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LA WEEKLY®

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CONTENTS//

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EAT & DRINK...17
Los Angeles chefs share their holiday traditions, from Hanukkah latkes and Indonesian *nasi goreng* to Japanese New Year treats. **BY BESHA RODELL.**

GO LA...21
The Nutcracker gets cracking for another year, comedians raise money for Planned Parenthood, John Waters is back with some holiday cheer and more to do and see in L.A. this week.

CULTURE...25
For the gun-toting gays of the Pink Pistols, the election of Donald Trump isn't necessarily all bad. **BY MICHAEL CIRIACO.** In ART PICKS, one artist collects clips of black women singing and cracking jokes, while another creates collages from images of relatively well-known white women. In STAGE, two revivals — Martin McDonagh's *The Beauty Queen of Leenane* and Jane Wagner's *The Search for Signs of Intelligent Life in the Universe* — feel as pertinent as ever.

FILM...29
APRIL WOLFE praises the inventive biopic *Jackie* and its star, Natalie Portman, as well as the thriller *Always Shine*, plus *Things to Come* and other movies OPENING THIS WEEK, and YOUR *WEEKLY* MOVIE TO-DO LIST.

MUSIC...37
The Bangles open up to **BRETT CALLWOOD** about getting back to their pre–"Manic Monday" roots, and **JEFF WEISS** talks to Ras Kass about the legacy of his 20-year-old debut album, *Soul on Ice*. Plus: HENRY ROLLINS: THE COLUMN!, listings for ROCK & POP, JAZZ & CLASSICAL and more.

THE TURKISH CONNECTION ... 7
Is a Southern California charter school group funneling money to an effort to overthrow a government half a world away? **BY JASON MCGAHAN.**

ADVERTISING
CLASSIFIED...*54*
EMPLOYMENT...*54*
REAL ESTATE/RENTALS...*54*
BULLETIN BOARD...*55*

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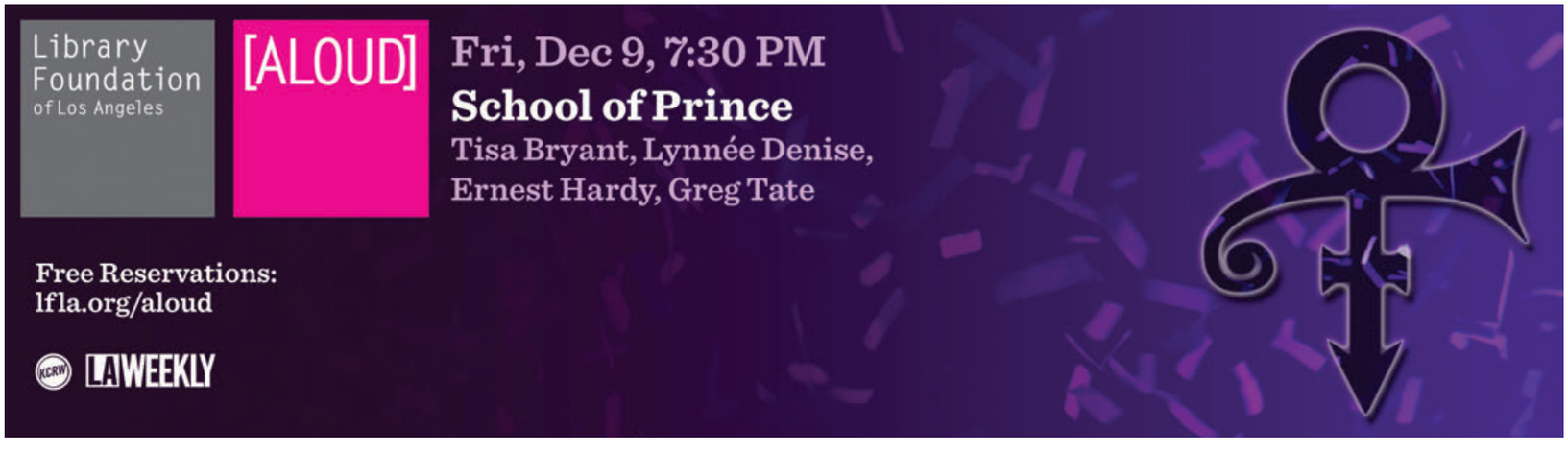

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More than a dozen times in a single year, Yunus Avcu, a 31-year-old man from Turkey, boarded a commercial flight to John Wayne Airport in Santa Ana carrying a laptop case loaded with cash — between $5,000 and $10,000, he claims. The story of how the money ended up in the bag is complicated, but Avcu says his role in it was simple. At the time, in 2013, Avcu worked as the business manager for the Lotus School for Excellence, a charter school in Aurora, Colorado, with an academic focus on science, math and technology. He says he booked the flights on the school's credit card and flew to Orange County about once a month, to drive the money to an office park in Westminster, which was the West Coast headquarters of what he refers to as simply "the organization."

The name on the lease at the office park was the Accord Institute for Education Research, a nonprofit that advertises itself as a provider of management and education services to charter schools throughout the Western United States.

Avcu says going to the organization was like going home. Turkish men occupied every seat in the conference room. The seats were filled by executives from the Accord Institute, as well as superintendents, principals and business managers from the charter schools that contracted Accord's services. Representatives from the various charters' boards had pooled together to found the Accord Institute, to build on and improve the academic model the charters had developed.

The schools paid hundreds of thousands of taxpayer dollars to Accord for curriculum development and training, as well as administrative services, such as accounting, fiscal planning and grants management.

BY JASON MCGAHAN

Avcu says that the executives and officers at the Accord Institute weren't exactly forthcoming with him about what the money he dropped off was for. But he says that, at the meetings, Turkey always seemed to him the overriding concern — trips to Turkey for American dignitaries, Turkish cultural dinners for local officials, and the guarantee that Turkish majorities on the charter schools' boards would hire Turkish principals, who would in turn sponsor the H1B visas for Turkish teachers to come to the United States to work — and, according to Avcu, to make the all-important donations from their salaries to the organization.

According to Avcu, that was the source of the cash he carried. He says that the 11 Turkish teachers and administrators at the Lotus school were obliged to hand it over to him the first week of every month.

Avcu says these payments weren't voluntary; he says the organization also obligated him to return about 40 percent of his own salary every month. He says Accord executives made an Excel spreadsheet at the start of the school year with the salary of every Turkish employee at every school in one column and the amount of money each would owe in another. Avcu says executives determined the amount each Turkish teacher had to return to the organization, based on the employee's seniority, education level, marital status and number of children. "The organization was taking the money from the people," Avcu says. "If you don't pay this money, they don't employ you. If you reject or refuse to pay this, you have to go back to Turkey."

According to Avcu, the cash funded the worldwide organization of Fethullah Gülen, a controversial Turkish preacher living in self-exile in the United States.

Avcu is not the first employee to make such an allegation. According to *60 Minutes*, Mary Addi was fired from a school in Dayton, Ohio, that was part of a Gülen-inspired chain of 27 charter schools in the Midwest. Addi went to law enforcement after learning that her husband, a Turkish teacher who also worked at the school, had to turn over 40 percent of his salary — in cash, every pay period — to a secret fund used by the Gülen organization.

Gülen is perhaps Turkey's most famous and influential religious personality, and its most controversial. As recently as 2012, the Gülen movement was the most powerful social force in Turkey outside of the ruling Justice and Development Party (AKP). This past summer, the Republic of Turkey accused Gülen and his followers of orchestrating an attempted military coup that nearly toppled the Turkish government and claimed hundreds of lives.

The unrest in Turkey has drawn attention to the worldwide network of more than 1,000 schools that Gülen has established in more than 100 countries, the largest number of which, outside Turkey, is in the United States. These schools are believed to fund Gülen's operation — and they are alleged to have helped fund the coup attempt. Within days of the foiled coup, the government of Turkey asked education officials in Texas, California and Ohio to (8»

» 7) investigate publicly funded charter schools in those states, alleging that they misused public funds and funneled money to Gülen's movement.

The inspector general of the Los Angeles Unified School District alleges that a California charter school group, the Magnolia Educational and Research Foundation, is among the more than 160 U.S. charter school groups with ties to Gülen. Magnolia operates charter schools on 10 campuses in California, including eight in L.A. It also happened to be headquartered in the same office space as the Accord Institute.

"They were working all together," Avcu says. "It's supposed to be a separate company, but they were all together." He says the person who relieved him of the money from the teachers at nearly every meeting was the then–business manager of Magnolia Public Schools.

Since before the coup attempt, a Canadian international lawyer representing the Republic of Turkey has been pressuring state and local authorities to conduct a full investigation of Magnolia, alleging the foundation is part of the nationwide network of charter schools illegally funneling taxpayer dollars to fund political machinations half a world away. Those allegations come at a time when the L.A. Unified School District is deepening its own two-year probe into alleged financial mismanagement at Magnolia — including the blurred lines between Magnolia and the Accord Institute. In August, the California Department of Education launched a separate probe into allegations of financial mismanagement at Magnolia.

The CEO at Magnolia Public Schools, Caprice Young, denies any formal or financial affiliation with Gülen or the Gülen movement; she does, however, acknowledge that certain current and former directors of the foundation are believers in Gülen's teachings. "Some of our founding principals had ties to Gülen," Young tells *L.A. Weekly*, but she says those founders are no longer part of Magnolia.

William M. Nassar, the attorney for Magnolia in charge of responding to LAUSD's ongoing audit requests, says the depth and scope of the probe are extraordinary. He calls it "a fishing expedition" through dozens of banker's boxes of personnel files, visa applications and payroll and enrollment records, all dating to the period from 2009 to 2014.

"They're trying to tie us in to the Turkish movement, the Gülen movement," Nassar says. "They're trying to find money going over there, which doesn't exist."

Fethullah Gülen is a fascinating contradiction, a religious ascetic whose net worth is estimated at $25 billion. The Islamic preacher from Turkey is in his late 70s and in poor health, living in seclusion in two tiny rooms at a gated retreat in Pennsylvania's Pocono Mountains. There, at the Golden Generation Worship and Retreat Center, he reads and prays, gives weekly sermons, sees students and visitors and runs an Islamic study circle.

Gülen fled to the United States in 1999, fearing arrest by Turkey's military rulers after a video surfaced of him instructing his followers (who held important positions in the government) to carry out a stealth coup. He was later cleared of wrongdoing by a Turkish court but has remained here ever since, becoming a permanent U.S. resident in 2008.

Gülen preaches a moderate form of Islam based on a message of love and tolerance, and he has maintained influence in Turkey through his followers in the legal system and on the police force. Prior to the coup attempt in July, Gülen's followers also controlled Turkey's largest newspaper, an international TV station based in Istanbul, a private bank and a number of the country's richest companies.

"THEY'RE TRYING TO TIE US INTO THE TURKISH MOVEMENT, THE GÜLEN MOVEMENT. THEY'RE TRYING TO FIND MONEY GOING OVER THERE, WHICH DOESN'T EXIST." —WILLIAM M. NASSAR, AN ATTORNEY FOR MAGNOLIA CHARTER SCHOOLS

PHOTO VIA NEWSCOM

Turkish exile Fethullah Gülen preaches a moderate form of Islam based on a message of tolerance; his teachings have inspired more than 1,000 schools in 100 countries.

They also operate more than 1,000 schools in more than 100 countries.

"Fethullah Gülen is a religious community leader who's both the symbolic and operating figurehead of the largest and most influential Islamic community in Turkey of the past 40 years," says Joshua Hendrick, a professor of sociology at Loyola University and author of the book *Gülen: The Ambiguous Politics of Market Islam in Turkey and the World*.

As Dexter Filkins wrote in a recent article for *The New Yorker*, Gülen's religious teachings emphasize the compatibility of Islam with reason and scientific inquiry. "While many Islamists espouse anti-Western, anti-capitalist and anti-Semitic views," Filkins wrote, "Gülen's sermons were pro-business, pro-science and — virtually unheard of in the Muslim world — conciliatory toward Israel."

Filkins reported that late on the night of July 15, officers in the Turkish military gave orders to block major roads, detain senior military leaders and seize crucial institutions as part of an attempt to overthrow the government. Some of the coup plotters shot demonstrators, and F-16s piloted by men loyal to the conspiracy bombed the Turkish Parliament. More than 260 people were killed and thousands wounded. Even so, the attempt was haphazard and ultimately defeated by a massive show of popular resistance.

Six months before the coup attempt, in January, Gülen was tried in absentia in Turkey and found guilty of attempting to overthrow the government by masterminding corruption probes in 2013 that targeted people close to the Turkish president, Recep Tayyip Erdoğan. Then, in retribution for the coup attempt, Erdoğan in July made a sweeping purge of suspected Gülen supporters in Turkey and began targeting the worldwide network of organizations tied to Gülen, including some 160 charter schools in the United States, which, he alleges, are tied to the reclusive preacher.

Within a day of the coup's defeat in Turkey, President Erdoğan issued a televised appeal to President Obama: "Extradite this man in Pennsylvania to Turkey! If we are strategic partners or model partners, do what is necessary."

Gülen has denied involvement in the attempted coup and maintains that the plotters did not act under his orders, though he acknowledged in an interview with CNN's Fareed Zakaria that "there might have been some sympathetic people among them." President Obama and Secretary of State John Kerry have pledged U.S. support for investigations to determine who was responsible for the attempted coup.

A senior State Department official recently told the Associated Press that Turkey's contention that Gülen and his followers were involved in the failed coup attempt may have some merit. The story, published Oct. 31, quotes the official as saying that charity and educational organizations run by Gülen have a suspicious structure and financing and look "a lot like the ways in which organized crime sets itself up of folks who are trying to hide money for money laundering" rather than a "benign religious movement."

Since 2011, the FBI has raided charter schools with ties to Gülen in Louisiana, Ohio, Indiana and Illinois. A Georgia audit found three schools engaged in bid-rigging to vendors with ties to Gülen. A New York audit found one charter school had leased its building in a way that netted millions of dollars for a New Jersey company with ties to Turkey. In Utah, authorities revoked the charter of a school tied to Gülen after an audit uncovered financial mismanagement. In Illinois, a charter group tied to Gülen is under federal investigation for funneling more than $5 million in federal grant money to insiders and away from the charter schools' fund intended to extend Internet access to schools with low-income students.

"This is something that has been happening all over the country," Hendrick says. He says the external audits are driven by very similar grievances, "which highlight financial governance and mismanagement issues."

The Accord Institute first reached the radar of financial auditors during a 2014 investigation of Magnolia Public Schools by the LAUSD. There was one transaction in particular that caught the attention of district auditors, who had been investigating mismanagement of funds.

Suleyman Bahceci, a scientist and educator from Turkey who helped found the Accord Institute in 2007, was Magnolia's CEO from 2009 to 2012. In 2011, Bahceci awarded a $756,000 contract for education and management services to the Accord Institute. By comparison, the total budgeted revenue for Magnolia's charter management organization was $2.2 million that year.

A year later, Bahceci was back at Accord, as its CEO.

Prompted by the potential conflict of interest, LAUSD auditors began to examine the relationship between Magnolia and Accord. Not only did they find that Magnolia and Accord shared a lease in an office building in Westminster but they also examined records that showed Magnolia's charter management organization paid Accord an average of $600,000 a year between 2009 and 2014 — more than $3 million in total. In fact, Magnolia was paying around 25 percent of its total expenditures every year to Accord, at a time when, the report concluded, the charter organization was $1.66 million in the red.

When auditors tried to investigate further, they found that Magnolia's business office hadn't kept records on exactly how the money was spent. The auditors were at a loss. "This lack of accountability over the contract does not allow for an assessment of whether the fees associated with this contract are fair and/or reasonable," according to the LAUSD report on the audit, issued in June 2014.

The sheer array of services that Accord provided Magnolia, from education to financial management, aroused further suspicion among the LAUSD auditors. "It is very unusual to have an outside vendor (Accord) with such an active management role in so many activities," the report states. "This close relationship causes concern around the ability to be independent in relationship to offering both management (11 »

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» 8) and consulting services simultaneously."

In August 2014, the Joint Committee on Legislative Audit, which investigates public entities such as schools, ordered the state auditor to examine the allegations in the LAUSD probe. The state auditor would conclude that Bahceci's conduct while he was Magnolia's CEO had not violated California law, since the one-year contract he signed with Accord was no longer in effect when he became Accord's CEO the following year. Nonetheless, both LAUSD and state auditors agreed his conduct conformed to a pattern of "insufficient separation" between the staff at Magnolia and Accord.

Though the state auditor's report, released seven months after LAUSD's, stopped short of identifying any misappropriation of federal, state or local funds, it upheld most of the findings from LAUSD's audit, including Magnolia's weak fiscal controls and management, lack of authorization and support for expenditures, periods in which Magnolia met the federal definition of insolvency, and the concern regarding Magnolia's independence from Accord.

Based on the findings of the LAUSD audit, the LAUSD Charter Schools Division rescinded in June 2014 the charter renewals for Magnolia Science Academy 6 in Palms and Magnolia Science Academy 7 in Northridge. José Cole-Gutiérrez, director of the Charter School Division, said the LAUSD inspector general was reviewing whether to refer the case for criminal prosecution. "You need to know where the public dollars are going — and they are supposed to be going to students," he told KPCC.

No criminal charges were filed, and Magnolia sued LAUSD and won a court injunction to keep the two schools open, then agreed to improve its management practices as part of the legal settlement.

But the probe of Magnolia wasn't over.

Caprice Young is the somewhat unlikely face of the Magnolia Educational and Research Foundation. She assumed the helm as CEO in January 2015, and her hiring was widely interpreted as a move to both reform Magnolia's management practices and rehabilitate its image. Young is the first American and first woman to serve as CEO at the charter organization, whose four previous CEOs were Turkish men.

Magnolia pays Young a salary of $236,000, and it has provided her the full-time services of a public relations specialist from Larson Communications, an L.A. firm that includes crisis management among its specialties. Magnolia pays the firm $12,000 a month.

Young is a former president of the LAUSD board; she served for four years before losing her re-election bid in 2003. From there, she went on to found the California Charter Schools Association, building it into a formidable statewide organization in her five years as president. By Young's account, her specialty since stepping down from CCSA eight years ago has been turning around charter schools from the brink of financial collapse.

Young says she began working at Magnolia as a consultant in late 2014. Her personal connection to Magnolia dates back to 2001, when, as school board president, she voted to approve Magnolia's first charter school, Magnolia Science Academy 1 in Reseda. She says she has fond memories of the eight Turkish scientists, businessmen and educators who founded the school; the news clipping that commemorates the school's founding is framed and displayed on the wall of Magnolia's conference room.

The eight charter schools operated by the Magnolia foundation in L.A. — in Van Nuys, Carson, Venice, Palms, Northridge, Bell and Reseda — received a collective $26 million in local, state and federal funds in fiscal year 2014, according to audited financial statements. The schools enroll a collective 2,600 students, the vast majority of them from disadvantaged families, school officials say. Eighty percent of Magnolia students are eligible for the school lunch program, and a similar proportion of them are low-income and students of color. Generally the Magnolia charters outperform their public school peers, but not across the board.

Young says she had her work cut out for her. "When I got here," she says of Magnolia, "they were running a $30 million network on QuickBooks."

She is credited with implementing the terms of the legal settlement that kept open Magnolia Science Academies 6 and 7. A Superior Court judge required Magnolia to sever ties with Accord, and Young permitted Accord's contract to lapse in July 2015. Bahceci stepped down as Accord's CEO the same month; he was hired as vice president of student affairs at Virginia International University in Fairfax, a private college inspired by Gülen.

Young denies that Magnolia has any affiliation with Gülen or the Gülen movement. "We don't give them any money," Young says. "We have no contractual, legal or governance relationship."

She does, however, acknowledge that some of Magnolia's founders and key executives are adherents to Gülen's religious teachings.

Magnolia's CEO for its first seven years, Huseyin Hurmali, left in 2009 and became vice president of the Journalists and Writers Foundation, an NGO that boasts Gülen as its honorary president. Umit Yapanel, the current board president at Magnolia, told the *L.A. Times* in August that Gülen "inspired me to serve." Young mentions that she was part of a charter-school delegation that traveled to Turkey in 2007 with the Pacifica Institute, a Turkish cultural center in Westwood, whose honorary president is Gülen. Young says it was common, before the coup, for public officials and dignitaries to go on such trips, and that Pacifica funded them with royalties from the sale of Gülen's books.

Young replaced the Turkish officers of corporate finance, operations and administration with a team of mostly American executives. Young also replaced five of Magnolia's nine board members. Its new board for the 2016-17 school year consists of three Americans, four Turks, a Kazakh and a Turkmen. She also moved Magnolia's headquarters from Westminster to a downtown office tower five floors above the Los Angeles headquarters of the California Charter Schools Association. She says the 10 Magnolia schools employ 27 teachers from Turkey, "all vetted by Homeland Security, and outstanding math and science teachers."

The State Auditor's report in May 2015 appeared to be a turning point for the organization. It concluded that Magnolia had not misappropriated funds, and it issued a set of 12 recommendations for Magnolia to return to good standing. "The State Auditor gave us a fix-it ticket," Young says.

A month later, in June 2015, California approved $17.4 million in state funding for construction of a new Magnolia charter school for more than 1,000 students in Santa Ana. Young refers to the sizable grant as tacit recognition that Magnolia's financial problems are in the past. The State Auditor declared earlier this year that Magnolia had met its recommendations in the area of management reforms and that Magnolia was financially stable and sound.

Supporters of Magnolia who found LAUSD's 2014 investigation unduly hostile felt vindicated by the State Auditor's report. "While the report did identify some procedural concerns with Magnolia, it was certainly not the smoking gun the Office of the Inspector General was suggesting was happening there," says Colin Miller, senior policy adviser for the California Charter Schools Association.

Young says she and her team were under the impression that they had put Magnolia's financial crisis behind them after the court settlement with LAUSD and the clean bill of health from the State Auditor. But LAUSD had other ideas. As it turned out, the district's inspector general had never stopped investigating Magnolia.

The latest round of the investigation has continued for nearly two years. On Sept. 9, 2015, LAUSD deputy inspector general Frank Cabibi and four investigators arrived at Magnolia's new headquarters. The foundation had not responded to the district's year-old request for documents, and Cabibi brought a letter signed by LAUSD inspector general Ken Bramlett, authorizing the team of investigators to collect the documents themselves.

Bramlett declined to comment for this story, citing the district's policy to keep confidential matters pertaining to ongoing investigations.

Says Young: "Mr. Cabibi said as far as he was concerned, my staff was all potential criminals for not responding to the request."

"PROBABLY ABOUT $50 MILLION TO $100 MILLION IS FINDING ITS WAY INTO THE COFFERS OF THE GÜLEN ORGANIZATION, AT MINIMUM. THAT'S A LOT OF TAXPAYER MONEY."

—INTERNATIONAL LAWYER ROBERT AMSTERDAM

PHOTO BY TED SOQUI

Magnolia's first charter school, Magnolia Science Academy 1 in Reseda

The proxy war between the Republic of Turkey and Fethullah Gülen came to Southern California in October 2015 in the form of Robert Amsterdam.

Amsterdam is a globe-trotting international attorney at the law firm Amsterdam & Partners, with offices in Washington, D.C., and London. His firm's roster of past clients includes a former Thai prime minister, a Venezuelan banking magnate, a Nigerian cabinet minister, a pro-democracy reformer in Singapore and former Russian oil baron Mikhail Khodorkovsky.

Amsterdam has an unusual practice built around what he once described to *The American Lawyer* magazine as "political litigation."

"We demonstrate the fiscal games being played with taxpayer money," Amsterdam tells *L.A. Weekly*. "I would think throughout the U.S., Gülen schools get about a half a billion dollars, and 10 to 20 percent is skimmed. So probably about $50 million to $100 million is finding its way into the coffers of the Gülen organization, at minimum. That's a lot of taxpayer money."

Last October, nearly a year before the coup attempt in Turkey, President (12 »

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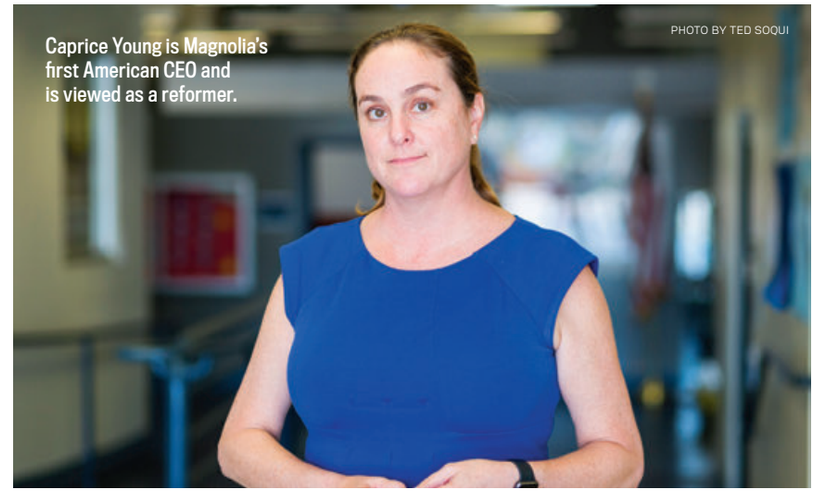
» 11) Erdoğan hired Amsterdam to conduct a global investigation into the Gülen financial network, including a number of charter schools in the United States. The Republic of Turkey is paying Amsterdam's firm $50,000 a month, federal filings show.

Amsterdam has been collecting material from numerous local investigations of charter schools with Gülen ties in Ohio, Texas and California, trying to consolidate and connect them back to the Gülen organization. He has kept a busy itinerary of meetings and phone conversations with PR firms, news reporters, congressional staffers and even the head of the L.A. Board of Education, Steve Zimmer.

On Jan. 27, a senior counsel for Amsterdam & Partners named John Martin appeared at a hearing of the Fremont Unified School District's Board of Education, presenting a list of objections to Magnolia's application for a new charter that was under review. Before Martin spoke, Caprice Young told the board that Martin was "a representative of the Turkish government, who seems to believe that we are affiliated with a religious group with whom we are not affiliated." In his remarks, Martin referred to the findings of LAUSD'S audit.



Caprice Young is Magnolia's first American CEO and is viewed as a reformer.

PHOTO BY TED SOQUI

Fremont Unified voted unanimously to deny Magnolia Science Academy Fremont's application.

On Feb. 16, Amsterdam's firm filed a formal complaint against Magnolia with the California Department of Education, requesting a full investigation into the financial practices of Magnolia's charter schools. Amsterdam's complaint accuses Magnolia of "suspected ties and illegal funneling of state and federal public funds to an organization of charter schools and other businesses headed by Fethullah Gülen."

The complaint, rehashing the findings of state and LAUSD investigations, came at a sensitive time for Magnolia, less than two months after it had filed applications for 10 new charters in seven school districts — Fremont, Santa Ana, Garden Grove, Anaheim Union, Anaheim City, Oceanside and L.A.

On March 31, Magnolia published an open letter to the Turkish consul general in Los Angeles, Raife Gülru Gezer, protesting Turkey's support for what the letter calls "an aggressive campaign to undermine our 11 California public schools." Amsterdam then threw a jab at Young on Twitter: "Magnolia's @CapriceYoung, who on Jan. 13 flatly denied her school's connection to Gülen, is suddenly interested in Turkish politics."

To which Young replied, "Erdoğan's [sic] pays @robertamsterdam $600k to attack my schools so I am suddenly interested."

The California Education Department launched a new investigation into Magnolia in August, according to a letter from the department — the third investigation in as many years.

Tensions between Magnolia and its accusers came to a head on Oct. 18, when the L.A. Unified School Board met to vote on the charter renewals for three Magnolia schools — Magnolia Science Academy 1 in Reseda, Magnolia Science Academy 2 in Van Nuys and Magnolia Science Academy 3 in Carson.

Prior to the meeting, hundreds of Magnolia parents, students and teachers crowded the sidewalk in front of LAUSD, wearing matching orange shirts and carrying signs that said "Stop School Closing" and "I Stand for Magnolia." Amsterdam trolled the Magnolia administrators online, tweeting a picture of a flier that Magnolia had apparently distributed to supporters with an offer of a free meal and round-trip transportation to the meeting. "This was sent to me by one of many disgusted Magnolia parents," Amsterdam wrote, "asking for help to protect [Magnolia's] racket."

The LAUSD inspector general's unfinished investigation loomed over the hearing. Magnolia supporters tell *L.A. Weekly* the findings, though still confidential, were referenced in support of the district evaluators' recommendation for denial of the charter renewals.

Officially, the board was deliberating Magnolia's failure to provide documents in a timely manner to yet another auditor. One of the terms of Magnolia's 2015 settlement with LAUSD required it to file monthly financial reports to a quasi-state agency called the Financial Crisis & Management Assistance Team. But according to the June 9 letter the district had received from FCMAT, Magnolia was not complying with requests for financial disclosures, and there was "no point" in continuing to try.

Based on this, the charter school evaluators recommended the board deny Magnolia's renewal petitions. Magnolia supporters argued that the ongoing financial oversight is a side issue, secondary to the schools' academic performance. But the board disagreed. (14 »

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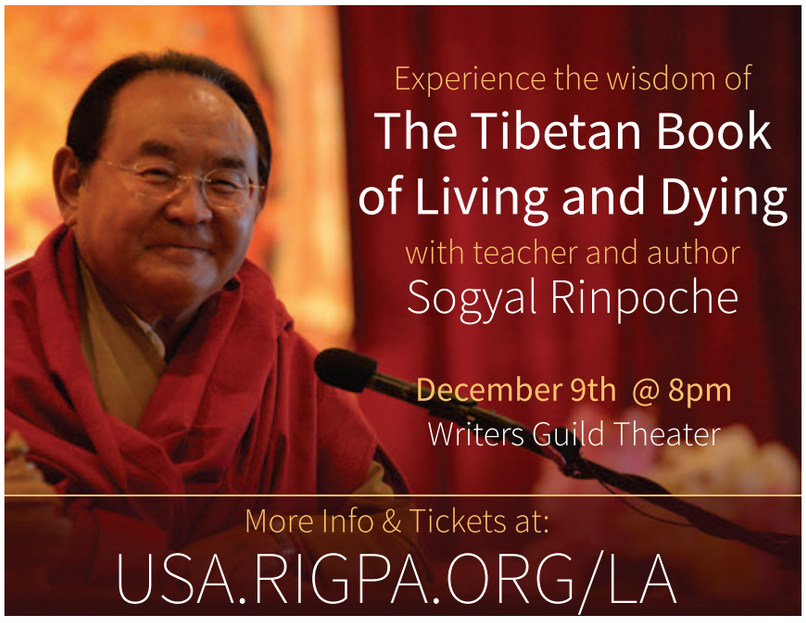

» 12) "We're not here to discuss the academic achievement of the schools," board member George McKenna said. "We're here to discuss the budget, disbursing of resources and financial reporting. You're not responsive to the agency that holds you accountable."

Several speakers at the public hearing alluded to the Republic of Turkey's allegation that Magnolia funneled public funds to the Gülen movement. Mustafa Sahin, the principal of Magnolia Science Academy 1, complained of "a dark cloud of accusation and suspicion over our heads that has nothing to do with education." Jerry Simmons, an attorney representing Magnolia, went further, accusing the school board of "discrimination based on nationalities of individuals serving on the board of Magnolia."

"Magnolia has been swept up in the issue," Simmons said. "My clients are accused publicly of bringing teachers connected with international terrorism and coups overseas."

The L.A. Unified board voted 6-0 to deny the renewals of the three charters. The Magnolia Public Schools appealed the denial to the L.A. County Board of Education last month. Should the county deny the applications on appeal, Young says Magnolia will appeal to the State Board of Education.

Says Young: "The county and state tend to look at charter renewals with more objectivity and more consistency with the law."

Yunus Avcu says a friend of his was watching TV in Turkey on Oct. 11 and happened upon the broadcast of a press conference in which Robert Amsterdam described a complaint he filed with Ohio authorities. The complaint alleged a $19 million real estate scam involving a network of 17 charter schools in the state with ties to Gülen. Avcu says the friend, a former physical education teacher at the Lotus School, convinced him to get in touch with Amsterdam.

Amsterdam says that ever since the airing of the press conference, he and his firm have been inundated with calls from whistleblowers — including Avcu. "We almost can't keep up," he says.

Amsterdam connected *L.A. Weekly* with Avcu, who says he came forward of his own volition after hearing about Amsterdam's press conference.

Avcu says he began working for the Accord Institute as a financial consultant to the Sonoran Science Academy in Phoenix in January 2010. He says the Accord Institute recruited him and sponsored his H1B visa while he was at Arizona State University earning a master's degree in finance, which he completed in 2011.

Avcu says that the Accord Institute reassigned him to manage the business office at the Lotus School for Excellence in Aurora, Colorado; he began working there in February 2013. He says he was never a member or follower of the Gülen movement in Turkey, and he supposes he was hired because he was one of the few Turks in Arizona with a finance degree. He describes the Gülen followers who recruited him for the job at Sonoran as fellow students at Arizona State, whom he met through a managerial internship at a hotel. "I was not really a fan of the movement while I was working in the organization," he says.

Avcu claims that when he arrived in Colorado, he became responsible for collecting the cash payments from teachers at the school and delivering the cash in person to the Accord Institute headquarters.

State law in Colorado requires that local schools post credit card statements online, in a downloadable format, for free public access. The Lotus School's credit card statements confirm that Avcu made regular flights to Orange County in 2013 and 2014.

"They have created a different system, a different payroll system in a different organization," Avcu says. "Whatever the government is paying to people, the people are not getting the money they deserve."

L.A. Weekly consulted with two legal experts, who said such charitable donations could fall under the definition of a tithe, as in the Mormon Church, but only if they were religiously motivated and donated voluntarily. Avcu says the donations were neither religious nor voluntary — that he and the other Turkish employees had to donate or lose their jobs.

Avcu says he soured on his job after the December 2013 Gülenist "judicial coup" in Turkey. He says the exuberant mood inside the Accord Institute as the Erdoğan government neared collapse made him suspect for the first time that the organization had real influence in Turkey. He left six months later and returned to Turkey. He says he tried alerting newspaper reporters in Colorado about the Gülen movement, but no one responded. He says he hasn't spoken to any investigators and hadn't told his story to anyone until he met with Amsterdam last month in Istanbul.

Fethullah Gülen is still living in Pennsylvania, but Turkey analysts predict the administration of President-elect Donald Trump will be more receptive than its predecessor to Turkey's calls for extradition. Trump's pick for national security adviser, retired Lt. Gen. Michael T. Flynn, recently endorsed extraditing Gülen to Turkey in an opinion piece for conservative news website The Hill.

Additionally, Trump immigration adviser Mark Krikorian, executive director for the Center for Immigration Studies, has written critically about the volume of H1B visa applications from the Gülen-linked schools at a time when there are more than enough American teachers willing and able to fulfill the duties.

Some say Gülen might not live to see extradition. He is in his late 70s, with diabetes. A quiet death in Pennsylvania wouldn't just put a stop to the noisy appeals for extradition; it might also give schools like Magnolia an opportunity to demonstrate their autonomy by outlasting Gülen.

Others aren't so sure.

"In the last two years they're getting in more trouble, [there are] more investigations, more people are focused on the schools," Avcu says. "So they're trying to get more open, trying to get more Americans involved and pushing Turkish people to work in outside companies. But the organization is not giving up control."

Amsterdam, however, says the damage to the schools is already done; he believes the failed coup attempt in Turkey will lead to the undoing of all charter schools with alleged ties to the Gülen movement:

"I believe the whole Gülen movement will implode," he says.

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Nasi goreng (Indonesian fried rice) is the Christmas dish of choice for Komodo chef Erwin Tjahyadi.

PHOTO BY ANNE FISHBEIN

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

SEASON'S EATINGS

L.A. chefs share holiday traditions, from Hanukkah latkes to Javanese fried rice

BY BESHA RODELL

Just like in the city itself, our chef community in L.A. is incredibly diverse, and the holiday traditions they celebrate have origins in many faiths, ethnic identities and countries. Some of these chefs were kind enough to share those traditions with us, allowing us to learn about Armenian, Indonesian and Japanese holiday customs. Others passed along some great recipes, which you can find online at *L.A. Weekly*, for everything from cocktails to a brisket feast for a huge crowd.

Hanukkah with Suzanne Tracht, Jar

"We have to make latkes at Jar because my customers wouldn't let me off the hook if I didn't. They always call up and ask if I'm making any, and I always do because I don't want to let them down. I serve the latkes with crème fraîche and a homemade applesauce made from Granny Smith apples. I sweeten up the Granny Smiths with some sugar and ginger, but the tartness makes them perfect for latkes.

"I also go to my sister's house. She makes latkes for everyone and someone always brings jelly donuts. We always eat jelly donuts during Hanukkah. I don't even really like jelly donuts, but something about Hanukkah makes them taste great.

"When I was a kid, making latkes was my father's job. He would grate them by hand and maybe get a little skin in the game. He would also grate the onion by hand, so everyone had tears coming down. He would make so many on our little electric fry pan. He could only fit four or five in the pan at a time, so he needed to start early in the day."

Christmas morning with husband-wife team Ori Menashe and Genevieve Gergis, Bestia

"I make super airy, light Belgian waffles for breakfast on Christmas morning," Genevieve Gergis says. "It sets the festive mood and keeps your stomach empty enough to fit all of the crackers and walnut-coated cheese logs for the rest of the day."

Christmas Eve with chef Bruce Kalman, Union

On Christmas Eve, Bruce Kalman serves a Feast of the Seven Fishes at his restaurant, Union. "To pull the menu together, I draw inspiration from the Feast of the Seven Fishes that my mother-in-law has cooked in the past. We combine this with the sustainable seafood available to us. It has become a collaborative menu between myself and the chefs at Union."

Christmas with chef Erwin Tjahyadi, Komodo

"Alongside more traditional fare, one of the dishes that I love to have during the holidays is *nasi goreng*, which is Indonesian fried rice. Considered one of Indonesia's national dishes, it is full of rich flavors and spices and is great to eat alone or as an accompaniment to other dishes. Growing up, my parents would make *nasi goreng* during special occasions. Every time I eat it, it reminds me of being with family and celebrating together, which is why I love serving it, especially during the holidays. As fusion cuisine is a big part of my cooking style, I also love the fact that I can celebrate both my cultures (Indonesian and American) at the dinner table.

"During Christmas, my family and I will have *nasi goreng* instead of stuffing. We love having spicy food during the cold weather, and *nasi goreng Jawa* (specifically from our island, Java) is just the dish to do it, [with] stir-fried with chili paste, shredded eggs, aromatic spices, onions and your choice of protein. Traditionally, we stuff the dish inside of a cone-shaped container mold, take it out by inverting the mold and placing it in the center of our holiday platter, and adorn it with other side dishes. We decorate it with *krupuk* (fried onion chips), candied tempeh (compressed soy beans), flavored egg, beef *rendang* and fried chicken or shrimp. Of course, everything is served family-style because sharing is what the holidays are all about."

Christmas with chef Danny Elmaleh, Doheny Room

"During the holidays, my mom and dad usually do the cooking. My mom makes great salads, which are usually Asian-inspired, and my dad usually cooks Moroccan-inspired dishes. We always have a large array of appetizer-type dishes on the table, and there is always a fish, a chicken or turkey and a beef or lamb or both! Then, of course, we have dessert and tea and cookies. Out of all the wonderful things they make, my favorite is the beef tongue stew. It is the most tender and succulent piece of protein you could have."

New Year's Eve with Masa Kurihara, executive corporate chef, Tengoku Ramen Bar

"Japanese people celebrate the new year by gathering with friends and having *osechi-ryori*, a special food eaten to bring happiness and prosperity to the new year. *Osechi-ryori* looks like a big bento box, with many compartments filled with a variety of little colorful dishes, that are mainly seafood and vegetables. Each little dish symbolizes a wish for the coming year. Japanese housewives usually spend the last few days in the year preparing *osechi-ryori*, because it is not auspicious to cook for the first three days of the new year. Even though *osechi-ryori* is enjoyed by Japanese people nationwide, the flavors of each *osechi-ryori* is different in every part of Japan. My mother is from Osaka and she learned how to make *osechi-ryori* from my grandmother. My favorite *osechi-ryori* dishes are *kuromame* (black beans marinated in sugar and soy sauce), which symbolizes good health, and *kinpira-gobo* (marinated burdock root), which symbolizes good health and harvest."

New Year's Eve with chef D. Brandon Walker, the Mar Vista

"Every New Year's Eve we spend with my wife's family, all from Hawaii. It's potluck and each family brings a traditional New Year's dish: crab stuffed tempura shrimp, lobster dynamite, *nishime*, spam *musubi*, macaroni salad, sushi rice, traditional rolled sushi, nontraditional rolled sushi, and *ozoni* at midnight. We eat and talk all evening, and at 11:50 we start passing out party hats and poppers, Champagne and sparkling cider, turn on the countdown and get ready for midnight. One of our favorite and oldest traditions."

New Year's Day with chef Vartan Abgaryan, 71 Above

Vartan Abgaryan is of Armenian descent, and there's one tradition he especially loves. Like many cultures around the world, Armenians' big celebration happens on Three Kings Day, or Epiphany, Jan. 6. "From New Year's Eve until Jan. 6, Armenians go to one another's homes and eat, get together and hang out, and then celebrate on the 6th." One traditional dish that he likes very much is a sweet porridge, made with barley, dried fruit and nuts. "This has been a tradition in my family for ages. ... My grandmother was a child eating this every winter, and it became a tradition in our family. My grandmother passed away and my mother took over making the porridge; then, since she passed, both my aunt and sister make it every year. To this day, our extended family knows that when they visit us for New Year's, it's a staple and they will be eating the chilled porridge made with wheat berries, dried fruits and nuts."

Three Kings Day with Andrea Borgen, Barcito

"Three Kings was one of my favorite traditions growing up, likely because I relished the opportunity to tell my friends about a gift-getting holiday they'd never heard of. (I was not popular with their parents.) On the night of Jan. 5, my sister and I would leave our shoes out, along with bowls of water and grass (for the camels, duh) and overnight the kings would visit and stuff them with little knick-knacks. That evening we'd celebrate with our parents, drinking *sidra*, an Argentine sparkling apple cider, and noshing on the leftover Christmas cookies Santa couldn't get his hands on. These days, I'd probably wanna upgrade that sparkling cider to a twist on a French 75."

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Eats // Squid Ink //

Los Feliz's Best

10 GREAT EATERIES, FROM HIGH TO LOW

Los Feliz was so hip in the early 2000s that it was almost impossible to breathe there. You'd spend a half-hour at Skylight Books, full of magazines you'd never heard of, where you'd mingle with TV stars and (slightly) indie rockers with unnatural hair colors. Then you could wander up Vermont and inevitably end up at Fred 62, the all-night diner that sort of went for a *Twin Peaks/Pulp Fiction* vibe but was too full of rubberneckers to actually count as weird. (The shakes and that turkey burger were good. Might still be.) Since then, the neighborhood has settled into itself, a yupster haven full of old favorites and some newer places that succeed by offering hearty and accessible food with just the tiniest frisson of something "different." Here are the 10 best restaurants in Los Feliz.

Yuca's

The proprietor of Yuca's won a James Beard Award when the restaurant was just a tiny former shoeshine stall that she'd been working in for 29 years. The attention allowed her to open a new location on Hollywood, but the heart remains at the hut. Sure, the other one has actual tables and chairs, but why get fancy? The Mexican food here is personal: It's what Socorro Herrera likes, not necessarily constrained by region. The burrito is a smaller-than-average, "square" creation that may well come with American cheese. Try it, you'll like it. *2056 Hillhurst Ave., Los Feliz; (323) 662-1214, yucasla.com.*

Figaro Bistrot

Sometimes a restaurant can be so transporting, you hardly notice the food. Figaro is one such place. It is perfectly French, the mirrored walls covered in gold lettering, the chairs all slightly uncomfortable. There's a pastry case near the entrance featuring all manner of frippery, from profiteroles and eclairs to every type of Viennoiserie. Outside, bistro tables and wicker chairs line the cracked sidewalk, and at least three customers have brought their dogs. Figaro has succeeded at capturing a spirit. And the food, like onion soup topped with a ridiculous layer of Gruyère, or the entrecote with green pepper sauce, completes the scene. *1802 N. Vermont Ave., Los Feliz; (323) 662-1587, figarobistrot.com.*

Little Dom's

This Italian-American joint has been bustling since day one. It's all candles and dark wood, and though it's loud, if you snag a booth it can be pretty romantic. Little Dom's is a good choice if you're in the mood for a big slab of meat and a strong cocktail; the kitchen has some fun with the appetizers, offering things like a spicy crab and burrata bruschetta. Mondays are especially packed, with the three-course prix fixe dinner, and the weekend brunch menu is a restaurant highlight. *2128 Hillhurst Ave., Los Feliz; (323) 661-0055, littledoms.com.*

Speranza

This is indeed another Italian restaurant, but it is worlds apart from Little Dom's. Speranza only serves beer and wine; perhaps accordingly, tables tend to linger. It's family-friendly, and kids are in the restaurant late, as though it were actually in Southern Europe. The menu focuses on pastas, some of which are homemade, and all of which are worth trying, especially those paired with seafood. And, before anyone becomes outraged, yes, this is Los Feliz. *2547 Hyperion Ave., Los Feliz; (323) 644-1918, facebook.com/speranza.*

O Bánh Mì

This little shop is quite difficult to find, which seems to be by design. There's a neon O in the window, but that's the only signage — and it's open just from noon to 4 p.m. The small menu fits the small storefront, with a few *bánh mì* to choose from: sardine, tofu, squid, chicken and cold cuts. But those in the know show up promptly at noon on Friday, when a whole roasted pig is brought in and made into the day's sandwich star. It sells out quickly; remember to bring cash. *1997 Hyperion Ave., Los Feliz; (323) 665-1941.*

McConnell's

Does an ice cream parlor count as a restaurant? It does when the product is this good. The Santa Barbara–based

mini chain caused a commotion when it arrived at Grand Central Market; this branch just opened this week and it's safe to say that weekends at this location, full of post-HomeState sweets seekers, are going to be packed. Some flavors are swapped out seasonally, but the chocolate almond brittle and peppermint stick are always excellent choices. And if Eureka lemon and marionberries is on the menu, it's practically against the law not to get it. *4630 Hollywood Blvd., Los Feliz; mcconnells.com.*

Ricky's Fish Tacos

Ricky's is a truck that occasionally has to change its location, though lately it's been parking on the south side of the Von's on Virgil. Ricky himself mans the truck, frying up shrimp and fish and topping the tacos with pico de gallo, crema and cabbage. In true truck fashion, there are a bunch of squeeze bottles full of sauces on the sideboard, ready for your experimentation. This truck was one of the champions of San Diego–style fish tacos a few years ago, and is still holding it deliciously down. *1400 N. Virgil Ave., East Hollywood; @RickysFishTacos.*

Messhall Kitchen

When this crowd-pleaser opened, it had a "grown-up Boy Scout" vibe, with cutesy campground names on the menu items and the servers decked out in the tight, unbuttoned version of outdoor wear. Messhall has moved away from that a little, favoring a less theme-driven approachability. The menu tends toward Americana, with burgers and meat-heavy sandwiches dominating. There is an homage to the Cobb salad, too — after all, this is the old Brown Derby location. The cocktails are good; between that and an abundance of oysters, this is a nice happy hour spot. *4500 Los Feliz Blvd., Los Feliz; (323) 660-6377, messhallkitchen.com.*

HomeState

Usually Los Angeles is at the forefront of any American food trend — and yet it took us decades to get around to breakfast tacos. HomeState arrived from Texas and quickly became one of L.A.'s most popular brunch spots. It doesn't hurt that you can take your food over to Bar Covell (HomeState is counter service) and pair it with a glass of bubbly, but the food is worth the wait even if you're not day drinking. Try the potato tacos and the migas with brisket. *4624 Hollywood Blvd., Los Feliz; (323) 906-1122, myhomestate.com.*

Go Get Em Tiger

This branch of the G&B Coffee family tree is the most food-focused, offering a full menu of morning and daytime dishes. The coffee drinks — including that famous almond-macadamia latte — are of course available, but the elegant sandwiches and delectable homemade baked goods are the stars. The L.A. Baby (a baked pancake with creme fraiche and preserves) and the chicken salad sandwich on a baguette are great choices, but the menu changes so frequently that you'll probably have to make a seat-of-your-pants decision. Just be sure to get a cookie, and savor it out on that perfect patio. *4630 Hollywood Blvd., Los Feliz; (323) 543-4438, gandb.coffee/gget.*

–Katherine Spiers

Mario Batali Isn't Willing to Die for Noodles

Mario Batali may not officially live in L.A., but as a partner in the Mozza empire and Eataly (the latter with a soon-to-open Westfield Century City location), the New York–based chef spends a lot of time here. Batali's most recent trip out to the best coast was partly in support of his new book, *Big American Cookbook: 250 Recipes From Across the USA*. He greeted us with a simple statement: "I love Los Angeles."

Sometimes it's hard for people from other places to admit that.

Why? Because they're jealous of your weather? The close proximity to the most fertile fields of sea urchin in the world?

It's nice to be appreciated as a food city.

Though I don't appreciate the "C" health department grade. Jonathan Gold seems to relish that. I'm not willing to die for noodles or pork intestines. I prefer "A." I know what a "B" looks like in the kitchen. If you've seen a dead cat lying next to a bunch of roaches under the fucking burners, you know that's not cool. A "B" doesn't mean that it's groovy and Anthony Bourdain eats there. A "B" means someone's going to get sick this month.

What are your go-tos in L.A.?

I'm a fan of everything from Gladstone's to Pink's. I tend to go to my own [restaurants], because I like to check up on the team. Liz Hong, Mozza's executive chef, has a really smart attitude, and Nancy Silverton always has a joyous expression of everything right about good. I had drinks there after dinner at Providence, which was mind-bendingly good. At my late age, I'm far more impressed with product than technique. So when they do something simple, like prawns baked in salt ... it tells you so much about the confidence of the chef.

Is Providence a favorite here?

Providence is one of my favorite places. So is Pink's. Because I like to eat around 2 a.m. and there's nothing else open.

You probably learned a lot about various places' quintessential culinary experiences in writing your cookbook, which is divided by American regions.

Yeah, regions. But I made them up.

And you dig into the history of the dishes, too.

When you talk about American traditions, remember that we're not even 300 years old. We really bought most of our traditions in a foreign country and brought them to us. Which is really what this book's about: how the immigrant experience has formed into a national cuisine of our own. You go from the Midwest and taste the food of the northeastern European, Ukraine and Russia and Poland, and then you go to the American South and see where the French and Creole and Spanish ingredients have created Cajun food. Everyone celebrating that diverse collection of stuff is what makes American cuisine so interesting. **–Katherine Spiers**

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P. 21 SAT
LOS ANGELES BALLET IS CRACKING NUTS AGAIN

P. 21 SUN
HOW MUCH CHEESE-DRENCHED MACARONI CAN YOU STOMACH?

P. 22 MON
HELP PLANNED PARENTHOOD LIVE ANOTHER DAY

PHOTO BY LAWRENCE PIERCE

fri 12/2

BOOKS

Pre-Hipster History

Silver Lake is L.A.'s undisputed epicenter of cool, but did you know its roots as a hipster hub date as far back as the early 1900s? Longtime resident Michael Locke wrote about the famous and little-known artists, writers, musicians, architects and political activists who once made the area their home, in his new book, ***Silver Lake Bohemia: A History***, co-authored by Vincent Brook. It features fascinating people like Anaïs Nin, whose hilltop house was designed by Eric Lloyd Wright, grandson of Frank Lloyd Wright; Rudolph Schindler and Richard Neutra, who built 26 homes in the neighborhood; and Harry Hay, who founded the Mattachine Society, one of the first gay rights organizations, in Silver Lake long before West Hollywood was our city's gay and lesbian capital. *Vroman's, 695 E. Colorado Blvd., Pasadena; Fri., Dec. 2, 7 p.m.; free, book is $21.99. (626) 449-5320, vromansbookstore.com.* –Siran Babayan

HOLIDAYS

Monster Mash

According to Alpine folklore, Krampus is a horned, demonic creature who, as a wicked counterpart to Santa Claus, punishes naughty children. At the **Krampus Ball** costume party, the lederhosen-clad and dirndl-girdled G.T.E.V. D'Oberlandler poot away the folk und dance music of Alpine Bavaria on tuned Alpine cowbells and 10-foot twin Alphorns; Hammerstein Musik Bavaria brings classic beer ballads and polka dance lessons; plus there's Ironwise's gothic folk-rock and the two dozen devils and mountain spirits of Krampus L.A. Troupe, with their wailing horns and snapping whips. Fistfuls of *pfeffernusse* and tankfuls of Austrian Stiegl beer will be available. *Highland Park Ebell Club, 131 S. Avenue 57, Highland Park; Fri., Dec. 2, doors 7:30 p.m., show 8 p.m.-midnight; $25. krampuslosangeles.com.* –John Payne

sat 12/3

DANCE

Aw, Nuts

A brand-new, full-length production of ***The Nutcracker*** set in Los Angeles circa 1912 was the audacious calling card when Los Angeles Ballet made its debut 11 years ago. Over the intervening years, the production has been polished to a lustrous patina and the dancing talent deepened as LAB's *Nutcracker* became an eagerly anticipated local holiday tradition. After this weekend's opening, LAB can be found touring Greater L.A. throughout December. With the onslaught of the shopping frenzy, traffic congestion and uncertainties about the new year, a brief respite in a world of toy soldiers, dancing dolls, sugarplum fairies and brave nutcrackers provides a much-needed source of comfort and joy. Future engagements at Dolby Theatre, UCLA Royce Hall and Redondo Beach Performing Arts Center. *Alex Theatre, 216 N. Brand Ave., Glendale; Sat., Dec. 3, 7:30 p.m.; Sun., Dec. 4, 2 p.m.; $31-$99, $24.50-$79 seniors, students and children 12 and under. (310) 998-7782, losangelesballet.org.* –Ann Haskins

MUSEUMS

Heavy Petting

The National Museum of Animals & Society began in 2012 as a website and later became an art gallery in Hollywood, the first of its kind dedicated to animals and animal rights, with Ellen DeGeneres, Portia de Rossi, Kesha, Lionel Richie and other celebrities as honorary board members. Now named **the Animal Museum**, the space celebrates its new downtown home with a grand opening, featuring vegetarian hors d'oeuvres, cocktails, DJ Michelle Pesce, special guests and current exhibits "Crazy Cat Ladies," "Entangled" and "Fashion Tails." The latter features Eva Danielle's photographs of more than 70 famous people, including Sharon Osbourne, Russell Simmons, Jason Alexander and Kevin Nealon, with their rescue pets. *The Animal Museum, 421 Coylton St., downtown; Sat., Dec. 3, 5:30-8:30 p.m.; $45. (323) 928-2652, theanimalmuseum.com.* –Siran Babayan

sun 12/4

FOOD & DRINK

Call It Macaroni

Seven restaurants (one of them vegan!) will be battling for the mac and cheese crown at Time Out Los Angeles' **Mac and Cheese Smackdown**. The winner gets everyone's eternal love, presumably, and all festival attendees get the pleasure of voting on their favorite. When purchasing your ticket, pick a time slot: The organizers don't want an all-at-once rush on cheese and carbs. Speaking of carbs, each ticket also gets you one beer and a choice of wine or cider, as well as a dessert from Creme Caramel L.A. Plus, there will be adoptable puppies at the event. *Bank of America Plaza, 333 S. Hope St., downtown; Sun., Dec. 4, noon-7 p.m.; $30. eventbrite.com/e/mac-and-cheese-smackdown-tickets-29047347398.* –Katherine Spiers

SHOPPING

The Wright Stuff

Barnsdall Art Park is like a little oasis right in the center of Los Angeles. The intimate, grassy hilltop located just off Hollywood Boulevard is the site of Frank Lloyd Wright's first project in L.A., the Hollyhock House, and offers a perfect spot for an afternoon picnic with stunning views of the city and mountains beyond. The Barnsdall Art Center also holds affordable art classes for adults and kids in painting, sculpture, jewelry, weaving, ceramics and a host of other media. To help support scholarships, programming and the purchase of materials, they hold the annual **Barnsdall Art Center Holiday Art Sale & Fundraiser**, which features a wide array of student and faculty work for sale. Food and drink are available for purchase from local vendors, as are raffle tickets for prizes ranging from restaurant gift cards to Disneyland tickets. *Barnsdall Junior Art Center, 4814 Hollywood Blvd., East Hollywood; Sun., Dec. 4, 10 a.m.-4 p.m.; free. (323) 644-6295,*

barnsdall.org/holiday-art-sale-fundraiser. –Matt Stromberg

COMEDY

Cover Boy

Comedian, actor and man of many podcasts Paul F. Tompkins and composer Eban Schletter's comedy-music partnership has lasted more than 20 years. Schletter, who's written scores for *SpongeBob SquarePants*, *Mr. Show With Bob and David* and the Academy Awards, provides the music to Tompkins' current monthly improv/live podcast at Largo, *Spontaneanation*, and previously *Varietopia*, in which Tompkins and celebrity guests would perform covers of "Space Oddity," "Purple Rain" and The Smiths' "How Soon Is Now?" Morrissey who? Tonight, the two unveil their new, all-music show, ***Paul F. Tompkins Hogs the Covers***, featuring more interpretations of pop songs with help from fellow Largo regulars including Aimee Mann, Ted Leo and Open Mike Eagle. *Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Sun., Dec. 4, 8:30 p.m. (also Sat., Dec. 3); $30. (310) 855-0350, largo-la.com.* –Siran Babayan

mon 12/5

COMEDY

It's a Plan

Planned Parenthood has been imperiled for years, thanks to mostly Republican politicians who insist on putting crowd-pleasing antichoice rhetoric before the well-being of low-income women and men. Now, with a right-wing demagogue about to enter the White House — not to mention a creepy Midwestern vice president–elect who thinks women should have *funerals for miscarried fetuses* — it's in greater danger than ever. But SoCal creatives won't let it go down without a fight. At **Plan B: A Benefit for Planned Parenthood**, comedians Kate Berlant, Emily Heller, Chris Thayer, Clare O'Kane, Tashi Condelee and Corie Johnson take the stage to raise funds for the essential clinic, and Bethany Cosentino and Tamaryn DJ between sets. There's also a raffle and a gift bag for people who've donated to PP in the past (and have proof). They won the battle — we can't let them win the war. *Resident, 428 S. Hewitt St., downtown; Mon., Dec. 5, 7 p.m.-midnight; $10 suggested donation. facebook.com/events/931996026930396.* –Gwynedd Stuart

HOLIDAYS

Cult Classic

"I'm so riddled with the holiday season that the mere mention of a stocking stuffer sexually arouses me." Who knew John Waters was such a sucker for Christmas? That paean to the "jubilee of consumerism" Waters wrote in his 1986 book, *Crackpot*, eventually inspired ***A John Waters Christmas***, an annual monologue-style stand-up show he's been touring for more than a decade. The director behind some of filmdom's sleaziest movies shares personal stories about the not-so-merry side of Yuletide and doles out gift-giving advice. Hint: Gift certificates are boring and impersonal. *The Comedy Store, 8433 W. Sunset Blvd., West Hollywood; Mon., Dec. 5, 9 p.m.; $50-$110. (323) 650-6268, hollywood.thecomedystore.com.* –Siran Babayan

tue 12/6

TALKS

PC No Evil

Conservativism and comedy rarely go hand in hand, but audiences have become increasingly sensitive when it comes to poking fun at racism, sexism, homophobia and politics. Can we no longer take a joke? Where do we draw the line? Zócalo Public Square and UCLA's latest lecture asks the age-old PC question: **"Has Political Correctness Really Killed Humor?"** *New York Times Magazine* contributor Carina Chocano moderates this panel discussion, featuring L.A. comedians/actors Kristina Wong and Max Amini, as well as Beck Krefting, an associate professor at Skidmore College; Krefting also wrote the book, *All Joking Aside: American Humor and Its Discontents. MOCA, 250 S. Grand Ave., downtown; Tue., Dec. 6, 7:30 p.m.; free. zocalopublicsquare.org/event/political-correctness-killed-humor.* –Siran Babayan

wed 12/7

CYCLING

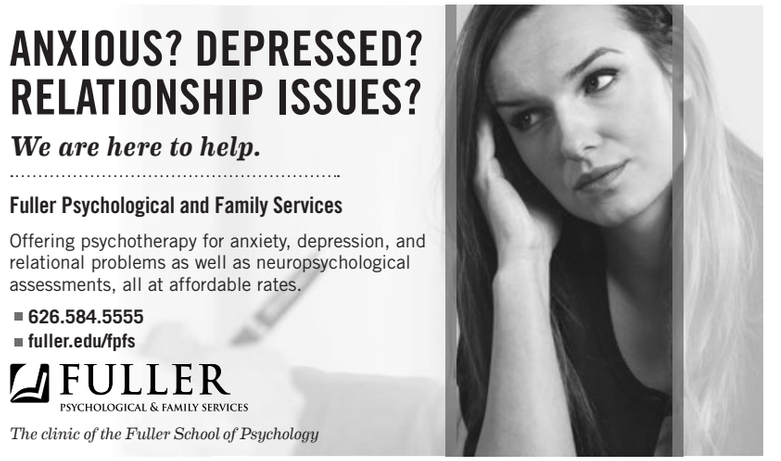
Welcome to Wheels

L.A. may be famous for its smog and traffic, but thanks to organizations such as the nonprofit Los Angeles County Bicycle Coalition, it's getting to be an increasingly pedal-pushing town, too. In 1998, Joe Linton and Ron Milam founded the LACBC as a way to advocate for more bike-friendly streets in the city. Now, the member-based group is holding a special event in order to pay tribute to its effective community outreach and education. **LACBC Open House 2016** honors the history of biking in the City of Angels with music, libations, and scintillating discussions about the two-wheeled vehicle that changed the world. *LACBC HQ, 634 S. Spring St., downtown; Wed., Dec. 7, 6-10 p.m.; $20, $5 members. (213) 629-2142, la-bike.org/openhouse16.* –Tanja M. Laden

FILM

Sweet 15

This week, Echo Park Film Center celebrates 15 years as a community resource for cinephiles and activists alike with five days of free events and programming. The beloved organization has



long emboldened youth and community organizers, and EPFC's commitment to equal and affordable access to media empowerment is more important now than ever. **The Echo Park Film Center 15th Anniversary Celebration** commences with an alumni showcase featuring work by EPFC youth-filmmaking program alumni on Wednesday, followed over the week by an All-Night Anniversary Salon with live music, bike rides alongside the EPFC Filmmobile, an evening of silent films and a traditional open screening night, at which even you can share your short films. As always, donations appreciated. *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Wed., Dec. 7, 7 p.m. (through Dec. 11); free. (213) 484-8846, echoparkfilmcenter.org.* **–Neha Talreja**

thu 12/8

CLASSICAL

Needle in the Haydn

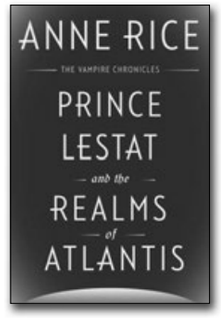
Many songwriters are satisfied if they can find a verb that rhymes with twerk, but Joseph Haydn had even greater things on his mind when he assembled a little piece called ***The Creation***. The epic oratorio is merely an attempt to evoke the invention of the universe, with the 18th-century Austrian composer borrowing from the Book of Genesis and John Milton's *Paradise Lost* to pump up his euphoric origin story. Hardy vocalists Rachele Gilmore, Joshua Guerrero and Johannes Kammler will have to pace themselves as conductor Gustavo Dudamel presides over an expanded version of the L.A. Philharmonic. Venezuelan filmmaker Alberto Arvelo lets the light in further with a video installation. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu.-Fri., Dec. 8-9, 8 p.m.; Sat.-Sun., Dec. 10-11, 2 p.m.; $20-$190. (323) 850-2000, laphil.com.* **–Falling James**

ACROBATICS

Circus Life

City National Plaza hosts its annual Holiday Spectacular on Thursday evening and, this year, the entertainment comes from **Lucent Dossier Experience**. The circus arts company is a downtown staple, having made a name for itself during its 2000s residency at the Edison. These days, the troupe balances large concert performances — such as this year's 3-D show as Sahara Tent headliners at Coachella — with intimate performances at Clifton's. Their interactive, improv-heavy shows are always unpredictable. You might spend the evening simply as a spectator, or one whimsical character may drag you into their world. The event is free, but it's also a benefit for Volunteers of America Los Angeles, so attendees are asked to bring donations of new toys, blankets or art and school supplies. *City National Plaza, 515 S. Flower St., downtown; Thu., Dec. 8; 5-8 p.m.; free. (213) 485-9595, citynationalplaza.com.* **–Liz Ohanesian**

Barnes & Noble Events



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PINK PISTOLS TAKE AIM

For local LGBT gun club Pink Pistols, the election of Donald Trump is a mixed bag

Pink Pistols member Jonathan Fischer at the Angeles Shooting Range

PHOTO BY MICHAEL CIRIACO

BY MICHAEL CIRIACO

"If she gets to pick her judges, nothing you can do, folks," insinuated Donald Trump on Hillary Clinton's alleged desire to repeal the right to bear arms while campaigning back in August. "Although the Second Amendment people ... maybe there is, I don't know."

The notion that Trump, who was elected president of the United States on Nov. 8, would obliquely encourage his constituents to physically harm a political rival was unprecedented. His behavior was denounced not only by politicians on both sides of the aisle, including Clinton running mate Sen. Tim Kaine and Republican House Speaker Paul Ryan, but also local gun enthusiasts.

"That gaffe back in August was certainly one of the most boneheaded things he's said," says Jonathan Fischer, a founding member of the West Hollywood chapter of the Pink Pistols, an LGBT gun rights group. "I'm a reality TV editor. As a person who recognizes what can be taken out of context, no matter the intent, words matter. He explained it away as telling Second Amendment supporters to simply vote for him, but in the age of coded language, he should know damn well that what he says can be misconstrued at best and, at worst, give a violent person the wrong message. It's careless."

The LGBT community is well aware of what happens when a violent person acts out irrationally. On June 12, Omar Mateen, a man with a history of mental instability, used legally purchased weapons to fatally shoot 49 civilians in Orlando, Florida's Pulse nightclub. The event straddles the oft-opposing camps of gun rights and LGBT rights, a unique sociopolitical intersection that falls squarely within the purview of the Pink Pistols, a loose national confederacy of queer gun owners that was founded in 2000.

These dual interests also were reflected in Trump's campaign. While the Republican president-elect has purported to be a "friend of the gay community," this statement is undermined by his promise to support the overtly anti-LGBT First Amendment Defense Act and his choice as a running mate of Indiana Gov. Mike Pence, an unabashed proponent of conversion therapy for queer youth.

Trump also ran on a platform sympathetic to the rights of gun owners. While most of his policies during the campaign were murky at best, last week he announced his official Second Amendment position on his website.

"The Second Amendment to our Constitution is clear," the statement began. "The right of the people to keep and bear Arms shall not be infringed upon. Period."

Policies in the statement included a five-year minimum sentence on gun criminals; bolstering of the rights of gun owners who fatally shoot in self-defense; and a nationwide expansion of concealed-carry laws. Fischer has strong opinions on this last issue.

"I believe personally in states' rights, but I can recognize that the reciprocity for carrying a gun varies widely," Fischer says. "I've been licensed to carry with a permit that's valid in most states but not here in California. Maybe forcing, for example, Los Angeles County to ease up on its standards for issuing a carry permit would be the answer we need to prevent gun owners from unwittingly violating a law. At this point, out of the 70,000 carry permits issued in this state, only a few dozen of those people are civilians in Los Angeles County. In my mind, that's not an issuance policy; that's infringement."

Trump's proposal also included a plan for improving our nation's mental health system, which ideally would have prevented someone like Mateen from committing the Orlando massacre.

"There are some people who demonstrate violent behavior who are ill, and while there's already a system in place to keep guns out of their hands, it needs fixing," Fischer says. "In that vein, there's a proposal to fix NICS, the background check system in place, which is speedy and fair, and used nationwide through the FBI. But there needs to be way better rapid communication between state and local governments and that nationwide database. A fix like that could save many lives."

While Trump's gun regulation proposals seem reasonable, the disconnect between his campaign promises and his postwin policy flip-flops make any of his declarations questionable, as evidenced by his stance on the Affordable Care Act. Throughout the election Trump repeatedly vowed to repeal Obamacare, yet days after winning he downgraded his position to keeping portions of ACA intact, a tacit admission that it's not exactly the "terrible legislation" he condemned it to be.

This unreliability extends to the realm of LGBT rights. While Trump's platitudes toward queer America may ring hollow, the fact that he has the ability to appoint the next Supreme Court justice to the same judicial institution that approved marriage equality on a federal level is a cause of concern for many.

"While I suppose I could thank Donald Trump for saying several times he's going to protect gay rights, it's so vague I don't actually know what that means," Fischer says. "At the same time, he's alluded to appointing judges who will protect religious liberty, and again, I don't know what that means either. It's dog-whistle politics. The only reason I'm not as panicked as many LGBT friends is because I'm a Supreme Court junkie and I know it would be almost impossible to set up a case that would literally overturn marriage equality because the court recognizes public opinion for a case like that is unpopular. Even if several appointments swayed the court even more conservative, they're not in the business of trying to expunge marriages. They're supposed to just answer questions about constitutional law."

For Fischer, the primary antagonist against the LGBT community is the VP–elect: "Pence has really avoided some hard questions about some laws he's signed in his state, and that angers me greatly, because if he doesn't just want to let two consenting adults get married or start families, he should cut the vagaries and just say it. No matter what, it'll be unpopular, and I'll still think he's narrow-minded."

Although many within the LGBT community flocked to Hillary Clinton as their pro-gay champion in this election, Fischer is quick to remind us that as recently as 2004, the then–New York senator declared, "I believe marriage is not just a bond but a sacred bond between a man and a woman."

"I feel that until a few years ago, Hillary was biding her time to support marriage equality until it was politically convenient," Fischer says, "or rather, until such a time as she could try and gain voters and their dollars from the gay community. If Hillary supports gay rights now, I commend her, but her inconsistency on many stances, including gay rights, is alarming."

Fischer is equally skeptical of Clinton when it comes to her position on firearms. The former secretary of state was much more overt and specific on her gun-control policy than Trump during the course of the election, as evidenced by a statement on her website's gun violence prevention page: "I believe weapons of war have no place on our streets," Clinton's website says. "We may have our disagreements on gun safety regulations, but we should all be able to agree on a few things. If the FBI is watching you for suspected terrorist links, you shouldn't be able to just go buy a gun with no questions asked. You shouldn't be able to exploit loopholes and evade criminal background checks by buying online or at a gun show. And yes, if you're too dangerous to get on a plane, you are too dangerous to buy a gun in America."

"I actually agree that if you're under investigation with the FBI, you shouldn't be able to simply buy firearms willy-nilly," Fischer admits. "Especially if [the FBI is the one] with access to the National Instant Criminal Background Check System. But the no-fly, no-buy list is a deal breaker for me. I'm uncompromising on my adherence to due process, and if we can prove someone has terrorist ties, they should be charged. Otherwise, we're saying that eroding individual rights without due process is somehow defensible. The moment we start making exceptions to someone's civil liberties, we start erasing our Constitution further."

This gun-rights debate comes during a surge in postelection hate crimes targeting minorities, specifically those in the LGBT community. Last month, images of bloody and beaten openly gay film producer Chris Ball went viral after he was assaulted in Santa Monica. According to Salon, assailants shouted, "We got a new president, you fucking faggots," before smashing Ball over the head with a bottle and slamming him onto the pavement. Four staples reportedly were required to close his wound.

"It's sickening to watch," Fischer says of the rise in hate crimes. "I think, as always, LGBT citizens should arm themselves in a way that's legal to do so around the country. If they want to learn how, by all means, give Pink Pistols a shout."

| Stage //

IRISH EYES AREN'T SMILING

The 20th-anniversary revival of *The Beauty Queen of Leenane* is as brutal and poignant as ever

BY BILL RADEN

Nothing confirms the shelf life of a drama like the definitive revival. Generally coming several dozen years after its original anointing by New York and London critics, a revival thrusts a play back into the ferment of cultural discourse, even if it's artistic proof not only that the work has transcended the historical moment of its birth but that it packs the kind of universal staying power that can speak across generations.

If the exquisite new international touring production of *The Beauty Queen of Leenane* at the Mark Taper Forum is any indication, Martin McDonagh's blackly comedic blowtorch of an Irish melodrama promises to be around as long as there are controlling mothers and emotionally crippled daughters locked in a toxic embrace of mutually manipulative torment.

The icing on this 20th-anniversary staging is that it comes courtesy of Galway's Druid Theatre Company and its legendary director/co-founder, Garry Hynes. A revival doesn't get more definitive or faithful than this. Hynes' 1996 production turned the first-time playwright into an overnight sensation. This searing reimagining of that debut — which with *The Cripple of Inishmaan* and *The Lonesome West* comprises McDonagh's Leenane Trilogy — makes it abundantly clear what the fuss was about.

The action mostly takes place in the grim confines of designer Francis O'Connor's meticulously rendered, tumble-down stone cottage. There, 70-year-old harridan Mag (a magnificently malevolent Marie Mullen) and her spinsterish, resentful virgin of a 40-year-old daughter, Maureen (the equally fine Aisling O'Sullivan), grimly enact a purgatorial domestic existence.

The disharmony of the women's venomous symbiosis is disrupted when the blockheaded Ray Dooley (Aaron Monaghan) leaves an invitation to a party that — despite Mag's attempt to destroy it — leads to Maureen's reacquaintance with Pato (Marty Rea), Ray's older brother, visiting from London. An awkwardly unconsummated one-night stand — and budding romance — between Pato and Maureen ensues.

This sets the stage for Act 2's dizzying cascade of reversals, triggered by a second letter from Pato (in a tour de force delivery by Rea), this one the potentially redemptive promise of a new life in America for Maureen. But when Mag intercepts it, rather than salvation, a far different, more extreme fate opens up for both women.

Hynes expertly teases out the dramatic ironies of McDonagh's tightly twisting plot devices for all of their suspense and excruciating comic effect. Both Mullen (who originated Maureen in 1996) and O'Sullivan offset their twin grotesques with just enough recognizable maternal warmth and filial affection to heighten the human horror and accentuate the poignancy and pathos of the shock denouement.

O'Connor's emblematic projections, James F. Ingalls' bleak lighting and Greg Clarke's suggestive sound all lend the action an underlying quality of absurdist fable, which Hynes uses to foreground McDonagh's broader political allegory about British colonialism and its continuing and tragic impact on Irish identity.

Marie Mullen, left, Marty Rea and Aisling O'Sullivan in *The Beauty Queen of Leenane*

PHOTO BY CRAIG SCHWARTZ

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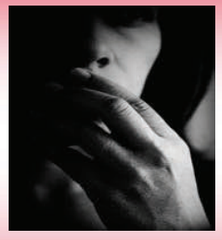

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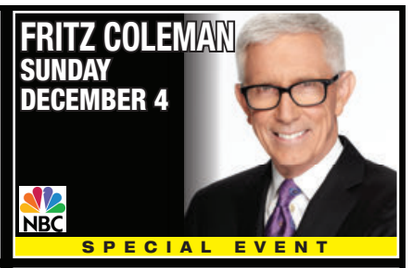

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Home Sweet Home

ARTISTS ENOC PEREZ AND CARLOS ROLÓN CREATED FRAMED PICTURES OF HOUSES IN PLACES WHERE IMMIGRANTS TO THE U.S. ORIGINATED FROM

BY CATHERINE WAGLEY

This week, one artist collects clips of black women singing and cracking jokes, while another creates collages from images of relatively well-known white women.

Dream house

Artists Enoc Perez and Carlos Rolón, both of whom have roots in Puerto Rico, made each object in their current show at Chimento Contemporary together, although not while in the same place. Perez would make small, loose oil paintings of homes in lands that immigrants to the United States have left behind. He would send them to Rolón, who would make their frames, rugged and glitzy enough to convey all the aspiration and angling associated with pursuing the American Dream. He attached a crest from the Chevrolet Bel-Air to a simple wood frame around the painting of a small red house in Guaynabo, a city in Puerto Rico. Gold chains and costume jewelry embellish a painting of a white, red and blue one-story house with an overgrown yard and an all-blue fence around it. *622 S. Anderson St., Space 105, downtown; through Dec. 17. (323) 685-2520, chimentocontemporary.com.*

Not for grabbing

The flaming-vagina piñata that hangs above the doorway into Deborah Brown's exhibition at Jason Vass is broken. Boxes of Red Hots candy are scattered across the concrete floor and a smooth, penis-shaped bat hangs on the wall nearby — presumably, this is the tool that did the deed. Brown, who studied in SoCal and lives in the U.K., titled her show "Careful What You Wish for." Vaginal imagery reigns supreme. Nipples make frequent appearances. There's the piece you see right when you walk in: *Wanna Ride*, an exhaust pipe next to a truck door with a flaming vagina painted on it. *Still Interested?* is a photography of a furry though still pretty nipple. Everything in the show is "still pretty," brazenly flashy in the way militantly pro-empowerment showgirls might be. *1452 E. Sixth St., downtown; through Dec. 17. (213) 228-3334, jasonvass.com.*

Doing it his way

Sit in a multicolored, patchwork armchair next to a pile of readable, sometimes radical books (Toni Morrison, Alice Walker and a guide to being beautiful) while you watch Mickalene Thomas' new, two-channel film at MOCA. Glimmering silkscreens of gorgeous women hang on the walls around you and lights are dim as the 12-minute pastiche plays out, female comedians on one side, singing divas on the other. Comedian Jackie "Moms" Mabley sings Frank Sinatra's "My Way" in her own satirical style. "But more, much more than that, I wanted to do it his way. For what is a woman, what is she got, if not herself, then she has not. ... Let the record show, I wanted to do it hiiiiissss way." Of course, empowerment is in question; doing it his way was the way to get ahead, Mabley implies. Thomas titled her show "Do I Look Like a Lady?" and the work portrays a group of powerful women still struggling against the status quo. *250 S. Grand Ave., downtown; through Feb. 6. (213) 621-2766, moca.org.*

PHOTO BY RUBEN DIAZ

Carolos Rolón/Dzine and Enoc Perez's *Mariogla Cagus, Puerto Rico* (2016)

White as a sheet

In Kandis Williams' current show at Night Gallery, the faces of women — some recognizable as onscreen stars, all of them white and relatively attractive — appear in collages that are purposefully imperfect. One collage on a sheet of white fabric appears hastily assembled. The images are rectangular, as if they were pulled right from magazines or printer trays. This sheet could easily be a ritual object, made for use in some kind of séance or ceremony, meant perhaps to access whatever darkness or depth lies beneath these women's camera-ready veneers. *2276 E. 16th St., downtown; through Dec. 22. (323) 589-1135, nightgallery.ca.*

Nobody ever told me

A friend asks Martine Syms, via text, if she'll ever find love in Syms' video *A Pilot for a Show About Nowhere*. Syms replies that she's getting on a train. Clips from television and shots of computer screens intersperse the languorous narrative. There is more than one medium in use at any one time in Syms' work. Family footage of the artist as a toddler appears in her *Lessons* series, as does footage from daytime TV: "Nobody ever told me what the history of African people were. Nobody ever told me that America is business and without business you will have nothing and be nothing," says a woman in a leather jacket, in front of a live audience. Syms' videos play out like essays that have a theme and a thread but no precise thesis or conclusion. A collection of them will screen this weekend at Echo Park Film Center. *1200 N. Alvarado St., Echo Park; Fri., Dec. 2, 8 p.m. (213) 484-8846, echoparkfilmcenter.org.*

| Film //

OH, JACKIE!

Natalie Portman thrills in Pablo Larraín's impeccable biopic

BY APRIL WOLFE

In the pantheon of American first ladies, Jacqueline Kennedy was no Eleanor Roosevelt. She didn't push for policy, didn't relinquish her pillbox hat to walk among the needy, didn't travel to foreign countries as an ambassador and certainly didn't advise her husband on matters of war. Jackie Kennedy's role was one most obviously of domesticity, tending to the children — two of whom died as babies — and decorating the White House with handpicked antiques authentic to its history. But in director Pablo Larraín's *Jackie*, a searing, almost scary thrill ride through the psyche of one very determined woman, serves as a reminder that JFK's visage owns the half-dollar because Jackie owned Americans' hearts.

In the opening moments, a journalist (Billy Crudup) drills Jackie (Natalie Portman) with pointed questions about the day her husband was assassinated on a sunny afternoon in Dallas. She teases him with a heartfelt, harrowing account — a shard of skull on her lap; the sweet, questioning look on that famous face as he slouched down in the car; her wish that she could have blocked him with her own body — before telling him with a stone face, cigarette dangling from her mouth, that it's all off the record. The verbal tennis match between these two is somehow both jocular and jarring, jump cuts transporting them in a blink from the couch to the porch (and back again) of Jackie's sterile but palatial lakeside home. The journalist quickly comes to understand that Jackie will essentially be the one writing her own magazine profile.

The journalist's interview is an artful excuse to flash back to scenes such as an eerily faithful re-creation of the 1962 CBS White House tour Jackie gave, which Larraín imagines as a tense experience for her, filled with anxiety that she'd muck it up by stumbling on her descriptions of antiques or by not smiling enough. Here, it's almost impossible to separate Portman from the woman she embodies, as every single utterance has Jackie-perfect diction. She walks with Jackie's graceful gait, her arms unmoving and both a few inches away from her body, with that same mechanical and practiced quality as the former first lady.

Portman has had a small succession of parts that have allowed her to expand beyond stereotypical female roles, but this portrayal, which never gives in to the Lady Macbeth insanity that it could have, is the pinnacle of her performances. Jackie's oscillations from stoicism, to hysterics, to dutiful wife, to thoughtful art lover, and then to grieving widow and back again, are seamless and heartbreaking. And Noah Oppenheim's script is rife with the kind of dialogue an actress would sell her soul for: witty, provocative, layered and meaningful beyond the scope of this story.

Throughout the film, Larraín utilizes that jump-cut technique, creating a dreamlike structure that interweaves impressions and memories. He either skips the mundane or imbues it with gravity, as in a scene depicting the night before Jackie is to vacate the White House: She plays house, gliding around her elegant living quarters in a daze, pouring martinis, chain-smoking cigarettes, slipping into her couture gowns, carrying a silver tray of drinks to a regal dining table. She sits alone, listening to a record player blasting the jovial theme from *Camelot*, while Secret Service agents look on from afar. The camera stays close to her; there is no doubt this is Jackie's story alone — not her husband's.

The tone of *Jackie* is difficult to pin down but is one of the most inventive I've ever seen in a biopic. Larraín's employed film composer wunderkind Mica Levi — whose score for Jonathan Glazer's 2013 sci-fi horror thriller *Under the Skin* was at once bewitching and unnerving, with strings shuddering in tremolo all over the place — to add an overwhelming sense of dread. Orchestrations are performed by U.K. collective Orchestrate, and the result is an unsettlingly gorgeous and deceptively simplistic score, like a waltz or a dirge in a haunted medieval castle, moving slowly back and forth from major to minor keys — everything about this film is about the highs and lows, peaks and valleys.

Natalie Portman as *Jackie*

COURTESY OF FOX SEARCHLIGHT

> THE TONE OF *JACKIE* IS DIFFICULT TO PIN DOWN BUT IS ONE OF THE MOST INVENTIVE I'VE EVER SEEN IN A BIOPIC.

It's almost easy to overlook the craftswork on these immaculately replicated Chanel numbers Jackie dons, but their invisibility in the story is a testament to their perfection; not one element of the costuming and production design stands apart but all together re-create the time, place and people.

After watching the film, I developed a newfound appreciation for the woman who kept herself together for the good of America, when everything was falling apart. And I felt the hole in my heart, knowing that the White House shaped by her aesthetic now will be inhabited by a cheapjack vulgarian.

Larraín, whose best-known work is probably 2012's *No* (Chile's entry for the Academy Awards), dives heart first into this story. Every scene is visceral. Every note played tells a story, culminating in the re-enactment of America's most moving and spectacular memorial: JFK's eight-block-long funeral procession. *Jackie* is a sharp, haunting portrayal of a woman whose grief was so grand it required a parade. If she could march through the streets with her children to protest her husband's violent death, we can march peacefully against hate. *Jackie* gives us one big lesson: Optics matter.

JACKIE | Directed by Pablo Larraín
Written by Noah Oppenheim | Fox Searchlight
Landmark, ArcLight Hollywood

ISABELLE HUPPERT FACES THE WORST IN THE CURIOUSLY BEAUTIFUL *THINGS TO COME*

One reason why Isabelle Huppert makes suffering so compelling onscreen is her sheer ... well, "unflappability" isn't quite the right word. It's a kind of ironic distance, perhaps: The actress can convey curiosity, bewilderment and coolness all at once, even as she deals with the most agonizing of circumstances. But there's pain there, too, lurking just under the surface. Somewhere beneath the calm perseverance is an ever-present, though often subtle, vulnerability.

In the great pantheon of Huppert Hurt-athons, Mia Hansen-Løve's lovely new drama *Things to Come* is relatively mild stuff, suffering-wise. Here she endures just a shitty divorce, a professional crisis and a sad-but-not-entirely-unexpected death in the family. Huppert plays Nathalie Chazeaux, a philosophy professor and author who has captivated generations of students. Her husband leaves her for another woman. Then her publisher decides not to renew her contract. There's more, but I'll leave it at that.

Things to Come

COURTESY OF SUNDANCE SELECTS

Nathalie begins to feel not just the anxiety of a 50-something woman seemingly left alone in the world but also a sense of renewed possibility: "I've gained my freedom," she tells her protégé and one-time student Fabien (Roman Kolinka), even if it doesn't quite seem that she believes it.

"Can the truth be questioned?" Nathalie asks her students. "Debating truth is one thing, contesting it is another." In other words, facts are facts, but their nature can change. That's a good way to describe Hansen-Løve's style, too: It is both grounded and loose. Her compositions are matter-of-fact, her angles eye-level; she's not an expressionist. And yet her camera drifts, sometimes subtly, exploring even the most mundane of spaces and situations with trepidation and possibility. **–Bilge Ebiri**

THINGS TO COME | Written and directed by Mia Hansen-Løve | Sundance Selects | Royal

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JUSTIN CHANG, Los Angeles Times
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Film //

ACTRESS VS. ACTRESS

STELLAR THRILLER *ALWAYS SHINE* EXPOSES AN INDUSTRY THAT TURNS WOMEN AGAINST ONE ANOTHER

BY APRIL WOLFE

Nice girls play by the rules. They turn their shoulders inward and nibble on the ends of their slim fingers, nervous about all those difficult thoughts in their heads. And their hair is always perfect and feathery like a baby bird on a collector's plate. If this description sounds angry, it is. That inflammatory attitude hangs heavy in the air of Sophia Takal's *Always Shine*, a psychological thriller about the implosion of two women — the naughty one and the nice one — each of whom wishes desperately that she could be the other.

Beth (Caitlin FitzGerald) is that perfect and prim baby bird. In the opening, she's framed in extreme close-up, a white background peeking out from behind her head. She's crying, baring her soul, telling someone off-screen that she'll "do anything" for them, even take off her clothes. That's when two men's voices ask her if she's cool to do nudity. The question throws Beth off her game, but she acquiesces — it's a screen test, and like the character she's auditioning to play, she'll do anything for a part. Beth doesn't ruffle feathers, especially those of men.

Beth's polar opposite and best frenemy is another actress, Anna (Mackenzie Davis), whose own extreme close-up monologue is furious and accusatory. But this time, when the camera pulls back, we see this is no film set. She's struggling to pay for her car repairs. Meanwhile, Beth is raking in money from beer commercials. Resentment smolders deep in Anna, as she smears layers of red lipstick on her lips like armor and picks up Beth for a getaway weekend in a secluded Big Sur house — with no cell service.

Takal takes cues from Robert Altman's masterpiece *3 Women*, directing the camera to wander while two or more people are speaking, sometimes slowly pushing in and holding on a single character, giving their offhand words and facial tics grand meaning. In one scene, where Anna is showing Beth how to have attitude as they run the lines in a shitty horror script, Takal tightens the shots on each actor, and when you think the frames can't get more claustrophobic, she situates her performers so close that their faces are nearly touching in one extreme close-up. Meanwhile, there's something too sharp, too real, in Anna's reading. In this striking, picturesque locale, where they're surrounded by lush greenery, hilly terrain and a fog that just keeps rolling in, the two are cut off from the world, pushing each other's buttons. By the time Anna, with utter hatred shooting from her eyes, asks Beth, "Do you ever feel like a whore?" for taking off her clothes in so many movies, the competition has stumbled right off the road of sanity. FitzGerald's and Davis' performances are so on-point, so tense, I could feel a tightening in my stomach all the way through.

The sheer genius of this explosive thriller is that even though these two women are squaring off against one another, it is clear throughout that neither is happy with the roles she has been given — and these roles have been granted and reinforced by men. They're under pressure, bending themselves to the wills of others, and as actresses at the mercy of male directors, their pain is extreme. *Always Shine* is a potent psychological thriller, all right. But it's also a powerful statement on the very industry that produced it.

ALWAYS SHINE | Directed by Sophia Takal | Written by Lawrence Michael Levine | Oscilloscope Laboratories | Vintage Los Feliz

"ONE OF THE MOST ASTOUNDING FEATS
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Jackie

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Q&As WITH PABLO LARRAÍN & NOAH OPPENHEIM
FRIDAY 12/2 AT ARCLIGHT HOLLYWOOD FOLLOWING THE 7PM SHOW AND SATURDAY 12/3 AT THE LANDMARK FOLLOWING THE 7PM SHOW

OPENING THIS WEEK

ANONYMOUS *Anonymous* is the ketchup sandwich of cyber thrillers, but the ketchup is a generic store-brand equivalent and the bread is two crumbly Saltines. Akan Satayev's film knows nothing about cyber-thrilling, technology, the international hacktivist collective from which it derives its title, basic standards of storytelling or even an acceptable pronunciation of "Craigslist." Canadian lad Alex (Callan McAuliffe), seeking revenge on the evil mega-bank that laid off his mother, reaches out via a 1990s-era chatroom to a criminal collective called "Dark Web" (the film's analogue to Anonymous) with the following swear-to-God verbatim request: "WILL YOU HELP ME MAKE SOME MONEY?" Seems legit! "Dark Web" starts sending Alex luxury watches in the mail, which he sells through "CRAYG-slist." He meets a fast-talking lowlife named Sye (Daniel Eric Gold), who's like Morpheus from *The Matrix*, only instead of teaching Alex to defy gravity, Sye shows him how to rip off pawn shops. Honestly, the watch-pawning stretch of the film goes on for an astonishing length of nonthrilling time. Eventually, the pair escalates to credit-card fraud and teams up with a hacker named Kira (Lorraine Nicholson), who shows them how to rob ATMs. Wearing stupid wigs and sunglasses, the three target "fat-cat bankers," which, just like your grouchy dad might, they refer to as "fat-cat bankers." Near the climax, Alex finally gets around to his revenge plot with a ridiculous market-shorting scheme involving a Ben Bernanke look-alike and a boiler room full of polite Canadian millennials. It's *Mr. Robot* as written by an eighth grader the night before the assignment was due, an excuse to charge a Hong Kong flight to a production financier. (Chris Packham)

BLOOD BROTHERS The makers of this obnoxious "based on a true story" horror-thriller never drag us deep enough into the tortured headspace of their Leopold and Loeb–inspired murderers, Thomas (Jon Kondelik) and Charles (Graham Denman), a pair of hard-drinking, double-breasted-suit–clad yuppie siblings who are exclusively defined by *Dexter*-worthy serial-killer clichés. Overbearing Thomas splutters on about dirty women ("All women are the same. We have to stay pure") and his artistic aspirations ("In order for [murder] to mean something, we must also make it art") while nervous Charles stammers like a horny schoolboy whenever he gets close to love interest Genevieve (Hannah Levien), a waitress who reminds him of his bedridden mother ('80s horror icon Barbara Crampton). The misogyny is the only believable aspect of these otherwise trite personalities, especially when writer-director Jose Prendes invites viewers to join his protagonists in objectifying Levien. The actress looks pitiably grotesque when, while playing a recurring Madonna-like vision Charles sees whenever he fantasizes about killing, she enthusiastically fondles her breasts as she's covered in gouts of blood. Thomas' most offensive daydream — he imagines stabbing Genevieve in the back with a butter knife while she moans orgasmically — tellingly ends with Kondelik spilling the contents of a coffee cream pitcher. Prendes may be trying to shock you, but *Blood Brothers* is only disturbing when viewers are encouraged to get their rocks off with a pair of vapid thugs. (Simon Abrams)

THE DUELIST (DUELYANT) Big-budget action-adventure film *The Duelist* boasts an intimate scale thanks to its creators' emphasis on the sound and texture of 19th-century Saint Petersburg. Writer-director Alexey Mizgirev's interest in creaking floorboards, blood-stained overcoats and muddy, unpaved streets makes it easy to get caught up in the convoluted story of stoic duelist Yakovlev (Petr Fedorov), a jaded ex-soldier who makes his fortune fighting (and killing) on behalf of easily angered Russian aristocrats. Yakovlev may regain his lust for life after he agrees to fight obnoxious (but influential!) nobleman Beklemishev (Vladimir Mashkov) on behalf of flirtatious Princess Martha (Juliya Khlynina) and her naive, overprotective brother, Prince Tuchkov (Pavel Tabakov). But what's most arresting here is the way Mizgirev's vision of 1860s Russia shines through in the perspiration on Champagne goblets, the flicker of candlelight on actors' faces and the sheen of polished-steel dueling pistols. But Mizgirev's ground-level world-building never overshadows his characters. He shoots Fedorov's nervous facial expressions in medium close-ups during the pregnant seconds that precede Yakovlev's duels. And he stresses the actor's body language when Yakovlev flashes back to being stripped of his military rank and mercilessly flogged by a group of bloodthirsty soldiers. Mizgirev places his camera in front of Fedorov as he's dragged past a gauntlet of switch-wielding army men, emphasizing his ragdoll-limp posture instead of his grisly, convincing wounds. That keen eye for detail makes *The Duelist*'s protagonists just as compelling as their romantic setting. (Simon Abrams)

MAN DOWN Look, Shia LaBeouf was approximately the 27th worst thing in that last Indiana Jones movie. Now, in the ripely bizarre *Man Down*, Dito Montiel's green-screened puzzle-mess of PTSD counseling and postapocalyptic cityscapes, LaBeouf is far and away the best thing in a film — and that would probably be true even if the film weren't a confused and ugly howler. Beefed up but still tremblingly emotive, LaBeouf stars as a stoic Marine being calmly questioned by some muckety-muck played by Gary Oldman. At issue is what Oldman's character calls "the incident," a disastrous encounter in an Afghan city, but LaBeouf's grunt is eager to speak of anything but. So we get flashbacks to his Marine training, where LaBeouf's character, Gabriel, is tear-gassed and then told to open his eyes and keep going. Scenes of Gabriel and his family also involve him taking toxins through his eye-holes: He watches *The O'Reilly Factor* and hears paranoid blather about imminent chemical warfare. That connects his past to the film's third timeline. Sometime after the interview about the incident, Gabriel and a squadmate wander the hokey CGI remains of Camp Lejeune, the last survivors of some world-destroying incident. LaBeouf is especially strong in scenes with Charlie Shotwell, who plays his young son. His hard edge softens, and you'll catch that smile that first started winning him roles, but Gabriel is always wearing manliness as a kind of shield. Too bad the movie has a world to destroy and an unconscionably cruel twist to get to, one that makes the most ridiculous of melodrama out of soldiers' trauma. (Alan Scherstuhl)

GO THE PRISON IN TWELVE LANDSCAPES It's rare that a film this outraged is also this calm. In patient, observant vignettes, the scenes serene in their composition, director Brett Story glances against the edges of one of America's great shames: mass incarceration. We only see a prison in the film's last shot, but the roads all lead there, just as they do for the men and women we don't see on account of their being locked up. Story's film illuminates a void: Here are family members lined up for a bus to the penitentiary, where they'll visit locked-up loved ones and get nickel-and-dimed buying them phone minutes or care packages. The prevailing mood is of weary resignation, that sense of stubbed-out acceptance that so often takes over when you're stuck in a pitiless system. Ava DuVernay's *13th* indicted America as a machine built to dispense with black men — and to generate profit from this. *The Prison in Twelve Landscapes* examines the pain that is that machine's other chief output. We hear phone calls to a Whitesburg, Kentucky, radio station that broadcasts tender messages from back home to inmates, their shout-outs and testimonials of love here scoring images of mountain sunsets and a Hula-Hooping kid. Much of the documentary has a filmed radio quality: Story layers the voices of her interview subjects over footage of their worlds. This America is often surprising in its beauty, even when the film turns away from the pain these prisons generate to study — with a controlled

THE SCARIEST THING IN THE TERRIFYING *THE EYES OF MY MOTHER*? THE SOUND

COURTESY OF MAGNET RELEASING

I've been watching horror films since I was 3 years old. They've never given me nightmares. Until now.

In the opening moments of Nicolas Pesce's *The Eyes of My Mother*, grade-schooler Francisca (Olivia Bond) stands mesmerized by her mother's (Diana Agostini) professional surgical skills, on display as Mom dissects a cow's eye on their kitchen table — she was an eye surgeon back in the old country. Within minutes, a jittery preacherlike man (Will Brill) approaches the house and utters to the mother the words of every woman's nightmares: "Is your husband home?"

Mother and daughter are at this man's mercy for a quick, barbed scene that changes the course of Francisca's life. Pesce makes the inspired decision to depict all violence offscreen. What's shown instead are the jarring emotional moments, as Francisca watches her stoic father (Paul Nazak) bury her mother and chain the murderer in their barn. Father and daughter carry on as though nothing has changed, and after Francisca's successfully sewn up the murderer's wounds, she tells him with chilling sincerity that she doesn't plan to kill him.

Then we shift some 10 years later to grown-up Francisca (Kika Magalhaes), the loneliest woman who ever lived. Her quirky, polite demureness belies her psychopathy — that man is still in the barn, his eyes sewn shut and vocal cords severed. When all the gore and violence and terror can only be suggested or hinted at, the sound — not the image — of a sharp knife pulled from a drawer means everything. A moment where a knife plunges into someone's skin has returned to me in dreams. **–April Wolfe**

THE EYES OF MY MOTHER | Written and directed by Nicolas Pesce | Magnet Releasing | Nuart and on-demand

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YOUR *WEEKLY* MOVIE TO-DO LIST

See a Leonard Cohen Doc or *That Thing You Do!*

Friday, Dec. 2

As far back as I can remember, I always wanted to watch ***Goodfellas***. Easily the best gangster movie to lose the Best Picture Oscar to *Dances With Wolves*, Martin Scorsese's mafioso masterwork glams up La Cosa Nostra before reminding us that even made men can end up living the rest of their lives like schnooks. Producer Irwin Winkler will introduce the film, and between 5 and 7 p.m. you can purchase books, posters and other cinematic goods as part of the Aero's yearly holiday sale. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Dec. 2, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com*.

Leonard Cohen is the most recent celebrity casualty of 2016; let us hope against hope that he's also the last. Cinefamily is marking the singer-songwriter's passing with a presentation of the rare ***Bird on a Wire***, a 1974 documentary following Cohen's tour from a few years earlier, which begins in Europe and ends in Israel — a fittingly sacred site for the man who made us all sing "Hallelujah." *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., Dec. 2, 7:30 p.m.; $12. (323) 655-2510, cinefamily.org*.

Are you gonna bark all day, little doggy, or are you gonna go see ***Reservoir Dogs***? The New Beverly plays Quentin Tarantino's auspicious debut at midnight, because that's the sort of thing you can do when you own a repertory theater. The writer-director's color-coded thieves are a font of memorable lines, which they pull off much more successfully than their would-be heist; the more pear-shaped things go, the more enthralling the film becomes. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Dec. 2, 11:59 p.m.; $8. (323) 938-4038, thenewbev.com*.

Saturday, Dec. 3

As Christmas draws near, we must all of us remember to be wary of the Wet Bandits. For a reminder of how to combat those sinister home invaders, avail yourself of ***Home Alone*** at the drive-in. Macaulay Culkin may have moved on to the "novelty band that sings exclusively about pizza" phase of his career, but the movie that made him a household name seems poised to remain

Home Alone

COURTESY OF 20TH CENTURY FOX

a holiday staple for years to come. *Electric Dusk Drive-In, 2930 Fletcher Drive, Glassell Park; Sat., Dec. 3, 6:30 p.m. (doors at 5:30); $10 lawn, $14 car, $60 VIP. (818) 653-8591, electricduskdrivein.com.*

Monday, Dec. 5

Betzy Bromberg is among the foremost experimental filmmakers in Los Angeles. As it did with her *Voluptuous Sleep* five years ago, REDCAT is hosting the world premiere of her latest, ***Glide of Transparency***. This new feature is broken into three movements that, in Bromberg's words, amount to "a journey devoid of compass bearings, forging pathways without a path." *REDCAT, 631 W. Second St., downtown; Mon., Dec. 5, 8:30 p.m.; $11. (213) 237-2800, redcat.org.*

Wednesday, Dec. 7

Just because you've seen ***It's a Wonderful Life*** in bits and pieces on TV more times than you can count doesn't mean you should sleep on the opportunity to see it on the big screen. Frank Capra's brand of movie-magic optimism feels especially important this holiday season, which caps off a year in which the Mr. Potters of the world repeatedly won. *ArcLight Sherman Oaks, 15301 Ventura Blvd., Sherman Oaks; Wed., Dec. 7, 7:30 p.m.; $18. (818) 501-7033, arclightcinemas.com.*

Thursday, Dec. 8

Tom Hanks is something like our official American Everyman, a role he embodies so well that it's easy to forget he's also a gifted writer and director. Hanks made his behind-the-camera debut 20 years ago with ***That Thing You Do!***, the story of a one-hit wonder from the 1960s, which is itself a kind of cinematic earworm. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., Dec. 8, 7:30 p.m.; $10. (323) 857-6000, lacma.org.* **–Michael Nordine**

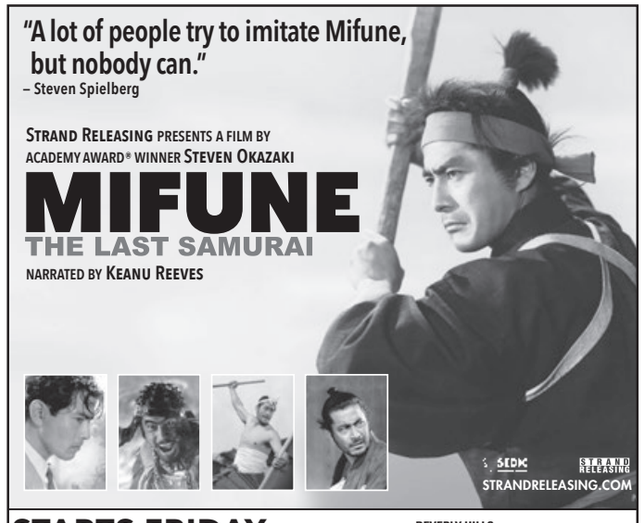
distaste — the profit. "It's recession-proof," a resident says of a prison that has strengthened the economy of its patch of Kentucky; as he speaks, Story shows us green mountains and mining-ravaged cliffs. (Alan Scherstuhl)

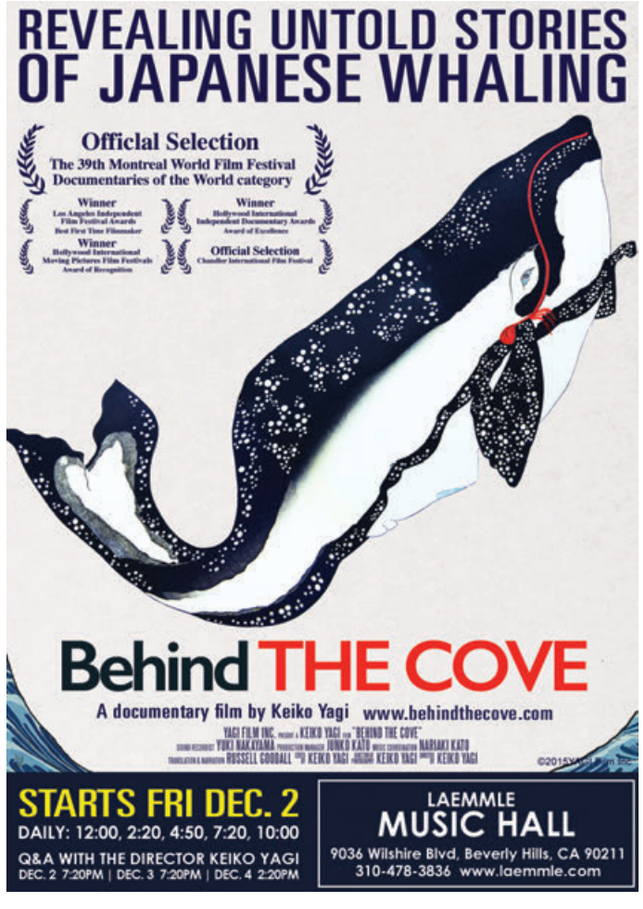
SIREN A lot can go wrong in a movie centered around a supernatural strip club. So why is *Siren* so damn entertaining? Perhaps it's because director Gregg Bishop and screenwriters Ben Collins and Luke Piotrowski have taken the central kernel of David Bruckner's "Amateur Night" segment from 2012's *V/H/S* horror anthology — an encounter with a mythological siren named Lily (played by Hannah Fierman, wide-eyed and feral, in both films) — and replaced the date-rapist bros of the short with guys who, led by bachelor Jonah (Chase Williamson), think that by freeing Lily from the club they're helping to break up a sex-trafficking ring. The heroic impulses encourage viewers to buy into the story instead of merely gawking. The villains are likewise compelling — Justin Welborn lends club owner Mr. Nyx a sinister congeniality, while Brittany S. Hall's bartender is a no-nonsense enigma in a day-glo wig and short-shorts, dispensing nightmarish cocktails that transmit stolen memories. (The film teases out clever ramifications from that heady brew.) Bishop isn't afraid to leave the club behind, confidently expanding beyond the seedy premise to become a three-way chase among the bachelor-party guys, the club management and a ferocious supernatural force. (Rob Staeger)

ONGOING

GO ALLIED As *Allied* opens, Brad Pitt parachutes so gently and quietly onto a stretch of Moroccan desert that at first you think he might be dead. And maybe he sort of is — maybe he *has* to be. Pitt's Max Vatan is a pinched, terse figure in the first act of Robert Zemeckis's World War II thriller. Arriving in Casablanca, the Canadian assassin — a member of Britain's Special Operations force — meets Marianne Beausejour (Marion Cotillard), the French Resistance agent who will pretend to be his wife, as they embark on a mission to assassinate a Nazi ambassador. She knows all the rules of deception, of pretending to love someone; her face lights up when she first sees him, as if they've known and adored each other for years. When things get too intimate, he insists that sex between operatives is a mistake. She tells him, "The mistake people make in these situations isn't fucking — it's feeling." You can maybe guess what happens next. Profanity notwithstanding, *Allied* is an old-fashioned romantic thriller of the sort nobody makes anymore, the kind where glamorous men and women pose as people they're not, and then discover that they've become the people they've been pretending to be, all while wondering about each other's true identities. *Allied* has overtones of Hitchcock's *Notorious* and *Suspicion*, as well as *Casablanca*, and even *Charade*. It's not as good as the classics, to be sure, but like its heroes it's pretty close to what it's pretending to be. It's the kind of film you can send your parents or grandparents to the next time they complain that they don't make 'em like they used to. (Bilge Ebiri)

GO ARRIVAL Denis Villeneuve has a great eye — his images are at once elegant and forbidding — and in films like *Sicario*, *Prisoners* and *Enemy* he has honed the ability to immerse you in unreal, deeply unsettling worlds. He's at his best with mood pieces, when he's not trying to navi-





Neighborhood Movie Guide //

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Fools Fri., 7:55 p.m.; Sat., 11:15 p.m.; Sun., 10:55 p.m.; Mon., 9:10 p.m.; Tues., 2:35 p.m.; Wed., 11:30 p.m.; Thurs., 4:05 p.m.
Run the Tide Fri., 6:10 p.m.; Sat., 6:30 p.m.; Sun., 7:40 p.m.; Mon., 10:40 p.m.; Tues., 9:55 p.m.; Wed., 4:05 p.m.; Thurs., 9:55 p.m.
SiREN Sat., 8:15 p.m.; Sun., 9:20 p.m.; Mon., 6 p.m.; Tues., 4:10 p.m.; Wed., 2:30 p.m.; Thurs., 11:35 p.m.
Pocket Listing Fri., 10:55 p.m.; Sat., 9:45 p.m.; Sun., 6 p.m.; Mon., 7:35 p.m.; Tues., 11:35 p.m.; Wed., 9:55 p.m.; Thurs., 2:30 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
Allied Fri., 10:05 a.m., 12:40, 2:40, 5:05, 8:15, 10:40 p.m.; Sat.-Sun., 10:05 a.m., 12:40, 2:10, 5:05, 8:15, 10:40 p.m.; Mon., 12 noon, 2:55, 5:20, 7:50, 9:45 p.m.; Tues., 12:25, 2:30, 4:50, 7:50, 9:55 p.m.; Wed., 12:25, 2:55, 4:20, 7:05, 10:10 p.m.
The Edge of Seventeen Fri.-Sun., 11:20 a.m., 2:35, 4:30, 7:05, 10:55 p.m.; Mon., 11:55 a.m., 1, 4, 7:05, 10:40 p.m.; Tues., 11:35 a.m., 2, 4:25, 7, 10:10 p.m.; Wed., 11:25 a.m., 1, 4:25 p.m.
Nocturnal Animals Fri.-Sun., 10:05, 11:25 a.m., 1:05, 3:10, 5, 7:35, 10:30 p.m.; Mon., 11:55 a.m., 2:45, 5:10, 8:30, 10:30 p.m.; Tues., 11:40 a.m., 2:55, 5:30, 7:40, 9:25 p.m.; Wed., 12:15, 2:50, 5:45, 7:40, 9:45 p.m.
Jackie Fri., 11:30 a.m., 1:45, 4, 4:45, 6:15, 7, 9:15, 10, 11:30 p.m.; Sat., 11:30 a.m., 1:45, 4, 4:45, 6:15, 7, 9, 10, 11:15 p.m.; Sun., 11:30 a.m., 1:45, 4, 4:45, 6:15, 7, 9, 10, 11:30 p.m.; Tues., 11 a.m., 3:45, 6, 8 p.m.; Wed., 11 a.m., 1:45, 8 p.m.; Fri.-Sun., 10 a.m., 12:30, 3, 5:30, 8, 10:30 p.m.; Mon., 12:30, 3, 5:30, 8, 10:30 p.m.; Tues., 12 noon, 2:30, 5, 10:30 p.m.; Wed., 12 noon, 2:30, 5, 10:45 p.m.; Mon., 11 a.m., 1:45, 6:15, 11:15 p.m.
Lion Fri.-Sun., 11:55 a.m., 1:50, 3:15, 5:20, 7:50, 10:10 p.m.; Mon., 12:15, 2:50, 5:05, 7:45, 10:20 p.m.; Tues., 11:10 a.m., 2:20, 4:45, 7:15, 10:20 p.m.; Wed., 11:10 a.m., 1:50, 4:45, 7:15, 10:30 p.m.
Miss Sloane Fri., 11:45 a.m., 2:45, 5:35, 8:10, 10:35 p.m.; Sat., 11:45 a.m., 2:45, 5:35, 8:05, 10:35 p.m.; Sun., 11:45 a.m., 2:45, 5:35, 8:10, 10:35 p.m.; Mon., 11:40 a.m., 2:40, 5:25, 8:25, 11:15 p.m.; Tues., 12:05, 2:50, 5:35, 8:25, 10:45 p.m.; Wed., 11:35 a.m., 2:45, 4:35, 7:10, 10:20 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 10:15 a.m., 12:10, 2:45, 5:30, 7:45, 10:50 p.m.; Mon., 12:05, 2:30, 4:25, 7:40, 10:20 p.m.; Tues., 11:45 a.m., 2:20, 5:25, 8:30, 10:30 p.m.; Wed., 11:45 a.m., 2:45, 5:25, 8:20, 11 p.m.
Manchester by the Sea Fri.-Sat., 10, 11:30 a.m., 1, 2:15, 4:15, 5:15, 7, 8:15, 9:30, 11 p.m.; Sun., 7 p.m.; Mon., 11:30 a.m., 1:30, 3:15, 5:30, 7:30, 9:30 p.m.; Tues., 11 a.m., 12 noon, 1:45, 3, 5:05, 7:35, 9:45 p.m.; Wed., 11:45 a.m., 1:45, 3:30, 5:30, 7:30, 10 p.m.; Sun., 10, 11:30 a.m., 1, 2:15, 4:15, 5:15, 8:15, 9:30, 11 p.m.
Arrival Fri., 11:15 a.m., 12:15, 2:15, 3:45, 5, 6:30, 7:30, 8:30, 10:15, 11:15 p.m.; Sat., 11:30 a.m., 12:15, 2:30, 3:45, 5, 6:30, 7:30, 8:30, 9:15, 11:15 p.m.; Sun., 11:30 a.m., 12:15, 2:30, 3:45, 5, 6:15, 7:30, 8:30, 9:15, 11:15 p.m.; Mon., 12:15, 2:15, 4:45, 6, 8:15, 10:15 p.m.; Tues., 11:45 a.m., 1:15, 3, 5, 6, 8:15, 10:15 p.m.; Wed., 11:50 a.m., 2:30, 3, 5:30, 8:30, 10:15 p.m.
Doctor Strange Fri.-Sun., 12:10, 2:30, 5:40, 8:25, 10:50 p.m.; Mon., 11:10 a.m., 2:45, 5:40, 8:20, 10:35 p.m.; Tues., 12:20, 2:25, 5:55, 8:20, 10:40 p.m.; Wed., 12:20, 2:20, 5:55, 8:20, 10:35 p.m.
Moonlight Fri.-Sun., 12:40, 2:50, 5:45, 8:10, 10:10 p.m.; Mon., 11:15 a.m., 2:25, 5:15, 8:05, 10:50 p.m.; Tues., 12:30, 2:50, 5:15, 8:10, 10:50 p.m.; Wed., 12:20, 2:50, 5:15, 8:10, 10:45 p.m.
Scrooged Mon., 7:45 p.m.
White Christmas Tues., 7:30 p.m.
Cinerama's Russian Adventure Tues., 7:30 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169
Always Shine 1:30, 4:15, 7, 9:45 p.m.
Fantastic Beasts and Where to Find Them 2:30, 5:30, 8:45 p.m.
Arrival 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Sherlock: The Abominable Bride Wed., 7 p.m.
Nerdland: The Special Event Tues., 8 p.m.
Scream (1996) Thurs., 7:30 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331
Lobbyists & Handprints Tour Fri.-Sun., 10, 10:45, 11, 11:30 a.m., 12 noon, 12:15, 1, 1:30, 2:15, 2:45, 3, 3:30, 4, 4:30, 5:30, 6:15, 7, 8:30 p.m.; Mon.-Tues., 1, 1:30, 2:15, 2:45, 3, 4, 4:30, 5:30, 6:15, 7, 8:30 p.m.
TCL Chinese Theatre Tour Mon.-Tues., 10, 10:45, 11, 11:30 a.m., 12 noon, 12:15, 3:30 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674
Moana Fri.-Sun., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Mon.-Thurs., 10 a.m., 1:15, 4:30, 7:45 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829
Allied Fri., 11 a.m., 1:45, 4:30, 7:15, 9:20, 10:10 p.m.; Sat.-Sun., 9:30, 11 a.m., 1:45, 4:30, 7:15, 8:10, 10 p.m.; Mon., 11, 11:15 a.m., 1:45, 4:30, 7:15, 8:10, 10 p.m.; Tues., 11 a.m., 1:45, 4:30, 7:15, 8:10, 10 p.m.; Wed., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.
Bad Santa 2 Fri., 2:10, 7:05 p.m.; Sat.-Tues., 2:10, 10:50 p.m.; Wed., 2:30, 10:50 p.m.
Moana Fri., 10:45, 11:45 a.m., 12:40, 2:20, 3, 4:15, 5:05, 6:10, 7, 7:40, 8:30, 9:50, 11:05 p.m.; Sat.-Sun., 9:25, 10:45, 11:45 a.m., 12:40, 2:20, 3, 4:15, 5:05, 6:05, 7:05, 7:40, 8:30, 9:45, 11:05 p.m.; Mon., 10:45, 11:45 a.m., 12:40, 2:20, 5:05, 6:05, 7:40, 8:30, 11:05 p.m.; Tues., 10:45, 11:45 a.m., 12:40, 2:20, 3, 4:15, 5:05, 6:05, 7:05, 7:40, 8:30, 9:45, 11:05 p.m.; Wed., 10:45, 11:45 a.m., 2:20, 5:05, 7:40, 8:20, 9:45 p.m.
Rules Don't Apply Fri., 11:05 a.m., 1:25 p.m.; Sat.-Sun., 10:15 a.m., 1:25 p.m.; Mon.-Wed., 11:05 a.m., 1:25 p.m.
The Edge of Seventeen Fri., 10:30 a.m., 12:55, 3:20, 5:45, 8:10, 10:35 p.m.; Sat.-Sun., 10:30 a.m., 12:55, 3:20, 5:45, 7:10, 9:40 p.m.; Mon., 10:30 a.m., 12:55, 3:20, 5:45, 7:10, 9:20 p.m.; Tues., 10:30 a.m., 12:55, 3:20, 5:45, 7:10, 9:40 p.m.; Wed., 10:30 a.m., 12:55, 3:20, 5:45, 7:10, 9:20 p.m.
Nocturnal Animals Fri., 11:40 a.m., 2:20, 5, 7:20, 10 p.m.; Sat.-Wed., 11:40 a.m., 2:20, 5, 7:20, 10:05 p.m.
Incarnate Fri., 11:10 a.m., 1:20, 3:30, 5:30, 7:40, 10:30 p.m.; Sat.-Sun., 10 a.m., 12:05, 1:20, 3:30, 5:30, 7:40, 10:20 p.m.; Mon.-Tues., 11:10 a.m., 1:20, 3:30, 5:30, 7:40, 10:20 p.m.; Wed., 11:10 a.m., 1:20, 3:30, 4:55, 7:05, 10:20 p.m.
Fantastic Beasts and Where to Find Them Fri., 11:15 a.m., 12:05, 2:15, 3:15, 4:25, 5:35, 7:55, 8:45, 9:35, 10:20 p.m.; Sat.-Sun., 9:45, 11:15 a.m., 12:10, 2:15, 3:15, 4:25, 5:35, 8, 8:40, 10:15, 11 p.m.; Mon., 11:05 a.m., 2:15, 3:15, 4:25, 5:35, 8, 8:40, 10:15, 11 p.m.; Tues., 11:15 a.m., 12:05, 2:15, 3:15, 4:25, 5:35, 8, 8:40, 10:15, 11 p.m.; Wed., 11:35 a.m., 2:15, 4:25, 8, 10:15 p.m.
Arrival Fri., 11:30 a.m., 1:55, 4:20, 5:15, 7:45, 10:45 p.m.; Sat.-Sun., 10:40 a.m., 1:50, 4:20, 5:15, 7:45, 9:50 p.m.; Mon.-Tues., 11:30 a.m., 1:50, 4:20, 5:15, 7:45, 9:50 p.m.; Wed., 11:30 a.m., 1:50, 4:15, 5:15, 7:45, 10:50 p.m.
Doctor Strange Fri., 11:45 a.m., 2:30, 5:40, 8:15, 10:55 p.m.; Sat.-Sun., 11:55 a.m., 2:30, 5:35, 8:15, 10:55 p.m.; Mon., 11:50 a.m., 2:35, 5:35, 8:15, 10:55 p.m.; Tues.-Wed., 11:45 a.m., 2:30, 5:35, 8:15, 10:55 p.m.
Trolls Fri., 10:40 a.m., 1, 3:15, 5:10, 7:25, 9:40 p.m.; Sat.-Sun., 9:30, 11:40 a.m., 1, 3:15, 5:10, 7:25, 9:30 p.m.; Mon., 10:40 a.m., 1, 2, 3:15, 4:25, 7:10, 9:30 p.m.; Tues.-Wed., 10:40 a.m., 1, 3:15, 5:10, 7:25, 9:30 p.m.
Moonlight Fri., 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Sat.-Wed., 11:25 a.m., 2:05, 4:40, 7, 9:35 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639
Call theater for schedule.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033
One More Time With Feeling 3D Fri., 4:30, 7, 9:30 p.m.; Sat., 2 p.m.; Sun., 3, 5:30, 8 p.m.; Mon., 5:30 p.m.; Tues.-Wed., 6, 8:30 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 10:30 a.m., 1:15, 4, 7, 10 p.m.
Doctor Strange in Disney Digital 3D Fri., 7:30, 10:15 p.m.; Sat.-Mon., 11:30 a.m., 2, 4:30, 7:30, 10:15 p.m.; Tues., 12 noon, 2:30, 5, 7:30, 10:15 p.m.; Wed., 11:30 a.m., 2, 4:30, 7:30, 10:15 p.m.
Missing Woman (mi-ssing: sa-ra-jin ai) Fri.-Wed., 11 a.m., 1:30, 4:15, 6:45, 9:30 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
Allied Fri., 12 noon, 12:50, 3, 3:50, 6, 6:50, 9, 9:50 p.m.; Sat., 12:50, 3, 3:50, 6, 6:50, 9, 9:50 p.m.; Sun.-Tues., 12 noon, 12:50, 3, 3:50, 6, 6:50, 9, 9:50 p.m.; Wed., 12 noon, 12:50, 3, 6, 9 p.m.
Bad Santa 2 Fri.-Wed., 1, 3:20, 5:40, 8:10, 10:40 p.m.
Moana Fri.-Sat., 1:10, 4:10, 7:10, 10:10, 11:50 p.m.; Sun., 1:10, 4:10, 7:10, 10:10 p.m.; Mon., 1:10, 4:10, 7:40, 10:35 p.m.; Tues., 1:10, 4:10, 7:10, 10:10 p.m.; Wed., 12:30, 3:30, 7:50, 10:45 p.m.
Rules Don't Apply Fri.-Wed., 4:30 p.m.
Sherlock: The Abominable Bride Wed., 7 p.m.
Nerdland: The Special Event Tues., 8 p.m.
Spirited Away: 15th Anniversary Sun., 12 noon.; Mon.-Thurs., 7 p.m.
The Metropolitan Opera: The Magic Flute Special Encore Sat., 12:55 p.m.
Incarnate Fri.-Sat., 11:50 a.m., 2:15, 4:45, 7:20, 10 p.m., 12 mid.; Sun.-Wed., 11:50 a.m., 2:15, 4:45, 7:20, 10 p.m.
Moana in Disney Digital 3D Fri., 12:30, 3:30, 6:30, 9:30 p.m.; Sat., 12:10, 3:30, 6:30, 9:30 p.m.; Sun.-Tues., 12:30, 3:30, 6:30, 9:30 p.m.; Wed., 1:10, 4:10, 7:10, 10:10 p.m.
Fantastic Beasts and Where to Find Them Fri., 11:40 a.m., 2:55, 6:20, 9:40 p.m.; Sat., 6:20, 9:40 p.m.; Sun.-Mon., 11:40 a.m., 2:55, 6:20, 9:40 p.m.; Tues., 11:40 a.m., 2:55 p.m.; Wed., 11:40 a.m., 2:55, 6:20, 9:40 p.m.; Fri.-Wed., 12:20, 7 p.m.
Fantastic Beasts and Where to Find Them in 3D Fri.-Sat., 8, 11:20 p.m.; Sun.-Wed., 7:55, 11 p.m.; Fri.-Wed., 3:40, 10:20 p.m.
Almost Christmas Fri., 1:45, 5, 8:20, 11:10 p.m.; Sat., 2:10, 5, 8:20, 11:10 p.m.; Sun., 5, 8, 10:50 p.m.; Mon.-Tues., 1:45, 5, 8, 10:50 p.m.; Wed., 1:45 p.m.
Arrival Fri.-Wed., 1:40, 4:40, 7:30, 10:30 p.m.
Doctor Strange Fri., 1:50, 4:50, 7:50, 10:50 p.m.; Sat.-Wed., 1:50, 4:50, 7:50, 10:45 p.m.
Trolls Sat.-Mon., 4, 9:20 p.m.; Tues., 4 p.m.; Wed., 4, 9:20 p.m.
Trolls 3D Fri., 12:40 p.m.; Sat.-Mon., 1:30, 6:40 p.m.; Tues., 1:30 p.m.; Wed., 1:30, 6:40 p.m.

Hacksaw Ridge Fri., 1:20, 7:40, 11 p.m.; Sat., 7:40, 11 p.m.; Sun., 7:40, 10:55 p.m.; Mon., 1:20, 10:55 p.m.; Tues., 1:20, 7:40, 10:55 p.m.; Wed., 1:20, 10:55 p.m.
A Christmas Story Sat., 12 noon.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836
Mifune: The Last Samurai Fri., 2, 4, 6, 8 p.m.; Sat., 12 noon, 2, 4, 6 p.m.; Sun., 12:30, 2:30, 4:30, 6:30 p.m.; Mon., 12 noon, 2, 4, 6 p.m.; Tues., 4, 6, 8, 10 p.m.; Wed., 12 noon, 2, 4, 6 p.m.; Thurs., 12 noon, 2, 4, 10 p.m.
The Royal Opera House: Les Contes d'Hoffmann Mon., 8 p.m.; Tues., 12 noon.
High and Low (Tengoku to jigoku) Sun., 8:30 p.m.
The Hidden Fortress (Kakushi toride no san-akunin) Sun., 10 a.m.
Throne of Blood (Kumonosu jo) Thurs., 7:15 p.m.
Samurai Rebellion (Joi-uchi) (1967) Sat., 8 p.m.

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217
Allied Fri., 7:15, 9:55 p.m.; Sat., 7:10, 9:50 p.m.; Sun., 8, 10:30 p.m.; Mon.-Thurs., 7:15, 9:55 p.m.; Fri., 1:30, 4:15 p.m.; Sat., 11:05 a.m., 1:45, 4:30 p.m.; Sun., 11:30 a.m., 2:45, 5:30 p.m.; Mon.-Thurs., 1:30, 4:15 p.m.
Rules Don't Apply Fri., 2:10 p.m.; Sat.-Sun., 2:15 p.m.; Mon.-Thurs., 2:10 p.m.
The Royal Opera House: Les Contes d'Hoffmann Sat., 10 a.m.; Mon., 7:15 p.m.
Arrival Fri., 7:20, 10 p.m.; Sat., 7:45, 10:15 p.m.; Sun., 7:35, 10:20 p.m.; Mon., 7:30 p.m.; Tues.-Thurs., 7:20, 10 p.m.; Fri., 2:15, 4:45 p.m.; Sat., 12:15, 2:45, 5:15 p.m.; Sun., 12:15, 2:45, 4:45 p.m.; Mon.-Thurs., 2:15, 4:45 p.m.
Loving Fri., 6:45, 9:45 p.m.; Sat.-Sun., 7:20, 10:05 p.m.; Mon.-Thurs., 6:45, 9:45 p.m.; Fri., 1:15, 4 p.m.; Sat., 11:15 a.m., 2, 4:45 p.m.; Sun., 11:15 a.m., 2 p.m.; Mon.-Thurs., 1:15, 4 p.m.
Moonlight Fri., 7:30, 10:05 p.m.; Sat., 8, 10:20 p.m.; Sun., 10:15 p.m.; Mon., 10:05 p.m.; Tues.-Thurs., 7:30, 10:05 p.m.; Fri., 5 p.m.; Sat., 5:30 p.m.; Sun., 11:45 a.m., 5:10 p.m.; Mon.-Thurs., 5 p.m.
Eating You Alive Fri., 7, 9:30 p.m.; Sat.-Sun., 7:30, 10 p.m.; Mon.-Thurs., 7, 9:30 p.m.; Fri., 2, 4:30 p.m.; Sat.-Sun., 12 noon, 2:30, 5 p.m.; Mon.-Thurs., 2, 4:30 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
Your Name. (Kimi no na wa.) Fri., 12 noon, 2:30, 5, 7:30, 10 p.m.; Sat., 12 noon, 2:30, 6:30, 10 p.m.; Sun.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m.
Behind 'The Cove' 12 noon, 2:20, 4:50, 7:20, 10 p.m.
The Hollars Fri.-Sun., 12 noon, 7:40 p.m.; Mon.-Thurs., 12 noon.
The Meddler 5:10 p.m.
I Saw the Light 2:20 p.m.
Miles Ahead 10 p.m.
Cold Chains, Hard Hearts & Bloody Hands Thurs., 7:30 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN
Moana Fri., 10 a.m., 1, 4:15, 7:30, 10:45 p.m.
La La Land Thurs., 7 p.m.
Sherlock: The Abominable Bride Wed., 7 p.m.
Nerdland: The Special Event Tues., 8 p.m.
Spirited Away: 15th Anniversary Mon., 7 p.m.; Sun., 12 noon.; Thurs., 7 p.m.
The Metropolitan Opera: The Magic Flute Special Encore Sat., 12:55 p.m.
Fantastic Beasts and Where to Find Them: An IMAX 3D Experience Fri., 9:15 a.m., 12:30, 3:45, 7, 10:15 p.m.
Doctor Strange Fri., 11:15 a.m., 2:15, 5:15, 8:15, 11 p.m.
Hacksaw Ridge Fri., 9:35 a.m., 12:45, 4, 7:25 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581
Things to Come (L'Avenir) Fri., 1:40, 4:30, 7:10, 9:40 p.m.; Sat.-Sun., 11:10 a.m., 1:40, 4:30, 7:10, 9:40 p.m.; Mon.-Thurs., 1:40, 4:30, 7:10, 9:40 p.m.
The Eagle Huntress Fri., 1:10, 3:20, 5:40, 8, 10:15 p.m.; Sat.-Sun., 11 a.m., 1:10, 3:20, 5:40, 8, 10:15 p.m.; Mon., 1:10, 3:20, 10:15 p.m.; Tues.-Thurs., 1:10, 3:20, 5:40, 8, 10:15 p.m.
Rooted in Peace Fri., 1:50, 4:20, 7, 9:30 p.m.; Sat.-Sun., 11:20 a.m., 1:50, 4:20, 7, 9:30 p.m.; Mon.-Thurs., 1:50, 4:20, 7, 9:30 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed
The Eyes of My Mother 1:30, 3:30, 5:30, 7:30, 9:30 p.m.
Hot Rod Fri., 11:59 p.m.
The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed
Allied Fri.-Sun., 2:45, 5:30, 8:15 p.m.; Mon., 1:15, 4 p.m.; Tues.-Thurs., 2:45, 5:30, 8:15 p.m.
The Room Fri.-Sat., 11:59 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed
Allied Fri.-Sun., 10:40 a.m., 1:30, 4:30, 7:20, 10:05 p.m.; Mon.-Thurs., 11 a.m., 1:50, 4:40, 7:30, 10:15 p.m.
Rules Don't Apply Fri.-Sun., 11:35 a.m., 5:05, 7:50, 10:25 p.m.; Mon.-Tues., 1:20, 4:15 p.m.; Wed., 1:20, 9:55 p.m.; Thurs., 1:20, 4:15 p.m.

Nocturnal Animals 11:40 a.m., 2:20, 5, 7:40, 10:15 p.m.
Jackie Fri., 10:10, 10:50 a.m., 12:30, 1:10, 2:50, 3:30, 5:10, 5:50, 7:30, 8:10, 9:50 p.m.; Sat., 10:50, 11:45 a.m., 1:10, 2:10, 3:30, 4:35, 5:50, 7, 8:10, 10:30 p.m.; Sun., 10:10, 10:50 a.m., 12:30, 1:10, 2:50, 3:30, 5:10, 5:50, 7:30, 8:10, 9:50, 10:30 p.m.; Mon.-Thurs., 11:10 a.m., 12:25, 1:35, 2:50, 4, 5:15, 7:40, 10 p.m.
Lion Fri., 10:15, 11 a.m., 1:45, 2:25, 4:30, 7:15 p.m.; Sat., 10:15, 11 a.m., 1:45, 2:25, 4:30, 7:15, 9:55, 10:45 p.m.; Sun., 10:15 a.m., 2:25 p.m.; Mon.-Thurs., 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 10:10 a.m., 1:10, 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 1:10, 4:10, 7:10, 10:05 p.m.
Manchester by the Sea Fri.-Sat., 10:50 a.m., 1, 1:50, 4, 4:50, 7, 7:50, 9:55 p.m.; Sun., 1, 4, 7, 9:55 p.m.; Mon., 11:45 a.m., 1:20, 2:45, 4:20, 7:20, 10:15 p.m.; Tues., 11:45 a.m., 1:20, 4:20, 7:20, 10:15 p.m.; Wed., 11:45 a.m., 1:20, 2:45, 4:20, 7:20, 10:15 p.m.; Thurs., 1:20, 4:20, 7:20, 10:15 p.m.
Arrival Fri., 11:35 a.m., 2:15, 4:55, 7:35, 10:10 p.m.; Sat., 11 a.m., 1:40, 4:20, 7:35, 10:30 p.m.; Sun.-Thurs., 11:35 a.m., 2:15, 4:55, 7:35, 10:10 p.m.
Elle Fri.-Sun., 10:20 a.m., 1:15, 4:10, 7:05, 9:55 p.m.; Mon., 1:15, 4:10 p.m.; Tues., 1:15, 4:10, 7:05, 9:55 p.m.; Wed., 1:15, 4:10 p.m.; Thurs., 1:15, 4:10, 7:05, 9:55 p.m.
Moonlight Fri.-Mon., 11:25 a.m., 2, 4:35, 7:10, 9:40 p.m.; Tues., 11 a.m., 1:30, 4, 10:20 p.m.; Wed., 11:25 a.m., 2, 4:35, 7:10, 9:40 p.m.; Thurs., 11:25 a.m., 2, 4:35 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394
Allied Fri., 11:05 a.m., 2, 4:55, 7:50, 10:45 p.m.
Bad Santa 2 Fri., 12:50, 3:15, 5:40, 8:05, 10:30 p.m.
Moana Fri., 11 a.m., 1:55, 4:45 p.m.; Fri., 1, 3:55, 6:50, 9:45 p.m.; Fri., 12 noon, 1, 2:55, 3:55, 5:50, 6:50, 8:45, 9:45 p.m.
Rules Don't Apply Fri., 11:50 a.m.
The Edge of Seventeen Fri., 2:50, 5:25, 8 p.m.
The Bounce Back Thurs., 8, 10:40 p.m., 12:01 a.m.
Sherlock: The Abominable Bride Wed., 7 p.m.
Nerdland: The Special Event Tues., 8 p.m.
Spirited Away: 15th Anniversary Sun., 12 noon.; Mon., 7 p.m.
Believe Fri., 1:30, 4:20, 7:10, 10 p.m.
Incarnate Fri., 12:45, 3:05, 5:25, 7:45, 10:05 p.m.
Kahaani 2 Fri., 12:15, 3:15, 6:15, 9:15 p.m.
Man Down Fri., 12:55, 3:20, 5:45, 8:10, 10:35 p.m.
Saithan Fri., 6:30 p.m.
Dear Zindagi Fri., 12 noon, 3:25, 6:50, 10:15 p.m.
Moana in Disney Digital 3D Fri.-Sat., 7:45, 10:40 p.m.
Bleed for This Fri., 10:30 p.m.
Fantastic Beasts and Where to Find Them Fri., 7:35 p.m.; Fri., 11:50 a.m., 2:55, 6, 9:05 p.m.
Fantastic Beasts and Where to Find Them in 3D Fri., 10:40 p.m.; Fri.-Sun., 1:25, 4:30 p.m.
Almost Christmas Fri., 11:20 a.m., 2:05, 4:50, 7:40, 10:30 p.m.
Arrival Fri., 11:25 a.m., 2:15, 5:05, 7:55, 10:45 p.m.
Doctor Strange Fri., 11:05 a.m., 1:50, 4:35, 7:20, 10:10 p.m.
Trolls Fri., 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m.
Hacksaw Ridge Fri., 12:10, 3:20 p.m.
Scrooged Sun., 2 p.m.; Wed., 2, 7 p.m.
Bethaludu Fri., 9:30 p.m.
The Metropolitan Opera: The Magic Flute Sat., 12:55 p.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005
Allied Fri.-Sun., 10 a.m., 1:10, 4:20, 7:20, 10:30 p.m.; Mon.-Wed., 1:10, 4:20, 7:20, 10:25 p.m.
Bad Santa 2 Fri.-Sun., 11:30 a.m., 2:30, 5, 7:45, 10:15 p.m.; Mon.-Wed., 11:50 a.m., 2:30, 5, 7:45, 10:10 p.m.
Moana Fri.-Sun., 11:20 a.m., 2:20, 5:20, 8:10, 10:55 p.m.; Mon.-Wed., 11:30 a.m., 2:20, 5:20, 8, 10:50 p.m.; Fri.-Sun., 9:30 a.m., 12:30, 3:30, 6:30, 9:30 p.m.; Mon.-Wed., 12:30, 3:30, 6:30, 9:30 p.m.
Rules Don't Apply Fri.-Wed., 11 a.m.
The Edge of Seventeen Fri., 3:50, 10 p.m.; Sat., 10 p.m.; Sun., 3:50, 10 p.m.; Mon., 3:50, 10:30 p.m.; Tues., 3:50 p.m.; Wed., 3:50, 9:50 p.m.
The Bounce Back Thurs., 8, 11 p.m.
Nerdland: The Special Event Tues., 8 p.m.
Spirited Away: 15th Anniversary Sun., 12 noon.; Mon., 7 p.m.
Believe Fri.-Sun., 9:45 a.m., 1, 4:15, 7:15, 10:10 p.m.; Mon.-Wed., 1, 4:15, 7:15, 10 p.m.
Incarnate Fri.-Sun., 9:55 a.m., 12:20, 3:10, 5:50, 8:20, 10:50 p.m.; Mon.-Wed., 12:20, 3:10, 5:50, 8:20, 10:45 p.m.
Moana in Disney Digital 3D Fri.-Sun., 10:30 a.m., 1:20, 4:30, 7:30, 10:20 p.m.; Mon.-Wed., 1:20, 4:30, 7:30, 10:20 p.m.
Fantastic Beasts and Where to Find Them Fri.-Sun., 9:40 a.m., 12:40, 4, 7:10, 10:25 p.m.; Mon.-Wed., 12:40, 4, 7:10, 10:15 p.m.; Fri.-Sun., 10:20 a.m., 1:30, 4:45, 8, 11 p.m.; Mon.-Wed., 11:40 a.m., 3, 6:20, 9:40 p.m.
Almost Christmas Fri.-Sun., 10:40 a.m., 1:50, 4:40, 7:40, 10:40 p.m.; Mon.-Wed., 11:10 a.m., 1:50, 4:40, 7:40, 10:35 p.m.
Arrival Fri.-Sun., 9:50 a.m., 12:50, 3:40, 7, 9:50 p.m.; Mon.-Wed., 12:50, 3:40, 7, 9:45 p.m.
Doctor Strange Fri.-Sat., 10:10 a.m., 1:35, 4:35, 7:35, 10:35 p.m.; Sun., 10:10 a.m., 1:35, 4:45, 7:35, 10:35 p.m.; Mon.-Wed., 1:35, 4:35, 7:35, 10:30 p.m.
Trolls Fri.-Sun., 10:50 a.m., 1:40, 4:10, 6:50, 9:20 p.m.; Mon.-Wed., 11:20 a.m., 1:40, 4:10, 6:50, 9:20 p.m.
Hacksaw Ridge Fri., 12 noon, 6:40 p.m.; Sat., 11:10 a.m., 6:40 p.m.; Sun., 6:40 p.m.; Mon.-Tues., 12 noon.; Wed., 12 noon, 6:40 p.m.
Moonlight Fri.-Sun., 2, 4:50, 7:50, 10:45 p.m.; Mon.-Wed., 2, 4:50, 7:50, 10:40 p.m.

AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704
Allied Fri.-Sun., 11:15 a.m., 12:45, 3:45, 7, 10:15 p.m.; Mon.-Tues., 12:45, 3:45, 7, 10:15 p.m.; Wed., 1, 4, 7, 10:15 p.m.
Bad Santa 2 Fri.-Wed., 1:45, 4:30, 7:30, 10:30 p.m.
Office Christmas Party Thurs., 7:30, 10:30 p.m.

Incarnate Fri.-Sun., 11:30 a.m., 2:45, 5:30, 8:30, 11:15 p.m.; Mon.-Wed., 2:45, 5:30, 8:30, 11 p.m.
Almost Christmas Fri.-Sun., 2, 5, 8, 11 p.m.; Mon.-Wed., 2, 4:45, 7:45, 10:45 p.m.
Arrival Fri.-Sun., 11 a.m., 12:15, 3:15, 6:30, 9:45 p.m.; Mon.-Tues., 12:15, 3:15, 6:30, 9:45 p.m.; Wed., 1, 3:45, 6:45, 9:45 p.m.
Doctor Strange Fri.-Wed., 3, 9:15 p.m.
Doctor Strange in Disney Digital 3D Fri.-Wed., 12 noon, 6 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565
Allied Fri.-Sat., 11:25 a.m., 2:05, 4:35, 7:05, 8:45, 9:50, 11:25 p.m.; Sun., 11:25 a.m., 2:05, 4:35, 7:05, 8:45, 9:50 p.m.; Mon., 11:45 a.m., 2:05, 4:35, 7:05, 8:45, 9:50 p.m.; Tues.-Wed., 11:45 a.m., 1:15, 4, 6, 8:45, 10:50 p.m.
Bad Santa 2 Fri.-Wed., 6:05, 11:15 p.m.
Moana Fri.-Sat., 10, 11:15 a.m., 12:45, 1:30, 2:30, 3, 3:45, 4:45, 5:45, 6:30, 7, 8, 9:15, 11:20 p.m.; Sun., 10, 11:15 a.m., 12:45, 1:30, 2:30, 3, 3:45, 4:45, 5:45, 6:30, 7, 8, 9:15 p.m.; Mon., 11 a.m., 12:45, 1:30, 2:30, 3, 3:45, 4:45, 5:45, 6:30, 7, 8, 9:15 p.m.; Tues.-Wed., 12:45, 1:45, 3, 3:45, 5:45, 6:30, 8, 8:45 p.m.
Rules Don't Apply Fri.-Sun., 11:50 a.m., 3:10 p.m.; Mon.-Wed., 3:10, 9:35 p.m.
The Edge of Seventeen Fri.-Sat., 10:30 a.m., 1, 4:15, 7:20, 9:30, 11:40 p.m.; Sun., 10:30 a.m., 1, 4:15, 7:20, 9:30 p.m.; Mon., 11:50 a.m., 1, 4:15, 7:20, 9 p.m.; Tues.-Wed., 11 a.m., 1, 4:15, 7:20, 9 p.m.
Incarnate Fri.-Wed., 11:10 a.m., 2:25, 5:20, 7:10, 10:20 p.m.
Moana in Disney Digital 3D Fri.-Mon., 12:15 p.m.; Tues.-Wed., 11:15 a.m.
Fantastic Beasts and Where to Find Them Fri.-Sat., 10:15, 11:15 a.m., 12:30, 2, 3:15, 4:40, 6:05, 7:30, 8:45, 10:15, 11:30 p.m.; Sun., 10:15, 11:15 a.m., 12:30, 2, 3:15, 4:40, 6:05, 7:30, 8:45, 10:15 p.m.; Mon., 11:25 a.m., 12:30, 2, 3:15, 4:40, 6:05, 7:30, 8:45, 10:15 p.m.; Tues.-Wed., 11:25 a.m., 12:30, 2, 3:15, 4:45, 6:05, 7:30, 8:45, 10:15 p.m.
Arrival Fri.-Sun., 10:10, 11:45 a.m., 1, 2:15, 3:30, 4:40, 6, 7:15, 8:30, 9, 9:45, 11 p.m.; Mon., 11:40 a.m., 1, 2:15, 3:30, 4:40, 6, 7:15, 8:30, 9:45, 11 p.m.; Tues.-Wed., 11:40 a.m., 1, 2:15, 3:30, 4:40, 7:15, 8:30, 9:45, 11 p.m.
Doctor Strange Fri.-Mon., 11:55 a.m., 2:20, 4:45, 8:05, 10:30 p.m.; Tues.-Wed., 11:50 a.m., 2:20, 4:45, 8:05, 10:30 p.m.
Moonlight Fri., 10:35 a.m., 12:50, 3:05, 5:25, 7:45, 10:05 p.m.; Sat.-Sun., 10:35 a.m., 12:50, 3:10, 5:25, 7:45, 10:05 p.m.; Mon.-Wed., 11:35 a.m., 2:30, 4:45, 7:05, 9:30 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030
Bad Santa 2 Fri.-Wed., 12 noon, 2:30, 5, 7:30, 10 p.m.
Nocturnal Animals Fri.-Wed., 1:30, 4:15, 7, 9:40 p.m.
Office Christmas Party Thurs., 7, 9:40 p.m.
Incarnate Fri.-Wed., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
Fantastic Beasts and Where to Find Them Fri., 11 a.m., 2, 5, 8 p.m.; Sat., 11:30 a.m., 2, 5, 8 p.m.; Sun.-Wed., 11 a.m., 2, 5, 8 p.m.
Fantastic Beasts and Where to Find Them in 3D Fri.-Wed., 12 noon, 3, 6, 9 p.m.
Arrival Fri.-Wed., 1, 3:45, 6:30, 9:15 p.m.
Trolls Fri., 3:45, 8:45 p.m.; Sat., 9:30, 11 a.m., 3:45, 8:45 p.m.; Sun.-Wed., 3:45, 8:45 p.m.
Trolls 3D Fri., 1:15, 6:15 p.m.; Sat., 6:15 p.m.; Sun.-Wed., 1:15, 6:15 p.m.

AERO THEATER 1328 Montana Ave. (323) 466-FILM
Call theater for schedule.

LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836
The Duelist (Duelyant) Fri., 1:30, 4:20, 7:10, 9:50 p.m.; Sat.-Sun., 10:50 a.m., 1:30, 4:20, 7:10, 9:50 p.m.; Mon., 1:30, 4:20, 7:10, 9:50 p.m.; Tues., 1:30, 4:20, 9:50 p.m.; Wed.-Thurs., 1:30, 4:20, 7:10, 9:50 p.m.
Man Down Fri., 1, 3:20, 5:40, 8, 10:15 p.m.; Sat.-Sun., 10:40 a.m., 1, 3:20, 5:40, 8, 10:15 p.m.; Mon., 1, 3:20, 5:40, 8, 10:15 p.m.; Tues., 5:40, 8, 10:15 p.m.; Wed.-Thurs., 1, 3:20, 5:40, 8, 10:15 p.m.
Evolution Sat.-Sun., 11 a.m.
Seasons (Les saisons) Sat.-Sun., 11 a.m.; Tues., 7:30 p.m.
Best Worst Thing That Ever Could Have Happened... Sat.-Sun., 10:30 a.m.
Loving Fri.-Sun., 1:10, 4, 7, 9:55 p.m.; Mon., 1:10, 4 p.m.; Tues., 1:10, 4, 9:55 p.m.; Wed., 1:10, 4, 7, 9:55 p.m.; Thurs., 1:10, 4, 7 p.m.
The Handmaiden (Agassi) 4 p.m.
Moonlight Fri.-Mon., 1:20, 7:20 p.m.; Tues., 1:20 p.m.; Wed., 1:20, 7:20 p.m.; Thurs., 1:20 p.m.
77 Minutes Thurs., 7:30 p.m.
Les Cowboys Mon., 7:30 p.m.; Tues., 1 p.m.
Bodyguards: Secret Lives From the Watchtower 1, 3:10, 5:30, 7:50, 10:10 p.m.
Evan's Crime 9:55 p.m.
New York Film Critics Series: Burn Country Thurs., 9:55 p.m.
On the Map Sat.-Sun., 10:30 a.m.
Solitary 1, 3:10, 5:20, 7:40, 10 p.m.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706
Friday shows only **Allied** Fri., 12:45, 3:45, 6:45, 9:45 p.m.
Fantastic Beasts and Where to Find Them Fri., 1, 7 p.m.
Fantastic Beasts and Where to Find Them in 3D Fri., 4, 10 p.m.

NEW MALIBU THEATER 3822 Cross Creek Road (310) 456-6990
Allied Fri., 3:15, 6:15, 9:15 p.m.; Sat., 12:15, 3:15, 6:15, 9:15 p.m.; Sun., 12:15, 3:15, 6:15 p.m.; Mon.-Thurs., 3:15, 6:15 p.m.

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

GO **BAD SANTA 2** In the 13 years since the first *Bad Santa*, two hugely talented actors from the cast died — RIP Bernie Mac and John Ritter. Both were supporting players whose personalities outsized their roles. Now, Kathy Bates swallows up all the open air left by their absence and belches it out with the stench of a nasty, give-no-fucks woman with a buzzcut who'll take a shit with the door open — that moment drew a voluminous gasp-laugh from the women in our audience. In the opening scene, a carefree Willie Stokes (Billy Bob Thornton) ogles a breastfeeding mother in slow motion and crashes his convertible into a valet stand. Yeah, that wasn't his car, and he's fired. Willie hasn't shaken the rotund idiot-kid Thurman Merman (Brett Kelly), who's grown up to be a curious, virginal sandwich artist at Hungry Hoagies. And Willie obviously hasn't learned his lesson from the last Christmas heist in a mall that went awry, in the original *Bad Santa*; against his better judgment, he takes off for Chicago for another score with mastermind Marcus (Tony Cox) — who also tried to kill him. Now, they're ripping off a charity org, and Willie's long-lost loudmouth biker mom, Sunny (Bates), is the ringleader. Sunny is smart-assier than all the men combined. She scalds with the darkest, most mindfuckiest burns as the ultimate Mommy Dearest. Still, *Bad Santa 2* is no *Blazing Saddles*. It's not scathing political commentary but a bleary-eyed view of humanity at its worst — something to laugh at as we simultaneously disavow it. (April Wolfe)

THE EAGLE HUNTRESS It's hard to watch *The Eagle Huntress* without being charmed by Aisholpan, the documentary's confident 13-year-old protagonist. In the mountainous region of Mongolia, which feels vast and untouched by time, Aisholpan dreams of following in the footsteps of her father by training an eagle for hunting, becoming what is known as a *bürkitshi*. Aisholpan, with her round face and pigtails, is an unlikely candidate for this mythic role, which exists exclusively in her Eurasian homeland — centuries of previous eagle hunters have all been men. Thanks to an admirably self-assured attitude and a nurturing father who doesn't buy into the sexist myths surrounding eagle hunting ("She shows extraordinary strength regardless of her gender," he says), the girl realizes her dream. If this story weren't true, it would have to be written as a young-adult novel. Sometimes the film pushes this point: There's intermittent voice-over by Daisy Ridley, of *Star Wars* reboot girl-power fame, and the original Sia song that plays over the end credits consists mainly of the lyric "You can do anything." Shots of Aisholpan training in the hunt and forming a bond with her eagle are expressions of female empowerment (or at least one specific female's empowerment in one specific place) that speak for themselves. In one of the most poignant images, Aisholpan, having just fed her eagle, paints her nails with lavender polish while the bottle sits next to bloody animal entrails. Girlishness and guts coexist peacefully. The film lends itself to grand pronouncements about feminism or animal rights or some combination of the two, but at heart this is an engaging story about a girl and her eagle. (Abbey Bender)

THE EDGE OF SEVENTEEN Just as horror and action movies live or die by their villains, good teen comedies depend on how well developed their adult characters are, how well they counter all those shook-up hormones. Kelly Fremon Craig's debut feature *The Edge of Seventeen* cuts sharply when its two fully drawn adults talk a turbulent teen girl off the ledge. It's everything else that's... less than. Nadine Byrd (Hailee Steinfeld) talks to herself. A lot. She's a self-absorbed, self-professed awkward outcast dressed in a combo of vintage finds and Forever 21 ensembles. Her best friend Krista (Haley Lu Richardson) is a self-assured rainbow of optimism who keeps Nadine afloat, indulging Nadine's irrational hatred of sporty, popular brother Darian (Blake Jenner). Little Nadine doesn't want to get out of the car at school, and her mother, Mona (Kyra Sedgwick), tries to force her out before dad (Eric Keenleyside) cools them all down. But the funny moments come from the supporting characters of the cool teacher Mr. Bruner (Woody Harrelson), Mona, and a stuttering, incredibly endearing admirer of Nadine's, Erwin Kim (Hayden Szeto). These three are standouts. Harrelson and Sedgwick, the kind of performers who up the game of anyone lucky enough to be in their vicinity, and Steinfeld benefits the most from their actor generosity, shining in their presence. Throughout, I kept wondering what Nadine's passions were, because she seemed to have none outside of crushing hard on one handsome, moody senior student. She's not good at anything, and doesn't seem to try. There's so much talking, but not a lot of doing, which is why those scenes with the adults spark such life — they *do* things. (April Wolfe)

GO **ELLE** Dutch provocateur Paul Verhoeven has spent decades cine-psychoanalyzing the relationship between sex and violence, pulp and profundity. Since the septuagenarian director hasn't made a proper feature since *Black Book* in 2006, he has been spared the overly didactic hot-take interpretations that proliferate online. But his new film, *Elle*, adapted by David Birke from Philippe Djian's novel *Oh...*, is, in a way, Verhoeven's own hot take on his career. It stars Isabelle Huppert as a rape survivor named Michèle, a former literary editor who now develops fetid video games about goblins and trolls, concoctions conjoined from Lovecraft, Tolkien and the Marquis de Sade. Just as Verhoeven uses lowbrow genres to create scathing satires of capitalism (*RoboCop*) and fascism (*Starship Troopers*), Michèle uses video games to expose nasty truths about human desires: Her monsters violate women from behind with writhing tendrils. Brutal violence usurped by a smile is maybe the defining idea of the film. Verhoeven treats sexual violence with sobriety (he has repudiated some critics' queasy description of *Elle* as a "rape comedy"), but most of the film is a burlesque of manners and mannerisms. Verhoeven extrapolates the novel's ideas on the role of forgiveness and penance and Christian veneration in a rotten world into something far more cryptic: an inquiry into not just the nature of what we call "evil," but what kinds of transgressions and monsters we're willing to ignore or absolve. It's unrepentantly a Paul Verhoeven film, but it owes everything to Huppert, whose straight-faced comic delivery has never gotten as much renown as her more solemn work. She makes *Elle* a serious work of art that mocks Serious Works of Art™. (Greg Cwik)

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

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

GO **MOANA** Disney's *Moana* feels like a movie about how easy it can be to give up, and how important it is not to. It's funny, joyful and sweet, and yet running beneath everything is a sad counter-narrative about how the world always throws obstacles in your way, and how you could just retreat. But for all that, this also plays like the lightest Disney animated film in quite some time. That paradox is rooted in *Moana*'s central relationship, between the adventurous Polynesian princess of the title (voiced by Auli'i Cravalho) and the hilariously preening, goofball demi-god Maui (voiced by Dwayne "The Rock" Johnson). The two find each other on the high seas after the girl flees her island village on a special quest. She wants to return a jewel-like "heart" that was stolen from the goddess Te Fiti by Maui many years ago. The theft, we are told, plunged the world into darkness — it's why the oceans are now so often treacherous. Moana's people are terrified of venturing beyond a nearby reef; they're content to live in fear, grateful for what little they have. Luckily, Moana has special powers: The seas bend to her will. That gives her the courage to locate Maui, a muscle-bound narcissist who has lost all his special powers. He has a literal backstory: Animated tattoos magically appear on his back after important events, telling the tale of his life. He's a marvelous creation, and the Rock voices him with an expert mix of bluster and pathos as the episodic quest tale becomes a buddy movie, with the bickering demi-god and princess coming to understand one another. (Bilge Ebiri)

SOLITARY

Dec. 2-8, 2016 ❖ Daily at 1:00 3:10 5:20 7:40 10:00
Monica Film Center
1332 2nd Street ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com

BEHIND THE COVE

Dec. 2-8, 2016 ❖ Daily at 12:00 2:20 4:50 7:20 10:00
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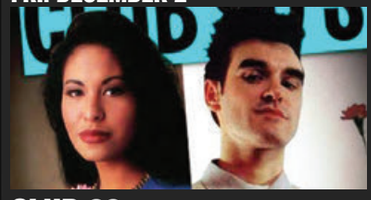
THU. DECEMBER 1

FLEX UP LA
FT. BAD ROYALE ACKEEJUICE ROCKERS & TWO SEVEN CLASH

FRI. DECEMBER 2

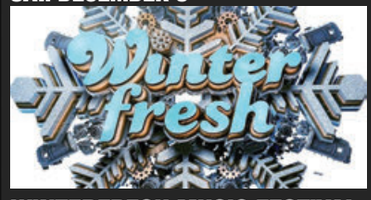


CLUB 90s
SELENA VS. MORRISSEY NIGHT

FRI. DECEMBER 2

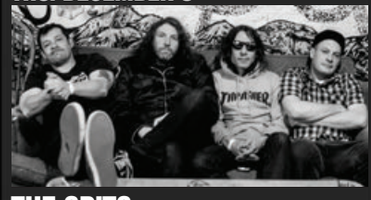
BROWNIES & LEMONADE
CARMACK IMMERSION TOUR AFTER PARTY

SAT. DECEMBER 3



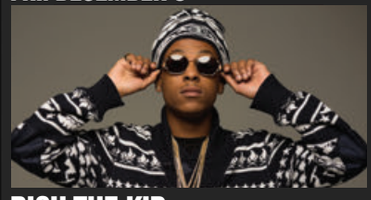
WINTERFRESH MUSIC FESTIVAL
AIRWAVE, ALEX KIDD, ALLAN MORROW & MORE

THU. DECEMBER 8



THE SPITS
ZIG ZAGS, DIRTY & HIS FISTS

FRI. DECEMBER 9



RICH THE KID
AUDIO PUSH, LIL HOUSE PHONE, DJ SPICOLI & SUSPECT

COMING SOON:

12/6 THE RARE OCCASIONS
12/7 MAYHEM FT. BARE NOIZE
12/9 GLADKILL
12/10 REMEMBER (HOLIDAY/ TRIBUTE TO DAVID MANCUSO EDITION) FT. MARQUES WYATT
12/10 RAUNCHY REFLEX-MAS W/ DJ/PRODUCER EDDIE X
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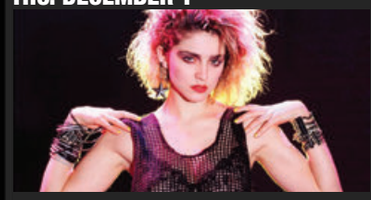

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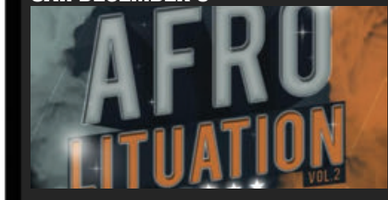

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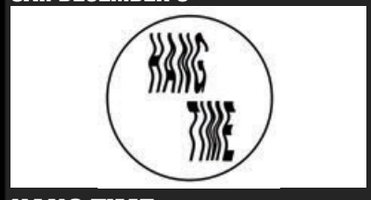

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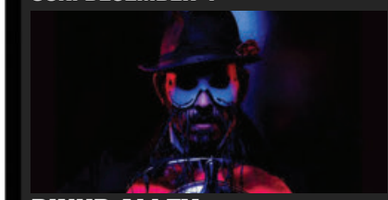

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The Bangles, back in the day

PHOTO BY KAREN FILTER

Music //

BACK WITH A BANG

With three throwback shows at the Whisky a Go-Go, The Bangles celebrate their early material and their garage-rock roots

BY BRETT CALLWOOD

Susanna Hoffs and sisters Debbi and Vicki Peterson of The Bangles are sitting outside a cafe in Santa Monica, drinking coffee and enjoying the sun, when a woman tentatively approaches the table with a beaming smile. "Uh-oh," everyone thinks. "Here comes a Bangles super-fan with an iPhone in hand, about to request a selfie with the band."

The woman goes straight to Hoffs and says, "Hi, I'm a matchmaker. Can I give you a card? You're exactly the type that some of our clients like." Hoffs politely explains that she's been married for more than 20 years and the matchmaker, oblivious about whom she's approached, disappears. Hoffs turns back to the table, blushing slightly, and says, "She doesn't know I'm ancient. I'm surprised I'm anybody's type." And everyone laughs so hard they just about spit out their coffee.

Even in The Bangles' days of worldwide smash hits, when they were far less likely to go unrecognized, this is a band that always had an awkward relationship with pop stardom. Before Prince helped to lift the ladies to another level by giving them "Manic Monday," they considered themselves a 1960s-influenced, Sunset Strip garage-rock band, very much a part of the punk era of the time, and they feel the same way today.

That's why, to celebrate the CD and vinyl release of *Ladies and Gentlemen ... The Bangles!*, a collection of early demos and outtakes, the band are playing three shows at the Whisky a Go-Go, the scene of many of their shows in the early '80s, when they were learning their trade. Their first Whisky show, in 1982, saw them open for psychedelic power-pop group The Last, and that band will open for The Bangles on the middle date. Similarly era-appropriate bands The Muffs and The Pandoras will open the other two dates.

If it sounds like a big old nostalgia-fest, well, in a way it is. But unlike so many such undertakings, this isn't a cynical cash grab. It's a band saying, "Hey, before 'Walk Like an Egyptian' and 'Eternal Flame,' we were a scrappy garage band and we fought to remain that way. Check this out."

"We wanted to do something in L.A., and the venues that were appealing to all three of us were the iconic venues of our original, early days," Hoffs says. "We felt that it was time to go back to where it began, which was the Whisky. The Whisky represented all that was going on with the Sunset Strip in the '60s — The Byrds, Arthur Lee and Love — a big influence on The Bangles."

Vicki Peterson says that, early on, ambitions within the band didn't stretch much further than playing the Whisky (although, once that was achieved, "world domination" was next on their list). Debbi recalls feeling "triumphant" after that first show.

> "WE WERE ROUGH AROUND THE EDGES, BUT THAT WAS THE POINT OF IT."
> —SUSANNA HOFFS

"We went on to do several shows there in that era," Hoffs says. "We got a really bad review in the *L.A. Times*. They didn't really understand the band at that point. Fair enough, we were rough around the edges. But that was the point of it. Now we embrace that part."

The Bangles played the Strip as a transition was taking place, from the punk scene led by X and The Germs to the hair-metal that would take over MTV and radio for the latter half of the '80s. That music, while fun, was undeniably testosterone-fueled — and had very little influence on The Bangles.

"By the time the mid-'80s happened, we were on the road, and we missed a lot of that," Vicki says. "So for the whole hair-band thing, we were in Europe, or we were in Michigan. We were home very little. We played like crazy [around L.A.] 1981 through '83, but then we started touring and that was it. We went away, came home and it was full-on hair metal. I was digging it, in a way. It was just fun, silly and ridiculous. But it was not the soil from which The Bangles grew, on any level."

The music industry was pretty testosterone-fueled in the '80s, and the Bangles had to put up with all sorts of ridiculous photoshoot requests, from "make out with each other" to "have a pillow fight in your pajamas." To their credit, the young Bangles quickly figured out that they could say no to that crap and get on with their collective career. They can look back now and laugh at how ludicrous it all was, but they're justifiably proud that they stood their ground and, hopefully, played a part in making life easier for female rockers today.

"Just a click through YouTube and you're gonna find incredibly talented musicians all over the country, which is great and exciting," Vicki says. "Young women who are fearless, and thank God for that. It actually is something that I relate to. We had a sweet blind spot as to what our limitations might be out there in the world. We fully believed from day one that we would rule the world. We were very narrow-minded. It was Bangles or bust."

Of course, they weren't the only all-female band from L.A. to enjoy mainstream success in those days. The Runaways split just before The Bangles formed (bassist Michael "Micki" Steele was in both groups), but the career of The Go-Go's ran almost in parallel. There was some friendly competition between the two bands, and some sonic, psychedelic similarities.

"I was very inspired by them," Hoffs says. "I knew that they came out of punk rock. They were in towels and soap bubbles on the record cover, but they were a very honest-to-God art project, and that's how I saw The Bangles, too."

There has been lots of crossover between the bands; Vicki toured with The Go-Go's for a short time in the '90s, and worked on some of Belinda Carlisle's solo material. Both Debbi and Hoffs also worked with various Go-Go's through the years. When The Go-Go's very recently decided to retire, it seemed to add a little more importance to these Bangles Whisky shows.

Now that The Go-Go's are no more, one has to wonder what The Bangles plan following these dates. They say there's no new material in the cards, so what's next?

"I'm happy to keep going," Hoffs says simply. "We're very busy in our lives, so we do it when we feel like this is coming from a place of sheer enthusiasm and everybody's feeling it. Those are the unforgettable moments."

Can You Handle It?

TWENTY YEARS AFTER HIS PROVOCATIVE DEBUT ALBUM, *SOUL ON ICE*, RAS KASS IS STILL EXPLORING AMERICA'S UNCOMFORTABLE TRUTHS

BY JEFF WEISS

Jack Nicholson had nothing on Ras Kass. At least not by 1996, the year the screen legend starred in *Mars Attacks* while the Watts- and Carson-raised "waterproof MC" unleashed his classic debut, *Soul on Ice*. Celebrating its 20th anniversary this fall, the album court-martialed rap clones, offering a mace-swinging condemnation of everything, from the New World Order and pale devils to the education system and Bob Costas.

The title track's hook rewrote Nicholson's infamous "you can't handle the truth" monologue from *A Few Good Men*. No one actually remembers what the actor said to Tom Cruise next, but any serious West Coast rap fan can recite the entire chorus of "Soul on Ice," especially the Diamond D remix.

That's timelessness, and testament to the singularity of the cerebral artist who named himself after an Ethiopian emperor and explained why his "secular metaphysical theory" was fatal from his first bars. After a canonized debut single ("Remain Anonymous"), rap bible *The Source* hailed the Banning High grad as the West Coast's answer to Nas. But *Soul on Ice* barely charted and no singles earned significant radio play.

> IN TRUMP'S AMERICA, *SOUL ON ICE* STILL FEELS LIKE REQUIRED LISTENING.

Trapped between underground and mainstream, on a label (Priority) on the verge of selling out, in a West Coast climate that offered little oxygen to artists outside of the G-funk mold, Ras Kass suffered from the industry politics that ensnared many of his peers.

"Labels aren't there to be creative. They don't want you to re-create the wheel, they just want the same tire everyone likes, slightly improved each year," Ras Kass says now. He dropped two albums for Priority and spent the next eight years stuck in limbo, trying to extricate himself from a labyrinth of exploitive contracts.

"Art wants to be creative and free," Ras Kass says. "There's no such thing as 'the music business,' there's the business of selling music."

He's sharply dressed in a black sweater and designer jeans, looking barely older than he did on the cover of *Soul on Ice* — which he just re-released in a 20th-anniversary edition with remixes and unreleased tracks. Earlier this fall, he dropped its sequel, *Intellectual Property: SOI2*.

COURTESY OF PRIORITY RECORDS

Over the last two decades, his influence has seeped into everyone from Kendrick Lamar and Ab-Soul to Canibus and Lupe Fiasco. But in the wake of the political chaos of the last several months, his debut feels as pertinent as at any time since it first dropped — especially "Nature of the Threat," which one dreams of being used to torture the alt-right's neo-Nazi buffoons.

A lacerating polemic against white supremacy, "Nature of the Threat" is the rap analog to Howard Zinn's *A People's History of the United States*. The hyperbolic attack is supported by obscure historical truths absorbed by a kid who read the *Encyclopedia Britannica* cover to cover. In Trump's America, it still feels like required listening, no matter how uncomfortable it can be to hear.

"The thesis of 'Nature of the Threat' is that white people are potential predators, and the rest is just me doing numbers to prove that," Ras Kass says.

We talk briefly about his latest song, a postelection attack on Trump that plays out like an unofficial sequel to "Nature." I ask what the wiser, more mature Ras Kass would say to the impassioned kid who wrote the original.

"You know," Ras Kass says, sighing and taking a deep breath. "I don't want to say it, but doing the numbers on this election and looking at what's happening in America and all over the world, I have to admit ... it seems like that angry kid who wrote that song was right all along."

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

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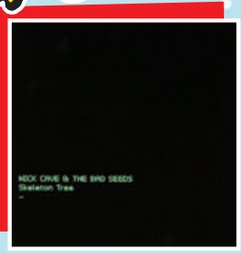

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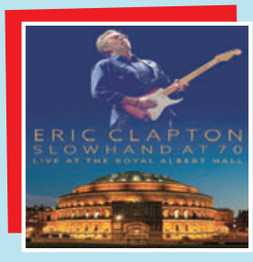

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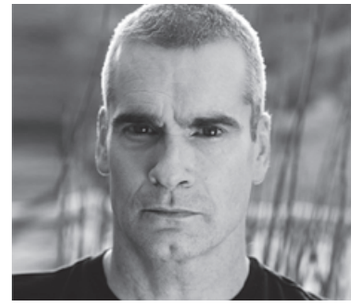

WAR ON EVERYTHING

Tread carefully, citizen. The war will be starting soon if it hasn't already. The Atheists are coming with their oppressive, joy-killing, contrarian points of view, which they seek to cram down the throats of the Christian-consumerist majority.

The audacity of these drips! To think they could in any way neutralize a wave of love and acceptance worth billions of dollars. It's time for millions of Americans to gtet rolled like drunken sailors as they fill their carts with products made in other parts of the world.

Yesterday, as I walked the streets of Fargo, North Dakota, looking at the Christmas decorations that adorned the light poles, it occurred to me that our traditions are often far more powerful than we are as high-functioning creatures. While many traditions find their origins in religion, they have been worn by so many for so long, they are different from how they started.

As a nation, we are wild and barely controllable, drifting in and out of reality and myth, self-christened in the blood and glory of quenchless ambition, greed, innovation and war. These rituals are verses in our collective song, monetized and sung raggedly. But they're ours, and speak to the country's totality as much as anything else.

So there might be a "War on Christmas," but at all times, there is a war on everything in America. These conflicts are profit-motivated, often dressed in the camo gear of "hearts and minds" or "enduring freedom," and only end momentarily. As soon as the money catches its breath, it takes off again and another mutant strain of the American dream is chased to its end.

It is our 24/7 bellicosity, inside and outside our borders, that puts us in a perpetual "my brother, my enemy" posture. As we must, as we are unable to do otherwise, we keep pushing limits in search of a more powerful high. We are incapable of backing down or letting go.

One of the greatest examples of American exceptionalism is the ramming of the square peg into the round hole. Instead of admitting that it simply doesn't fit, we keep at it, in order to form a more perfect union.

If you want complete bedlam, just tell hundreds of millions of people that they live in the freest, most amazing country in the world, then add more rules, laws and regulations than you could ever remember. Remind them that the state they live in enjoys the freedoms and sovereignty of the Ninth Amendment but must also adhere to the strictures of a federal force that almost taunts and belittles as it hangs like the sword of Damocles over the heads of all.

To think that even a few people can go along with that for more than an hour is crazy, but that's America — a landmass slashed by borders that are, miraculously, not constantly challenged. What ultimately makes America great is the fact that there are any of us left.

It is our almost completely unrestrained sense of freedom that makes an election like the one that just gave the country Donald Trump simultaneously possible and completely insane. The endless lines, the broken voting machines, the dirty tricks and pathetic oppression of the electorate's ability to engage in a free and open election are just a few examples of the square peg's inability to fit.

American democracy, in its most assiduously followed and most fully realized application, is easily the highest bar ever assigned to any country's population. It is, in fact, impossible to achieve. What we live in is the amazing aspiration. This attempt is no different from anything else you have tried to do consistently well. There are good days and bad days. Thinking about it this way, the last election was simultaneously like any other and also completely unique. For many it still evades believability.

I don't know of any country that self-mythologizes to the point where there is an almost factory-installed contempt for reality or order; where the facts are just not exciting enough, and so their bones are ground to dust under our wheels. We are the whale that swallowed itself. We bought in and disappeared.

AMERICA'S GREATNESS IS BEYOND REALITY.

The rest of the world trips on us hard. We are their epic blockbuster and they're all watching now. We are also our own reality show. We have no need to go anywhere or ever look beyond our borders, as we generate enough content to keep ourselves hypnotized.

Many of us will tell anyone who will listen that America is the greatest country, but rarely can we actually provide facts to back this assertion up. We don't need to. The aforementioned greatness is beyond knowledge, beyond reality. It is a thing that we have told ourselves so many times, for so many years, that its origins are untraceable and therefore sacrosanct, never to be questioned.

While some people are having a hard time stomaching the idea of Donald Trump sharing the same job description as Abraham Lincoln and Thomas Jefferson, it is perhaps the best example of the incredible mechanism that is our democracy.

As this year will soon conclude and I spend each night with thousands of fellow Americans, I am impressed and grateful for the level of civility that meets me in each venue. It is almost unbelievable that a nation of people who are approximately 50-50 in great disagreement can get through the day with such a low body count.

The last thing you want to do is bet on what an American in America will do next. But that being said, it's incredible that we all get along as well as we do.

fri 12/2

Power 106 Presents Cali Christmas

@ THE FORUM

A great finish to a year full of successful hip-hop festivals — from the fifth anniversary of Soulection this spring to the recent 20th anniversary of Stones Throw — Power 106's Cali Christmas features some of the biggest acts to come up in the genre this year. The lineup includes stars from all across the multifaceted movement of hip-hop, from D.R.A.M. — who, though you wouldn't know from his hit song, "Broccoli," has got major pipes — to his co-star on the track, Lil Yachty, whose debut mixtape, *Lil Boat*, has made him an instant favorite of fans and critics alike (you probably can expect an onstage collaboration between the two). The legendary Ice Cube also will be in the arena, along with 2 Chainz, G-Eazy, Anderson .Paak and more, so this is one for the books. **–Artemis Thomas-Hansard**

The Besnard Lakes

@ THE ECHO

The Besnard Lakes don't write songs so much as they craft long, hypnotic, Pink Floyd–style soundscapes. The tracks on the Montreal band's latest album, *A Coliseum Complex Museum*, and a related 2015 EP, *The Golden Lion*, are shorter than songs on their previous releases, but they all have similar, ponderous tempos flecked with occasional traces of shoegazer psychedelia. Echoes of nature linger in such tracks as "The Plain Moon" and "Nightingale" as guitarist Jace Lasek and his bassist-wife, Olga Goreas, cast their reverent, hushed voices into a hazy void. At times, the languorous moods and the airy, wan harmonies can get pretty monotonous, but there are moments when the surging guitars and faraway vocals combine for an ecstatic state of wonder, especially on gauzy fable "The Bray Road Beast." **–Falling James**

Jonny Lang

@ CANYON CLUB

Jonny Lang's six studio albums have spanned traditional blues, blues-rock and rock gospel. His last album, 2013's *Fight for My Soul*, takes his brand of blues into its hardest and heaviest direction yet, while highlighting anthemic, sing-along–ready choruses. Lang's recent set lists have included a cross-section of songs from throughout his career, promising a fun and memorable evening for all generations of blues fans. Among Lang's own fan favorites and most beloved covers, keep an ear open for "We Are the Same," a showstopper from the new album that's recently taken on an even greater resonance. Also at the Saban Theatre, Thursday, Dec. 8. **–Jackson Truax**

Sad13: See Saturday.

COURTESY OF THE ARTIST

sat 12/3

Asking Alexandria

@ THE WILTERN

Part of music's enduring allure is that — despite the best efforts of Pro Tools, Auto-Tune and manufactured pop bands — it's as much intangible magic as logic-bound science. Brit metalcore survivors Asking Alexandria present a case in point, rekindling old magic by reuniting with original singer Danny Worsnop in October despite his elfin and vocally versatile replacement, Ukrainian Denis Stoff, being more obvious rock-star material. With Worsnop back aboard, fans can expect set lists shunning AA's sole Stoff-era album, this year's *The Black*, in favor of selections from the prior three full-lengths. Worsnop's interim work with somewhat-supergroup We Are Harlot telegraphs his love for '80s/'90s mainstream hard rock, which seems set to ultimately elbow aside his band's lingering electronicore stutters and metalcore breakdowns on any imminent recordings. **–Paul Rogers**

Diynamic 10-Year Anniversary

@ FACTORY 93

Not everyone can step into Insomniac's warehouse space, Factory 93, and bring the music and the vibe that match the venue's underground aesthetic. Diynamic, the Hamburg-based house-music brand driven by Solomun, is more than capable of this, especially when celebrating its 10th anniversary. The brief but impactful five-date North American Diynamic tour features Solomun himself and his brightest stars: Adriatique; Kollektiv Turmstrasse and Stimming, both performing live; plus Karmon and Magdalena. Solomun is running out of shelf space for the awards he's been deservedly given for all his activities over the last five years, which comes as no surprise; along with his Diynamic cohorts, he has reshaped the deeper side of house, keeping its subversive bent while giving it widespread appeal. **–Lily Moayeri**

Sad13

@ THE BOOTLEG

Imagine what it would sound like if Kurt Cobain glued his emotional honesty into *TRL*-approved pop songs. Sad13 — aka Sadie Dupuis, the songwriter behind Boston grunge-pop band Speedy Ortiz — makes pop music that's "empowering," which is an overused term these days. It means very little when it's used to generate buzz, but it can move mountains when it's found deep within the architecture of the music. Sad13 reverse-engineers conventional pop into something a bit more feminist. In other words, if Christina Aguilera's "Genie in a Bottle" is the piñata, Sad13 is the baseball bat. **–Art Tavana**

sun 12/4

Matmos

@ THE BOOTLEG

Electronic duo Matmos made their mark by sampling and rhythmatizing sounds that emanated from bodies, human and otherwise. Following their ambitious *The Civil War* album, they issued *The Rose Has Teeth in the Mouth of a Beast*, which paid tribute to William S. Burroughs, Darby Crash, Joe Meek and King Ludwig II of Bavaria. The latter two items offered wonderfully weird sonorities — teeth grinding, flesh being burned by cigarettes, cows eating or having their uteruses pumped full of air with a vacuum cleaner and played like a bagpipe. On this year's *Ultimate Care II* (Thrill Jockey), Matmos made music with the sounds of a washing machine. This cleanly recorded album traverses rhythmic, textural and even melodic variations that start with the scritch of the wash-size selection wheel and end with the alert noise that signals the wash is done. **–John Payne**

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Tuesday • December 6th • 6pm
A-TRAK DJ SET + SIGNING
A-Trak and Fool's Gold Records celebrate the release of *In The Loop: A Decade Of Remixes 7"* box set with a live turntablist set and signing at Amoeba! Purchase the box set at Amoeba Hollywood to meet the artist and get your copy signed.

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Anderson .Paak and the Free Nationals: See Friday.

COURTESY OF THE ARTIST

Kristin Hersh
@ THE ECHOPLEX

As leader of Throwing Muses and, more recently, 50FootWave, Kristin Hersh specializes in careful, poetic observations couched in a variety of folk, pop and alt-rock settings. Like her fellow New England wordsmith Emily Dickinson, Hersh has an arch, literary perspective, so it's no surprise that her latest release, *Wyatt at the Coyote Palace*, comes as both a double CD and a book, a dual format she has explored before. The music on *Wyatt* ranges from low-key, unplugged balladry ("In Stitches") and rootsy folk ("Bubble Net") to relatively uptempo but still acoustic-based songs ("Some Dumb Runaway," "Christmas Underground"). Hersh plays all the instruments on the album, which was inspired in part by her autistic son Wyatt's obsession with a local pack of coyotes. **–Falling James**

mon 12/5

Future Pigeon, Rainbow Arabia
@ THE ECHO

Dub Club and the Echo flash back to the global mashup underground of aughts L.A. with local favorites Future Pigeon and Rainbow Arabia. Back in the early years of the 21st century, Future Pigeon brought their hybrid sound to L.A. stages frequently. Check out "Dubbing at the Gates of Dawn," with its nod to "Lucifer Sam," and you'll get an idea of how the group fuses rhythmic, Jamaican influences with '60s psychedelia and a whole lot more. Rainbow Arabia got their start by drawing from world-music sounds, but the duo have since veered toward more straightforward synth-pop. Their latest album, *L.A. Heartbreak*, is a must-listen for anyone who still obsesses over early Ministry and Italo disco records. **–Liz Ohanesian**

tue 12/6

Gemma Ray
@ THE BOOTLEG

British songbird Gemma Ray only rarely alights on these shores; a planned U.S. tour in 2010 had to be scrapped when an Icelandic volcano eruption grounded international flights. The singer-guitarist is a captivating presence onstage as she stirs up an unusual combination of dark cabaret idylls, noir-ish roots-rock and spectral pop. She's experimental enough to have collaborated with Sparks and the late Alan Vega, and her new opus, *The Exodus Suite*, is a typically ambitious album about her personal inner journeys; it was released on her own label, Bronze Rat Records. Such tracks as the aptly titled "The Original One" unwind slowly in a candied haze of shimmering guitars and icy sheets of keyboards before Ray unfurls her majestic voice in a spell-binding combination of adoration and wonder. **–Falling James**

wed 12/7

Gaby Moreno
@ THE ROXY

Gaby Moreno is that rare songwriter from Guatemala who's crossed over into mainstream success in the United States. She sings in English and Spanish, and her music is an ebullient blend of R&B, jazz, blues and folk. Her songs are flexible enough to work as straightforward singer-songwriter pop and also to be twisted into rootsy Americana, as in "Illusion," the delicate, fanciful title track off her latest album, which she's performed on *A Prairie Home Companion* as a rustic ballad alongside bluegrass mandolinist Chris Thile. "All I have are these daydreams until he comes back to me," Moreno coos reverentially, even as she drops playful references to Gandhi and Jean-Luc Godard. "Life's a despairing illusion," she confides, her voice trailing off sweetly into the night sky. **–Falling James**

thu 12/8

The Spits
@ UNION NIGHTCLUB

You can be forgiven for not jumping out of your seat when you hear the term "garage rock." The recent renewal of interest in the distorted, messy, inebriated rock music of the 1950s and '60 was supposed to save us all from the indie-rock doldrums, but nine times out of 10, garage-rock revival bands turn out to be privileged kids playing around with the aesthetics of nostalgia. The Spits, however, are not one of those garage-rock bands. Borrowing from the smirking humor, grit and lo-fi cacophony of The Ramones, The Spits play fast, loud and with a lot of heart, moving any crowd into rapturous pogoing. There's no better way to experience a Spits show than to lose yourself in the whirl of the mosh pit. **–Sam Ribakoff**

CLUBS

ROCK & POP

ACEROGAMI: 228 W. Second St., Pomona. Young Jesus, Hellrazor, Ferbus, Fri., Dec. 2, 9 p.m., free. DJ Zomb-E, Sat., Dec. 3, 10 p.m., free.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Pulley, Implants, Sidekick, The Decline, Fri., Dec. 2, 8 p.m., $12. Three Bad Jacks, Sat., Dec. 3, 8 p.m., $15. Brenda Carsey & the Awe, Bootleg Orchestra, Bobby Blunders, Solar Sons, Sun., Dec. 4, 8 p.m., $7.

AMOEBA MUSIC: 6400 Sunset Blvd., Los Angeles. A-Trak, Tue., Dec. 6, 6 p.m., free.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. Dead Horse Trauma, The Alpha Complex, Samarium, Wed., Dec. 7, 8 p.m., $7. Cheese Grater Masturbation, Homophobic Fecalpheliac, Dinosaur Dick, Back From the Dead, Cerebral Spasm, Thu., Dec. 8, 8 p.m., $5.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Gill Landy, Paige Calico, Fri., Dec. 2, 8:30 p.m., $15. Sad13, Vagabon, Lisa Prank, Sat., Dec. 3, 8:30 p.m., $12 (see Music Pick). Matmos, Jeff Carey, Bully Fae, Sun., Dec. 4, 8:30 p.m., $20 (see Music Pick). ExSage, Twin Temple, Bones, Mon., Dec. 5, 8:30 p.m., free. Gemma Ray, Dylan Pratt, Spurs, Tue., Dec. 6, 8:30 p.m., $10 (see Music Pick). Rockie Fresh, Wed., Dec. 7, 8:30 p.m., $15. Flor, Lostboycrow, Opia, Thu., Dec. 8, 8:30 p.m., $15.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Haunted Garage, Rosemary's Billygoat, Radioactive Chicken Heads, Santa Sabbath, Fri., Dec. 2, 8:30 p.m., $10. Egrets on Ergot, The Alley Cats, Traps PS, Trap Girl, Big Debbie, Sat., Dec. 3, 8:30 p.m., $5. The Great Sadness, Flesh Blood & Bones, Sun., Dec. 4, 6 p.m., free. Holly & the Italians, Heart Beach, Brochure, Thu., Dec. 8, 8:30 p.m., $5.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.): 11334 Burbank Blvd., North Hollywood. Freak Show, with Drac & the Swamp Rats, Count Smokula, plus comedians Leah Kayajanian, Spencer Kalendar, Cyrus Naderpour, Aidan Park and others, Sat., Dec. 3, 7 p.m., $10.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Jonny Lang, Fri., Dec. 2, 9 p.m., $49-$79 (see Music Pick). Dave Mason, Bekka Bramlett, Sat., Dec. 3, 9 p.m., $38-$58.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Dave Mason, Fri., Dec. 2, 8 p.m. Lee Ann Womack, Wed., Dec. 7, 8 p.m.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. Gary Myrick's Bluestrash, 3 Balls of Fire, Fri., Dec. 2, 7:30 p.m., free. The Cody Bryant Experience, The Blue Shadows, Mondo Dorame, Sat., Dec. 3, 8 p.m., free with resv. Debra Lee & Trigger Happy, Sundays, 6 p.m., free; Lori Donato's Holiday Party, Sun., Dec. 4, 7-10 p.m., free. The Brombies, Mondays, 7:30 p.m., free. The Flight 584 Big Band, Tuesdays, 7:30 p.m., free; John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Tracy Dawn, The Cody Bryant Experience, Wednesdays, 7:30 p.m., free. Jimmy Angel, Thu., Dec. 8, 7 p.m., free. Jay Dee Maness, Thu., Dec. 8, 8:45 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. 2Mex, Kid Frost, Fri., Dec. 2, 8 p.m., $20. Castle, MOS Generator, Ironaut, Sun., Dec. 4, 8 p.m., $10. MXMS, Romy, Diamondstein, Wed., Dec. 7, 9 p.m., $10. Ayria, Inertia, Haex, Thu., Dec. 8, 9 p.m., $10.

DON THE BEACHCOMBER: 16278 Pacific Coast Highway, Huntington Beach. Gram Parsons' 70th Birthday Bash West, with Ronnie Mack, Nocona, Brian Whelan, Jay Dee Maness, Merle Jagger, Kai Clark, Echo Sparks, Coyote Moon, Fallen Stars, Michael Ubaldini, Ponderosa Aces, Ted Russell Kamp and others, Sat., Dec. 3, 6 p.m., $20-$250.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. The Besnard Lakes, Nightjacket, Brass Box, Fri., Dec. 2, 8:30 p.m., $13.50 (see Music Pick). Jay Som, L.A. Police Department, Plush, Sat., Dec. 3, 5:30 p.m., $11.50. Body Language, Sumif, Mothlight, Sun., Dec. 4, 8:30 p.m., $13.50; Soft Kill, All Your Sisters, The Agnes Circle, Black Mare, Sun., Dec. 4, 9 p.m., $13. Future Pigeon, Rainbow Arabia, Mon., Dec. 5, 8:30 p.m., free (see Music Pick). The Japanese House, The Big Moon, Wed., Dec. 7, 8:30 p.m. Morgan Delt, Alex Cameron, Hand Habits, Thu., Dec. 8, 8:30 p.m.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Snow tha Product, Woke, Fool Boy Marley, Fri., Dec. 2, 8 p.m., $18.50-$23.50. Kristin Hersh, Sun., Dec. 4, 7 p.m., $18.50-$23.50 (see Music Pick). Mr. Bill, Circuit Bent, hosted by Steve Haircut, Mon., Dec. 5, 8:30 p.m., $13.50. Barrington Levy, Kabaka Pyramid, Wed., Dec. 7, 9 p.m., $20. The Wild Reeds, Cigarette Barbies, Valley Queen, Izaak Opatz, Thu., Dec. 8, noon, $13.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Topanga, Zebulon Krol, Tolliver, Fri., Dec. 2, 9:30 p.m., $10. The Pendletons, Diamond Ortiz, Zackey Force Funk, DJ HottHobo, XL Middleton, JFO, Sat., Dec. 3, 9:30 p.m., $15. The Tikiyaki Orchestra, Sun., Dec. 4, 8:30 p.m., $10. Open Mic, Mondays, 8 p.m., $5. Reggie Watts & Karen, Organ Freeman, Tue., Dec. 6, 9 p.m., $10. Short Film Night, Wed., Dec. 7, 9 p.m., $8.

THE GLASS HOUSE: 200 W. Second St., Pomona. Lee Fields & the Expressions, Holy Hive, Fri., Dec. 2, 8:30 p.m., $18. Aesop Rock, Rob Sonic, DJ Zone, Homeboy Sandman, Sat., Dec. 3, 8:30 p.m., $20.

THE HI HAT: 5043 York Blvd., Highland Park. Funny Women's Fest, Dec. 2-3, 6 p.m. Hellrazor, Tele Novella, Sun., Dec. 4, 8 p.m., $7. Facial, Moaning, The Primals, Tue., Dec. 6, 8 p.m., free. Grand Canyon, Jamie Wyatt, Maesa & the Whole Damn Fam, Wed., Dec. 7, 8 p.m., $7. Sure Sure, Emerson Star, Mike Sempert, Thu., Dec. 8, 8 p.m., $10.

HM157: 3110 N. Broadway, Los Angeles. Tele Novella, Kolars, Bebe McPhereson, Liberty Larson, Andrew Ableson, Marquis W. Howell, DJ Neil Martinson, Fri., Dec. 2, 8 p.m., TBA.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles. The Shadow Heist, Dinosaur Parade, Melvin Elias & Bachata Tunez, Bobby Long, Dylan Melody, Fri., Dec. 2, 7 p.m., $15. The Cinematographers, Busy Phillips, Anna Vogelzang, Fay Wolf, The Girls, Jared Lee, Steve Grand, Tom Goss, Sat., Dec. 3, 7 p.m., $18. City of the Sun, Chelsea Williams, Jack Tempchin, Sun., Dec. 4, 7 p.m., $10. Emily Keener, Wed., Dec. 7, 7 p.m., $8. Liz Longley, Thu., Dec. 8, 7 p.m., $10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Henry Rollins, Dec. 5-12, 8 p.m., $30.

THE LAST BOOKSTORE: 453 S. Spring St., Los Angeles. Kristin Hersh, signing copies of her new book/CD, Sun., Dec. 4, 5:30 p.m., free.

THE LEXINGTON: 129 E. Third St., Los Angeles. The Freeks, Salem's Bend, The Rare Breed, High Priestess, Sat., Dec. 3, 8:30 p.m., $8.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Boom Trap, with Chuuwee, Trizz, Big Swift, 3rd Ave, Drain the God, Aime Janelle, Fri., Dec. 2, 10 p.m. Badxchannels, Colours, Marina City, Sat., Dec. 3, 6 p.m., TBA. Marquis & the Rhythm Howlers, The Rocketz, Inazuma, Sun., Dec. 4, 8 p.m., $10. Aaron Maxwell, James Matthew, Thu., Dec. 8, 9 p.m., $10.

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

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Blitz Katz, Collin King, Strange Lands, Fri., Dec. 2, 9 p.m., free. Sugaray Rayford, The Wandering Johnsons, Mon., Dec. 5, 8 p.m., TBA. Dead Rock West, Thu., Dec. 8, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jackshit, Dec. 2-3, 8 p.m., $30. Priscilla Ahn, Sun., Dec. 4, 10:30 a.m., $10; Richard Thompson, Sun., Dec. 4, 8 p.m., $85.

THE MINT: 6010 W. Pico Blvd., Los Angeles. The Buffalo Grass, The Hearings, Vicara, Juju Blooms, Mandi Rose, The Sandra Macat Band, Fri., Dec. 2, 8 p.m., $12. Brighter Sun Benefit Concert, with Zach Gill, Simon Petty, Ruled by Venus, Sat., Dec. 3, 8:30 p.m., $75. The Marlon Hoffman Band, Michael Zick, Omar Alhindi, Lobate Scarp, Sun., Dec. 4, 6:30 p.m., $10-$15. Where the Mermaids Are, Jensen McRae, Hilary Lankford, Siobhan Heard, Mtn Son, Mon., Dec. 5, 7:30 p.m., $8. Tinsley Ellis, Federal Dog, Mike Stocksdale, Wed., Dec. 7, 8 p.m., $16. Hannah Elizabeth, Sophie, Vanessa Jamison, Tricia, Nic Chamberlain, Thu., Dec. 8, 8 p.m., $10.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Cranky George, Sat., Dec. 3, 8 p.m., TBA. Salmon Eyes, Tue., Dec. 6, 10 p.m., TBA. Anna Lee & the Authority, Wed., Dec. 7, 9 p.m., TBA.

MULTIPLY L.A.: 200 S. Hill St., Los Angeles. Kllo, Sun., Dec. 4, 8 p.m., TBA.

PALADINO'S: 6101 Reseda Blvd., Reseda. A Benefit for Kimberly Crane, with bands TBA, Fri., Dec. 2, 8 p.m., $15. Musehead, Blackout, Precious Metal, Zeus' Hammer, Al Teman, Sat., Dec. 3, 8 p.m., $10. Lucky Otis, Mondays, 8 p.m., TBA.

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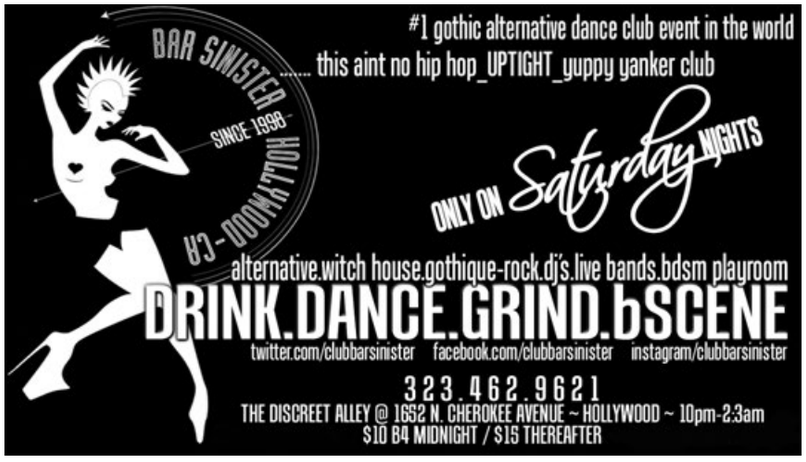

Pioneertown Road, Pioneertown. The Paul Chesne Band, Fri., Dec. 2, 8 p.m., free. Mojave Lords, The Hangmen, The Ooks of Hazzard, Sumo Princess, Sat., Dec. 3, 9 p.m., $15. Brian Whelan, Sun., Dec. 4, 7 p.m., free. The Creosote Serenaders, Thu., Dec. 8, 7:30 p.m., free.

POP OBSCURE RECORDS: 735 S. Los Angeles St., Los Angeles. Space Hurricane, Sat., Dec. 3, 6 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. The Ugly Beats, The Magnificent, The VooDuo, Fri., Dec. 2, 9 p.m., $8. Dangerously Sleazy, Hepa-titus, Death Cat, Sat., Dec. 3, 9 p.m., TBA.

RESIDENT: 428 S. Hewitt St., Los Angeles. Haley Bonar, Night Moves, Sat., Dec. 3, 8 p.m., $15. Plan B: An Event to Benefit Planned Parenthood, with DJ Bethany Cosentino, DJ Tamaryn, Kate Berlant, Emily Heller, Chris Thayer, Clare O'Kane, Tashi Condelee, Corie Johnson, Mon., Dec. 5, 7 p.m., $10 (see GoLA). Waterstrider, Nine Pound Shadow, Tue., Dec. 6, 8 p.m., $10. Corb Lund, Wed., Dec. 7, 8 p.m., $13. Bearmountain, Brothertiger, Thu., Dec. 8, 8 p.m., $10.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Hirie, Arise Roots, Iya Terra, Queendom Tribe, Fri., Dec. 2, 8 p.m., $16. Echos, Sat., Dec. 3, 9 p.m., $15. Against the Current, CRUISR, Beach Weather, Sun., Dec. 4, 7 p.m., $20. Kaleo, Mon., Dec. 5, 8 p.m., $35. Gaby Moreno, Ilza Rosario, Bjorn & the Sun, Wed., Dec. 7, 8 p.m., $30 (see Music Pick). Saul Hernández, Thu., Dec. 8, 9 p.m., $30.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Illa-J, Calvin Valentine, Fri., Dec. 2, 9 p.m., $15. Naomi, Stephen Puth, Voli, Will Woodland, Mon., Dec. 5, 9 p.m., free. The Well, Beastmaker, All Souls, Tue., Dec. 6, 9 p.m., $12. Venus & the Moon, Chris Stills, Kenneth Brian, Wed., Dec. 7, 9 p.m., $12. Muuy Biien, Green Gerry, Sons of the Bitch, Thu., Dec. 8, 9 p.m., $10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Machine, Bearcoon, Dusty Santamaria, Automatik Eden, Morten Lava, New Diplomat, Fri., Dec. 2, 8 p.m., $10. Catherine Lidstone, Clark Chimp, Sat., Dec. 3, 5 p.m., free. Well Dressed Mannequins, Aria, High Society Homeless, Mon., Dec. 5, 8 p.m., $8. Kylie Hughes, Tigers Are Bad for Horses, Jim Priest, Tue., Dec. 6, 7 p.m., $10. Expo 86, Nina Yasmineh, Devin O'Rourke, The Place, Wed., Dec. 7, 8 p.m., $8. Travis Knight, Pixel, Thu., Dec. 8, 7 p.m., $8-$14.

THE SMELL: 247 S. Main St., Los Angeles. Negro Galacticus, Vitamin Daughter, Fringe, Celebrity Crush, Fri., Dec. 2, 9 p.m., $5. Hana Vu, Vitamin Daughter, Poolboy, Sat., Dec. 3, 9 p.m., $5. Human Behavior, Foxx Bodies, Roar, Mon., Dec. 5, 9 p.m., $5. Pure Shit, Present, P22, Wed., Dec. 7, 9 p.m., $5.

SOL VENUE: 313 E. Carson St., Carson. Sammy J, Fri., Dec. 2, 7:30 p.m., $15-$35.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., Los Angeles. Dear Lemon Trees, at Anniversary Party #8, Thu., Dec. 8, 8 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Atomic Sherpas, Mecolodiacs, Fri., Dec. 2, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Rising Appalachia, Arouna Diarra, Dustin Thomas, Fri., Dec. 2, 8 p.m., $22. Mr. Little Jeans, Sat., Dec. 3, 8 p.m., $18. CRX, Streets of Laredo, Tue., Dec. 6, 8 p.m., $15.

THEATRE RAYMOND KABBAZ: 10361 W. Pico Blvd., Los Angeles. Francis Lalanne, Dec. 2-3, 7:30 p.m., $35.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Eric Bellinger, Dibi, Fri., Dec. 2, 8 p.m., $30. Xylo, Corey Harper, The Jane Archives, Sat., Dec. 3, 8 p.m., $18. Kevin Fowler, Honey County, Sun., Dec. 4, 8 p.m., $18. The Shadowboxers, TeamMate, Tue., Dec. 6, 8 p.m., $15. The Slackers, Viernes 13, Wed., Dec. 7, 8 p.m., $22. The Slackers, The Steady 45's, Thu., Dec. 8, 8 p.m., $22.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. The Rare Occasions, Grizzly Derringer, The Littlest Viking, Tue., Dec. 6, 8 p.m., $5-$10. Ces Cru, Thu., Dec. 8, 8 p.m., TBA; The Spits, Zig Zags, Dirty & His Fists, Thu., Dec. 8, 8 p.m., $16 (see Music Pick).

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Stickball, Nothinerz, Soc, Fri., Dec. 2, 8 p.m. Cash'd Out, The Rhyolite Sound, Sat., Dec. 3.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Diamond Head, Fri., Dec. 2, 7 p.m., TBA. Atomic Punks, Sat., Dec. 3, 8 p.m., TBA. The Bangles, The Pandoras, Thu., Dec. 8, 9 p.m., TBA (see Music).

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Frank Unzueta, Sat., Dec. 3, 8 p.m., $25.

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. Jacob Huffman, Bobby Bluehouse, Fri., Dec. 2, 8 p.m., $10. Rumblekings, Bobby Bluehouse, Sat., Dec. 3, 8 p.m., $15.

ARK GALLERY & STUDIOS: 2599 Fair Oaks Ave., Altadena. Non Credo, Garretson & Gorodetsky, Sat., Dec. 3, 8-11 p.m., $10 & $15.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Nerve Bundle, Dec. 2-3, 9:30 p.m., TBA. Positive Army, Sun., Dec. 4, 9:30 p.m., $20. Excursion, Tue., Dec. 6, 9 p.m., $20. Buzz Wizards, Wed., Dec. 7, 9:30 p.m., $20. Bob Reynolds, Thu., Dec. 8, 9:30 p.m., $15.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Steve Coleman & Five Elements, Dec. 2-3, 9 p.m.; Dec. 5-8, 9 p.m.; Dec. 9-10, 9 p.m.; Dec. 12-15, 9 p.m., $10. Knower, Sun., Dec. 4, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. The Ron Carter Trio, with Russell Malone & Donald Vega, Through Dec. 3, 8:30 & 10:30 p.m., $30-$45. Amanda McBroom, Sun., Dec. 4, 7:30 p.m., TBA. Bridge, Wed., Dec. 7, 8:30 p.m., TBA. Jean-Paul Vignon, Thu., Dec. 8, 8:30 p.m., TBA.

DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. John Altman, Daniel Szabo & Harvey Newmark, Sat., Dec. 3, 7 p.m., free; The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Jairus Mozee, Fri., Dec. 2, 9 p.m., $10. The Toledo Show, Sundays, 9:30 p.m., $10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., $10. Bad Betty, Thu., Dec. 8, 9:45 p.m., $10-$35.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Mike Fields Quartet, Sat., Dec. 3, 11 a.m.-2:30 p.m., free. Janis Mann, Sun., Dec. 4, 11 a.m.-3 p.m., free. Walter Simonson, Wed., Dec. 7, 6-9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Ron Stout Quartet, Sat., Dec. 3, 9 p.m., free. Seth MacFarlane, Sun., Dec. 4, 8 p.m., $50. Annie Trousseau, Tue., Dec. 6, 8 p.m., $20. Paris Chansons, Wed., Dec. 7, 7:30 p.m., $20. The Graham Dechter Quartet, Thu., Dec. 8, 7:30 & 9 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Nutty, Fri., Dec. 2, 8 p.m., $20 & $40. Mike Stoller, Michele Brourman, Alfred Johnson, Lindy Robbins, Maia Sharp, Jay Sharp, Jeff Silbar, Wed., Dec. 7, 8 p.m., $20 & up. Chris Standring, Kathrin Shorr, Thu., Dec. 8, 8 p.m.

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.

—Falling James

LATIN & WORLD

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

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

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

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

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

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

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

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Jim "Kimo" West, Ken Emerson, Sat., Dec. 3, 8 p.m.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Grant Langston & the Supermodels, Rich McCulley, Maurice Tani, Fri., Dec. 2, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Jangle Brothers, Fri., Dec. 2, 8 p.m., $20. Phil Salazar, Sat., Dec. 3, 2 p.m., $20; Aireene Espiritu, Sat., Dec. 3, 7 p.m., $18. Janet Klein & Her Parlor Boys, Sun., Dec. 4, 7 p.m., $20. Roy Zimmerman, Tue., Dec. 6, 8 p.m., $18. The Ploughboys, Thu., Dec. 8, 8 p.m., $20.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. The Mary White Band, Fri., Dec. 2, 8 p.m., free. The Dean Kalogris Band, Sat., Dec. 3, 8 p.m., free. Lee Harper, Sun., Dec. 4, 6 p.m., free. The Jimi Nelson Band, Wed., Dec. 7, 8 p.m., free; The Just Dave Band, Thu., Dec. 8, 8 p.m., free.
E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Sissy Brown, Sat., Dec. 3, 7 p.m., free.
THE FRET HOUSE: 309 N. Citrus Ave., Covina. Richard Smith, Thu., Dec. 8, 8 p.m., $20.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Dec. 2, 9 p.m., free. R.J. Mischo, Sun., Dec. 4, 8 p.m., free. The Ploughboys, Wed., Dec. 7, 9 p.m., free.
TINHORN FLATS SALOON & GRILL: 1724 N. Highland Ave., Los Angeles. Tina Michelle & the Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

–Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. 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. Bear Grillz, Midnight Tyrannosaurus, Pogman, Kaleido, Dafuq, Fri., Dec. 2, 9:30 p.m. Don Diablo, Sat., Dec. 3, 10 p.m., $30 & $50.
CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Sander Van Doorn, Dubvision, Fri., Dec. 2, 10 p.m., $12.65 & up. Arcade Saturdays, Saturdays, 10 p.m.; Borgeous, Sat., Dec. 3, 10 p.m.
EXCHANGE L.A.: 618 Spring St., Los Angeles. Frontliner, The Prophet, Lady Faith, Fri., Dec. 2, 10 p.m. Mark Knight, Chus & Ceballos, Sat., Dec. 3, 10 p.m.
FACTORY 93: 1756 Naud St., Los Angeles. 10 Years Diynamic with Solomun, Adriatique, Kollektiv Turmstrasse, Stimming, Karmon, Magdalena, Sat., Dec. 3, 9 p.m., TBA. See Music Pick.
GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., $8. Boombox, first Saturday of every month, 9 p.m. Night Shift, Thu., Dec. 8, 9 p.m.; Thu., Jan. 12, 9 p.m.; Thu., Feb. 9, 9 p.m., free.
LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. My Birthday Party with Flomac, JDHD, Kid Peace, Drewsthatdude, Fri., Dec. 2, 9 p.m.-2 a.m. Afro Lituation, Sat., Dec. 3, 9 p.m. DBLTAP, Thu., Dec. 8.
LOT 613: 613 Imperial St., Los Angeles. Promnite, Flamingosis, Late Night Radio, OriJanus, Moon Ensemble, Thu., Dec. 8, 8:30 p.m.-2 a.m., $10-$15.
THE REGENT THEATER: 448 S. Main St., Los Angeles. One More Time: A Tribute to Daft Punk, with N2N, Mahalo, Fri., Dec. 2, 8 p.m., $22.
THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., free-$5.
SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21+, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Paco Osuna, Fri., Dec. 2, 10 p.m. Amine Edge, Sat., Dec. 3, 10 p.m. Carlo Lio, Mon., Dec. 5, 10 p.m., $17. CRNKN, Bonnie x Clyde, Devault, Tue., Dec. 6, 10 p.m., free-$15. Kungs, JackLNDN, Curt Reynolds, Thu., Dec. 8, 9 p.m., $15-$30.
UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Winterfresh Music Festival, Sat., Dec. 3, 8 p.m., $45. Bare Noize, Wed., Dec. 7, 9 p.m., $15.

–Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, DEC. 2

GO **CALI CHRISTMAS:** With Ice Cube, G-Eazy, 2 Chainz, Anderson .Paak, D.R.A.M., Madeintyo, 6:30 p.m., $45-$200. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.
CELTIC WOMAN: 8 p.m. Fantasy Springs Resort Casino, 84-245 Indio Springs Drive, Indio.
COLD WAR KIDS: With The Shelters, 8 p.m., $37.50. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
GO **GARY CLARK JR.:** 7:30 p.m., $34.50-$59.50. The Theatre at Ace Hotel, 929 S. Broadway.
ISLANDS: 9 p.m., $25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.
MR. CARMACK: With Boogie, Penthouse Penthouse, Bobby Saint, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
RÜFÜS DU SOL: With Kllo, Yuma-X, 8 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
TRIBAL SEEDS: With Seedless, Krooked Treez, 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
VANIC: With Steve James, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
THE WAVE'S HOLIDAY PARTY: With Stevie B, Exposé, S.O.S. Band, Slave, Steve Arrington, Ready for the World, One Way, Klymaxx, Club Nouveau, Shannon, Rob Base, Newcleus, 7:30 p.m., $45-$65. Honda Center, 2695 E. Katella Ave., Anaheim.
WAYNE NEWTON: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.
YG: With Kamaiyah, RJ, Sad Boy, 9:30 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

SATURDAY, DEC. 3

GO **ASKING ALEXANDRIA:** With Born of Osiris, I See Stars, After the Burial, Upon a Burning Body, Bad Omens, 5:30 p.m., $15-$28. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.
CHICANO SOUL LEGENDS: With Thee Midniters, Little Willie G, Malo, Tierra, Rene y Rene, The Notations, El Chicano, Joe Bataan, Sunny Ozuna, Joe Bravo, 7:30 p.m., $31.25-$77. Honda Center, 2695 E. Katella Ave., Anaheim.
THE EXPENDABLES: With Tribal Theory, Law, 8 p.m. The Regent Theater, 448 S. Main St., Los Angeles.
KENNY BURRELL: 7 p.m., $85-$135. UCLA, Royce Hall, 340 Royce Drive, Westwood.
LOUDON WAINWRIGHT III: 8 p.m., $40. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.
MARIACHI GARIBALDI: With Ballet Folklórico de Kareli Montoya, 7 p.m., $28-$63. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
OLD DOMINION: With Steve Moakler, 8 p.m., $28.50-$50. The Novo by Microsoft, 800 W. Olympic Blvd.
STOOKI SOUND: With Venessa Michaels & Outlaw, 9 p.m., $22. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
TRIBAL SEEDS: With The Expanders, Arise Roots, 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd.
WARM BREW: With Michael Christmas, 11:30 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SUNDAY, DEC. 4

ESPECIMEN: 11 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
JAKE SHIMABUKURO: 7 p.m. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway.
THE JAPANESE HOUSE: With The Big Moon, in the Constellation Room, 9 p.m., $15. The Observatory.
JEFF BORDES: 2 p.m., $20-$30. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.
JOSH TURNER: With Temecula Road, 7 p.m. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.
LIL DURK: 7 p.m. The Regent Theater, 448 S. Main St.
LOUDON WAINWRIGHT III: 8 p.m. Wallis Annenberg Center, 9390 N. Santa Monica Blvd., Beverly Hills.
RÜFÜS DU SOL: With Cassian, 8 p.m., $45. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
THE TRIBE: 7 p.m., $40 & $100. Cal State Northridge, Plaza del Sol Performance Hall, 18111 Nordhoff St.

MONDAY, DEC. 5

BARRINGTON LEVY: 8 p.m., $5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
CRX: With Dead Heavens, Streets of Laredo, in the Constellation Room, 9 p.m., $15. The Observatory.
THE ROBERT GLASPER EXPERIMENT: 9 p.m., $30-$45. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

TUESDAY, DEC. 6

GO **CHILDREN OF BODOM:** With Abbath, Exmortus, Oni, 7 p.m. The Observatory, 3503 S. Harbor Blvd.
GUANTANAMO BAYWATCH: With Tracy Bryant, Kill a Punk for Rock & Roll, in the Constellation Room, 9 p.m., $13. The Observatory, 3503 S. Harbor Blvd.
MAXWELL, MARY J. BLIGE: With Ro James, 7 p.m. The Forum, 3900 W. Manchester Blvd., Inglewood.
MIIKE SNOW: With Morgxn, 8:30 p.m., $37.50. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
GO **THE PRETTY RECKLESS:** With Them Evils, Holy

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SATURDAY - DEC. 3
MODERN FUNK FEST:
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XL MIDDLETON, HOTTHOBO, JFO
SUNDAY - DEC. 4
THE TIKIYAKI ORCHESTRA
MONDAY - DEC. 5
OPEN MIC, ROUND 2: COMEDY
TUESDAY - DEC. 6
REGGIE WATTS & KAREN, ORGAN FREEMAN
WEDNESDAY - DEC. 7
SHORT FILM NIGHT
FRIDAY - DEC. 9
EQUANIMOUS, FAMOUS FRIEND, TABER ONTHANK
SATURDAY - DEC. 10
THE SUPERBEES, BARRIO TIGER
SUNDAY - DEC. 11
WEIRDO NIGHT! w/ DYNASTY HANDBAG

LA WEEKLY PRESENTS
WEDNESDAY, DEC 7, 2016

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White Hounds, 6:30 p.m., $27.50. The Mayan, 1038 S. Hill St., Los Angeles.

ROCKAPELLA: 8 p.m., $22-$45. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway.

RÜFÜS DU SOL: With Yuma-X, Cassian, 8 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

WEDNESDAY, DEC. 7

DEE-1: With Dope by Design, in the Constellation Room, 8 p.m., $12. The Observatory, 3503 S. Harbor Blvd.

LANE 8: With Anakim, 8 p.m., $20. The Observatory.

THE LUMINEERS: 9 p.m. The Fonda Theatre.

RÜFÜS DU SOL: With Yuma-X, Cassian, 8 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

THURSDAY, DEC. 8

DAVID BAZAN: 9 p.m., $25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

DIRTYPHONICS, DELTA HEAVY, KRIMER: 9:30 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

EMPIRE OF THE SUN: 8 p.m., $49.50. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO **JONNY LANG:** 9 p.m., $48-$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

KELSEA BALLERINI: 7 p.m., $25. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO **LA LUZ:** With Feels, The Cairo Gang, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

LANE 8: With Anakim, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

MR. CARMACK: 8 p.m., $23.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

PAM TILLIS, LORRIE MORGAN: 8 p.m., $58-$65. Lewis Family Playhouse, 12505 Cultural Center Drive, Rancho Cucamonga.

ROSEMARY'S BILLYGOAT, SAPPHIC MUSK: 8:30 p.m., $10. The Regent Theater, 448 S. Main St., Los Angeles.

—Falling James

CLASSICAL & NEW MUSIC

ANDREA BOCELLI: Sun., Dec. 4, 7:30 p.m., $79-$379. Honda Center, 2695 E. Katella Ave., Anaheim.

BRILLIANT STRINGS: Sun., Dec. 4, 2:30 p.m., free. MorYork Gallery, 4959 York Blvd., Highland Park.

GO **CHINA PHILHARMONIC ORCHESTRA:** Pianist Serena Wang ignites Beethoven's Piano Concerto No. 1, and conductor Long Yu sets sail with Dvorák's Ninth Symphony ("From the New World"), Mon., Dec. 5, 8 p.m. Walt Disney Concert Hall, 111 S. Grand Ave.

THE CHOIR OF TRINITY WALL STREET, THE TRINITY BAROQUE ORCHESTRA: The New York chorus and orchestra revel in George Frideric Handel's seasonal warhorse, *Messiah*, Wed., Dec. 7, 8 p.m., $33-$75. Valley Performing Arts Center, 18111 Nordhoff St.

THE COLBURN YOUTH ORCHESTRA: Maxim Eshkenazy conducts pieces by Wagner, Debussy and Stravinsky, Sun., Dec. 4, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

THE CSUN SYMPHONY: Thu., Dec. 8, 7:30 p.m., $15. Cal State Northridge, CSUN, 18111 Nordhoff St.

DREAM ORCHESTRA: Artistic director Daniel Suk welcomes 11-year-old pianist Dylan Iskander, cellist Yao Wang, Vox, soprano Golda Berkman and violinist Xika Huang for a holiday concert, Sat., Dec. 3, 7:30 p.m., $15-$40. Redondo Beach Performing Arts Center, 1935 Manhattan Beach Blvd., Redondo Beach.

HOLLYWOOD MASTER CHORALE: The chorus performs Morten Lauridsen's *Lux Aeterna* and seasonal tunes by Michelle Green Willner and Steve Rothstein, Sun., Dec. 4, 4 p.m., $20. St. Ambrose Church, 1281 N. Fairfax Ave., West Hollywood.

KAROLINA: The Polish singer-violist digs into the Great American Songbook with backing by pianist Robert Kamil Lewandowski, Wed., Dec. 7, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

GO **L.A. PHILHARMONIC:** Pianist Daniil Trifonov unties Sergei Rachmaninoff's knotty Piano Concerto No. 3, and conductor Gustavo Dudamel presides over Sergei Prokofiev's *Scythian Suite* and Alexander Scriabin's *Poem of Ecstasy*, Fri., Dec. 2, 11 a.m.; Sat., Dec. 3, 8 p.m.; Sun., Dec. 4, 2 p.m., $20-$206. The Barak Ballet dance troupe joins the band for Tchaikovsky's *The Nutcracker*, in a children's matinee, Sat., Dec. 3, 11 a.m., $22 & $26. Gustavo Dudamel conducts Joseph Haydn's epic Biblical oratorio *The Creation*, which will be sung in German by soprano Rachele Gilmore, tenor Joshua Guerrero, baritone Johannes Kammler, and the L.A. Master Chorale (directed by Grant Gershon). The presentation features imagery by Venezuelan filmmaker Alberto Arvelo, Dec. 8-9, 8 p.m.; Dec. 10-11, 2 p.m., $20-$190 (see GoLA). Walt Disney Concert Hall, 111 S. Grand Ave.

LE SALON DE MUSIQUES: Violinist Erik Arvinder, L.A. Phil cellist Robert DeMaine and pianist Adam Neiman uncover chamber-music pieces by Antonín Dvorák, Josef Suk and Bedrich Smetana, Sun., Dec. 4, 4 p.m., $45 & $85. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

GO **THE MUSIC OF MARK TRAYLE:** The Hub presents a tribute to the electronic composer, Sat., Dec. 3, 8:30 p.m., $10-$20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

NAMHEE HAN: The Westwood Presbyterian Church organist roams across the melodies of J.S. Bach, Zachau, Charles Callahan, William Bolcom and Guy Bovet at a lunchtime recital, Fri., Dec. 2, 12:15 p.m., free. First Lutheran Church & School, 2900 W. Carson St., Torrance.

PACIFIC SYMPHONY: Pianist Jeremy Denk unwinds Brahms' First Piano Concerto, and Carl St. Clair conducts waltzes by Richard Strauss and Johann Strauss Jr., Fri.-Sat., Dec. 2-3, 8 p.m. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

RIVERSIDE COUNTY PHILHARMONIC: Sat., Dec. 3, 4 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

THE USC THORNTON BAROQUE SINFONIA: Rotem Gilbert guides the student ensemble through works by Hieronymus Praetorius and Michael Praetorius, Fri., Dec. 2, 8 p.m., free. USC, Newman Recital Hall, 3616 Trousdale Parkway, Los Angeles.

VIENNA BOYS CHOIR: The Austrian choral group performs a holiday show, Fri., Dec. 2, 8 p.m., $28-$80. Valley Performing Arts Center, 18111 Nordhoff St.

GO ***WONDERFUL TOWN:*** L.A. Opera presents Broadway vocalists Faith Prince and Nikki M. James in semi-staged concert performances of the romantic New York fantasy by composer Leonard Bernstein and lyricists Betty Comden and Adolph Green. Grant Gershon conducts, Fri.-Sat., Dec. 2-3, 8 p.m.; Sun., Dec. 4, 2 p.m., $24-$259. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

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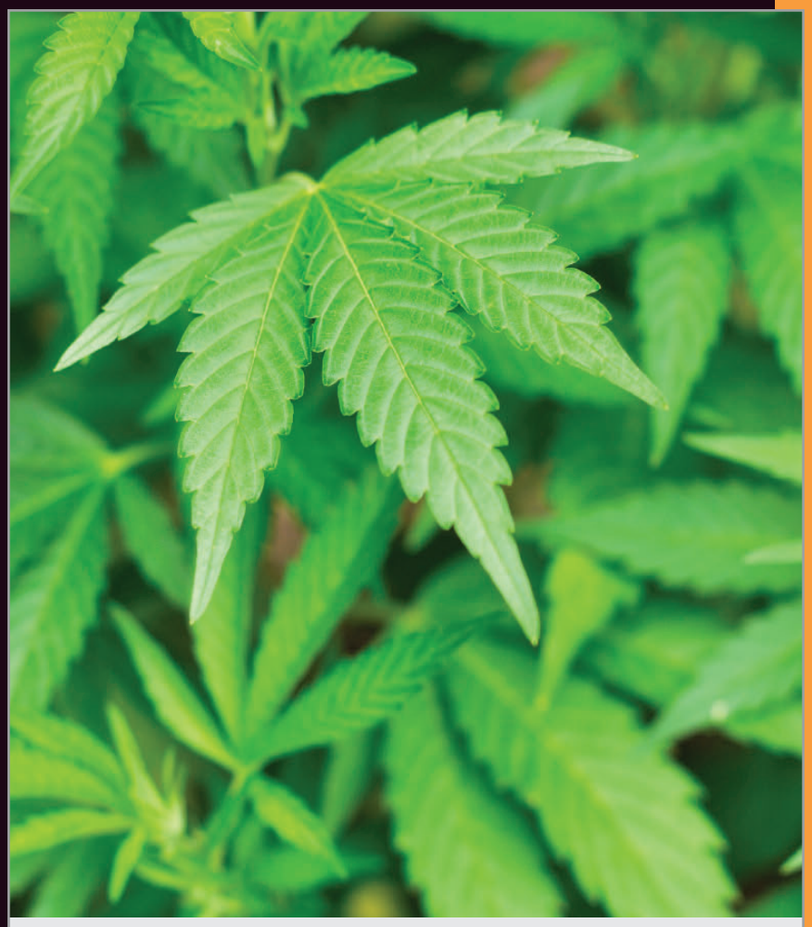

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W. 81st St. Inglewood, CA 90305. REGISTERED OWNER: Ernestine Hayes W. 81st St. Inglewood, CA 90305. THIS BUSINESS IS CONDUCTED BY AN INDIVIDUAL - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT GENERALLY EXPIRES AT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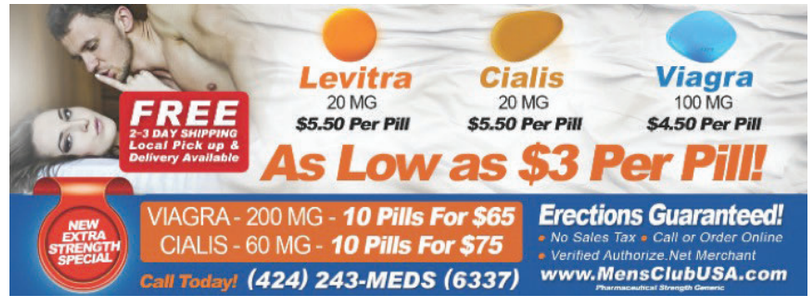

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