

CALENDAR

TUESDAY, JANUARY 31, 2017 :: LATIMES.COM/CALENDAR



MIGOS MEMBERS Offset, left, Quavo and Takeoff are riding high with their chart-topping, catchy new song “Bad and Boujee.”

FRANCINE ORR Los Angeles Times

‘From nothing’ to the No. 1 hot spot

‘Bad and Boujee’ boosts hip-hop trio Migos’ fast-rising star

MIKAEL WOOD POP MUSIC CRITIC >>> Bottles of Moët Champagne and Patrón tequila crowded a rolling cart as a stagehand carefully wheeled it into a dressing room reserved for the Atlanta hip-hop trio Migos. Twenty-five minutes later, when the stagehand returned to wheel it out, the cart was empty — save for a lonely container of cranberry juice.

The booze was used by Migos — and the many friends and associates packing the smoky space — to loosen up before an important concert Jan. 18 at the Novo club in downtown Los Angeles. Fellow hip-hop stars including 2 Chainz, YG and Chance the Rapper had turned up to make appearances — crucial for creating buzz on social media as the group worked toward the release of its new album, “Culture.”

But the members of Migos — rappers Quavo, Takeoff and Offset, all in their mid-20s — were also pouring drinks to celebrate what they’d already achieved: a No. 1 hit on Billboard’s

Hot 100 with “Bad and Boujee.”

The catchy, hypnotic track, with slangy drug talk over a clattering trap beat, has been streamed hundreds of millions of times on YouTube and Spotify. And this month actor Donald Glover called it “the best song ever” as he accepted a Golden Globe for his role on the FX series “Atlanta” (which recently featured a cameo by Quavo).

“We came from nothing to something,” Offset raps in the song, a tidy way of describing how Migos has suddenly crashed into mainstream view.

As is often the case in hip-hop, though, this overnight success story has actually been developing for years.

Formed in 2009 in suburban Gwinnett County, Migos broke out among rap fans in 2013 with “Versace,” a nimble, quick-stepping number later remixed by Drake; after that, the group honed its sound, built around [See Migos, E8]

MUSIC REVIEW

Weill’s ‘Stars’ fits our times

Themes of justice, race and power find a new relevance in L.A. Chamber’s work.

MARK SWED
MUSIC CRITIC

The arts and entertainment communities — anticipating government cutbacks, harmed by a presidential travel ban, alarmed by an atmosphere of divisiveness and invigorated by mass protests — have already declared war on a new Washington. And if music theater, a potent vehicle for any opposition party, appears uncannily ready for a new era of protest art, it has had a lot of practice.

Los Angeles Chamber Orchestra had a good cry for a beloved country Sunday night at Royce Hall, where it performed the second of only two performances of Kurt Weill’s “Lost in the Stars,” staged by Anne Bogart and co-produced by the Center for the Art of Performance at UCLA.

Premiered on Broadway in 1950 and based on South African novelist Alan Paton’s anti-apartheid best-seller, “Cry, the Beloved Country,” “Lost in the Stars” is the theatrical collaboration between an émigré composer who had fled Nazi Germany [See LACO, E2]



REED HUTCHINSON UCLA

JUSTIN HOPKINS and Lauren Michelle perform in “Lost in the Stars.”

‘Moby Dick’ defies gravity

The production at South Coast Rep is an all-around stunner. **E3**

Comics **E6-7**
TV grid **E8**

PERSPECTIVE

Journey from rhetoric to real

BY JEFFREY FLEISHMAN

The border guard took my passport and grunted. Two more guards arrived, eyed me, inspected my papers and led me to a room. The door closed. Never a good sign.

It was around 3 a.m. in Tehran’s international airport and my presence had disrupted the calm of a winter’s night. Whispers, asides, a commander was summoned.

Days before I landed in December 2002, the Iranian government had ordered that American journalists be fingerprinted and questioned on entering the country. The decree was in retaliation [See Iran, E4]



HBO

“**CRIES FROM SYRIA**” tells the stories of ordinary people, many children, in the war-torn area. “It opens hearts and minds,” director Evgeny Afineevsky says.

SUNDANCE FILM FESTIVAL

A devastating response from the war zone

Evgeny Afineevsky’s “Cries From Syria” humanizes the people in a country under the Trump travel ban.

BY STEVEN ZEITCHIK

PARK CITY, Utah — On Friday, just a few hours before President Trump would announce an executive action banning many residents of seven Muslim-majority countries from entering the U.S., filmmaker Evgeny Afineevsky was engaging in a different sort of governmental interaction.

Afineevsky was at a Salt Lake City science museum screening his new film, “Cries From Syria,” for Salt

Lake County Mayor Ben McAdams and other local officials. The film offers a detailed and devastating account of the civil war that has gripped the country for more than five years, and its director was on a mission — he wanted the images of brutality to serve as a wake-up call for supporters of exactly the kinds of policies undertaken by the new president.

“As soon as it’s seen, it opens minds and hearts — these are human beings that have families,” Afineevsky said. “This movie can be a tool in helping people understand.” McAdams, a Democrat, later said his jurisdiction would not enforce Trump’s ban.

You can talk to a lot of artists about repression. Few have the experience [See Sundance, E4]

QUICK TAKES

Bee goes to Washington

"Full Frontal" announced Monday that it would be hosting its first "Not the White House Correspondents' Dinner" on April 29 in Washington, D.C., the same night as this year's White House Correspondents' Dinner is scheduled to take place.

"Executives at TBS offered their full support of the gala by nodding politely and then muttering under their breath as we turned around," quipped Bee in a statement released Monday. "The evening is sure to bring plenty of surprises, music, food, and laughter — and if you're not careful, you just might learn something. Specifically, you'll learn how screwed we'd be without a free press."

The correspondents' dinner is traditionally attended by the president and vice president and often includes a roast of the commander in chief and his administration.

Given President Trump's distrust of the media, which he's described as "the opposition party," it's unclear how much roasting will take place.

Or, as the statement from "Full Frontal" put it: "We suspect some members of the press may find themselves unexpectedly free that night, and we want to feed them and give them hugs."

The proceeds from the Not the White House Correspondents' Dinner will go to the Committee to Protect Journalists.

"We're really doing this," said Bee. "This is not a joke."
— LIBBY HILL

Fewer women are up for Oscars

Women earned a number of barrier-breaking Oscar nominations this year, but overall representation of women in Oscar-nominated behind-the-scenes categories fell 2%, according to a report from the Women's Media Center published Monday.

The report, written by awards blogger Sasha Stone, noted landmark achievements — like how "Jackie" composer Mica Levi became the first woman to be nominated for original score and how Joi McMillon became the first black woman to earn an editing nomination — but bemoaned the decrease in female nominees overall.

For the seventh year after Kathryn Bigelow's historic win for "The Hurt Locker" in 2009, no women were nominated for director.

Only one woman was nominated in any screenwriting category, Allison Schroeder for "Hidden Figures," down from three last year, and, once again, no women were nominated for cinematography.

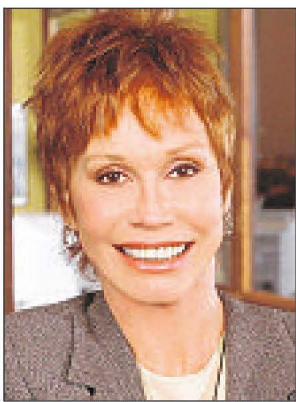
Other categories experienced similar drops, save an increase in nominations for women in the sound editing and sound mixing categories.

— ASSOCIATED PRESS

Small ceremony held for Moore

Mary Tyler Moore has been laid to rest during a private ceremony at a Connecticut cemetery.

About 50 people attended the funeral and burial at Oak Lawn Cemetery in Fairfield on Sunday. Police said actress Bernadette Peters was among family and



TONY ESPARZA CBS

MARY TYLER MOORE was laid to rest in a cemetery in Connecticut.

friends who attended.

The gravesite was adorned with a statue of an angel and scores of flowers including white orchids and roses. Actor Jason Robards also is buried at Oak Lawn.

The Emmy-winning actress died Wednesday. She was 80 and lived in Greenwich.

A small number of fans gathered outside the front gate of the cemetery with signs saying, "I Love You," "Rest in Peace" and "Mary (equals) Love!"

— ASSOCIATED PRESS

Kal Penn raises funds for Syrians

Actor Kal Penn has raised more than \$650,000 for Syrian refugees after launching an online fundraiser over the weekend.

Penn also served as an associate director in former President Barack Obama's White House Office of Public Engagement.

Penn, whose parents are Indian, responded to an Instagram commenter who told him he didn't "belong in this country" by launching the fundraiser Saturday and asking followers to donate to it in the commenter's name.

— ASSOCIATED PRESS



Photographs by REED HUTCHINSON UCLA

THE PRODUCTION is the culmination of LACO music director Jeffrey Kahane's "Lift Every Voice" project.

Timely 'Lost in the Stars'

[**LACO**, from E1] many and American playwright Maxwell Anderson. It was hailed as ushering in a new chapter in American opera, one that shared roots in Mozart's politically astute *Singspiel*, Weimar Republic agitprop musical theater and the Broadway musical.

"Lost in the Stars" fit the mood of its time, and though rarely revived, it fits the mood of our own. The motivation for this ambitious production, LACO's first staging in the orchestra's nearly half-century history, was as the culmination of music director Jeffrey Kahane's "Lift Every Voice" project.

The January series of concerts and talks looked at ways the American émigrés and activists Weill, Rabbi Joachim Prinz and the Rev. Martin Luther King Jr. resisted injustice. Before the performance, Kahane set the stage by quoting Prinz, who also fled Nazi Germany and who joined King on the 1963 March on Washington: "America must not become a nation of onlookers."

"Lost in the Stars" chronicles backwater black Anglican cleric Stephen Kumalo, who goes to Johannesburg to find his son, Absalom, and discovers the full of extent of zealous racial discrimination affecting every aspect of South African society. Driven by poverty and lack of opportunity, Absalom unintentionally kills a white man in a robbery that goes wrong. Rather than cynically fight the system, Absalom confesses and is hanged. Right and wrong become gray areas, and both the saintly Stephen and his white adversary, James Jarvis, father of the murdered man, confront their prejudices and beliefs, finding understanding in inconsolable sorrow.

The stage was set, but there was no set at Royce. Bogart emptied it, leaving



MELANIE COLLINS with Angelo Johnson, left, and Daniel J. Ozan in director Anne Bogart's staging.

its back brick wall to become backdrop for her SITI Company, which formed a large ensemble of actors, dancers and chorus. The costumes (by Nephelle Andonyadis) featured pale whites and yellows. The backdrop was lighted (by Brian H Scott) in stronger colors suggesting a church, a bustling city, a vile courtroom.

Writer Anderson was no Brecht. His book relies heavily on the eloquence of Paton's prose. The song lyrics have a heavy hand beating on a resounding chest. Some songs, including "Lost in the Stars" (originally written for something else), are, in Broadway fashion, more for mood than character. If a director is less careful than Bogart was, the ending can turn maudlin.

But in this, Weill's last work before he died of a heart attack at 50 in 1950,

there was an overpowering musical conviction to which the staging was mainly attuned. David Rousseve's stunning choreography was about propulsion, as though warning how injustice thrives when events are allowed to control the will of the people.

"Lost in the Stars" can seem a lot of things. Weill's score has its popular elements and its operatic ones. But the tragedy and political motivation require the additional weight of the oratorio, with mighty choral numbers and an oracular solo tenor/narrator.

Even so, most of the characters are spoken, and members of SITI quickly changed roles as though the community itself were an ever-changing sea. Evil and good come to seem not so much the character of individuals but forces that can overtake

individuals.

Above it all stands Stephen Kumalo. The slender Justin Hopkins was seemingly too young for a cleric whose authority comes from the wisdom of age. But it is hardly a disadvantage to hear a beautifully focused bass baritone equally effective in pop, opera and spoken. A commanding presence onstage, Hopkins put the crisis of faith at an age where it, in fact, matters most.

Every character in "Lost in the Stars" wants empowerment. The empowerer is the chorus leader, here the imposing *heldentenor* Is-sachah Savage. Soprano Lauren Michelle's Irina, Absalom's pregnant girlfriend, overcame her early hesitation. Meloney Collins strut her stuff to full effect in a novelty number full of sexual innuendo. Stephen's nephew Alex was assigned a 9-year-old, Joel Baptiste Muepo. He is a fourth-grader with show business in his blood.

The original Broadway show did not, in the end, usher in a new era of American opera. It brought the earlier one that gave us "Porgy and Bess," Virgil Thomson's "Four Saints in Three Acts" and Marc Blitzstein's "Cradle Will Rock" to an end. Broadway had other ideas, and so did American opera composers.

Still, if "Stars" came to be seen as a relic, it no longer seems so. The sheer musical strength of Kahane's unerring dramatic pace, enhanced by an ideally tart orchestra (Weill removes the violins) went a long way in finding what has been lost in "Lost in the Stars."

Now, will anyone step up to pick up a project that offers an example of how to illuminate issues that sting like today's headlines, and for which so much went into for only two performances?

mark.swed@latimes.com

NOW OPEN!! REGENCY THEATRES HISTORIC LIDO THEATRE		REGENCY THEATRES		RESIDENT EVIL THE FINAL CHAPTER		A DOG'S PURPOSE					
WESTWOOD VILLAGE 961 Brixton Avenue 310-208-5576 LA LA LAND - DOLBY ATMOS PG-13 (1:00, 4:00, 7:30, 10:40) Bruin 948 Brixton Avenue 310-208-5576 HIDDEN FIGURES PG (1:15, 4:15, 7:15, 10:15)		ORANGE COUNTY DIRECTOR'S CUT CINEMA <i>at Rancho Niguel</i> Rancho Niguel Road 949-831-0446 20TH CENTURY WOMEN PG (11:30, 2:10, 4:45, 7:30, 10:10) SILENCE PG-13 (6:30 PM) HIDDEN FIGURES PG (1:15, 4:15, 7:10, 10:05) FENCES PG-13 (5:00 PM) LA LA LAND PG-13 (1:00, 4:00, 7:00, 9:45) MANCHESTER BY THE SEA PG (12:45, 9:50) JACKIE PG (3:45 PM) LION PG-13 (11:00, 1:45, 4:30, 7:20, 10:00) ARRIVAL PG-13 (2:15 PM) HACKSAW RIDGE PG (11:10 AM) MOONLIGHT PG (12:00, 2:30, 8:00) GOODFELLAS PG-13 (7:30 PM)		EAST LOS ANGELES NORWALK 8 13917 Pioneer Blvd. 562-804-5615 ASSASSIN'S CREED PG-13 (12:30, 4:00, 7:10, 10:15) PASSENGERS PG-13 (1:00, 4:30, 7:50, 10:35) COLLATERAL BEAUTY PG-13 (11:40, 5:20, 7:40, 10:25) OFFICE CHRISTMAS PARTY PG (12:00, 2:40, 5:15, 8:30, 10:40) FANTASTIC BEASTS AND WHERE TO FIND THEM PG-13 (12:50, 4:00, 7:20, 10:20) SHUT IN PG-13 7:30, 10:00 HACKSAW RIDGE PG (12:10, 3:45, 7:00, 10:10) TROLLS PG (12:20, 2:50, 5:10) TROLLS 3D PG (11:30, 1:50, 4:10, 6:50, 9:15) MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN PG-13 (2:20 PM)		SAN FERNANDO VALLEY GRANADA HILLS 9 16830 Devonshire Street 818-363-3679 A DOG'S PURPOSE PG (11:20, 1:50, 4:30, 7:10, 9:50) RESIDENT EVIL: THE FINAL CHAPTER PG (11:50, 2:30, 5:10, 8:00, 10:30) SPLIT PG-13 (11:10, 2:00, 4:40, 7:40, 10:20) XXX: THE RETURN OF XANDER CAGE PG-13 (11:30, 2:10, 5:00, 7:50, 10:25) MONSTER TRUCKS PG (11:15, 1:45, 4:20, 7:00, 9:40) HIDDEN FIGURES PG (12:10, 3:50, 7:20, 10:15) LA LA LAND PG-13 (12:00, 3:40, 7:15, 10:10) SING PG (11:00, 1:40, 4:15, 6:50, 9:30) UN PADRE NO TAN PADRE PG-13 (11:40, 2:20, 4:50, 7:30, 10:00) GOODFELLAS PG-13 (7:30 PM)		SAN FERNANDO VALLEY VALLEY PLAZA 6 6365 Bellingham Ave. 818-760-8400 \$1.75 Sun. & Tue! (All 2D Movies, All Day!) THE BYE BYE MAN PG-13 3:15, 5:35, 8:00, 10:30 COLLATERAL BEAUTY PG-13 3:00, 5:20, 7:50 OFFICE CHRISTMAS PARTY PG-13 12:10, 2:45, 5:10, 7:40, 10:15 THE EDGE OF SEVENTEEN PG-13 10:20 PM HACKSAW RIDGE PG-13 12:30, 3:45, 7:00, 10:10 TROLLS PG-13 11:45, 2:15, 4:45, 7:15, 9:45 THE ACCOUNTANT PG-13 12:20 PM MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN PG-13 12:00 PM STORKS 3D PG-13 11:30, 1:45, 4:15, 6:45, 9:15		SAN GABRIEL VALLEY ACADEMY CINEMAS 6 1003 E. Colorado Blvd 626-229-9400 All Seats \$7.00 before 6pm • \$1.00 All Beef Hot Dogs THE BYE BYE MAN PG-13 (5:10, 10:15) ASSASSIN'S CREED PG-13 (12:50, 3:50, 7:10, 10:10) PASSENGERS PG-13 (1:30, 4:20, 7:40, 10:20) COLLATERAL BEAUTY PG-13 (12:00, 2:20, 7:50) OFFICE CHRISTMAS PARTY PG-13 (4:10, 7:30, 10:25) FANTASTIC BEASTS AND WHERE TO FIND THEM PG-13 (1:00, 4:00, 7:00, 10:00) HACKSAW RIDGE PG-13 (12:40, 7:20, 10:30) TROLLS 3D PG-13 (12:10, 2:30, 4:50)	
ORANGE COUNTY WESTMINSTER 10 6721 Westminster Ave. 714-893-4222 \$6.00 All Day Sunday (Not Applicable in 3D)		EAST LOS ANGELES COMMERCE 14 Goodrich & Whittier 323-726-8022 \$6.00 All Day Tuesday (Not Applicable in 3D)		SAN FERNANDO VALLEY CONEJO VALLEY AGOURA HILLS STADIUM 8 29045 Agoura Road 818-707-9966 \$6 Wednesday all day for all 2D films (upcharge for DBOX & 3D) Now Offering Reserved Seating		VENTURA COUNTY FOOTHILL CINEMA 10 854 E. Alosta Ave. at Citrus 626-334-6007 All Seats \$7.00 before 5pm					
A DOG'S PURPOSE PG 1:15, 4:45, 7:15, 9:35 GOLD PG 1:50, 4:35, 7:20, 10:20 RESIDENT EVIL: THE FINAL CHAPTER PG-13 11:40, 2:20, 5:00, 7:30, 10:05 YU-GI-OH! THE DARK SIDE OF DIMENSIONS PG 12:00, 3:30, 7:00, 10:15 SPLIT PG-13 1:45, 4:25, 7:15, 10:00 XXX: THE RETURN OF XANDER CAGE PG-13 11:50, 2:30, 5:00, 7:35, 10:15 MONSTER TRUCKS PG 1:30, 4:05, 6:40, 9:20 HIDDEN FIGURES PG 12:45, 3:50, 6:50, 9:45 LA LA LAND PG-13 1:40, 4:30, 7:25, 10:20 SING PG 1:35, 4:10, 6:45, 9:15		A DOG'S PURPOSE PG (11:50, 4:55, 10:00) A DOG'S PURPOSE (SPANISH SUBTITLES) PG (2:20), 7:25 GOLD PG (3:45), 9:45 GOLD (SPANISH SUBTITLES) PG (12:50), 6:45 RESIDENT EVIL: THE FINAL CHAPTER PG (11:30, 2:10, 4:50, 7:30, 10:15) RESIDENT EVIL: THE FINAL CHAPTER (SPANISH SUBTITLES) PG (12:30, 3:10, 5:50), 8:30 YU-GI-OH! THE DARK SIDE OF DIMENSIONS PG 7:15 PM SPLIT PG-13 (1:20, 4:15, 7:10, 10:10) SPLIT (SPANISH SUBTITLES) PG-13 (11:35, 2:25, 5:20), 8:10 XXX: THE RETURN OF XANDER CAGE PG-13 (11:20, 2:00, 4:45, 7:30, 10:15) XXX: THE RETURN OF XANDER CAGE (SPANISH SUBTITLES) PG-13 (12:00, 2:45, 5:30), 8:15 THE BYE BYE MAN PG-13 (12:00, 5:00), 10:05 THE BYE BYE MAN (SPANISH SUBTITLES) PG-13 (2:30), 7:35 MONSTER TRUCKS PG (11:35, 4:55), 10:05 MONSTER TRUCKS (SPANISH SUBTITLES) PG (2:15), 7:35 SLEEPLESS (SPANISH SUBTITLES) PG (11:55 AM) UNDERWORLD: BLOOD WARS PG (4:55 PM) UNDERWORLD: BLOOD WARS (SPANISH SUBTITLES) PG (2:30), 9:40 SING PG (11:20, 2:00, 4:40, 7:20, 9:55) SING (DUBBED IN SPANISH) PG (12:20, 3:00, 5:40), 8:20 UN PADRE NO TAN PADRE PG-13 (12:20, 2:50, 5:20, 7:50, 10:20)		PLANT 10 7876 Van Nuys Blvd. 818-779-0323 A DOG'S PURPOSE PG (11:45, 2:10, 4:35, 7:00, 9:30) GOLD PG (11:20, 2:15, 5:05, 7:50, 10:40) MOANA SING-ALONG PG (11:35 AM) RESIDENT EVIL: THE FINAL CHAPTER PG (11:25, 12:25, 3:05, 4:40, 7:15, 10:45) RESIDENT EVIL: THE FINAL CHAPTER - DBOX SEATING PG (11:25), 4:40, 7:15 RESIDENT EVIL: THE FINAL CHAPTER 3D PG (2:05), 9:50 RESIDENT EVIL: THE FINAL CHAPTER 3D - DBOX SEATING PG (2:05), 9:50 YU-GI-OH! THE DARK SIDE OF DIMENSIONS PG 7:00 PM THE FOUNDER PG-13 (10:55, 1:40, 4:25, 7:10, 9:55) SPLIT PG-13 (11:10, 1:50, 4:45, 7:25, 10:10) XXX: THE RETURN OF XANDER CAGE PG-13 (11:00, 12:00, 1:30, 2:30, 5:10, 6:40, 7:40, 10:15) XXX: THE RETURN OF XANDER CAGE 3D PG-13 4:05, 9:15 THE BYE BYE MAN PG-13 (12:05, 2:25, 4:50, 7:30, 10:00) MONSTER TRUCKS PG (11:30, 2:00, 4:30, 7:05, 9:35) SLEEPLESS PG (12:35, 3:00), 5:20, 7:45, 10:20 HIDDEN FIGURES PG (12:50, 3:50), 6:50, 9:40 UNDERWORLD: BLOOD WARS PG (12:40, 3:10, 5:30, 8:00, 10:30) WHY HIM? PG 5:00, 10:25 ASSASSIN'S CREED PG-13 (2:20), 7:35 SING PG (11:05, 1:45), 4:15, 6:45, 9:25 UN PADRE NO TAN PADRE PG-13 (12:10, 2:35), 4:55, 7:20, 10:05		WESTLAKE VILLAGE TWIN 4711 Lakeview Canyon at Agoura Rd. 818-889-8061 SILENCE PG (12:00 PM) MANCHESTER BY THE SEA PG 7:00 PM JACKIE PG (4:00 PM) LION PG-13 (12:30, 3:30, 7:30)		VENTURA COUNTY DASEO CAMARILLO 3 390 N. Lantana at Daily 805-383-2267 LA LA LAND PG-13 (12:45, 4:00), 7:15 MANCHESTER BY THE SEA PG (12:30), 7:00 JACKIE PG (3:45 PM) LION PG-13 (1:00, 4:15, 7:30)			

"Locally Owned, Proudly Operated"

Showtimes for January 31