of legendary painter Kent Twitchell, whose giant murals adorn the Bob Hope Patriotic Hall, and edgy L.A. artist Sandow Birk, whose tilework appears on a Catalina life-guard station. But it also seeks to preserve small paintings by unknown artists who anonymously donated their works to the county. After all, the collection belongs as much to the residents of Beverly Hills as to those of Boyle Heights. This art belongs to all of us. And between these hundreds of pieces, a kind of portrait of Los Angeles will come into focus, revealing our tangled, diverse history and reflecting who we are by the art we make.

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WHAT'S OLD IS NEW

Michael's Restaurant takes a great leap forward with chef Miles Thompson

BY BESHA RODELL

Here's what I'd like you to do. I'd like you to go ahead and make a reservation at Michael's in Santa Monica. I'd like you to go there and spend some money. Then I'd like you to tell all your friends that they should do the same.

I generally wouldn't be so very direct, even if I loved the restaurant in question madly and deeply. My hope that you'll dine at Michael's isn't so much about the quality of the food or the experience, though both are remarkable. Rather, it's about the ways in which we preserve or neglect our important dining institutions, how those institutions do or do not evolve, and whether there's a way to respect the past while simultaneously looking to the future. What's happening at Michael's is a grand and risky experiment, and it's one I'd very much like to see succeed.

Michael's, of course, is the 37-year-old restaurant that helped to put L.A.'s version of "California Cuisine" on the map. When it opened in 1979, owner Michael McCarty, and the band of young chefs who careened through the kitchen, were the culinary brat pack of the day. They were some of the first American chefs and restaurateurs who thought of themselves as rock stars and hoped the public thought that, too. McCarty was only 24 at the time, and everything about the place was seen as revolutionary — the food, the bright decor, the music, the brazen fun of it all.

Michael's made or progressed the careers of legendary chefs including Jonathan Waxman, Nancy Silverton, Brooke Williamson and many more. The format has changed countless times, and half the trends in American cookery either began here or passed through the kitchen at one point or another.

Michael's has achieved a trick of

fashion I'm not sure I've ever seen outside of truly vintage restaurants, which is that its original decor has endured for so long

it seems current once again. The main dining room is a sunken, aggressively leafy patio with a water feature and a retractable roof, like a fern bar on steroids. But the once-thrilling menus gave way to safer, run-of-the-mill, European-tinged California cooking in recent years.

Now, McCarty appears to have returned to his slightly radical roots. He's hired Miles Thompson, a 28-year-old chef who's as audacious as they come. Thompson started working in L.A. kitchens as a teenager and spent time at Nobu and Animal before launching a popup, which eventually led to Allumette in Echo Park. Allumette was a strange restaurant — the food was often brilliant, but the space was odd. The neighborhood was perhaps not ready, and there was something about it that never quite worked. When it closed, Thompson left for Northern California, where he worked for two years before returning to L.A. to take over at Michael's.

Thompson's cooking was always assertively modern, but in the years he's been gone from L.A. it's also become more refined, cleverer and more umami-driven. This is food that's cool to look at (in some cases for reasons that are almost subversive), but it isn't so cerebral that it becomes a killjoy. Pure pleasure appears to be the base ingredient in all of Thompson's cooking.

This means that a crab and uni *chawanmushi* is built upon a base of savory egg custard so elegant and creamy it stopped me in my tracks. Large hunks of Dungeness crab and the decadent funk of uni represent two kinds of oceanic sweetness, and they're punctuated by delicately floral ginger sprout. The flavors are balanced, the textures are downright sexy, and the whole thing feels generous in spirit, as if the chef thought hard about how much fun he wanted you to have while eating.

A different kind of fun happens with a plate of vinegar-roasted turnips, which come heaped in swirls complete with their long mane of greens, as if someone pulled them from the dirt and put them right on the plate. The dish looks a little like a compost pile: There are daubs of inky rice under the turnips, turned dark by black garlic. The joke is that everything tastes so very refined — it looks as though you're eating dirt but instead you're getting a lesson in different kinds of vegetal sweetness, a

Denver steak with porcini Bordelaise, Russian kale and chanterelles



PHOTO BY ANNE FISHEIN

delicious musing on the idea of earth and the things we dig for it.

There's a lot of "what is that?" when dining here, such as a fat julienne of white crunchy vegetable that's built to hold the burnt eggplant puree and smoked sesame that lines the bottom of a bowl, and to contrast with the tender bounce of swordfin squid that nestles underneath in spiral curls. The vegetable turns out to be raw chayote squash, and the dish would be too salty and intense if not for the squash's cool simplicity, a crunchy blank canvas across which Thompson has painted the other, bolder flavors.

Burrata comes lolling in its bowl with orange orbs of trout roe across the top; underneath is a sweet tart paste that sits in lovely contrast to the milky cheese. This is chow chow — the Southern condiment made of pickled green tomatoes, peppers, onions and cabbage — which Thompson has cooked down for days until it becomes an intense distillation of itself.

There's a steak on the menu, and it's a very good one, served with Russian kale and porcini Bordelaise, as well as a whole roasted chicken and a grilled branzino. But with Thompson, your best bet is to find the weirdest-sounding thing on the menu and let him show you how to dig love from a turnip.

McCarty still roams the room, stopping by your table to shake your hand and declare, "Hi, I'm Michael! Thanks so much for joining us." That kind of personal touch from an owner is rare these days. But there's a slight undertone of panic in the demeanor of the servers, in the way they approach the table and explain the menu and talk nervously about how you may not recognize many of the wines on the newly eclectic list. This creates an odd dynamic, one in which you're practically being apologized to before you've registered anything lacking. Nervousness begets mistakes, and on the small scale of cluttered tables and forgotten utensils and wine gone unpoured, the little imperfections of the experience can feel like a self-fulfilling prophesy.

But it's hard to fault the staff's anxiety

— during my visits I saw a number of older (presumably longtime) customers balk at the revolution that's taken place here. "What if we don't want to share?" one woman demanded of her server when he explained that the dishes for their table of five would come out as the kitchen saw fit rather than in traditional courses.

"You can order individually, of course," the server said uneasily, "but the one thing you order may not come out until toward the end of the meal."

"That's fine," she snapped. "Can you give us separate checks?"

What McCarty has done in hiring Thompson and allowing him free reign in the kitchen is in line with the restaurant's beginnings, but it's also a huge gamble, one that risks alienating the loyalists Michael's has managed to hold on to through the years. It bets on the shaky hope that this food and this chef will attract enough new diners to make up for that alienation, indeed that these changes might cause the restaurant to become truly relevant once more, to thwart the disposable nature of our current dining scene. It offers hope that rather than shut down our venerated institutions, or rip out their walls and insert subway tiles and industrial lighting, we might honor them by moving steadily forward, keeping the components that are worthy of preservation (in this case, the iconic, irreplaceable glamour of that leafy patio), and installing youth and vitality where it's needed.

I have no idea if it will work. Thompson may not stick around long enough. That throng of new customers may never appear. But for now, you have an opportunity to experience the greatness of L.A.'s dining past, its present and its future, all in one restaurant. If enough of us participate, we might send a message that relevance is less about newness and more about courageous evolution.

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Ray's and Stark Bar

This gastronomic temple is in an art museum, but it's not pretentious: The New Year's Day offering is called Hangover Brunch. Try avocado toast (of course) with Pink Lady apples, cucumber and hardboiled eggs; pulled pork sandwich with fried egg, pickled shallot and hollandaise; brioche French toast with dark chocolate ganache and hazelnuts; or breakfast pizza with Gruyère, ham, caramelized onions and a poached egg. The bloody mary is pretty involved, too. It's made with fresh lime and house-made spice mix. *10 a.m.-3 p.m.*

Salt's Cure

Salt's Cure will offer its traditional weekend brunch favorites such as the "2x2x2" (two eggs, two house-made sausage patties and two slabs of house-cured bacon), as well as biscuits and gravy and the popular oatmeal griddle cakes, which are lightly crisped and coated in maple cinnamon butter. The restaurant has great cocktails, too. *10 a.m.-3 p.m.*

Baldoria

Fifteen-dollar bottomless Champagne! Plus chicken and waffle tacos made with spicy fried chicken, apple-cinnamon waffles and a "Mrs. Croque Pizza" made with ham, Gruyère, browned butter béchamel and eggs. Oh, and the pizza that's topped with potato gratin. Oh, and the biscuits with sausage gravy. Go on, get some food in you. *11 a.m.-close.* —Katherine Spiers

Given that New Year's Day falls on a weekend this year, it's practically an obligation to keep the party going. That's right, the stroke of midnight doesn't indicate anything this year, because you'll be deep in revelry all the way through Sunday night.

This New Year's Day is one tailor-made for a big brunch — many of you make a habit of Sunday brunch anyway, holiday or not, so on this day, just make it a bit more celebratory. Get table cakes and table bacon, and have a third bloody. (You'd better have Lyft on your phone.) Happy New Year!

E.P. & L.P.

This is a classy joint, but for New Year's Day E.P. is going just a little corny. The Rose Parade and the Rose Bowl game will air on the big screen that's set up at the rooftop bar, and the kitchen will serve the "Ultimate Hangover Chicken Sandwich," among other items. Plus, bottomless mimosas and bloody marys. *Noon-3 p.m.*

The Wallace


There's a burgeoning trend across L.A.: bars with pretty excellent food. The Wallace is just such a place, and the spot's New Year's brunch includes dishes like pork belly tartine, a morning burger (that's a burger with an egg on it) and raspberry French toast with chestnuts and piconcillo syrup. The bar serves classic cocktails and new inventions: Try the Morning Sex,

CHINESE FOOD

Fat Dragon Replaces K&C Donuts

A new restaurant opened in mid-December in Silver Lake in the same strip mall as the endlessly hip Trois Familia. Run by a partner in the rapidly expanding Sticky Rice empire, Fat Dragon is a small, counter-service restaurant serving a variety of Hong Kong-inspired tea drinks and a food menu described by an employee as "sort of Cantonese."


That menu is pretty interesting for the Chinese food enthusiasts among us. Five-



CAJUN

Fried
TURKEY

Celebrate Christmas Eve with deep south Cajun-style fried turkeys from The Little Jewel of New Orleans. Turkeys are approximately 20 lbs and are available for pick up on Christmas Eve or you can make arrangements to pick up earlier. Cost is \$90.
Please call 213-620-0461 ask for Eunah or Yeri to place order.



spice quail, homemade wontons and pork jowl stir-fry with dried tofu and vegetables are much more complex dishes than what you might expect out of a location that was previously a doughnut shop. But the restaurant is going all in on the culinary front: The owners are planning to offer Dungeness crab on the weekends.

There are American Chinese crowd-pleasers on the menu, too, just elevated a touch: The orange chicken is made with birds from the chef-favorite ranch Mary's Chickens, while the nuts in the honey walnut shrimp are candied in the kitchen.

Drinks make up almost half the menu (which might create some customer confusion — can we write our screenplays here?) and include milk teas, green teas infused with fruit, and purported health tonics such as goji-honey-ginseng.

This particular Silver Lake strip mall resisted yupster-ification for a long time, but between Trois Familia, the newly pivoted El Cochinito, which is reaching out to a younger clientele, and now Fat Dragon, the food on this block has become a lot more interesting. Of course, there is still a Domino's storefront, which isn't going anywhere now that marijuana is legal, and a Baskin Robbins, because no one says no to Jamoca Almond Fudge.

But first, *mapo* tofu. —Katherine Spiers

3500 Sunset Blvd., Silver Lake. (323) 667-9193, fatdragonla.com.

MEXICAN FOOD

A New Yucatán Seafood Stall From Chichen Itzá Owners

Any food enthusiast will tell you that if you're looking for a taste of the Yucatán in Los Angeles, the best place to find it is at Chichen Itzá the Mercado La Paloma in Historic South Central. The stall captures the culturally diverse cuisine of that area of Mexico better than anywhere around, and its *cochinita pibil* is the stuff of legend. Now, owner Gilberto Cetina Jr. is branching out with a new venture, also at the Mercado. Holbox, a new stall in the market, will celebrate another side of Yucatán cooking, with a menu dedicated to seafood.

"Yucatán is better known for its pork and turkey dishes than its seafood but has a lot to offer," Cetina says. "The use of species of seafood not found on the Pacific side, like *cazon* [dogfish], *caracol blanco* [white conch], *cherna* [wreckfish] and *mero* [grouper], combined with the classic Yucatán ingredients like banana leaf, sour orange, habanero peppers and achiote, make Yucatán-style seafood unique in Mexico."

Holbox will be toward the front of the Mercado, and will serve a rotating menu of eight to 10 dishes from a pool of 30 or so recipes. Those recipes will be both traditional Yucatán dishes as well as dishes Cetina labels "Yucatán-inspired." Dishes such as live conch ceviche tostadas and *chiles x'catic relleno* — breaded and fried spicy yellow chilies, stuffed with the belly of the featured fish of the day — give you some idea of the flavors Cetina is planning. He's also preparing a variety of salsas

made with fresh, dry and fermented chilies.

As for the space, "It's more of a seafood stand than a restaurant," Cetina says. There will be counter seating with a view of the cold preparation area, and hot food will be made in back.

"Our focus will be on super fresh product, with a distinctive Yucatán approach," Cetina says. "There are a lot of similarities in all of Mexico's regional seafood dishes. Things like *pescado frito* and *cocteles* are found in all parts of the country. We'll be focusing more on the unique offerings of Yucatán seafood, and original recipes inspired by Yucatán classics or the region's ingredients."

Holbox is slated to open in February.
—Besha Rodell

BEER

Beachwood Releases Invasive Species IPA to Compete With Sculpin

Craft beer is at a turning point, past the boom days of novelty and wonder but not quite yet to the equilibrium of a fully established industry. Craft breweries, even those that have done very well, are fragile entities in a delicate ecosystem. They have managed to wound the transcontinental beer giants, no small feat, but Big Beer has responded by both joining the game with its own craft-style brands and by snatching up actual craft breweries, such as Cartman's Trapper Keeper.

Several giant conglomerates now have a foothold in our precious Southern California scene, with AB InBev's purchase of Golden Road, the former SABMiller's purchase of St. Archer and Constellation Beverage Group's purchase of Ballast Point last year. Ballast Point in particular has captured the zeitgeist with its Sculpin IPA and a variety of fruited variants thereof, most notably the grapefruit and habanero versions.

The Sculpin beers are tremendously popular, with a big, interesting flavor profile, attractive packaging and regular availability everywhere from grocery stores to craft bottle shops and specialty beer bars. They're a staple of upscale BBQs, house parties and tailgates, the kind of six-pack that projects sophistication while staying both exciting and accessible. The classic Sculpin was a foundational West Coast IPA, a palate-expanding beer for a generation of young hopheads. The fruited versions have only made it more important to the Southern California beer scene and, with the expanded reach that Constellation affords, Sculpin has become a nationally relevant label, too.

But it appears that the Sculpin series and Ballast Point's gleaming new Long Beach facility have drawn attention of another kind, too, from highly regarded, beloved and fiercely independent brewery Beachwood BBQ and Brewing. Beachwood recently released a line of IPAs, part of its first wave of 12-ounce bottles, called the Invasive Species series. The beers come in a mixed four-pack, with one each of a regular IPA, a grapefruit IPA, a habanero IPA and a mango IPA, each of which mim-

ics a variety of Sculpin. And just in case it wasn't clear, the slogan on the cardboard container is "It matters who makes your beer," and the logo on each label is a cartoonish fish skeleton, a clear echo of the fish that graces each Ballast Point beer.

Beachwood owner Gabe Gordon doesn't mince words about the intent of the Invasive Species series. "The point is that everyone is making good beer," he wrote in an email exchange. "Invasive Species was meant to show that there are a lot of beers as good or better than Sculpin, so try them once in a while and feel good knowing that you are supporting an independent small business."

And how do the Invasive Species beers stack up? They are predictably outstanding, bright and sharp as a West Coast IPA should be, with an extra blast of flavor from the fruited additions. Those are particularly well integrated, as you might expect from a brewery that has done a whole lot of fruit-based experimentation at its sour Blendery offshoot. According to Gordon,

the habanero version in particular benefited from the techniques learned at the Blendery; it gently burns the back of your throat with capsaicin but doesn't scorch your palate. The grapefruit and mango versions are similarly great, not quite so fruity as Sculpin but a bit more subtle.

The base beer is excellent, too, an unmistakably Beachwood IPA, exactly 7.1% alcohol and 99+ IBUs with very minimal malt character. It is perhaps less balanced than Ballast Point's Sculpin but it is a little zippier, and packs a bit more punch. Beachwood makes outstanding IPAs, and this series is no exception. They're calling it a special release for now, but it's clear that the statement Beachwood is making, and the feelings behind it, aren't going anywhere.

It's a time of change in the beer world, but no matter your feelings on corporate buyouts, infusions of capital or the shape of the beer industry, one thing is for sure: As the label says, it matters who makes your beer. —Ben Mesirov

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8:59:30 p.m. 30-second countdown and view the Times Square ball drop followed by an amazing ten-minute fireworks display.

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A WHITE CHRISTMASP. 22 **WED**KIDS GET A (FUN) LESSON
IN JAPANESE CULTURE

fri

12/23

THEATER

Reindeer Games

Nothing will live up to the whimsical 1964 stop-motion TV classic *Rudolph the Red-Nosed Reindeer*, but a new stage production based on it, ***Rudolph the Red-Nosed Reindeer: The Musical***, comes so close, it's sure to make kids and adults alike shout with glee. All the characters from the holiday favorite come to life with fun costumes, familiar songs and a modern choreography twist (courtesy of dancer and Broadway vet Dana Solimando). Hermey the Elf, Yukon Cornelius, the Abominable Snowman and the residents of the Island of Misfit Toys will all be onstage (repped by both live actors and puppets) and backdrops faithfully re-create the vibrant, cartoony atmosphere of the beloved TV special. The national touring show has recently partnered with an anti-bullying initiative, ensuring the Christmas tale's message of individuality and friendship shines as bright as ever. *Dolby Theatre, 6801 Hollywood Blvd., Hollywood; Fri., Dec. 23, 1, 4 & 7 p.m.; Sat., Dec. 24, 10:30 a.m.; \$38-\$104. (800) 745-3000, dolbytheatre.com/events/details/rudolph_the_rednosed_reindeer.* —Lina Lecaro

DANCE

Pass the Salsa

A Very Salsa Christmas is the latest installment in Union Station's inaugural Cocoa Concert Series, and it's your refuge from all the Christmas music you may be sick to death of by now. L.A.'s very own LA Picante — led by Pablo Alemann — unveil their salsa stylings as they accompany dance lessons in the constitutionally brilliant acoustics of Union Station. There's also the Elftenders' Cocoa Bar, an Ugly Christmas Sweater contest (hopefully it's the sweater that's ugly, not the Christmas itself), holiday crafts and cookie decorating and scintillating selfies with Santa Claus. *Union Station, South Patio, 800 N. Alameda St., downtown; Fri., Dec. 23, 6 p.m.; free. (213) 683-6875, unionstationla.com/happenings/cocoa-concert-series.* —David Cotner



Belladonna of Sadness:
See Tuesday.

COURTESY OF MUSHI / NIPPON HERALD FILMS

MUSIC

Olé in a Manger

The Segerstrom Center's **Fiesta Navidad** pumps up the holidays with a dash of grand romantic passion courtesy of one of the United States' most distinguished mariachi ensembles, Mariachi los Camperos de Nati Cano. Founded by Mexican bandleader Natividad Cano, who died in 2014, the Grammy-winning local group has been around for more than 50 years and is currently led by Jesus "Chuy" Guzman. Unlike most brass-centric mariachi bands, Los Camperos string together a richer, warmer blend of violins, guitars and harp crested with dramatic singing by multiple vocalists. They have recorded and toured with Linda Ronstadt and imbue even the simplest holiday tune with serious dramatic panache. *Segerstrom Center for*

the Arts, 600 Town Center Drive, Costa Mesa; Fri., Dec. 23, 8 p.m.; \$29-\$89. (714) 556-2787, scfta.org.

—Falling James

sat 12/24

FOOD & DRINK

Grape Escape

Keep it breezy on Christmas Eve by going to Beverly Hills and drinking some wine. Heritage Fine Wines specializes in French quaffs and other elegant French comestibles; the tasting event **Santa Claus' Selections: Christmas Eve Tasting** gets you a flight of six wines and a cheese platter, accompanied by bread from Poilâne, the bakery that made rustic loaves all the rage a few decades

back and is still leading the carb pack. The store will be open, should you need last-minute gifts of tea from Mariage Frères, Peugeot salt and pepper mills, mustard from Dijon, sardines from Brittany, jam from Lyon, honey from Burgundy or olive oil from Provence. *Heritage Fine Wines, 467 N. Canon Drive, Beverly Hills; Sat., Dec. 24, 3-6 p.m.; \$25, \$20 in advance. (310) 888-8042, heritagebeverlyhills.com/pages/events.* —Katherine Spiers

HOLIDAYS

A Multicultural Christmas

It wouldn't be Christmas Eve without the **L.A. County Holiday Celebration**, now in its 57th year. The 2016 program features music and dance groups that have appeared in previous shows — Harmonic Bronze Handbell Ensemble, Vox Femina L.A. and Gay Men's Chorus of Los Angeles, among them — as well as first-time performers, like the all-female stringed mariachi band Las Colibrí, playing the Vince Guaraldi classic "Christmastime Is Here" and José Feliciano's "Feliz Navidad"; the Dixieland blues band California Feetwarmers performing "Christmas in New Orleans" and more; and the American-Mexican-Brazilian singer and violinist QVLN performing "The Little Drummer Boy." As always, if you can't make the live show, you can watch live on PBS SoCal KOCE and pbsocal.org. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sat., Dec. 24, 3-6 p.m.; free. lacountyarts.org/holiday.html.* —Gwynedd Stuart

NIGHTLIFE

Matchmaker, Matchmaker

Hanukkah starts tonight — maybe you'll get some gelt or maybe you'll snag a significant other at this year's edition of the **MatzoBall**. Now entering its 30th year of bringing Jewish singles together across the nation, the MatzoBall welcomes the coming year by pushing the unhitched to get together with like-minded — and like-faithed — individuals. If you wind up with a hangover, don't worry — Christmas is the perfect day to stay in bed. *The Association, 110 E. Sixth St., downtown; Sat., Dec. 24, 9 p.m.-2 a.m.; \$30. (212) 389-9922, matzoball.org.* —David Cotner

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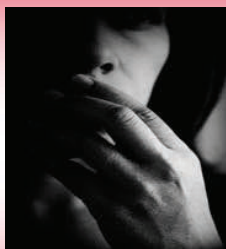
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sun 12/25

MUSEUMS

Hop On In

You might think that bunnies at holidays are reserved specifically for Easter or Mel Blanc's birthday, but **Christmas at the Bunny Museum** hops all over your furry preconceived notions. The final Christmas event before the museum moves to its new location in Altadena in March — “the Grand Hoppenin’,” museum founders Candace Frazee and Steve Lubanski call it — today's farewell to the old homestead is a nostalgic, bittersweet one. With around 30,000 bunny-related items — as well as a passel of real bunnies for which you can bring fruits and vegetables — the Bunny Museum is a priceless paragon of singular, visionary Americana. *The Bunny Museum, 1933 Jefferson Drive, Pasadena; Sun., Dec. 25, 2 p.m.; \$5, members and kids under 4 free. (626) 798-8848, thebunnymuseum.com.* —David Cotner

COMEDY

Don't Be Koy

In his 2009 special, *Don't Make Him Angry*, comedian Jo Koy went into extraordinary detail about his then-5-year-old son's habit of playing with this “ting ting.” He yanks it, squishes it, exposes it to unsuspecting houseguests and, on one occasion, colored it green with a Magic Marker (hence the punch line “Don't make him angry”). The comedian, former *Chelsea Lately* panelist and host of podcast *The Koy Pond* (get it?) — who got his start in a Vegas coffeehouse — is headlining a string of gigs at the Ice House in Pasadena, including two shows on Christmas night. Hope his son approves. *The Ice House, 38 N. Mentor Ave., Pasadena; Sun., Dec. 25, 7 & 9 p.m. (also Dec. 28-31); \$30. (626) 683-8584, icehousecomedy.com.* —Gwynedd Stuart

mon 12/26

FOOD & DRINK

On the Right Track

Opening its doors in 1934, Santa Anita Park is the oldest horse racetrack in Southern California. In its heyday, it was a popular spot for Hollywood stars like Cary Grant and Lana Turner, and it provided the backdrop for the Marx Brothers' classic 1937 comedy *A Day at the Races*. And don't forget Seabiscuit, who won the \$100,000 Santa Anita Handicap there in 1940, the legendary horse's last race. Celebrate the kickoff to another season of thoroughbred racing with the Park's **Opening Day Craft Beer & Cider Festival**. Choose between two packages that offer beer or cider tastings, clubhouse admission and trackside seating. If you're in a betting mood, be sure to study your racing program — you just might win the trifecta! *Santa Anita Park, 285 W.*

Huntington Drive, Arcadia; Mon., Dec. 26, noon-5 p.m.; \$35, VIP \$65. santaanita.com/events/opening-day-craft-beer-cider-festival. —Matt Stromberg

tue 12/27

FILM

Oh, Belladonna

Described by *L.A. Weekly* film critic April Wolfe as a “transgressive, Medievalist circus of pleasures,” *Belladonna of Sadness* is a film that has rarely seen the light of day in the United States, or really anywhere outside of Japan, where it was released in 1973. That is, until the restoration company Cinelicious got its hands on a print and returned it to its former glory at the behest of Cinefamily's Hadrian Belove. As Wolfe wrote, “For fans of bizarre cinema, groundbreaking animation and all the glorious things our technology can do, *Belladonna of Sadness* is a classic with a second life, thanks to some good old L.A. ingenuity.” *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Tue., Dec. 27, 10 p.m. (also Dec. 25, 26 & 28); \$12. (323) 330-4412, cinfamily.org.* —Gwynedd Stuart

wed 12/28

CULTURE

Mochi Mochi, Dude

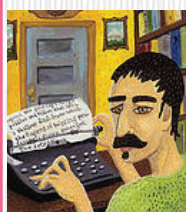
Looking for something to keep your kids occupied during winter break? The Japanese American Cultural and Community Center has your back. On Wednesday, the **Children's Oshogatsu Workshop** offers a day full of New Year's-related arts and crafts activities to usher in the Year of the Rooster. Kids between the ages of 7 and 14 will learn calligraphy, take a class in *taiko* drumming and decorate *shikishi* boards that will be on display in the George J. Doizaki Gallery. Plus, they'll learn how to make mochi. Space is limited, so be sure to sign up the kids beforehand. *Japanese American Culture and Community Center, 224 S. San Pedro St., downtown; Wed., Dec. 28; 10 a.m.-3 p.m.; \$30, \$25 members. (213) 628-2725, jaccc.org.* —Liz Ohanesian

DANCE

Lucky Number Seven

Much is made of L.A.'s culinary diversity, but other reflections of L.A.'s broad cultural diversity also deserve attention, particularly this time of year when an unmatched array of holiday traditions makes it possible to segue from Hanukkah to Christmas to Kwanzaa and even extend into February with the Chinese New Year, usually with some dancing. The week following Christmas belongs to Kwanzaa, when for seven days seven laudable principles of family and community are the focus. Lula Washington Dance Theater's annual **Kwanzaa Celebration** has become a local tradition marking this African-American holiday with dance, live jazz and African drum-

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ming. *Lula Washington Dance Studios*, 3373 Crenshaw Blvd., Jefferson Park; Wed.-Fri., Dec. 28-30, 7:30 p.m.; Sat., Dec. 31, 3 p.m.; \$35, \$25 seniors & students, \$15 children on floor mats, \$10 children in laps. lulawashington.org. —Ann Haskins

COMEDY

Medium Well

Communikate is comedian Kate Berlant's gripping, disturbing mind-meld of the psychic and the comedic. As she brings willing yet unsuspecting audience members onstage to plumb their unfathomable depths, she works through new comedy by wielding the eldritch powers of the guffaw and the supernal energy of the hee-haw to bring down upon those gathered a phantasmagoria of the human experience itself. The result may frighten you, revealing unto you the fragility of your own existence. Also, three other comics are invited by Berlant to do whatever it is that they do; past guests include Claudia O'Doherty, Nick Kroll and Kyle Mooney. *UCB Franklin*, 5919 Franklin Ave., Hollywood; Wed., Dec. 28, 8 p.m.; \$5. (323) 908-8702, franklin.ucbtheatre.com/show/5375. —David Cotner

thu 12/29

FOOD & DRINK

Keep on Truckin'

The Food Truck Collective exists solely to put on food truck-focused events. It curates the trucks and adds the music and games. **The NoHo Food Truck Collective**, held Thursday evenings in the parking lot of the North Hollywood Library, always has a DJ (playing family-friendly music) and games for the kids. The trucks are subject to change, but there are some fairly reliable regulars. The seafood-centric Tackle Box, serving stuff like fried shrimp, po' boys and catfish, usually is at the event, as are My Delight, a cupcake truck, and Main Squeeze, with fancy lemonades. *North Hollywood Regional Library*, 5211 Tujunga Ave., North Hollywood; Thu., Dec. 29, 5:30-9:30 p.m.; free. thefoodtruckcollective.com. —Katherine Spiers

OUTDOORS

Ice Ice, Skating

Christmas is technically over, but with Jan. 1 just around the corner, the holiday spirit is sticking around for at least another few days. Take advantage of the lingering residue of jolliness and joy at one of L.A.'s many **outdoor skating rinks**. Take in views of the skyline at night at the Holiday Ice Rink in Pershing Square (532 S. Olive St., downtown). Ice at downtown Santa Monica (Fifth Street and Arizona Avenue in Santa Monica) offers group classes as well as private lessons. And get in a late-night skate at L.A. Kings Holiday Ice at L.A. Live (800 W. Olympic Blvd., downtown), which is open till midnight through Jan. 7. *Various locations*. holidayicerinkdowntownla.com; downtownsm.com/ice; lalive.com/events-calendar/holidayice. —Gwynedd Stuart

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PHOTO BY MAUREN MOORE

Culture //

REVISING A REVISIONIST HISTORY

A Oaxacan art collective's forthcoming mural highlights indigenous Mexicans' contributions to L.A.'s history

BY EVA RECINOS

Los Angeles is often lauded as a diverse city, but rarely do the stories of the indigenous communities that make up the city's history get the credit they deserve. If they do, they're overshadowed by their colonialist counterparts, garnering little more than a few textbook pages. But these communities play a vital role in an exhibition that's currently in the works for contemporary Angelenos to see.

On view from Sept. 16, 2017, to Jan. 31, 2018, "Visualizing Language: A Zapotec Worldview" features commissioned work from Oaxacan artist collective Tlacolulokos that will be on display at the Central Library's rotunda. Organized by the Library Foundation of Los Angeles, in conjunction with the Los Angeles Public Library, the exhibition is a part of the Getty Foundation's "Pacific Standard Time: LA/LA" initiative starting next year. As the Library Foundation explains, L.A. is "home to the largest population of indigenous Oaxacans outside of Mexico."

According to the Houston Institute of Culture, Oaxaca stands out as "the

most ethnically complex of Mexico's 31 states." The Zapotec communities make up one of the "two largest linguistic groups." The group boasts "64 separate Zapotec languages that have evolved over the last few thousand years."

UCLA's Mapping Indigenous Los Angeles project, MILA for short, maps the history of many indigenous groups within Los Angeles. The story map of Latin American communities sheds light on the presence of Oaxacan communities in L.A. In the 1960s, many relocated Oaxacans kept up their love for basketball; they would congregate at Normandie Park and started forming basketball teams in the 1970s.

These Oaxacan communities and the marks they've left are integral to L.A.'s history. Maureen Moore, associate director of LFLA's ALOUD lecture series, has been immersing herself in these stories in preparation for "Visualizing Language." She hopes that the exhibit opens up the conversation not only about Zapotec communities but also other groups whose influence on L.A. may have been overlooked.

Moore regularly works on bilingual programs for ALOUD and sees the library as a perfect place for housing this project. As she explains, the 73 branches

of the city "welcome in community members of all cultures and languages," making it a "very inclusive space."

The exhibition has come together thanks to the efforts of Moore, along with LFLA president Ken Brecher, curator Amanda de la Garza Mata, research consultant Xóchitl Flores-Marcial, curator Louise Steinman, and city librarian

"WE WANT TO INFLUENCE CALIFORNIA AS MUCH AS CALIFORNIA INFLUENCED US."
—COSIJOESA ELEAZAR CERNAS GARCÍA

John Szabo. Filmmaker Yolanda Cruz is working on a project that captures the Tlacolulokos' art-making process and their experiences in both Oaxaca and L.A.

Self-taught artists Cosijoesa Eleazar Cernas García and Darío Canul make up the Oaxaca-based artist collective. They visited Los Angeles recently, staying near MacArthur Park and meeting locals.

"We are a lot of different villages and groups, each trying to rescue our origins against many forces," Canul says via email. "Take for example the countless works of cultural and artistic expression. And the cultural traditions. We learned different ways to organize, different ways to unite our work with those forces that — at the same time — seek to decentralize cultural production."

Part of that means facing the generalized narrative of California's history and highlighting the communities that rarely get a voice.

"We want to influence California as much as California influenced us," Cernas says. "To demonstrate our culture and society as an important part of California's culture, to extol the parts of our history that are still hidden or forgotten in a memory — and not considered with the importance and attention that they should be."

The mural that Tlacolulokos will create will be in direct contrast to the existing murals in the rotunda. Created by Dean Cornwell in 1933, the murals were first painted on "fine Belgium linen" over the course of five years, according to the Los Angeles Public Library's website. The objective was to capture the history of California in four distinct parts: the Era of Discovery, the Missions, Americanization, and the Founding of the City of Los Angeles.

If these images sounds like the visual expression of Manifest Destiny, it's because they basically operate that way.

Moore recognizes this — it's what makes Tlacolulokos' work so important in her eyes. The rotunda is a gorgeous space, she emphasizes, but the murals seem outdated.

"You're just kind of taken by the beauty [of the space], and it requires an extra moment of pause to really stand with the murals to say, 'Oh wow, these murals are showing this grand arrival of the European colonizers,'" Moore says. "And the indigenous people shown, are shown kind of in the margins of the murals and in this almost subservient way, as if they were also celebrating the arrival of these colonizers. Once one really ponders that depiction, you realize, 'Oh wow, this is not how things went down — this is a really glorified idea of what happened.'"

Moore and the rest of the team started thinking about "who gets to tell the story" of Los Angeles. She found it necessary to put "a different protagonist in the center of the story."

Canul feels the same, and sees art as a way to form a different narrative by bringing to light cultural traditions and history that often get forgotten.

"It's to know, deeply, all the representations of our culture," Canul writes. "To analyze how and from what source Oaxacan identity is defined — to rethink our role and that of future generations in the development of our communities. We hope to influence the contemporary history of those original communities through the work that we make."

Parts of this article were translated from Spanish by the author.

CHILD'S PLAY

LITTLE WHITE KIDS RUN AMOK
IN JOSH MANNIS'
WEST HOLLYWOOD SHOW

BY CATHERINE WAGLEY

This week visitors are invited to enter a maze in Silver Lake, and an artist's Koreatown exhibition grows fungi on a daily basis.

Wonderland of lost white kids

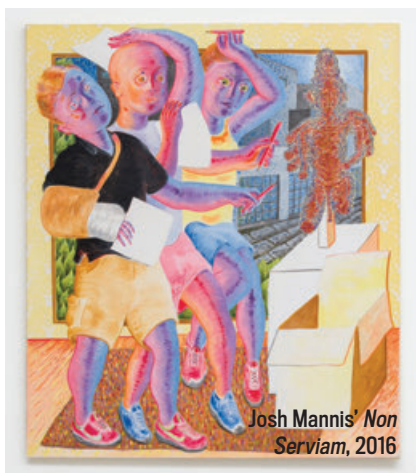
The figures depicted in Josh Mannis' show at M+B, "Knowledge of the Future Estate," have delicate noses, pink cheeks and perfectly combed, flapper-era hair (except for the two young-looking Buddhists, who have no hair at all). A series of mid-sized black-and-white drawings could easily be illustrations for a storybook about privileged young city dwellers about to go completely off the rails. In one drawing, a wide-eyed girl and boy on the floor look as unmoored as Alice after she's fallen down the rabbit hole; another girl has just unplugged their Nintendo set. In another drawing, a boy with an orifice in his head runs naked past two tech workers in suits, almost touching fingers with one suited man, who looks away as though eye contact might hurt. The paintings, much brighter and more ornate, also depict well-coiffed people existing amid a chaos they're still coming to terms with. *612 N. Almont Drive, West Hollywood; through Jan. 7. (310) 550-0050, mbart.com.*

Terrible day, terrible life

Dogs made of leather watch over Sam Pulitzer and Peter Wächtler's show at House of Gaga, aka Reena Spaulings Fine Art Los Angeles. The dogs have floppy ears and long noses, and they flank the gallery entrance and perch on the stairs up to a side fire exit. The show they guard is not quite cohesive. Wächtler's paintings of volcanoes hang on the walls, while his glass sculptures of red and blue starfish sit on pedestals. Pulitzer's illustrative, wry drawings hang under plexiglass on stand-alone gridded metal fences. One drawing depicts a dog in the downward dog yoga pose and another shows a black dial, with text above and below it that reads: "When a terrible day turns into a terrible life." Though cute and comedic, this show is not optimistic. *2228 W. Seventh St., 2nd floor (enter on S. Grand View St.), Westlake; through Feb. 4. (213) 908-5033, gagareena.com.*

ROFL

The first, largest room of Keith Rocka Knittel's show at Charlie James Gallery, "More Los Angeles Poems," consists of big, black-and-white drawings of cartoon men laughing hysterically, holding their stomachs and rolling on the ground. These drawings have captions: "Erasing Digital History Actually" reads one, while another says, "Actually I'm More of an Ideas Man." The newish pretensions of pseudo-creative digital culture certainly can be drop-dead funny. A subsequent room features more intimate drawings: a squished Modelo box



COURTESY THE ARTIST AND M+B

on the sidewalk, Frosted Flakes and juice in a messy refrigerator. *969 Chung King Road, Chinatown; through Dec. 30. (213) 687-0844, cjamesgallery.com.*

Burning bodies and beautiful bottles

Candice Lin's exhibition at Commonwealth & Council looks, at first glance, minimal and under control. Four tasteful worktables with black legs sit in the main gallery, with objects carefully arranged on each. Up close, however, the tables become more complicated and charged. The glass on each surface has been delicately painted with scenes that can be apocalyptic. The surface of the "Putrefaction" table depicts a green scene, on which a fragile-looking taxidermied iguana sits. In "Petrification," bones lie on rough terrain and hooded figures light creatures on fire, as blue-tailed reptiles slink around. This scene recalls witch trials and superstitions, factors that have, historically, turned already vulnerable communities against themselves. Bacteria and fungi grow beneath a bell jar sitting on the table and little elegant bottles contain tinctures, including abortifacients, evidence of oft-vilified old knowledge. This table in particular is like the workspace of an eccentric herbalist. The installation feels as if it's against progress, or at least against the easy acceptance of modern, streamlined societies as better. Instead it honors the scars and skills of generations long past. *3006 W. Seventh St., Suite 220, Koreatown; through Jan. 7. (213) 703-9077, commonwealthandcouncil.com.*

Get out of the picture

The current installation at Materials & Applications looks, from above, like a thick pink skin that's been laid over the office's front yard. In fact, it's a maze inspired by ambitious, sometimes silly 19th-century landscape architecture; its title, "The Kid Gets Out of the Picture," was inspired by actor/studio executive Robert Evans' autobiography, *The Kid Stays in the Picture*. Anyone can enter at their own risk, crawl under to see cinder-block pyramids or crawl over, but there's a warning sign out front saying M&A is not responsible for your safety as you embark on your own sculptural adventure. The Los Angeles Design Group worked on the installation with local design firms First Office, Laurel Broughton/Andrew Kovacs and Hirsuta. *1619 Silver Lake Blvd., Silver Lake; through Jan. 8. materialsandapplications.org.*

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- Have had a HIV-associated neurocognitive disorder within 45 days prior to study entry

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

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



UCLA Research Study

Are you interested in participating in a study focused on improving heart health?

If yes, you may be able to join a study where you add an FDA-approved medication to your HIV-regimen to help prevent cardiovascular disease (CVD).



This study is for HIV-positive people who are taking antiretroviral therapy and are interested in strategies to reduce heart disease

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To join you must be:

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- HIV-positive
- On antiretroviral therapy for at least 6 months
- T-cell count at or above 100

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

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



Stage //

MUSICAL MAGICAL REALISM

The twee 2001 French film *Amélie* is now a downright delightful musical

BY MAYANK KESHAVIAH

The idea of a picture frame and what it entails — coloring within the lines, what is seen and what is hidden, as well as the voyeuristic act of capturing an image itself — figure prominently in *Amélie, A New Musical*, created by Craig Lucas (book), Daniel Messé (music and lyrics) and Nathan Tysen (lyrics). Adapted from the 2001 movie that first catapulted Audrey Tautou into the public consciousness (outside of France, anyway), the plot of the musical hews closely to the cinematic original. However, the way in which it captures the lively imagination of its title character is uniquely theatrical.

When the Jean-Pierre Jeunet film came out, it was noted for its unique visual style, bringing us a heightened version of Paris seen through a jewel-toned filter with innovative visual effects. Onstage, director Pam McKinnon has translated that vision into a rainbow-hued toy box that actualizes Amélie Poulain's whimsical fantasies through projections, puppets and props.

The opening number features a daisy chain of character introductions, which underscores their interconnectedness while also introducing the picture-frame motif. We learn that young Amélie (sweetly precocious Savvy Crawford) is a girl who marches to the beat of a different drummer, so her mother must home-

school her. But once she loses her mother to death by falling Belgian tourist, Amélie lives with a father who withdraws from life. We then jump forward to her leaving home at 18 and becoming a waitress in Montmartre.

Dressed in ladybug hues (a clever choice by costume designer David Zinn), adult Amélie (*Hamilton* alumna Phillipa Soo) toils away in the Café des 2 Mou-

SOO'S EXPRESSIVENESS DELIGHTFULLY CHANNELS THE IDIOSYNCRASIES OF THE YOUNG FRENCHWOMAN WITH THE BIG HEART.

lins, which houses an eccentric cast of characters. Then one day, by accident, she discovers a box of memorabilia hidden in her apartment and is determined to return it to its owner. His happiness at being reunited with childhood memories motivates Amélie to become the Good Samaritan of Paris.

Soo's expressiveness delightfully channels the idiosyncrasies of the young Frenchwoman with the big heart, even



Phillipa Soo as Amélie

PHOTO BY JOAN MARCUS

though her full vocal range and power are showcased only occasionally. Adam Chanler-Berat, as a fellow dreamer for whom Amélie falls, pairs well with her as he embodies Nino's earnest longing and impulsivity. The remainder of the cast is refreshingly more diverse than that

of the film, both ethnically and in terms of breaking from the traditional musical theater "type."

McKinnon's strength in crafting Amélie's journey is her ability to blend live action with Peter Nigrini's stunning projection design, notable for its seamless transitions between images and animated details that wink at our heroine's quirkiness. Those projections are enhanced by the prismatic palette of Jane Cox and Mark Barton's lighting, and are provided a canvas in Zinn's set, featuring stacks of bureaus that angularly frame the action in an offbeat manner. In numbers such as "World's Best Friend" and "The Blue Arrow Suite," the marriage of staging, projections, lights, set and props is magical.

The songs in the show at times feel like a musical theater take on Barenaked Ladies or They Might Be Giants ditties, especially in their stream-of-consciousness style lyrics. And while you probably won't leave the theater humming any one of them, the charmingly lyrical "Girl With the Glass," the zany "Goodbye, Amélie" and the amusing "No Place Like Gnome" are plenty of fun.

SHALL WE DANCE?

A *Anna and the King of Siam* first emerged in popular culture in 1944 as a novel by Margaret Langdon, which she based on the memoirs (now considered suspect) of Anna Harriette Leonowens, a British widow who taught English in the court of the King of Siam between 1862 and 1867. There followed the film and stage versions, with the king variously played by Rex Harrison, Chow Yun-fat and, most famously, Yul Brynner, and Anna realized by such prominent actresses as Irene Dunne, Gertrude Lawrence, Deborah Kerr and Jodie Foster.

This touring production of *The King and I*, directed by Bartlett Sher, features Laura Michelle Kelly as the plucky and principled schoolteacher who introduces democratic and feminist values to Siam's feudal court, and Jose Llana as the country's absolute monarch, who regards women as property and demands blind obedience from

all his subjects yet yearns to modernize and guide his nation into the 19th century.

As Anna, Kelly radiates warmth and intelligence, successfully embodying a brave single woman with an ethical spine. Llana, however, relies heavily on shtick at the expense of a deeper exploration of his character's struggle, so his relationship with Anna has less meaning, and the tug at your heartstrings in the final cathartic scenes is a pretty weak one.

The supporting dramatic performances are also wanting, in varying degrees. There's minimal chemistry between Lun Tha and Tuptim (Kavin Panmeechao and Manna Nichols), the young lovers who stoke the king's ire, although they do deserve credit for their melodious rendering of "We Kiss in a Shadow." Likewise, as head wife Lady Thiang, Joan Almedilla sings a compelling "Wonderful" but neither her spoken performance nor Anthony Chan's as the Crown Prince has much dimension.

That said, the supporting ensemble, including



PHOTO BY MATTHEW MURPHY

its delightful youngest members, is lovely, lithe and captivating throughout, and the staging of Tuptim's version of *Uncle Tom's Cabin* is a collective standout. The choreography and costumes are wonderful, and the music is as romantic and affecting as ever, so if you love this kind of stuff, it's still there to be appreciated.

THE KING AND I | Pantages Theatre, 6233 Hollywood Blvd., Hollywood | Through Jan. 21 (800) 982-2787 | hollywoodpantages.com

AMÉLIE, A NEW MUSICAL | Ahmanson Theatre, 135 N. Grand Ave., downtown | Through Jan. 15 (213) 972-4400 | centertheatregroup.org



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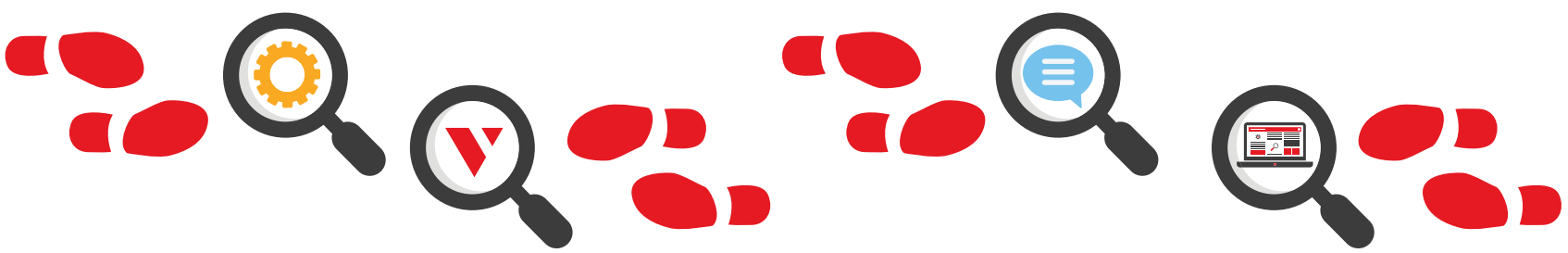
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Film //

DO YOU HEAR
WHAT I HEAR?Scorsese's priests persevere in the searching *Silence*

BY MICHAEL NORDINE

Martin Scorsese opens his foreword to the latest edition of Shusaku Endo's *Silence* with a simple, impossible question: "How do you tell the story of Christian faith?" The director isn't presumptuous enough to present his adaptation of that beloved novel as a definitive answer, but his film does read as another step on the filmmaker's path toward making good on his aspiration, early in life, to become a priest. (It's also one hell of an act of penance for the decadence of his most recent effort, the oft-misunderstood *Wolf of Wall Street*.)

Silence takes place in 17th-century Japan, when Christians were sailing from Europe to spread the good word — not that their hosts wanted to hear it. It centers on two such priests, fathers Sebastião Rodrigues (Andrew Garfield) and Francisco Garrpe (Adam Driver) of Portugal, who receive the demoralizing news that their mentor, one Cristóvão Ferreira (Liam Neeson), has finally relented after years of violent persecution in the land of the rising sun and publicly renounced his faith. And so they set off on a slow boat to the other side of the world, bringing with them only what they can carry on their back and in their hearts.

Ferreira is something of a mythical figure, the fallen priest to Colonel Kurtz's mad soldier: often spoken of but rarely seen, a cautionary tale for those who would follow him into the heart of darkness. Our two pilgrims are scarcely dissuaded by the reports of his apostasy, seeing their self-appointed mission as a chance to prove both their faith and their mettle.

Not since *The Tree of Life* has Christianity been explored onscreen in such serious, conflicted terms, but Scorsese has crafted a far less grandiose experience than Terrence Malick did five years ago. *Silence* is restrained, austere, even ascetic; you'll feel guilty eating popcorn as Rodrigues grows ever more gaunt and worn down after willingly subjecting himself to the same harsh treatment at the hands of the Japanese inquisitor (Issey Ogata) that his predecessor endured. "I pray, but I'm lost," he says to a God he hopes is listening. "Am I just praying to silence?"

That's the eternal question, of course, and though Scorsese doesn't make it feel new, he certainly underscores how real and urgent it is. Rodrigues and Garrpe are met

not by the man they seek upon making landfall in Japan but by terrified fellow believers who pray in secret and are every day at risk of going to an early grave for their beliefs. As men of the cloth, the two emissaries are enemies of the state they now find themselves in; spearheading the movement against them is Inquisitor Inoue Masashige, an imposing, high-pitched official whom Ogata imbues with the kind of off-putting villainous charm rarely seen since Christoph Waltz announced himself to the world in *Inglourious Basterds*.

At the inquisitor's order, three village elders who refuse to prove their Buddhism by spitting on a cross are crucified on the beach, at low tide, so as to slowly drown as the waves gain strength and crash to shore. It takes one Christian three days to succumb to the sea's rhythmic violence. In his last moments he begins singing a quiet song — a moment that, like many in *Silence*, is haunting and indelible. Mist rises from the ground and settles in the air; the faithful confer among themselves in tall grass they hope will hide them from their oppressors and blood mixes in with the dark sand.

Japan is a swamp, more than one native tells Rodrigues, and out of that sacrificial blood no new ideas will take root, nothing will grow — his efforts to bring the locals closer to Christ are for naught. Several times he's offered a chance to do as Ferreira is said to have done and end his suffering. Scorsese, who's careful throughout not to tip his hand, leaves it to us to decide whether this would be such a terrible fate.



COURTESY OF PARAMOUNT PICTURES

After weeks and months with no word of Ferreira but many from the villagers who keep him up all night with their confessions, Rodrigues takes to pondering the kind of questions he can't hope to answer on his lonesome. Christians often speak of a personal relationship with God, but for this young priest it comes to seem one-sided. His faith has yet to be truly battle-tested, more theory than praxis up to this point, and the moment that the world as he imagines it and the world as it truly is are

SCORSESE HAS
WANTED TO ADAPT
SHUSAKU ENDO'S
NOVEL FOR MORE
THAN 25 YEARS.

revealed as two different things is its own kind of cataclysm.

This makes for a striking contrast to *Hacksaw Ridge*, the other movie in theaters about Andrew Garfield using faith as a shield in desperate times. It should come as little surprise that Scorsese is far more ambiguous in his portrayal of that faith's efficacy than Mel Gibson, but Garfield shoulders the burden with appropriate modesty in both films. Still,

among *Silence*'s three lead holy men, it's Driver who most disappears into his role, not least because his face seems lifted out of an icon painting: angular and downcast, always gazing somewhere our eyes can't follow. His Garrpe also recedes into the background as Rodrigues' crisis of faith moves to the fore.

Scorsese has wanted to adapt Endo's novel for more than 25 years, granting *Silence* the unique distinction of being the director's most long-in-the-making work. He has reverence for the material, treating it with all the seriousness of a devout parishioner — sometimes to the point of not wanting to offend, as though he's putting as much effort into not making a mistake as he is into making a statement of his own.

Far from preaching to the choir, Scorsese's hardly even sermonizing here. You can sense him working the material over in his mind, as though 25 years of mental preproduction wasn't enough to reach any concrete answers, and the film is better for its uncertainty. If the good book is an open book, one still open to interpretation and questioning, *Silence* is too: We don't have to know the ultimate truth so long as we know it's worth seeking out.

SILENCE | Directed by Martin Scorsese
Written by Jay Cocks and Scorsese | Paramount
Pictures | ArcLight Hollywood, Landmark

BEN AFFLECK'S *LIVE BY NIGHT*
IS A PILE OF PARTS

Somewhere inside the 128-minute *Live by Night* is a reasonably solid, 168-minute movie struggling to get out. No, that's not a typo: You can sense the contours of an absorbing story as writer-director-star Ben Affleck's slapdash and fragmented assemblage limps along. Most of the pieces are there, but they remain pieces.

Based on Dennis Lehane's novel, *Live by Night* follows the struggles of too-honest-for-this-world Boston outlaw Joe Coughlin (Affleck), a World War I vet who comes home from combat convinced that "the rules we had lived by were lies, and they didn't apply to those that made them." So he becomes an armed robber, holding up bars and poker games, sticking by a moral

code that prevents him from killing anybody.

The opening incidents pass by in a blur, and probably could have made for their own sustained little story: Joe is romancing the girlfriend (Sienna Miller) of Irish mob boss Albert White (Robert Glenister). The Italian mob finds out and try to recruit Joe, he refuses, a job goes wrong, she betrays him, the Irish try to kill him, the cops save him, she dies, Joe goes to prison, his dad dies and Joe's released years later.

Take a breath. We're just starting. The Italians send Joe down to Florida to do battle against White, who's trying to muscle in on the Italians' turf. More confrontations come: with other gangsters, with the Ku Klux Klan, with religious zealots.

The pieces lack a sense of purpose. While at



COURTESY OF WARNER BROS.

times you can glimpse what *Live by Night* could have been, you're left with an overwhelming sense of waste. —Bilge Ebiri

LIVE BY NIGHT | Directed and
written by Ben Affleck | Warner Bros.
ArcLight Hollywood, Landmark



Hidden Figures

COURTESY OF 20TH CENTURY FOX

Film //

BECAUSE THEY ARE HARD

HIDDEN FIGURES COULDN'T BE MORE TIMELY
IN ITS CELEBRATION OF ASCENDENT WOMEN

BY ALAN SCHERSTUHL

Accepting the Welt Literature Prize in Berlin on Nov. 10 of this year, novelist Zadie Smith said, "Time travel is a discretionary art: a pleasure trip for some and a horror story for others." She was speaking, of course, of the conviction among so many white people that there's a better world ahead if we can just return to the past. She noted, "For a black woman the expanse of livable history is so much shorter" than it is for the Make America Great Again crowd. "What would I have been and what would I have done — or more to the point, what would have been done to me — in 1360, in 1760, in 1860, in 1960?"

That thought echoes in a joyous declaration from Janelle Monáe just six minutes into the candied history pageant *Hidden Figures*. The film's leads, a trio of African-American mathematicians employed at NASA to perform advanced calculations in the early days of the space program, have just turned around a shake-down traffic stop from a cracker cop. Impressed at the importance of their jobs, and by their politeness, he offers to escort them straight to their Langley office, sirens blaring. Monáe's character floors it, tailgating him, drawing to her passengers, "Three Negro women are chasing a white police officer down a highway in Hampton, Virginia, in 1961. Ladies, that there is a God-ordained miracle!"

A red felt Bozo bulb isn't as on-the-nose as that dialogue, but

the impulse behind it rings true. How often, lately, as you've lived your life, have you wondered if the freedoms you're exercising now will persist through the 2020 election? *Hidden Figures*, directed by Theodore Melfi (*St. Vincent*), is a canny and necessary crowd-pleaser in which not one moment feels like life itself. But, together, in their superb Hollywood falseness, they accrete into a portrait of our best idea of our national character while still exposing bitter truths about who was allowed to be what back in that age of presumed "greatness." It's

A PORTRAIT
OF OUR BEST
IDEA OF OUR
NATIONAL
CHARACTER.

big and broad, subtle as Sunday School felt-board parables, each moment sweated over by the filmmakers to ensure it communicates clearly to 10-year-olds and hard-of-hearing grandparents. But few of those moments insult the intelligence of the rest of us — and I expect that anyone can find inspiration in the script's (by Melfi and Allison Schroeder) attention to the small, concrete steps real people make to create change.

The women the film honors have had buildings at NASA and scholarships and a vital work of popular history, Margot Lee Shet-

terly's *Hidden Figures*, all dedicated to them. So they'll be just fine if the movie version glosses up their lives and applies all the craft and corn of big-studio moviemaking into telling the story of the unlikeliest of underdogs.

The film is one of ascents. Each of the leads will escape the gravity of her present for a better future. Monáe's Mary Jackson aspires to be the first official female engineer at NASA, which means she'll have to take classes at the still-segregated University of Virginia — being the first means being first, over and over again. Octavia Spencer's Dorothy Vaughan, who manages the "Colored Computers" office pool of black female mathematicians, wants to be given the rank of supervisor, as she already does the work — she also wants a shot at running that new IBM mainframe that she knows will soon make her team obsolete. And Taraji P. Henson's brilliant, shy Katherine Johnson just wants the chance to set her mind onto the kind of problems she's trained it for, the analytic geometry that, at NASA, remains the province of white dudes in white button-downs.

Scenes of Johnson among those higher-ups are the film's strongest. She gets assigned to help out the team calculating orbits for manned space launches. Her challenge isn't the math, which she can whiz through — it's the aggressions, micro and macro, leveled at her by a roomful of white engineers who all conceive of themselves as good people. (NASA's white people, in this telling represented by Kirsten Dunst and Jim Parsons, all think of segregation as just "the way things are," a line that repeats.)

On her first day, Johnson gets so caught up in the math that she notices too late that everyone in the room is watching her pour herself coffee from a pot not labeled "Colored Only." (30 »

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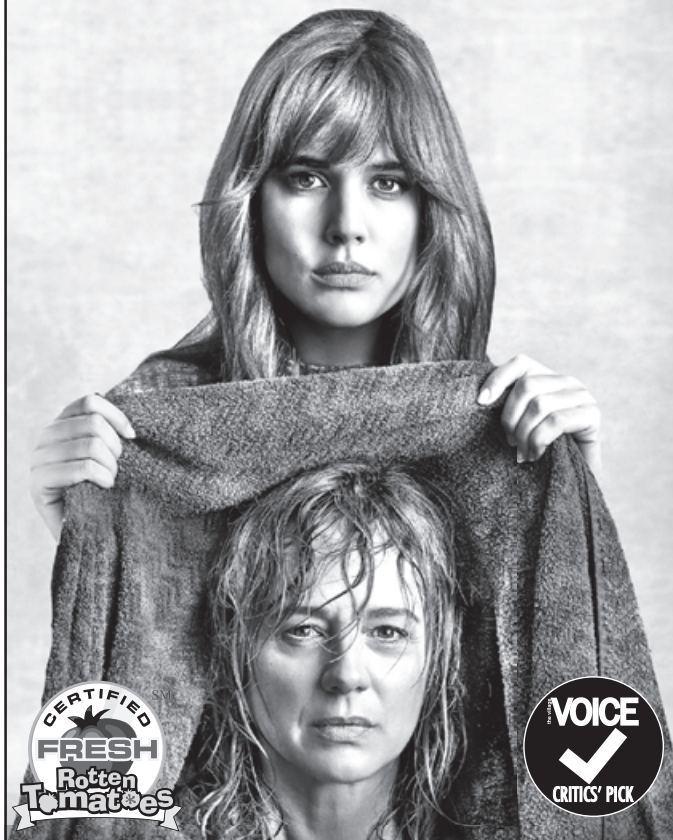
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OPENING THIS WEEK

GO | DANIEL BLAKE Ken Loach's quietly furious *I, Daniel Blake* will likely jolt you with its depiction of paperwork, on-hold music and the long-wait rigmarole of a widowed English woodworker endures while trying to secure the benefits he's due after a heart attack. The setting is Newcastle, and the wheels that grind him are the National Health's, but the awed frustration translates. Loach is taking aim at all bureaucracies whose impersonal character is for the bureaucrats more feature than bug. It's not the over-worked "health care professional" sitting across from Daniel Blake (Dave Johns) who is denying the claim he's entitled to — it's the point-system questionnaire whose hands truly are dirty. Blake gets caught in a loophole: After his heart attack, his doctors say he shouldn't work, but the questionnaire concludes that he can work and therefore is ineligible for the benefits he needs to survive. Loach often lets us soak in soiling confrontations, shot and performed with matter-of-fact naturalism. Once in a while, Blake fights back, most movingly when he witnesses a broke single mother being denied help. The mom, Katie (Hayley Squires), befriends him. A scene of her sneaking a bite from a tin can she's just been handed at a food pantry is among 2016's most moving. While Blake presses his case with the bureaucrats, Katie is tempted toward the desperate life choices that the movies have always warned young women against. Loach treats this like every other choice his people make as they try to survive in the margins: She does what she has to. Neorealism lives: It's rare that a film this angry is also this empathetic, this warm, this moving, this given to silence and companionship. (Alan Scherstuhl)

GO | JULIETA Both a film noir and a candy-colored confection, Pedro Almodóvar's *Julieta* is one of the most absorbing films he's made in years. It's also, perhaps, one of the saddest. Based on a trio of Alice Munro short stories, *Julieta* follows the title character (played in middle age by Emma Suárez) as she discovers that her long-lost daughter Antía, now an adult, may have resurfaced. Delving back into her own painful past in order to understand how things went wrong between her and her child, Julieta relates to us how, as a young woman (now played by Adriana Ugarte), she met Antía's fisherman father, Xoan (Daniel Grao),

and wound up in an odd marriage born of grief, betrayal, passion and resentment. As so often happens with Almodóvar, the story edges toward both the bizarre and the inevitable. What's important is that Julieta finds herself constantly, over the course of her life, assuming guilt and responsibility for those around her. Almodóvar moves his characters like a god (or at least a moralist), but his attention to detail and his fondness for unexpected bits of tenderness give these people shape and dimension. The men in this tale often leave emotional devastation in their wake, and it's up to the women to assume responsibility. Almodóvar's women find strength in one another, and the film resists easy resolutions. *Julieta* may move like an answer, but it's not afraid to end as a question. (Bilge Ebiri)

GO | A MONSTER CALLS Parents be warned: J.A. Bayona and Patrick Ness' kid-meets-beast coming-of-age fantasy is a reclamation of fairy stories from the reassuring fiction of happily ever after. This tale of a bullied Irish boy whose imaginary friend is a talking yew tree might look like any number of huggable *E.T.* ripoffs. But the sky-tall talking yew tree in *A Monster Calls* (directed by Bayona and scripted by Ness, based on his own novel) has teeth. Or thorns, at least. The film is tough-minded, often grim and intense, its lessons hard in ways you aren't conditioned to expect from pricey CGI entertainments. Liam Neeson — who voices the tree — intones lines like "Many things that are true feel like a cheat." He speaks thus to Conor (Lewis MacDougall), a friendless Irish schoolboy whose mother (Felicity Jones) is dying. You parents may be terrified, but older children will be fine. They might also relish the stark, restless watercolor renderings of a trio of fairy tales that giant tells young Conor. The tales are prickly and mean, like unexpurgated Grimms. Conor quails: What is the lesson in them? Meanwhile, he's bullied at school and can't get along with the grandmother he's packed off to live with. Her home is full of rooms kids mustn't play in, but she's played by Sigourney Weaver, so you know she'll be a person rather than a caricature. It's when Conor gives in to the giant's destructive impulses in real life that *A Monster Calls* is at its most thrilling and dangerous. Has any kids movie since the original *Willy Wonka* so persuasively demonstrated the terribleness of acting out the fantasies kids' movies endorse?

>> 29) She has to dash more than a mile away anytime she needs to visit the ladies' room — the facilities in her building are whites only. Henson brims with hurt, disappointment and willful purpose, a woman who's as proud of her country's space program as any of the white dudes are, and who knows she has a contribution to make.

Of the leads, Henson is given the most room to build a character, with scenes of motherhood and an abbreviated romance with a smitten veteran (*Moonlight's* Mahershala Ali). Monáe is all pert defiance, a symbol of determination but also practicality; Spencer plays the overworked optimist who anticipates change and educates herself to prepare for it. We're treated to moving glimpses of this trio's camaraderie, but they're all together onscreen too briefly — might I suggest this as the cast of a 9 to 5 remake?

Kevin Costner has made a sideline in recent years, in *Black or White* and *McFarland, USA*, playing the ambassadorial role of the White Guy Who Discovers That American Minorities Are All Right. Here, the character has been crafted to let white viewers feel good about how they might have behaved back then. His Al Harrison is a practical old salt who just plum never thought much about the racial injustice that is the defining aspect of his America — but, hey, as soon as it comes to his attention (and is slowing down his team), he takes decisive action to right what wrongs he can. More crucially, he treats Johnson like a person and shows his team how to do the same.

Just as the heroism of astronauts stirs species-level pride, the courage and determination of these women whose work lifted them sets soaring something in our common humanity, something we need now. *Hidden Figures* offers the welcome sight of black women explaining things to white men — and increasingly, as the space race heats up, those white men can't find excuses not to listen. If popular narrative art is subtly instructive, if it helps establish the drift of the collective mind, the film is a cheerful intervention. It's a lesson to white America in how to get over its sense that only it is equipped to be in charge — and Kevin Costner is here to serve as an example of how to help and get out of the way.

HIDDEN FIGURES | Directed by Theodore Melfi | Written by Allison Schroeder and Melfi | 20th Century Fox | Century City, ArcLight Hollywood, ArcLight Sherman Oaks

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YOUR WEEKLY MOVIE TO-DO LIST

See the Year Out With Screwball Comedies or *Santa Sangre*

Friday, Dec. 23

Don't let the fact that you've watched bits and pieces of *It's a Wonderful Life* on TV more times than you can count stop you from seeing it on the big screen. Frank Capra's brand of movie-magic optimism feels especially vital this holiday season, which caps off a year in which the Mr. Potters of the world repeatedly won. Maybe it's all been a terrible vision of what could have been and we'll soon return to real life? *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Fri., Dec. 23, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Remember when comically evil cartoon villains were only in power onscreen? *Batman Returns* remembers. The second of Tim Burton's contributions to the Caped Crusader mythos screens on 35mm at midnight, the perfect time to descend into the shadowy realm of Gotham as it's overtaken by Danny DeVito's Penguin and Michelle Pfeiffer's Catwoman. And though Batman's always been the moody sort, there are certainly more moments of levity here than there were in *Batman v Superman*. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., Dec. 23, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Saturday, Dec. 24

Celebrate Christmas Eve with what some consider the worst movie ever made: *Santa Claus Conquers the Martians*. The panned sci-fi/comedy/holiday whatsit was first released in 1964 and has enjoyed a second, largely ironic second life thanks to *Mystery Science Theater 3000*; anyone who delights in so-bad-it's-good fare will consider this an early gift from Santa himself. Anyone alarmed by the so-called War on Christmas, meanwhile, will have their paranoia fulfilled by the film's vision of Martians scheming to claim St. Nick for themselves. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Sat., Dec. 24, 2 p.m.; \$6. (323) 938-4038, thenewbev.com.

Tuesday, Dec. 27

The most stressful part of the holiday season has come and gone, so reward yourself with a good midday cry at LACMA. *Terms of Endearment* is among the quintessential tearjerkers, and one of many inexplicable Best Picture winners from the '80s (*Driving Miss Daisy*? Seriously?). Still, it does its thing — i.e., draw you into the decades-long mother/daughter relationship between Shirley MacLaine and Debra Winger — well enough, and is nothing if not emotionally involving. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Dec. 27, 1 p.m.; \$4. (323) 857-6000, lacma.org.



Batman Returns: See Friday

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Wednesday, Dec. 28

A more lighthearted alternative can be found just a few miles west as the Aero celebrates screwball all week. The most tempting double bill on the docket has to be *Bringing Up Baby* and *The Awful Truth*, both on 35mm and both starring Cary Grant. He stars opposite Katharine Hepburn and a leopard in the former and Irene Dunne in the latter, which won Leo McCarey the Academy Award for Best Director. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Wed., Dec. 28, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Thursday, Dec. 29

Most likely to her sister's chagrin, Olivia de Havilland delivers one of the great screen performances in *The Heiress*. William Wyler's beyond-classic film noir stars the actress as the young, moneyed Catherine Sloper, whose father (Ralph Richardson) suspects her new beau (Montgomery Clift) of having less-than-pure intentions for his daughter. The actress, who celebrated her centennial over the summer, won her second Oscar for the breathtaking transformation her character undergoes — a plaudit preceded by her sister Joan Fontaine winning an Academy Award of her own. This is said to have contributed to their well-publicized, lifelong rivalry, which ended only with Fontaine's death three years ago. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Thu., Dec. 29, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Santa Sangre's coming to town, namely the Egyptian. More surreal than screwball, Alejandro Jodorowsky's outré horror film uses both flashbacks and flash-forwards to tell the story of a boy who grows up in a Mexican circus and is forced to help his fanatical mother after his father cuts her arms off and commits suicide. The blood that spills in this movie — which is bizarre even by the *El Topo* and *Holy Mountain* director's standards — might not actually be holy, but it's certainly been known to cause viewers to say "holy shit." Good riddance, 2016! *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Thu., Dec. 29, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com. —Michael Nordine

(Alan Scherstuhl)

PASSENGERS In the early scenes of the sci-fi drama *Passengers*, Chris Pratt gets to be every dope who ever woke up in the middle of the night, thought it was morning and started to make the coffee. Too bad for him, morning is still 90 years away. The time is the distant future, and Pratt plays Jim Preston, a space migrant making the 120-year trek to a privatized off-world colony. They're supposed to waken in the final months of the trip, and there's no way for him to go back to sleep. The repetitive dependency of these early scenes leads him to a moral dilemma. After nearly a year, Jim briefly considers committing suicide by throwing himself out into space. As soon as he gives up on that idea, however, he finds himself beside the hibernation pod of Aurora Dunn (Jennifer Lawrence), and sees her slum-

bering through the glass. He thinks the unthinkable: Jim has the power to wake Aurora up — thereby saving himself from loneliness, but screwing her out of her life forever. That's an astonishing and horrific decision, and if *Passengers* had any guts, it might have pursued the idea. But this is a big-budget sci-fi action romance starring two major movie stars, so instead, we get what amounts to a somewhat skeezy meet-cute in space. At first *Passengers* suggests an allegory, or a moral fable about loneliness and our responsibility over others, with anti-corporate social commentary thrown in. But then it turns into a romance that jettisons almost everything that was interesting about that. And then it starts to become an action movie. What, exactly, is *Passengers* trying to be? (Bilge Ebiri)

20TH CENTURY WOMEN One of the

quasi-bohemians in Mike Mills' gauzy *20th Century Women* loves to document ephemera, taking photos of everything she owns. A similar instinct — archiving as art — guides Mills' movie itself, a trip back in time in which era-specific talismans substitute for genuine thought. Though big feels glut *20th Century Women*, even its emotion seems ersatz. Like the writer-director's previous feature, *Beginners* (2010), about an anomic adult son's relationship with his newly out 75-year-old father, *20th Century Women* is rooted in its maker's autobiography. The place and time is Santa Barbara, 1979, a pivotal year for 15-year-old Jamie (Lucas Jade Zumann), Mills' surrogate, who lives with his divorced mom, Dorothea (Annette Bening). Unconventional Dorothea allows her son unlimited freedom, and the kid seems all right. But worrying about

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Jamie becomes Dorothea's all-consuming project. In the enterprise of making her son "a better man," she enlists the assistance of adjutants Abbie (Greta Gerwig), a boarder in her 20s and the aspiring photographer described above, and Julie (Elle Fanning), two years Jamie's senior and his platonic bedmate. Fleeting — and extended — glimpses of period paraphernalia aren't enough for Mills, though. He interrupts the film to include collages of Iggy Pop and other punk avatars, scrapbooking that extends to many of the canonical tomes of second-wave feminism. Despite the movie's title and Bening's central role, however, women are oddly peripheral. Their misfortunes become Jamie's incidental gain. Fretting over the emotional state of her son after he sat in a waiting room while Abbie received devastating medical news, Dorothea praises his valor. "I'm fine. I learned a lot," he reassures her. (Melissa Anderson)

ONGOING

ASSASSIN'S CREED The *Assassin's Creed* video games are about skipping through tedious cut scenes set in the present so that you can vault into the past, through and over gorgeous re-creations of the roofs and streets of medieval and Renaissance cities. Sometimes you chase floating feathers through Florence. Often, you'll sneak behind and murder the wicked. And every time you're tasked with trailing a mark through a marketplace, you will accidentally climb a trellis for no reason. The *Assassin's Creed* movie is about all the parts you might skip in the games. It's set in the now, is as grim as a break room around layoff time and foregrounds an absurd *Da Vinci Code* plot about the secret order of Templars battling a guild of assassins over millennia. The prize both groups seek: the Apple of Eden, which is reputed to contain the seed — or, bafflingly, "the DNA" — of humanity's free will. In the games, you

TONI ERDMANN TOASTS THE HILARITY OF EVERYDAY HUMILIATION

Delving into microeconomics and macroaggressions, *Toni Erdmann*, the dynamite, superbly acted third feature by writer-director Maren Ade, is social studies at its finest. This quicksilver, emotionally astute comedy operates in many different registers and moods: Whoopee cushions and gag teeth are part of the fun, but so too is a piquant dissection of father-daughter bonds and of the sinister banality of corporate consultancy. In the filmmaker's no-nonsense humanism, mortification motors the plot so that a modicum of dignity can be restored.

The film opens with one of several seemingly humdrum exchanges: the delivery of a package. The recipient, Winfried Conradi (Peter Simonischek), a rumpled, teddy-bearish, snowy-haired music teacher, bewilders the courier at his doorstep by insisting the parcel is for "Toni"; he then disappears into the house only to return as his joker alter ego, sporting ridiculous fake choppers.

Winfried, it seems, is always clowning — and just as often annoying those he hopes to delight, especially his daughter Ines (Sandra Hüller), a careerist corporate strategist based in Bucharest. Their rift deepens when



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Winfried decides to pay a surprise visit to his daughter, waiting for hours in the lobby of her office building, just so he can insert those ridiculous teeth and put on goofy sunglasses when he sees Ines, flanked by male colleagues, in high-executive mode. Aghast, she pretends she doesn't see him — an act that's as much a mask and performance as Winfried's.

Unhurried but exacting, *Toni Erdmann* shows us the moments too often stripped away in movies, the pauses and hesitations that form the crux of the indignities Ines suffers — and inflicts — in her daily life. —Melissa Anderson

TONI ERDMANN | Written and directed by Maren Ade
Sony Pictures Classics | Nuart

"UNFORGETTABLE MASTERPIECE."

—Ed Douglas, NEW YORK DAILY NEWS

"YOU'LL LOVE THIS MOVIE!"

—Josh Horowitz, MTV NEWS

"THE BEST PICTURE OF THE YEAR."

—Sean O'Connell, CINEMABLEND



—James Mottram, MARIE CLAIRE

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Liam Neeson and Lewis MacDougall



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can ignore this stuff for long stretches, instead bounding about fancy-free, checking out vistas and sprinting across basilicas and castle walls. Don't expect feather-chasing or nimble Douglas Fairbanks derring-do from the movie. Instead, steel yourself for baffling apple monologues in the grayscale offices of an evil tech company, many bloodless PG-13 throat slashings and lots of soaring CGI shots of old-world cityscapes so choked with mists that they look like parts of a game level you haven't yet unlocked. (Alan Scherstuh)

GO FENCES August Wilson 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 ever since it's remained one of the most frequently produced scripts in America. *Fences* puts black lives in the center of their own stories, but 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 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 whose good-natured cynicism on topics like his failed baseball career (pre-Jackie Robinson) can turn on a dime to thinly veiled anger. In these moments, Washington's signature laugh becomes almost weaponized. Meanwhile, Troy's wife Rose (Viola Davis) and youngest son Cory (Jovan Adepo) dodge Troy's

wrath. Washington takes an actors-first approach to his direction, but he's also not easy on his own character. 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 — Viola Davis at that moment becomes the people's champion. Washington chooses to focus his camera so attentively on Rose, she slowly becomes the central figure in this *Fences*. (April Wolfe)

LA LA LAND The cussedness of *La La Land* is almost enough to recommend it. Damien Chazelle's sumptuous tribute to romantics (Emma Stone and Ryan Gosling) trying to keep lit the fire of a gutting culture is defiantly old-fashioned in form and style. It is, among other things, a throwback to the great MGM musicals of the Gene Kelly era, just starring people who haven't devoted their lives to the talents such musicals demand. That failure to live up to the past is, in its way, Chazelle's subject. Everyone involved in *La La Land* is plucking up their grit and striving to pull off the impossible. His musical numbers explode with so much color and movement that to watch them is something like sticking your head into a confetti cannon. The best dancer in the movie is the camera operator, who Steadi-snakes through platoons of hoofing extras, capturing the idea of a dazzling musical more often than the performances that truly dazzle. It's almost clever that these sequences exemplify strain more than grace, as if Chazelle is saying, after each flat note or out-of-focus face, "See how much better things used to be?" The tone here isn't all *Singin' in the Rain* giddiness. The darker moods of *It's Always Fair Weather* movingly weight the film with adult loss and disappointment. Its L.A. is muraled over with the faces of the stars of the past, but its movie palaces and jazz clubs keep closing down. My favorite scene is

the simplest: the leads sitting down to dinner, facing at last everything that's not working out in their lives. For once we're watching something that could unfold on a stage — we're watching performance. (Alan Scherstuh)

ROGUE ONE: A STAR WARS STORY 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 which 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, which 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)

THE 2016 RAP POWER RANKINGS

KENDRICK AND VINCE STAYED STRONG, BUT YG DOMINATED ANOTHER GREAT YEAR FOR L.A. HIP-HOP

BY JEFF WEISS

It's no accident that it's called the "rap game." No art form has been so infamously fraught with rivalry, absurd rankings and infighting among fans, critics and artists. The fifth element of hip-hop is bickering. Ask Jay Z, who indelibly described himself as being from the block where they "argue all day who's better, Biggie, Jay Z and Nas?" (B.I.G. was the right answer.)

This isn't a best-of list. It's a power ranking, rooted in ever-shifting metrics including music quality, influence, lyrics, beat selection and popularity. It matters if you're "hot," but that's not the most important metric. Anderson .Paak isn't here because he's more singer than rapper.

Rankings were solely determined based on music released in 2016. So no Earl, Freddie Gibbs or Suga Free, who will remain in any Top 10 "Best of" as long as he's still silky in white linen.

10. RJ

Effortlessly switching from post-ratchet party rap to ride-out-on-your-enemies gangsta music, the lanky ex-basketball star from 89th and Normandie dropped *Ommio 3*, signed to YG and Mustard's 400 Summers imprint, and finally got rich.

9. Cam and China

The Inglewood twins had a far better year than the Rams and continued their reign as the best identical siblings since Tia and Tamera Mowry. Aside from *A Tribe Called Quest*, the Cam and China EP was the best from a rap group in 2016.

8. DJ Quik

David Blake already has the key to the city of Compton, so what's left? After his gleaming, lowrider-gliding *Rosecrans* with Problem, they need to just name the avenue after America's most complete artist.

7. Schoolboy Q

TDE's Groovy Tony continues to make paranoid, opiated gangsta rap that should be too dark to play at functions, but his raspy bounce keeps it afloat. Bonus points for the line "Three different pagers blowin' up because I'm crackin'" in a song named after Sierra Club founder John Muir.

6. Open Mike Eagle

The best Mike from Chicago since the great crying one released *Hella Personal Film Festival* with Paul White, another brilliant record about nightmares. In a year riven with noxious hatred and political

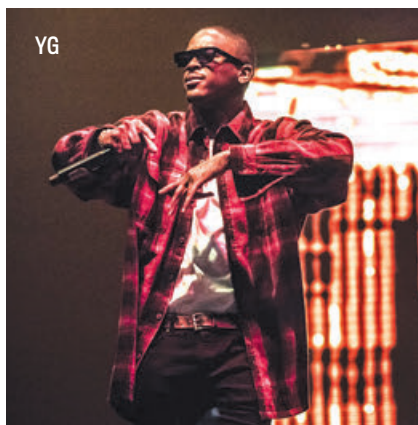


PHOTO BY MATHEW TUCCIARONE

tumult, Mike Eagle asked all the right questions, even if he's too smart to offer simple answers.

5. Vince Staples

In just under 20 minutes, Chris Paul's greatest rival delivered an EP that felt like what you'd expect an Andre 3000 solo project to sound like. Or maybe Ian Curtis if he grew up on Suga Free's *Street Gospel*.

4. G Perico

Just when you thought all the gangsta rap stories had already been told, along comes G Perico from 111th and San Pedro, the Jheri-curl'd heir to DJ Quik and Too \$hort — a winner of several honorary street Pulitzers, who brilliantly rhymed "Jan Brady" with "stop hatin'."

3. Isaiah Rashad

Blending Larry David-level neuroses with the Southern bounce of someone raised on Boosie and Webbie, Isaiah established himself as a modern prophet for people who don't believe in prophets.

2. Kendrick Lamar

IT MATTERS IF YOU'RE "HOT," BUT THAT'S NOT THE MOST IMPORTANT METRIC.

Untitled, Unmastered redeemed the Wu-Tang credo: If ain't raw, it's worthless. K. Dot also killed so many features this year that it somehow made up for that Maroon 5 musical massacre.

1. YG

The "only rapper to make it out the West without Dre" delivered the best G-funk album since *Doggystyle*. The Compton native's "Fuck Donald Trump" became a battle cry on par with "Fuck tha Police." Sold Suge Knight shirts at his Fairfax pop-up store. Revolutionized the English language to practically make the letter "C" obsolete. That's success.

Honorable mention:

Nipsey Hussle, Boogie, Daveed Diggs (clipping), Zeroh, Snoop Dogg, Blu, Dumbfoundead, Nocando, Jonwayne, AD, TeeCee 4800, Problem, Warm Brew, Ab-Soul, Domo Genesis, Drakeo.

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

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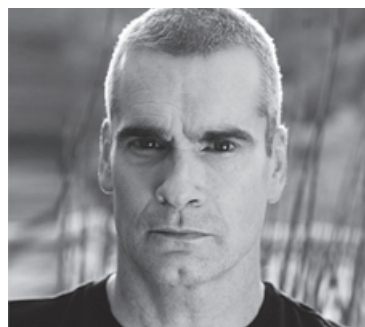
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60 SHOWS, 62 DAYS

I am backstage at Largo for the eighth and final show of the run here. I like the venue but it's a tough room. The stage is a bit too dark for me. I like bright lights that bring out the sweat immediately.

A great audience shows up at Largo, but I am never sure if I reach them or not. Los Angeles is a fast city and people are sharp, like London or Boston. I always leave the stage never all that sure how well the night went.

Tonight will be show No. 139 for the year, with four more at the end of the month, to total out at 143. The last tour finished at 190 shows, so this year's numbers are weak.

There is a melancholy that hits me around this point of a tour. I am not looking forward to the shows ending on Jan. 15 in Orlando. If I had it my way, I would be going back to Europe, as I did late last year, to start the whole thing over again. This is my favorite time of the year, because of the lower temperatures and early darkness. I associate it with touring. If I had to depict it in a drawing, it would be black lines connecting to yellow boxes — the black lines being the roads at night, the yellow boxes being the venues, full of light and sound.

After tonight's show is over, I'll do what I've been doing on all the other nights, which is to walk directly off of stage right, exit the building, get in my car and drive away. The night and the anonymity of traffic are all I can handle postshow.

Downshifting from a show a night gets more difficult the older I get. Knowing I'll have difficulty slowing down, I have set up what amounts to a parachute to make splashdown a little easier.

Tomorrow I'll finalize my pack for an early exit the day after. I will be subbing for the Undisputed Heavyweight Champion of Rock & Roll aka Iggy Pop, taking over two broadcasts of his BBC Radio 6 show, as well as doing two more to be used by Radio 6 at a later date. I told Iggy's producer that I would do all the voice work at the BBC. London is one of my favorite cities and it will be good to be there one more time this year.

By the time I get back to L.A. a few days later, I should be somewhat acclimated to the real world. It's a long way to go to do what could be easily accomplished in one of many studios here, but I am grateful for the opportunity to go to Europe one more

time this year and keep moving for a few more days.

Location is key. Ever since I was young, I wanted to go places. When I'm at an airport, miserable as they can be, I feel like I am doing the right thing. Since my time is finite, it's all about where I drag my carcass.

After so many shows in a year, the challenge of stopping for me is not a matter of going cold turkey but losing a hard-won identity. After months on the road, I become the show. The stage that waits for me nightly is the only reason I am in any of these cities. The whole day is only that which leads up to walking out there and hitting it.

There is an integrity that comes with a show a night, the duty to it, the decision made to be the person who does that thing, that I have never earned any other way. The obligation is dangerously front-loaded, which I quite like. The tickets are sold, the money is in, a large part of it in advance. The cart is way out in front of the horse. It's not the way I think it should go but it's how agents and venues operate. It is up to me to put the horse in front. "Every ticket sold is a contract you have with the ticket holder" is something I have never forgotten, ever since David Lee Roth once said that to me.

It's not the money audience members are spending that sweats me, it's the time out of their lives they are entrusting me with. That concern, and the compressed state it puts me in, makes for good shows and a clear path to never stray from. This consideration informs my diet, workouts,

THERE IS AN INTEGRITY THAT COMES WITH A SHOW A NIGHT.

everything. When that level of expectation comes to an end, real life is frustrating and confusing by comparison.

Time to get ready.

2310 hrs. Tonight's show was the end of a run of 60 in 62 days. I hated walking out of the venue knowing I won't be back tomorrow.

In an interesting way to distinguish the final Largo show from the others, I had a minor gear fail. I take a stopwatch onstage with me to keep track of time. (I think it would be rude to look at my watch and would expect someone to yell, "What, somewhere else you need to be?!") I use it to protect the audience. If I'm not careful, a show can easily go too long. At one point during the set I noticed the stopwatch had stopped at 1:25. I kept on, rudderless. Judging by the clock in the car, I subjected those people to more than two and a half hours. I feel bad about it.

Next day, 1341 hrs. My body is reminding me of its many limitations. Without a show waiting, the vigor of the last several weeks has caught up. Body ache and a thickening of the voice as the vocal cords start to heal are par for the course. I always take it as getting beaten up for leaving the gang.

All great efforts risk some pain upon completion, but clear the deck for the next one.

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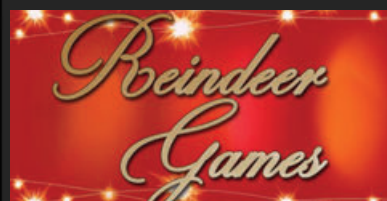
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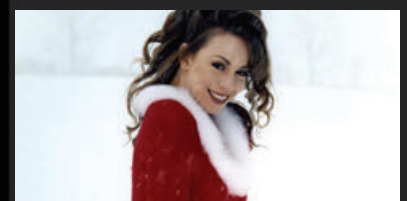
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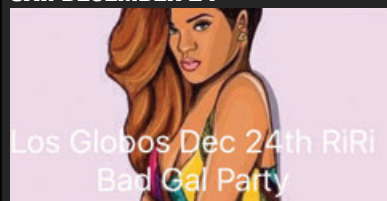
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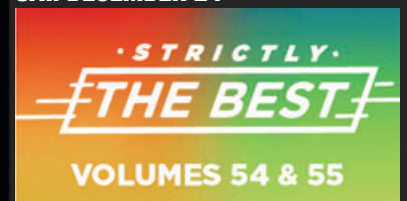
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Music
Picks

fri 12/23

The Growlers

@ THE WILTERN

The whole “beach goth” trend might be all washed up, thanks to what was, by all accounts, a disorganized and drenched mess of a Beach Goth festival in October. But the band that created the term and event of the same name are clearly surviving. Since the ill-fated fest, the OC rockers have been packing shows around the globe, including this third of three nights at the Wiltern. The band, led by comely crooner Brooks Nielsen, always defied classification, meshing melodious folk vibes with psychedelic surf punk and ska rhythms. When it comes to quirky style and subtly gloomy charisma, The Growlers have the goods but, despite a lyrical disposition for death and dark shit, the “goth” descriptor was always a joke. Maybe “beach goth” has to die so The Growlers can finally prove that there’s more to them than a gimmicky genre name.

—Lina Lecaro

Jon Brion

@ LARGO AT THE CORONET

While Jon Brion is best known for writing Grammy-nominated film scores (*Magnolia*) and producing artists ranging from Elliott Smith to Kanye West, his residency at Largo, now in its 20th year, has made him a local institution. Any show of Brion’s is an off-the-cuff, multi-instrument exploration that could go in any conceivable direction, but December shows tend to be especially memorable. Highlights from Decembers past include Brion playing piano while comedian John C. Reilly read satirical letters to Santa, and Fiona Apple mashing up holiday whimsy with The Police’s “Roxanne” (“Rudolph, you don’t have to put on the red nose”). Other recent surprise guests have included Judd Apatow, Margaret Cho, Colin Hay (Men at Work), Grant-Lee Phillips, Adam Sandler, Sebastian Steinberg (Soul Coughing) and Benmont Tench (Tom Petty and the Heartbreakers). —Jackson Truax

Hookers & Blow

@ WHISKY A GO-GO

Keyboardist Dizzy Reed has had a busy year, thanks to the much-heralded and apparently endless Guns N’ Roses Not in This Lifetime tour. You’d think, with the bad boys of rock & roll taking a Christmas break, Reed would be glad of the opportunity to give his tinkling fingers a rest. Instead, he’s reconvening with his Sunset Strip supergroup for a December tour, including this home-turf gig. Also featuring Alex Grossi of Quiet Riot, Mike Duda of W.A.S.P. and Johnny Kelly of Type O Negative, Hookers & Blow usually can be relied on to feature some special guests. And

Cherry Glazerr: See Thursday.



PHOTO BY FELISHA TOLENTINO

this being a “Christmas Spectacular,” who knows what gifts the guys will bestow upon us? You can be fairly sure they’ll play songs normally associated with their various day jobs, plus some classic-rock standards. —Brett Callwood

Boyo

@ THE HI HAT

Boyo is the Bobby T. from Bobby T. and the Slackers, rechristened Boyo with a newish album on standout local label Danger Collective, which has probably just hit vinyl by the time you read this. *Control*’s got a little Pixies, a little Granddaddy, a little Sonic Youth, Pavement, a little old Weezer and probably lots more — Bobby and his Boyo love a certain kind of looseness and a certain kind of down-but-not-out sentiment that’s big enough to cover everything from personal minutiae to existential revelation. The songs on *Control* get better as they get more dissolute, like “Alright,” which unravels across a slow and dreamily repetitive final minute, or closer “Days,” which seems as if it’s one riff away from complete atomization. Also Wednesday, Dec. 28, at the Smell. —Chris Ziegler

sat 12/24

Gangrene

@ THE REGENT THEATER

Gangrene are Los Angeles’ best grimy underground hip-hop group. Consisting of producer/rappers Oh No and The Alchemist, who have provided dirty and subtly expressive boom-bap beats for many, many rappers including Murs, Mobb Deep and Action Brothers, Gangrene serve as an outlet for the pair to show off their thickest, murkiest and most psychedelic beats, married to their coldest, hardest, goofiest lines. Last year’s *You Disgust Me*, Alchemist and Oh No’s second album as Gangrene, showcased a soundscape created by both producers that had the texture of sewage discharge, but in the best way possible. If that doesn’t sound like a great Christmas Eve listening experience, then I don’t know what is. —Sam Ribakoff

sun 12/25

Project Blowed: “Show Me
Them Shoes” and
22nd Anniversary Concert

@ LEIMERT PARK ART WALK

Twenty-two years ago, a group of rappers who met at the legendary Good Life Café launched Project Blowed, a hip-hop open mic whose influence can still be heard in the rhymes of rappers from all over the West Coast and beyond. Two special anniversary celebrations keep the vibe alive in very different settings. “Show Me Them Shoes” is a family-friendly, Christmas Day event happening as part of Leimert Park Art Walk, featuring a pre-Kwanzaa celebration, live graffiti, rhyme cyphers and a jumper for the kids, plus DJs Killu and Monalisa and appearances by such veteran Blowedians as Myka 9, Nocando, 2Mex and co-founder Abstract Rude. Four days later, those artists and many others will reconvene for an anniversary concert at Los Globos, which will include an appearance by The Nonce — or at least the celebrated ’90s duo’s surviving member, Nouka Basetype, who will presumably bring along some special guests to fill the shoes of his late partner, Yusef Afloat. Also Thursday, Dec. 29 at Los Globos. —Andy Hermann

mon 12/26

Avi Buffalo

@ THE ECHO

Avi Buffalo are the brainchild of Long Beach singer-guitarist Avigdor Zahner-Isenberg, who not so long ago might’ve been mistaken for just another skateboarding kid with loose plans to form a band. Avi, however, was a fiercely self-motivated fellow who honed his guitar skills 12 hours a day, aided by an intensive study of old blues masters and his rule-breaking hero, Nels Cline. The hard work paid off when Avi and his high school chums got that band together and proceeded to tour their heads off in support of an eponymous debut and 2014’s *At Best Cuckold*

(Sub Pop). Often idiosyncratic and always catchy as the day is long, Avi's superbly melodic and deftly harmonized songs are pop songcraft at its best, boasting a sweet sophistication and genuinely moving grandiosity. —John Payne

tue 12/27

The Melvins, Off!, Redd Kross

@ THE OBSERVATORY

By the end of the evening, Steve McDonald will have banged his head so hard and so often, he could wind up with a concussion. The shaggy-haired local bassist is playing with all three bands tonight, starting with Redd Kross, the group he began with his brother Jeff in 1979, when they were just 12 and 16 years old, respectively. They'll reprise their 1984 covers EP, *Teen Babes From Monsanto*, although Redd Kross' redoubtable current lineup lacks much of the frenzied intensity of the early-'80s version. Steve will play even faster and harder with the Keith Morris-fronted hardcore supergroup Off! before relenting slightly for the momentous riff-wallowing of grunge survivors The Melvins. Also at Pappy & Harriet's, Saturday, Dec. 31. —Falling James

wed 12/28

X
@ THE ROXY

X really have no right to sound this powerful and assured nearly 40 years after forming in L.A., when Illinois native John Doe and Florida transplant Exene Cervenka started exchanging morbidly provocative lyrics at Kate Braverman's poetry workshop at Beyond Baroque. Although Doe and Cervenka continue to record variously involving solo music, they haven't released a new album together as X since 1993's inconsistent *Hey Zeus!* And yet, for a virtual oldies band, X still manage to sound luridly dangerous onstage, in large part because drummer D.J. Bonebrake and guitarist Billy Zoom (who's touring again after a battle with cancer) continue to play with so much controlled savagery. Apart from a couple of the group's seasonal "X-mess" covers, tonight's set list likely will be dominated by the rockabilly-laced punk songs from X's first four albums. Also Thursday through Saturday, Dec. 29-31. —Falling James

George Clinton and Parliament Funkadelic

@ THE NOVO

If you're looking for a freaky and fantastic way to send off this often-chaotic year, you won't find a better ringmaster than George Clinton. The wise, old funk soothsayer has been around the galaxy a few times, and his surreally spacey wisdom and trippy perspective should provide a much-needed counterbalance to the divisiveness and hysteria of the current political climate, not to mention serve as a firm reminder that we are still "One Nation Under a Groove." The groove is the



Redd Kross: See Tuesday.

COURTESY OF THE ARTIST

thing for Clinton, which is why you can trace an unbroken line from the funky early days of his groups Parliament and Funkadelic all the way through modern hip-hop and psychedelic rock. He's not just living in the past; Clinton is simultaneously working on a new album with Parliament and an intriguing solo project with Flying Lotus. —Falling James

thu 12/29

Cherry Glazerr, The Regrettes

@ THE GLASS HOUSE

"I was a lone wolf/I thought I lost my pack/Where are my ladies?/Nobody has my back," Clementine Creevy announces on "Told You I'd Be With the Guys," from Cherry Glazerr's upcoming album, *Apocalipstick*. She could be describing all the changes in the band since the release of their 2014 album, *Haxel Princess*. Former members Hannah Uribe and Sean Redman have been replaced by a new pack of wolves, drummer Tabor Allen and multi-instrumentalist Sasami Ashworth. The new trio are even harder now on such darkly intriguing songs as the horror-movie fantasy "Nurse Ratched." At first blush, The Regrettes appear to be a sweetly poppy, retro girl group with catchy hooks, but lead singer Lydia Night's bold lyrics on the quartet's upcoming full-length debut, *Feel Your Feelings Fool!*, are barbed with slyly subversive punk-rock defiance. —Falling James

Albert Lee

@ THE BAKED POTATO

British musician Albert Lee, internationally renowned as one of the finest guitar players anywhere, parlayed a childhood fixation on American rock and country into a career of both striking creativity and significant cultural resonance. Arriving in Los Angeles some four decades back, he made his first national impact after Emmylou Harris chose him to replace James Burton in her fabled Hot Band. He gained further notoriety as the player Eric Clapton hired when he needed another ax, became the guy who convinced the Everly Brothers to reunite and enjoyed a Grammy-winning collaboration with Earl Scruggs. A low-key, affable cat, Lee's astonishing facility and style consistently flabbergast every audience for whom he performs. As Harris said, Lee is "a brilliant guitar player. His sound is unmistakable — often emulated, never equaled." —Jonny Whiteside

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1/31 Wilderado Tues Night Residency

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2/17 The Coathangers

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CLUBS

ROCK

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Cineramas, Damon Dagger's Rock & Roll Revue, Fri., Dec. 23, 8 p.m., \$5. Alice Bag, Bombón, Rats in the Louvre, Thu., Dec. 29, 8 p.m., \$8-\$10.

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

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Teju, Lionmilk, Thu., Dec. 29, 8:30 p.m., \$7.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Grex, Max Kutner, Burning Ghosts, Thu., Dec. 29, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Ambrosia, Fri., Dec. 23, 9 p.m., \$24-\$32. Casey Abrams, Thu., Dec. 29, 9 p.m., \$20-\$28.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Steve Waddington & Susan Ritter, Fri., Dec. 23, 7:30 p.m., free. The Brombies, Mondays, 7:30 p.m., free; Harley Tarlitz & Mike Stein, Mon., Dec. 26, 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; The Blue Light Band, Wed., Dec. 28, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jimmy Angel, Lou Farah, Cody Bryant, Mike Hastings, Thursdays, 7 p.m., free; Bluzz D'Luxe, Thu., Dec. 29, 8:30 p.m., free.

DON THE BEACHCOMBER: 16278 Pacific Coast Highway, Huntington Beach. James Harman Band, Nathan James & the Rhythm Scratchers, Fri., Dec. 23, 8 p.m., \$12.50-\$25.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Audacity, CFM, Jane Lane, Fri., Dec. 23, 8:30 p.m., \$8-\$9.50. Avi Buffalo, Mon., Dec. 26, 8:30 p.m., free. (See Music Pick.) Chris Murray Combo, The Ificials, Blanco y Negro, Wed., Dec. 28, 9 p.m., \$7.

THE ECHOPEX: 1154 Glendale Blvd., Los Angeles. Fartbarf, KRON, NK Riot, SwearxxxWords, Fri., Dec. 23, 8 p.m., \$8.50-\$10.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Open Mic, Mondays, 8 p.m., \$5.

THE GLASS HOUSE: 200 W. Second St., Pomona. Cherry Glazerr, The Slow Hollows, The Regrettes, Thu., Dec. 29, 8 p.m., \$15. (See Music Pick.)

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. Current Joys, Boyo, H. Marvin, Fri., Dec. 23, 8 p.m., \$8. (See Music Pick.) Facial, Dead Dawn, WRMS, Tue., Dec. 27, 8 p.m., free.

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. Spooky Ruben, Sundays, 3 p.m., free. The Fockrs, Tuesdays, 9 p.m., free.

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

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Fri., Dec. 23, 9:30 p.m., \$30. (See Music Pick.)

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Curtiss King, OhGoshLeotus, K Rosenberg, Coii Coii, ZZAY, K-Sog, B. Holt, Donn Mellow, Wed., Dec. 28, 9:30 p.m., \$7. Abstract Rude, Tribe Unique, Myka 9, The Nonce, Rifleman, Dumbfoundead, Kenny Segal, Thu., Dec. 29, 8:30 p.m., \$10.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Dead Day Revolution, Bad Bruno, The Overthrills, Crystal Coast & the Visions, Fri., Dec. 23, 9 p.m., TBA. Paulie Cerra, Mon., Dec. 26, 8 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

THE MINT: 6010 W. Pico Blvd., Los Angeles. The Stratos Ensemble, Still Rebel, Faunavision, Orange Mayfield, Fri., Dec. 23, 8 p.m., \$15. Hunnypot, Every other Monday, 7 p.m., free. Phat Trick, Call Me James, Wed., Dec. 28, 7:45 p.m., \$10. Joe Maye, Lauryn Alicia, Trelee, Miny, Thu., Dec. 29, 7:30 p.m., \$10.

OYSTER HOUSE SALOON: 12446 Moorpark St., Studio City. Record Head, Saturdays, 3 p.m., free.

PALADINO'S: 6101 Reseda Blvd., Reseda. Lucy Otis, Mondays, 8 p.m., TBA.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. The Aggrolites, Fri., Dec. 23, 9 p.m., \$15. The Sunday Band, Sundays,

7:30 p.m., free. Open Mic, Mondays, 7 p.m., free; The Evangenitals, Mon., Dec. 26, 8 p.m., free. The Solid Ray Woods Raw Soul Review, Tue., Dec. 27, 7 p.m., free. Tony Marsico, Thu., Dec. 29, 7:30 p.m., free.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach. Barnyard Stompers, Fri., Dec. 23, 9 p.m., TBA. My Rock Band, Mon., Dec. 26, 9 p.m., TBA. Silver Kings, Tue., Dec. 27, 9 p.m., TBA. Limms, NiceGuyxVinny, Rudy De Anda, Wed., Dec. 28, 9 p.m., TBA. The Rangers, Thu., Dec. 29, 9 p.m., TBA.

RED BALLS ROCK & ROLL PIZZA: 13816 Princeton Ave., Moorpark. Tommy Odetto, Fri., Dec. 23, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Matavenados, Trance, Tue., Dec. 27, 9 p.m., TBA.

THE ROSE: 245 E. Green St., Pasadena. Bonfire, Fri., Dec. 23, 9 p.m., \$19.50.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Fishbone, Fri., Dec. 23, 8:30 p.m., \$20. X, Mike Watt & the Secondmen, Wed., Dec. 28, 9 p.m., \$35-\$90. (See Music Pick.) X, The Blasters, Thu., Dec. 29, 9 p.m., \$35-\$90. (See Music Pick.)

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Casey Abrams, Zeal Levin, Stephanie Hatzinikolis, Wed., Dec. 28, 8 p.m., \$18.

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

THE SMELL: 247 S. Main St., Los Angeles. Pity Party, The Side Eyes, Joos, Lonely Bodies, Fri., Dec. 23, 9 p.m., \$5. Beach Burns, Clit Kat, Matter Room, Tue., Dec. 27, 9 p.m., \$5. Boyo, Gap Girls, Tabloid Tea, Wed., Dec. 28, 9 p.m., \$5.

THE STARDUST: 7643 Firestone Blvd., Downey. Rocket Coma, Donkey Island Penitentiary, Paper Sails, Jupiter 2.0, Fri., Dec. 23, 8 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Donna Bummer, Titanic Titanic, Bloody Death Skull, Fri., Dec. 23, 10:30 p.m., free.

TIKI BAR: 1700 Placentia Ave., Costa Mesa. Toy Drive for Orangewood Children's Home, with The Bourbon Saints, Symbol Six, Big Rig Dollhouse, Motor Gun Hotel, Fri., Dec. 23, 7 p.m.

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

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease

Burlesque, Wednesdays, 10 p.m., free.

UNURBAN COFFEE HOUSE: 3301 Pico Blvd., Santa Monica. Cold Culture, Vanessa Rochelle, Rockit Writer, Kama Linden, Laura Myn, Thu., Dec. 29, 7 p.m., free.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hookers & Blow, Fri., Dec. 23, 8 p.m., TBA. (See Music Pick.) Hed PE, Thu., Dec. 29, 7 p.m., TBA.

—Jonny Whiteside

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Kirk Fletcher, Fri., Dec. 23, 9:30 p.m., \$20. The Cranktones, Sun., Dec. 25, 9:30 p.m., \$25. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Wendy Smith-Brune, Tue., Dec. 27, 9:30 p.m., \$20. Chef Dave's All Stars, Wed., Dec. 28, 9:30 p.m., \$20. Albert Lee, Thu., Dec. 29, 9:30 & 11:30 p.m., \$30-\$35. (See Music Pick.)

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Walter Smith III, Fri., Dec. 23, 9 p.m., TBA. Kait Dunton, Tue., Dec. 27, 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. Kiki Ebsen, Wed., Dec. 28, 8:30 p.m., TBA. Bobby Caldwell, Thu., Dec. 29, 8:30 p.m., TBA.

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.

DEL MONTE SPEAKEASY: 52 Windward Ave., Venice. Brad Kay's Regressive Jazz Quartet, fourth and second Saturday of every month, 8 p.m., free.

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

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

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

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. Led Zepagang, Fri., Dec. 23, 9 p.m., \$20. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., \$10. We Stand with Standing Rock benefit, Thu., Dec. 29, 9 p.m., \$10.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. Steven & Avery, Tue., Dec. 27, 8:30 p.m., \$5. John Surge & the Haymakers, The Ponderosa Aces, Dirty Little Secrets, Katie Jo, Thu., Dec. 29, 8:30 p.m., \$10.

THE HIDEAWAY BAR & GRILL: 12122 Kagel Canyon Road, Sylmar. The Shuffle Brothers Blues Jam, Sundays, 4-8 p.m., free.

IL PICCOLO VERDE: 140 S. Barrington Place, Los Angeles. David Marcus & Chris Conner, Tuesdays, Thursdays, 7:30 p.m., free. David Marcus & Jon Alvarez, Thursdays, 8 p.m., free.

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Tomas Janzon Quartet, Wed., Dec. 28, 6-9 p.m., free.

LOS ANGELES ATHLETIC CLUB: 431 W. Seventh St., Los Angeles. Cathy Segal-Garcia & Dave Ross, Last Thursday of every month, 6:30 p.m., \$10.

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

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

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.

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

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Steve Oliver, Last Sunday of every month, 7 p.m., \$20. DW3, Thursdays, 8 p.m., \$15.

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

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. Rob Lockhart Quartet, Fri., Dec. 23, 9 p.m., free. Steve Huffsteter Quartet, Sat., Dec. 24, 9 p.m., free. Rique Pantoja Quartet, Tue., Dec. 27, 8 p.m., free. Frank Stallone, Wed., Dec. 28, 8 p.m., \$25. Billy Valentine, Thu., Dec. 29, 8 p.m., \$20.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. 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 RESTAURANT: 1253 N. Vine St., L.A. 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.

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

—Jonny Whiteside

COUNTRY

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City.

Paul Chesne, Fri., Dec. 23, 9:30 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Ellen & Steve Stapenhorst, Tue., Dec. 27, 7:30 p.m., \$18. Matt Witter & Bronwyn Keith-Hynes, Wed., Dec. 28, 8 p.m., \$20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. The Smith Band, Wed., Dec. 28, 8 p.m., free. Brad Johnson, Thu., Dec. 29, 8 p.m., free.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Eli Locke, Fri., Dec. 23, 8 p.m., free. Rob Staley, Sat., Dec. 24, 8 p.m., free. Just Dave Band, Mon., Dec. 26, 8 p.m., free. Debra Lee & Trigger Happy, Tue., Dec. 27, 8 p.m., free. American Made, Wed., Dec. 28, 8 p.m., free. The Fulltones, Thu., Dec. 29, 8 p.m., free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Dick Dale, Fri., Dec. 23, 9 p.m., \$35. Dizzy Dale Williams, Wed., Dec. 28, 9 p.m., free.

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

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

—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.

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

BAR ONE TOP ROOM: 12518 Burbank Blvd., North Hollywood. Groove Me, with R&B DJs Stylus, Tech & Joelskee, Every third Saturday, 9 p.m., free.

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

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

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

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., L.A. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

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

EXCHANGE LA: 618 S. Spring St., L.A. 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 & over, Fridays, 9 p.m., \$8.

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

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

QUE SERA: 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, 21 & over,

fourth Friday of every month, 9 p.m., \$5.

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.

THE REGENT THEATER: 448 S. Main St., L.A. Bootie L.A., 21 & over, Every other Saturday, 9 p.m., \$15.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., L.A. 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 & over, 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. Das Bunker: History of Industrial Night, Fri., Dec. 23, 10 p.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 music listings, please go to laweekly.com.

CONCERTS

FRIDAY, DEC. 23

DILLON FRANCIS, FLOSSTRADAMUS: 9 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

GO THE GROWLERS: 8 p.m., \$29.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

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

MARIACHI LOS CAMPEROS DE NATI CANO: 8 p.m., \$29 & up. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

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

SATURDAY, DEC. 24

GO THE 57TH ANNUAL L.A. COUNTY HOLIDAY CELEBRATION: With Las Colibrí, QVLN, The L.A. Chamber Choir, Kayamanan Ng Lahi, California Feetwarmers, The Southern California Brass Consortium, The Palmdale High School Choral Union & Sunday Night Singers, The Harmonic Bronze Handbell Ensemble, Grandeza Mexicana Folk Ballet Company, 3-6 p.m., free. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles. See GoLA.

GO GANGRENE, REVERIE, COUSIN FEO: 8 p.m., \$20-\$25. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

SUNDAY, DEC. 25

GO PROJECT BLOWED: SHOW ME THEM SHOES: Part of the Leimert Park Art Walk, with DJ Killu,

Monalisa, Myka 9, Nocando, 2Mex, Abstract Rude and others, 12 p.m., free. Leimert Park, Crenshaw Blvd. & Vernon Ave., Los Angeles. See Music Pick.

MONDAY, DEC. 26

STARPOOL, FISHBONE, THE AGGROLITES: With Ska Karate in the Garage, Skapeche Mode, Stupid Flanders, Hooray for Our Side, Cubicle, 7 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, DEC. 27

GO MELVINS, OFF!, REDD KROSS: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

SPAIN: 8:30 p.m., free. The Regent Theater, 448 S. Main St., Los Angeles.

WEDNESDAY, DEC. 28

GO GEORGE CLINTON & PARLIAMENT FUNKADELIC, THUNDERCAT: 8 p.m., \$29.50-\$39.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles. See Music Pick.

HENRY ROLLINS: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

KAYTRANADA: 11 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, DEC. 29

DJ SNAKE, TCHAMI, MERCER, MALAA: 9 p.m., \$50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

THE MAGICIAN: 9 p.m., \$19.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

ODESZA: 8 p.m., \$65. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

—Jonny Whiteside

UPCOMING

DECEMBER

THE 44TH ANNUAL NEW YEAR'S EVE CELEBRATION: With The Xceptional Music Company Band, Sat., Dec. 31, 9 p.m., \$185. Avalon Casino Ballroom.

BOB MOSES: With Dadon, Fri., Dec. 30, 8 p.m., \$30. The Observatory.

THE CHAINSMOKERS: Fri., Dec. 30, 8 p.m., TBA. Los Angeles Convention Center.

COUNTDOWN NYE 2016: Dec. 30-31, 4 p.m.-2 a.m., \$199. National Orange Show Events Center.

DOWNTOWN LONG BEACH NEW YEAR'S EVE: With Citizen Cope, DJ Paul V., Sat., Dec. 31, 8 p.m., TBA. King's Fish House.

THE EIGHTH ANNUAL CLEOPATRA'S 2017 NEW YEAR'S EVE BALL: An Egyptian-themed soiree with DJs TBA, Sat., Dec. 31, 9 p.m.-2 a.m., \$69-\$1975. Egyptian Theatre.

MIDNIGHT IN PARIS: NEW YEAR'S EVE 2017 CHARITY GALA PARTY: A benefit to cure Parkinson's Disease with Swamp Dogg, Guitar Shorty, Moogstar, Sat., Dec. 31, 9 p.m.-2 a.m., \$100. The Warehouse Event Center.

NEW YEAR'S EVE ON THE QUEEN MARY: With The Hedgehog Swing Band, plus films and dancing, Sat., Dec. 31, 7:30 p.m.-1 a.m., \$99-\$199. Queen Mary.



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PINK MARTINI: Sat., Dec. 31, 7 & 10:30 p.m., \$77-\$211. Walt Disney Concert Hall.
ROARING TWENTIES NYE PARTY: Sat., Dec. 31, 9 p.m., \$75-\$200. The Fonda Theatre.
STRAIGHT NO CHASER: Fri., Dec. 30, 8 p.m., \$35.50-\$55.50. The Highlands.

JANUARY

THE BAD PLUS: Sun., Jan. 15, 7:30 p.m., \$50-\$85. The Broad Stage, Santa Monica College Performing Arts Center.
BEAR'S DEN: Tue., Jan. 17, 8:30 p.m., \$20. El Rey Theatre.
BRUJERIA, THE CASUALTIES: With Piñata Protest, Wed., Jan. 11, 8 p.m., \$18. The Observatory.
BURT BACHARACH: Fri., Jan. 13, 8 p.m., \$39-\$89. UCLA, Royce Hall.
CAMERATA PACIFICA: The group revels in two serenades by Mozart, Fri., Jan. 20, 8 p.m., \$56. The Colburn School of Music, Zipper Concert Hall.
THE CAPITOL ENSEMBLE: Members of the group together Dvorák's String Quintet, Op. 97, Sun., Jan. 15, 6 p.m., free. LACMA, Bing Theater.
CELEBRATING DAVID BOWIE: Wed., Jan. 25, 7 p.m., \$65-\$150. The Wiltern.
CRAIG DAVID: Sat., Jan. 21, 9 p.m., \$22.50. El Rey Theatre.
DANA LOUISE & THE GLORIOUS BIRDS: Jan. 20-21, 7:30 p.m., \$33 & \$47. George Nakano Theatre, Torrance Cultural Arts Center.
DE LUX: With Harriet Brown, Thu., Jan. 19, 9 p.m., \$17.50. El Rey Theatre.
DNCE: Wed., Jan. 18, 7 p.m., \$29.50. The Belasco Theater.
DSB: Sat., Jan. 7, 9 p.m., \$19.50. Saban Theatre.
ERIC PRYDZ: Sun., Jan. 1, 8 p.m., \$55. The Observatory.
FALLING IN REVERSE, MOTIONLESS IN WHITE:
ISSUES: With Dangerkids, Dead Girls Academy, Sat., Jan. 14, 5 p.m., \$27.50. The Wiltern.
FREDA PAYNE: Sat., Jan. 7, 8 p.m., \$45. Wallis Annenberg Center for the Performing Arts.
GENTLEMEN OF JAZZ: With Madz Johnson & Storm, Sat., Jan. 14, 8 p.m., \$48-\$58. UCLA, Royce Hall.
JIMMY EAT WORLD: Thu., Jan. 12, 8 p.m., \$39.50. The Observatory.
KANE BROWN, JORDAN RAGER: Fri., Jan. 6, 6:30 p.m., \$25. The Belasco Theater.
L.A. CHAMBER ORCHESTRA: Pink Martini vocalist Storm Large joins the band for a performance of Kurt Weill's *The Seven Deadly Sins*, and Jeffrey Kahane conducts the U.S. premiere of Bateman's arrangement of Weill's Suite for Violin & Orchestra and the West Coast premiere of a Bruce Adolphe violin concerto, *I Will Not Remain Silent*, Sun., Jan. 22, 7 p.m., \$29-\$129. UCLA, Royce Hall.
L.A. PHILHARMONIC: Violinist Ray Chen uncorks Sibelius' Violin Concerto, and Bramwell Tovey conducts William Walton's *Façade* Suite No. 2 and Tchaikovsky's *Sleeping Beauty*, Act 2, Thu., Jan. 5, 8 p.m.; Sat., Jan. 7, 8 p.m.; Sun., Jan. 8, 2 p.m., TBA. Flutists Catherine Ransom Karoly and Elise Shope Henry, oboist Marion Arthur Kuszyk, harpsichordist Aron Kallay and other members of the orchestra revel in Elliott Carter's *Sonata for Flute, Oboe, Cello & Harpsichord*; J.S. Bach's *Brandenburg* Concerto; and Robert Schumann's String Quartet No. 3, Op. 41, Tue., Jan. 10, 8 p.m., TBA. Walt Disney Concert Hall.
L.A. CHAMBER ORCHESTRA: Sat., Jan. 21, 8 p.m., \$29-\$129. Alex Theatre.
LE SALON DE MUSIQUES: Soprano Summer Hassan, pianist Francois Chouchan, cellist Vijay Venkatesh, violinist John Walz, and violinists Vijay Venkatesh mull over works by Russian composers Tchaikovsky, Arensky, Rachmaninoff, Shostakovich and Taneyev, Sun., Jan. 8, 4 p.m., \$85. The Music Center, Dorothy Chandler Pavilion.
THE MAKAHA SONS: With Jerome Koko, Kimo Artis, Mark Yim, Sat., Jan. 14, 2 & 7:30 p.m., \$47. The Ruth B. Shannon Center for the Performing Arts.
MARK ROBSON: The bold pianist orbits the works of Wolfgang Rihm, Ferruccio Busoni, Philip Glass, Karlheinz Stockhausen and William Kraft and administers the world premiere of Daniel Rothman's *Life Between Tidemarks on Rocky Shores*, as part of the Piano Spheres series, Tue., Jan. 10, 8:30 p.m., \$35. REDCAT: Roy & Edna Disney/CalArts Theater.
MARTIN SEXTON: With The Accidentals, Fri., Jan. 20, 8:30 p.m., \$25. El Rey Theatre.
MATTHEW MORRISON: Sat., Jan. 14, 7:30 p.m., \$50-\$70. The Broad Stage, Santa Monica College Performing Arts Center.
MAVIS STAPLES: With Gregory Porter, Fri., Jan. 20, 8 p.m., \$49 & up. Segerstrom Center for the Arts.
MORRIS DAY & THE TIME: Fri., Jan. 20, 9 p.m., \$58-\$99. Saban Theatre.
MURIEL ANDERSON: Wed., Jan. 18, 7:30 p.m., \$25. The Ruth B. Shannon Center for the Performing Arts.
NEIL SEDAKA: Sat., Jan. 14, 8 p.m., \$68-\$128. Saban Theatre.
NIGHT ON BROADWAY: Sat., Jan. 28, 4-11 p.m., free. Broadway.
ONE OK ROCK: Sat., Jan. 21, 6 p.m., \$27.50-\$150. Hollywood Palladium.
PACIFIC SYMPHONY: Pianist Haochen Zhang performs Tchaikovsky's First Piano Concerto, and conductor Carl St.Clair calls up Prokofiev's Fifth Symphony, Jan. 12-14, 8 p.m., \$25-\$195. Carl St.Clair conducts a midafternoon revival of Prokofiev's Fifth Symphony, Sun., Jan. 15, 3 p.m., \$25-\$195. Segerstrom Center for the Arts.
THE PANIC GROUP: The provocative L.A. quartet performs a new-music set TBA, Sun., Jan. 8, 6 p.m., free. LACMA, Bing Theater.
PASADENA SYMPHONY: Soprano Sherezade Panthaki casts aloft arias by Handel, violinist William Hagen sifts through Bach's Violin Concerto No. 1 in A minor, and Nicholas McGegan conducts Bach's *Brandenburg* Concerto No. 3 and Handel's *Water Music* Suite No. 2, Sat., Jan. 21, 2 & 8 p.m., \$35. Ambassador Auditorium.
PHANTASM: The viol quartet shape-shifts its way around ancient melodies by Byrd, Gibbons, Locke and Purcell, and parts of J.S. Bach's *Art of Fugue*, in a Da Camera Society presentation, Sat., Jan. 21, 3 p.m., \$55 & \$75. Doheny Mansion.
REVEREND HORTON HEAT: Jan. 6-7, 8 p.m., \$15. The Observatory.
RUSTY ANDERSON: Sat., Jan. 14, 8 p.m., \$20-\$40. Smothers Theatre, Pepperdine University.
SALASTINA MUSIC SOCIETY: As part of LACO music director Jeffrey Kahane's "Lift Every Voice" festival, the chamber musicians bring together Kurt Weill's String Quartet No. 1, Op. 8; Heinz Radlbar's *Caprices* for Two Violins; and Benjamin Britten's String Quartet No. 2 in C major, from this hilly seaside refuge, Sun., Jan. 15, 3 p.m., \$42. Villa Aurora.
THE SANTA CECILIA ORCHESTRA: The band's wind musicians step up with airy tunes by J.S. Bach, Bizet, Farkas and Nielsen, Sat., Jan. 21, 8 p.m., \$24. Santa Cecilia Arts & Learning Center.
A SEED (ICHI-RYU MAN-BAI): With Saburo Mochizuki, Yukiko Matsuyama, Indora., Sat., Jan. 14, 8 p.m., \$30-\$40. James R. Armstrong Theatre.
SHANGHAI QUARTET: Violist Cindy Wu takes the lead on Brahms' Quintet in F, Op. 88, and the chamber musicians lay down quartets by Mendelssohn and Barber, Sat., Jan. 14, 4 p.m., \$65 & \$85. Doheny Mansion.
SHE ROCKS AWARDS: With Lita Ford, Shirley Manson, Esperanza Spalding, Fri., Jan. 20, 7 p.m., \$40-\$175. Hilton Anaheim Hotel.
STARS OF DOO-WOP & ROCK & ROLL: With Chris Montez, Kathy Young, Randy Safuto, The Dukes of Doo-Wop, Sun., Jan. 8, 2 p.m., \$35. Lewis Family Playhouse.
STS9: Fri., Jan. 20, 7:30 p.m., \$29.50-\$49.50. Sat., Jan. 21, 7:30 p.m., \$29.50-\$49.50. The Wiltern.
STYX: Sun., Jan. 22, 9 p.m., \$69-\$118. Saban Theatre.
SURF CURSE: Fri., Jan. 13, 8:30 p.m., \$25. El Rey Theatre.
TALIB KWELI: With Styles P, K'Valentine, Thu., Jan. 19, 7 p.m., \$25. The Belasco Theater.
THE DEVIL MAKES THREE: Fri., Jan. 6, 8 p.m., \$27.50. The Wiltern.
TRIBUTE TO CREAM: With Carl Verheyen, Matt Bissonette, Gregg Bissonette, Robbie Wycoff, Tim Pierce, Wed., Jan. 11, 7:30 p.m., \$40-\$115. Segerstrom Center for the Arts.
YUKI KAJIURA: Sat., Jan. 14, 8 p.m., \$59-\$119. The Highlands.
-Jonny Whiteside

CLASSICAL & NEW MUSIC

NEW YEAR'S EVE GALA: With The NYE Symphony, Tue., Dec. 27, 7 p.m., \$59-\$200. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
WHITE CHRISTMAS SING-ALONG: The audience joins in during a screening of the 1954 film *White Christmas*, Fri., Dec. 23, 3 & 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
-Jonny Whiteside

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FREE LOVE NUG 8TH W/ \$60 DON.	FREE GRAM OF THE CURE CO. CONCENTRATE W/ ANY OZ DON.	\$10 OFF TOP SHELF 1/4'S	FREE GRAM OF TOP SHELF W/ \$50 DON.
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656 Legal Notices

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 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

656 Legal Notices

SUMMONS NOTICE TO DEFENDANT: BRAYE ALEXANDER, and DOES 1-10, YOU ARE BEING SUED BY PLAINTIFF: STEPHEN GABB, DOMINIQUE JAMES, and DEBORAH HEN-DRICKS. 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/self-help/), 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 non-profit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org/), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp/), or by contacting your local court or county bar association.

NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **Superior Court of 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.

NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **Superior Court of 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.

660 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

660 Public Notices

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, 1/05/17
LA Weekly

Miguel Bladimir Menjivar, Defendant, NOTICE OF SERVICE BY PUBLICATION TO: MIGUEL BLADIMIR MEN- JIVAR 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 -24- 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. Delia Ledesma Attorney at Law 522 Israel Street, Hendersonville, NC 28739 CN: December 15, 22, 29.

Order To Show Cause for Name Change Case #S5026721

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. 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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Mail resume to: Bradford Wilkins, Vice President - Human Resources, Altisource Solutions, Inc., 1000 Abernathy Road NE, 400 Northpark, Suite 200, Atlanta, GA 30328.

Auditor Reqs: Master's degree + 2 yrs exp. or Bach's degree plus 5 yrs exp. Resumes to Attn: Shariar Tehrani, Don Textiles, Inc., 3310 South Grand Avenue, Los Angeles, CA 90007.

Business Development Mgr: JH Apparel, Inc. in Los Angeles seeks Biz. Dev. Mgr. to oversee biz dev. 2 yrs of exp. req'd. Email resumes: JHApparel@yahoo.com.

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Req'd: BA - Art, TV Arts, or Cinema; & 24 mths exper. in visual effects involve compositing & custom software workflow. Must have demonstrated knowledge thru employment exper. &/or academic coursework of: Adobe After Effects, Autodesk Maya, Nuke, & DaVinci Resolve. Use animation/spec.effects software to create visual effects, animation, & digital visual cleanup for films/TV commercials. Full-time. The Institution, LLC - Burbank, CA 91505. Send resume to jobs@the-institution.com Attn: Sarah Maloney, Producer

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Operations Manager: Plan, direct, or coordinate operation of the company. Req'd: 2 yrs. of exp. as Op. Mng'r. Bus. Mng'r. or related. Mail Resume: Lovey Dovey Plus, Inc. 2305 S. Santa Fe Ave., LA, CA 90058

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Public Relations Coordinator: Arrange public appearances & exhibits to promote university image & program. Req'd: BA/BS in PR, any Lang., or any Lang. & Liter. Mail resume: Lordland University 119 Belmont Ave LA, CA 90026

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Senior Technical Lead: Designing, developing, and releasing Android applications using C, C++, Java, Android, and Android Framework tools. Iamplus, LLC. Attn. HR, Job ME004, 809 N. Cahuenga Blvd., Los Angeles, CA 90038.

Social & Human Service Assistant to assist in providing social services in LA, CA. Japanese fluency & little domestic travel to local client sites req'd. Resume to LTSC Community Development Corp. DBA Little Tokyo Service Center. Attn:Hasegawa, jhasegawa@tsc.org

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