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How did “roofie” attacks become one of the nation’s most widely misunderstood crimes?

BY JENN SWANN
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<tr>
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<th>Contact Numbers</th>
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<tr>
<td><strong>Foothill Wellness</strong></td>
<td>7132 Foothill Blvd, Tujunga</td>
<td>818-352-3388</td>
</tr>
<tr>
<td><strong>Greenhouse Herbal Center</strong></td>
<td>5224 Hollywood Blvd, Little Armenia</td>
<td>323-666-2591</td>
</tr>
<tr>
<td><strong>NNCC DBA New Amsterdam</strong></td>
<td>9021 Exposition Blvd, West Los Angeles</td>
<td>310-202-6622</td>
</tr>
<tr>
<td><strong>Green Love Healing Center</strong></td>
<td>6358 Vineland Ave, North Hollywood</td>
<td>818-732-7773</td>
</tr>
<tr>
<td><strong>Daddy’s Pipes</strong></td>
<td>14430 Ventura Blvd, Sherman Oaks</td>
<td>818-817-9517</td>
</tr>
<tr>
<td><strong>The Healing Touch</strong></td>
<td>18013 Ventura Blvd, Encino</td>
<td>818-881-1462</td>
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<tr>
<td><strong>PureLife Alternative Wellness</strong></td>
<td>20751 Marilla St, Chatsworth</td>
<td>310-246-9345</td>
</tr>
<tr>
<td><strong>LA Wonderland</strong></td>
<td>150 Venice Blvd, Downtown LA</td>
<td>818-732-7773</td>
</tr>
<tr>
<td><strong>BARC</strong></td>
<td>432 S San Vincente Blvd, Beverly Grove</td>
<td>855-227-2420</td>
</tr>
<tr>
<td><strong>MM Messengers</strong></td>
<td>112 West 9th St. #526, Downtown LA</td>
<td>213-228-2882</td>
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<tr>
<td><strong>California Caregivers Alliance</strong></td>
<td>2815 West Sunset Blvd #201, Silver Lake</td>
<td>213-353-0100</td>
</tr>
<tr>
<td><strong>Reseda Discount Caregivers</strong></td>
<td>18446 Oxnard Street, Reseda</td>
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REHAB MOGUL ARRESTED

Chris Bathum, the owner of more than 20 sober-living homes, faces more than 90 charges, including rape, fraud and money laundering

BY HILLEL ARON

After more than a year of investigations by the FBI, Sheriff’s Department, LAPD, California Department of Health and insurance companies, Chris Bathum — aka the Rehab Mogul — was arrested last week on 90 charges including forcible rape, giving out illegal drugs, fraud, money laundering and grand theft.

Authorities described the probe as “one of the largest health insurance fraud cases in California.”

Bathum is the owner and former operator of the company previously known as Community Recovery Los Angeles (CRLA), a chain of more than 20 sober-living houses and outpatient clinics dedicated to treating alcoholism and drug addiction. Bathum has been accused by multiple female clients of giving them drugs in exchange for sex and in some cases of sexually assaulting them. He and his facility also have been accused of engaging in numerous acts of sexual violence.

Bathum was the subject of a December 2015 L.A. Weekly cover story. Since then, five former female clients have come forward and accused him of sexual harassment, sexual assault and rape. Some of those accusations were further laid out in an episode of ABC’s 20/20, which aired in June. Soon after that, Bathum was arrested on a minor drug charge.

A lawsuit filed by three former female CRLA clients alleged Bathum “isolated and targeted [the] plaintiffs and other women to prey on their addictions by using and supplying drugs around them, moving them around to isolated hotel rooms and remote locations, encouraging them to use drugs with him, and sexually molesting them when they were high and/or incapable of consent.”

In June, Bathum publicly stepped down as head of his own company, which then changed its name to Commonwealth Global. But Bathum retained ownership of the company and, according to former employees, maintained a presence there.

On the morning of Nov. 10, officers from the California Department of Insurance Fraud Division raided 15 sober-living houses under the Commonwealth umbrella throughout Los Angeles and Orange counties. Bathum is being charged by the state of California with 50 counts of fraud, grand theft and money laundering.

He was arrested at his Agoura Hills home by L.A. County Sheriff’s Deputies; he’s being charged by that agency with one count each of forcible rape and rape by use of drugs, as well as three counts of sexual penetration by a foreign object.

Bathum and Wallace both pled not guilty to all counts at their Nov. 14 arraignment. Bathum’s bail is currently set at $9.6 million; Wallace’s bail is $2 million. Bathum and Wallace each face up to 53 years in state prison if convicted of the health care fraud charges. Bathum could face life in prison for the sexual-assault charges.

“Bathum and Wallace’s alleged conspiracy victimized hundreds of people addicted to drugs and alcohol by keeping them in a never-ending cycle of treatment, addiction and fraud — all the while lining their pockets with millions of dollars from allegedly fraudulent insurance claims,” state insurance commissioner Dave Jones said in a press release.

The release goes on to state: “Bathum and Wallace billed health insurance companies more than $176 million in fraudulent claims. The insurers, including Anthem Blue Cross, Blue Shield, Cigna, Health Net and Humana, paid approximately $44 million in total before discovering the suspected fraud and stopping claim payments to CRLA.”

In the statement, Jones also said: “This is likely the first wave of indictments and charges in an ongoing investigation into one of the largest health insurance fraud cases in California.”

Deb Herzog, a former prosecutor for the U.S. Attorney’s Office, was an investigator for the insurance company Anthem until late last year. She’s retired now, living in Montana and working as a substitute teacher. She says she spent her last year at Anthem investigating Chris Bathum and calls him “one of the most despicable criminals I have ever come across.”

“He preyed upon one of the most vulnerable classes of people that exist, and that’s a drug addict,” Herzog says. “Unfortunately, this is one of hundreds of situations like this, where there are amoral people who run disreputable programs.”

The Bathum saga cast a light on an industry in desperate need of oversight and regulation, according to Herzog and multiple other industry experts. Sober-living homes currently do not need a license to operate in California, nor do outpatient clinics.

Herzog adds: “The fact that this industry is not regulated is criminal in itself, as far as I’m concerned.”
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Monica Kenyon noticed something disturbing during Friday happy hour last May at Fig, the farm-to-table restaurant inside Santa Monica’s Fairmont Miramar Hotel. Over a cheese and charcuterie plate at her table, she watched as a man seated across the way awkwardly pulled out a small black vial and emptied its liquid contents into his date’s wine glass just after she’d gotten up to go to the restroom. Kenyon, in a state of disbelief, told her companions what she’d just seen, and the three women devised a plan: Her girlfriend, Sonia Ulrich, went to the bathroom to find the victim and warned her not to drink the wine, while her other friend alerted the server. The server then looped in the manager, who contacted security to review the surveillance footage.

The sequence of events played out like an elaborate setup from the reality show To Catch a Predator, the suspense reaching a climax as the servers made excuses to stall for time before the cops arrived. When the Santa Monica Police Department burst through the door less than an hour later, they whisked away the suspect, Michael Hsu, who was later charged with administering drugs with the intent to commit a sex crime, as well as the drink, which was tested for the presence of narcotics. The 25-year-old’s preliminary hearing was scheduled for Nov. 16; he is pleading not guilty.

“The thing that we were blown away by,” Ulrich says, “is how many people came up to us [at Fig] and said, ‘Thank you, this happened to my sister,’ or ‘This happened to my roommate,’ ‘This happened to me,’ and at a bar, at a club, at a barbecue.”

The story went viral on social media, notable for its super-sleuth narrative and, sadly, as an anomaly among suspected druggings in bars. People who believe they’ve been unknowingly drugged often are too ashamed to call the po...
“DATE RAPE DRUGS’ IS A NEWS MEDIA TERM, BUT PROFESSIONALS USE IT AND IT DRIVES ME NUTS. DRUGS DON’T KNOW WHETHER OR NOT YOU’RE ON A DATE, AND THEY DON’T CARE.”

—FORMER LAPD NARCOTICS OFFICER TRINKA PORRATA

Trinka Porrata first encountered the little white pills known as “roofies” — slang for Rohypnol, otherwise known as the sedative flunitrazepam — while working in LAPD’s narcotics division near USC in the early 1990s. “They weren’t really illegal in California yet, and my boss said, ‘Hey, go write some legislation to fix it,’” she recalls. “I called the retired officer, who’s now based in Mesa, Arizona. Initially developed as a sleeping aid by a Swiss pharmaceutical company in the 1970s, Rohypnol was used by doctors as a sedative during surgery, and later became popular on the streets as a party drug. In Los Angeles, it was sold in the Rampart area by Crazy Riders gang members, according to Porrata, and was favored among heroin users. Kurt Cobain reportedly had taken 50 Rohypnol pills when he slipped into an overdose-induced coma a month before his death in 1994. By that time, roofies were no longer just a recreational drug willingly consumed by users — they had become a mechanism for carrying out assaults against unknowing victims.

In 1997, the bill Porrata helped draft became law, making roofies an illegal, Schedule IV controlled substance in California (they already had been illegal nationwide), just a year after Congress signed legislation making it a serious crime to use Rohypnol as a tool for assault.

While the pills became increasingly tough to find in Los Angeles as a result of that legislation, another drug was surging in popularity: GHB. Developed as an anesthetic in France in the 1960s, GHB (short for gamma-hydroxybutyric acid) followed a similar trajectory as Rohypnol, eventually landing on the club scene and becoming a drug, a term that fails to acknowledge the reality of its usage. “Date rape drugs” is a news media term, but professionals use it, and it drives me nuts, because it has nothing to do with a date,” she says. “Drugs don’t know whether or not you’re on a date, and they don’t care.”

More than 50 drugs, including GHB and ketamine, often are mislabeled “roofies.” The blanket term has come to describe any substance that can be used to take advantage of someone with the intent of committing a crime: any offense from robbery and credit card theft to rape and homicide.

Porrata is convinced that of these substances, GHB is the most dangerously misunderstood. “It’s hard to test for it,” she says, noting that it stays in the bloodstream for a mere four hours and is detectable in urine for just 12. Because it’s still common for police agencies to test blood rather than urine, she says, “Unless the person is actively under the influence from the time you draw the blood, you’re not going to find anything.”

Porrata says law enforcement suffers from a fundamental lack of knowledge and absence of protocol when it comes to GHB. “You can be a narcotics expert and not know anything about these drugs,” she says. “It’s a whole other field of expertise.”

It’s part of the reason she now runs Project GHB, a nonprofit that was founded in 1998 by two California parents shortly after the overdose death of their 27-year-old son. Initially launched as an educational project for addiction prevention, Project GHB now works to educate and train law enforcement and medical personnel nationally about GHB- and drug-facilitated sexual assault.

Through her outreach, Porrata often finds that not only do police agencies fail to identify GHB but also many officers don’t believe people who say they were drugged — leading to cases in which a victim might be charged with a DUI while her assailant goes free.

She also is working to educate would-be victims by urging them to do something that may seem near impossible: If you think you’ve been drugged, don’t go home and sleep on it. “I want you at the nearest hospital or police station and I want you screaming, ‘I want to pee in a bottle now, and I want it held for forensic purposes,’” she says. “Obviously you’re not going to be in any condition to say, ‘Oh hello, I think I was drugged,’” but at the moment that you recognize it or your friends around you [do], I want you to think ahead of time.”

LAPD does not maintain statistics about the use of predatory drugs such as GHB in relation to sexual assaults, according to Detective Sharlene Johnson in the Robbery Homicide Division, Special Assault Section. “There are so many types of drugs that when mixed with alcohol have the same type of effect,” she says, noting, “how quickly a lot of the drugs get out of a person’s system makes it really difficult to identify.”

When Joanne Archambaut began supervising the sex crimes unit of the San Diego Police Department, in 1993, she compared her notes with the agency’s existing research on sexual assault and quickly realized the information was not only outdated but also inaccurate. In the 1970s, most of the cases being reported to the department..."
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involved strangers, she says. But that began to shift over the next two decades, thanks in part to increased reporting and a growing cultural awareness about sexual assault. By the 1990s, a majority of the reported assaults involved acquaintances or family members, and that’s still the case today, an overwhelming number of studies show.

“I recognized that our training and, culturally, our idea about what sexual assault looked like did not keep up with reality,” says Archambault, who retired from the force in 2003 to found training organization End Violence Against Women International. “I knew that law enforcement wasn’t doing such a great job, and I wanted to see that change.”

Archambault ended up rewriting the national sexual-assault investigation policy for police and revising California law enforcement training, which became the standard across the country.

But the broader challenge beyond police training, Archambault says, is reforming a culture that tends to blame the victim, especially when there’s little more than an accusation to suggest that a crime has taken place.

“So many people do not understand the realistic dynamics of sexual assault, so they think that many, if not all, sexual assaults are false reports,” she says. “When you get to judges and juries, then you’re dealing with a real lack of comprehension of rape culture. ‘Well, the broad went out and got drunk. Well, she got what she deserved.’ You’ve got that mentality to deal with.”

Katharine Tellis, a criminal justice professor at California State University Los Angeles, set out to investigate those biases in a 2012 project funded by the U.S. Department of Justice. Through interviews with 52 LAPD detectives, 24 L.A. County Sheriff’s Department detectives and 30 attorneys from the L.A. County District Attorney’s Office, she found that nonstranger sexual-assault cases were the most frequently reported but the least likely to be prosecuted due to a lack of corroboration. This was especially true when drugs or alcohol were involved, and particularly when the victim had no memory of the assault.

“Often when victims are saying they were drugged or alcohol was involved, and particularly when the victim had no memory of the assault,”

Others candidly admitted to their own prejudices against the victim or pointed to flaws within the training and reporting process. “I asked her, if she didn’t remember anything and didn’t have any evidence.”

Cases involving administering of drugs with the intent to commit a crime are among the most difficult for law enforcement to prosecute. In 2013, a civil suit was filed against West Hollywood bar the Abbey by patrons who alleged they had been drugged and raped by a bartender. Last month, their lawyers filed a request to dismiss the case. (Attorney Brian Kabateck said via email that “the case settled on confidential terms.”) In 2006, KCRW DJ Chris Douridas was arrested outside Circle Bar in Santa Monica after witnesses said they saw him slip a substance into a underage girl’s drink and then carry her out to his car. The victim was sent to the hospital. (In an email to the L.A. Times at the time, he maintained his innocence.) After an investigation by the L.A. County District Attorney’s office, Douridas was charged only with felony possession of cocaine, to which he pleaded no contest.

The incident at Fig in Santa Monica, however, presented the perfect storm of evidence, and the district attorney jumped to press charges. Not only were there several eyewitnesses and a suspect in custody, but they also had surveillance footage from the restaurant and the contaminated drink itself. The district attorney’s office has not yet made public the type of drug allegedly used.

When Ulrich, one of the witnesses, got home that night, she wrote a lengthy Facebook post explaining what had happened: “Don’t fear someone on our watch,” it read. Within 24 hours, the post had been shared more than 120,000 times. It was picked up by BuzzFeed, Time, The New York Times and dozens of others. Hundreds of comments began to roll in.

“So many of the comments were saying that this happened to them. It wasn’t just in this country, it was worldwide,” Ulrich says. “Across the world, this resonated. Which is terrifying, if you think about it.”

Close friends and complete strangers began to weigh in, breaking their silence sometimes for the first time, many of them echoing the same refrain: They were at a party, it was someone they knew, they didn’t think they could go to the cops because they didn’t remember anything and didn’t have any evidence.

If nothing else, the post helped validate other people’s experiences — experiences some had been too afraid to talk about and others thought could never happen to them. It showed that a drugging can happen anywhere and, maybe most alarmingly, at a frequency that no data can illuminate.

But it doesn’t have to be that way. Ulrich says it doesn’t take much to intervene as a bystander. “We just said something. That’s all we did.”

For more info, visit geekswhodrink.com
Soregashi is a shining example of the great Los Angeles strip mall sushi joint

BY BESHA RODELL

The sky is blue, we’re all going to die, and Los Angeles has the best sushi in America. Some truths are immutable; even an email chain forwarded by your unhinged uncle wouldn’t claim otherwise. While L.A.’s sushi dominance is recognized as fact, our focus (and therefore the focus of many sushi-seeking visitors) tends to be on the very high end and the sleek, populist mini chains. Really, the most wonderful aspect of L.A.’s raw fish wealth is in our commonplace strip mall sushi joints. We may take it for granted, but quality, everyday sushi restaurants are a fantastic luxury.

Take Soregashi, for instance, which opened in a strip mall at the corner of Santa Monica and Highland in August. Amid L.A.’s insane sushi wealth, Soregashi is almost unremarkable, a tiny spot that specializes in chirashi bowls and soba at lunch, and sushi and izakaya-style small plates at dinner. The breadth of choice offered in terms of raw fish is not anywhere near as wide as that of somewhere like Shunji or Kiriko. The room is basic and small. There isn’t much here that you couldn’t get at many other places. Yet there’s a careful, quietly thrilling focus on quality, and if Soregashi were located in almost any other city in America, it likely would be hailed as extraordinary.

Soregashi is owned by a couple of veterans of the L.A. Japanese food scene, chef Shinnji Sugishita and manager Tsuyoshi Kawada. The two met while working as chef and general manager, respectively, at Yabu in West Hollywood, which closed last year. They began searching for a spot in which to open their own restaurant, and fate delivered them the space in the Hollywood strip mall that used to be Itacho, which was a homecoming of sorts. Coincidentally, that exact location of Itacho is where Sugishita got his start as a chef in the United States after moving here from Kyoto, where he was originally a potter.

At Soregashi, the two owners have a straightforward aim to present Japanese food as authentically as possible. “Lots of places here serve California-style sushi and Japanese food,” Kawada says. “We are trying to make very simple food, very Japanese.”

THERE’S SO VERY MUCH AMAZING SUSHI TO BE HAD IN LOS ANGELES, AND I’D BE LYING IF I TOLD YOU THAT SOREGASHI WAS AMONG THE MOST THRILLING JAPANESE RESTAURANTS IN TOWN.

While there aren’t any crazy dynamite rolls on the menu, this also isn’t one of those cultish places with a chef who yells at you if you order incorrectly or put wasabi in the wrong place (though...

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- Club soda
- Float of fresh lime juice
In the restaurant world, Los Angeles is universally praised for its food culture. It’s the best place in the nation for fresh vegetables and bread and noodles made from heritage grains. The county is also home to the best Thai food on the continent, it’s the U.S. home of sushi, and it’s the rare American city where people know the difference between Sichuan and Shanghai style, or Oaxacan and Jalisco.

The list of L.A.’s culinary bona fides could go on for paragraphs (oh, one more! Many Korean immigrants say that the Korean food is better here than in South Korea). What makes this town’s culture so great is its embrace of all people, and that’s reflected especially in our restaurants. New York–based celebrity chef Marcus Samuelsson recently said, “One of the things I love about L.A. is that the food scene, through the lens of the immigrants in L.A., is just incredible. I don’t know any food town like L.A. It’s magical.”

Many people are nervous about what the future holds for this country. But in L.A. we can take a stand against talk of mass deportations, against racism, against ignorance. It may sound silly, but one way to do that is to look to our restaurants. Because, man alive, L.A. restaurants are a gleaming symbol of the American dream.

We talked to local restaurateurs about what makes this the best food city in the country.

Tony Xu, Chengdu Taste
As a first-generation immigrant, I am here in Los Angeles to forge a better future for my children. I don’t believe the elections have an impact on that. The best thing to do is to wake up every day, go to work and improve the future for our next generation.

Michael Fiorelli, Love & Salt
I think politics needs to follow food. In recent years chefs from all over the country have been looking to Los Angeles for inspiration. Chefs from New York City, Chicago, Miami have been coming out to spend time with us in our kitchens, to see what we’re doing. Everyone thinks it’s “new” or “cutting-edge” when the reality is that we are doing what we’ve always been doing in L.A.: cooking from the heart. With food that was grown here. Cooking for ourselves and the people in our communities. Not for Michelin stars.

There’s a camaraderie among us that’s reflected in our style of dining: a more accessible approach stripped of white tablecloths. It’s communal, it’s about sharing. While other cities have tradition-ally looked to Europe as the benchmark for dining, serving classic appetizers, entrees and desserts on white tablecloths, because of our diverse population in L.A. we’ve been influenced by Asian and South American cultures, etc., where the meal is grounded by a spirit of community. It’s about gathering together to share, pass plates and have a conversation. Food is a universal language that crosses all cultures. We’re fortunate in L.A. to have not just diversity but an openness to coming together over that shared table. Barriers are broken down by finding commonalities, and it’s encouraging to see the openness in our community to experiencing cuisine that is different from that which one might have grown up with.

Isa Fabro, Unit 120
We are connected to our cultures through food. It runs deeper than language, religion, geography, and it is in our willingness, pride and excitement that we share the food we create, simply because it is delicious and good. This has been the cultural patchwork of Los Angeles. If only the rest of the nation would eat tlayuda, kinilaw, kimchi, sujuk and injera with us, the world would be on its way to becoming a better place.
The Edmon Brings Art Deco Glamour and Classic Cocktails to Melrose Avenue

A sign of nightlife has appeared along the once-desolate stretch of Melrose Avenue between Wilton and Western avenues. Within the brick walls of the 1927-built Hollywood Historic Hotel comes the Edmon, a new bar and restaurant that aims to evoke 1920s Hollywood with live music and classic cocktails.

Despite its location, the Edmon is not under the same management as the hotel. Anyone who has peered into that lobby recently might say that’s a good thing. Despite a recent renovation, the hotel (which is on the National Register of Historic Places) is covered in a layer of dust.

But enter the Edmon, and you’re suddenly in a tall-ceilinged, art deco-inspired space. The towering bar is the most eye-catching part of the room. Behind it, bartenders mix drinks such as the Old Cuban (aged rum, mint, lime, bitters and sparkling wine) or the Tea’s Knees, a play on the Bee’s Knees, where Earl Grey tea makes its way gracefully into the mix.

General manager Shaun Cole’s previous inspired space. The towering bar is the most eye-catching part of the room. Behind it, bartenders mix drinks such as the Old Cuban (aged rum, mint, lime, bitters and sparkling wine) or the Tea’s Knees, a play on the Bee’s Knees, where Earl Grey tea makes its way gracefully into the mix. General manager Shaun Cole’s previous experience at Harvard & Stone & the Parish is apparent in the care that goes into each drink.

Even on a Monday night, the bar attracts a crowd. Maybe it’s the after-work set from Paramount or Raleigh Studios down the street, or residents from the newly built apartment complex next door. In any case, the Edmon is a welcome and much-needed addition to the neighborhood.

The dining room, with basic black tables and chairs, feels like an afterthought to such a lavish-looking bar. Like the concept, the service leans toward old-school, with bread service and waitstaff who are more friendly than cool.

The waitress recommends the short rib, which comes with a squash puré, roasted hearts of palm and tomaticillos, a dollop of avocado and chili sauce. The kitchen is helmed by Gabriel Cappelli, who worked at Koreatown hot spot Saint Martha and more recently Re Creo supper club. The menu is full of little intrigues, such as an entree of potato and black garlic pierogies with collard greens, fried quail egg, brewer’s yeast and broth. Scallops come out beautifully nestled with lobster rillettes cakes and asparagus in a pool of sunchoke velouté. The menu’s traditional format of appetizers, sides and main courses, along with a few larger plates for two, is easy to navigate. The shareable braised pork shank with persimmon au jus and the tomahawk rib-eye could make for a fun date-night dinner at the bar.

For dessert, an apple pie and a cheese plate are the only offerings. But seeing as the Edmon opened only a few weeks ago, this could change. And considering that word has yet to get out about this vintage Hollywood haunt, the relatively empty dining room is likely to fill up very soon, too. —Heather Platf

Additional reporting and translation by Clarissa Wei

Andrea Borgen, Barcito

Few cities have woven the sort of complex cultural patchwork as seamlessly as Los Angeles. Our differences could just as easily divide us, but instead we embrace the foreign (and delicious!) and rally to continue to push the boundaries of what we might have once previously known. In a week like this, that sentiment has never rung more true — this country is perhaps more different from what anyone had ever anticipated. And a philosophical choice begs to be made, even more important than yesterday’s: Will this election define or destroy us? Taking a page out of L.A.’s book, it’s up to one another because of race or sex, we may live in a world that isn’t always kind to one another.

That has been true since the founding of our country, and it will continue to be true because the way to survive and thrive is to get up, show up and get the job done. It is our responsibility to continue to push the boundaries of what we might have once previously known.

I feel incredibly fortunate that California, and L.A., in particular, embraces mezcal. Hearing people in our bars and restaurants talk with so much interest about mezcal shows how sincerely Mexican culture is being embraced, as are the people behind these products.”

Niki Nakayama, n/naka

Los Angeles’ restaurant scene is a wonderful example of how multi cultures can thrive together in a community. We may live in a world that isn’t always kind to one another because of race or sex, but having lived in Los Angeles all my life I’m proud to be a part of a city that celebrates diversity and opens doors for women and minorities to succeed.

As Angelenos we have the opportunity to define what America truly stands for: diversity, equality, opportunity and hope. I’m so proud that some of the country’s most celebrated female chefs reside here. So, thank you Nancy Silverton, Susanne Goin, Mary Sue Milliken, Susan Feniger and the countless number of kickass women who have thrived and succeeded in a field where women have always had to prove themselves. I know that n/naka survives because we are here in L.A.

Kelly Xiao, Szechuan Impression

I am an immigrant and a citizen now, and I think Los Angeles has more inclusivity because we are a port of immigrants. We would not be the amazing city we are today without immigrants and because of that I really like this city. —Katherine Spiers

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Heather Bogue, Saddle Peak Lodge

My brain is still in a state of shock, so what comes to mind is a lyric from Hamilton: “Immigrants: we get the job done.” That has been true since the founding of our country, and it will continue to be true because the way to survive and thrive is to get up, show up and get the job done.

Cecilia Rios Murrieta, La Niña del Mezcal

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Additional reporting and translation by Clarissa Wei
Taste Of Korea

2016
K-FOOD FAIR
LOS ANGELES

NOV. 19 & 20 (Sat, Sun) : 11AM ~ 5PM

The Promenade on 2nd Floor at Westfield Santa Anita Mall

World Renown K-Food! We welcome you to experience special Taste of Korea Event at K-Food Fair!
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Tasty & Healthy Dishes with Superior Quality, K-Food!

Special Chef’s Live Cooking Demo
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TAE KWON DO

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FREE KOREAN FOOD SAMPLING, CULTURAL GAMES & SHOWS, PRIZES, GIFTS AND MUCH MORE!
DANCE

Man in Tights
In Letter to a Man, one of the greatest dancers of our time takes on one of the greatest dancers of all time, as Mikhail Baryshnikov portrays Vaslav Nijinsky, who dazzled the ballet world starring in Sergei Diaghilev’s Ballet Russes and created choreography that ushered in modern ballet before he landed in an asylum. Directed by Robert Wilson, with Christian Dumais-Lvowski’s text drawn from Nijinsky’s own diaries, Baryshnikov and Still promise a show so outrageous — 18-and-older and no cameras allowed — that it will make Black Friday at the mall seem tranquil.

UCB Franklin, 5919 Franklin Ave., Hollywood; Fri., Nov. 18, 11:45 p.m.; $5. (323) 908-8702, franklin.ucbtheatre.com.
—Siran Babayan

PERFORMANCE

Tears of a Clown
Not all clowns are scary. Puddles Pity Party is a singer and self-described “sad clown with the golden voice” (real name Mike Geier, frontman of the Atlanta band Kingsized), who dresses like a Pierrot-style clown complete with white face paint, ruffled collar and furry balls. He’s 6-foot-8, carries a lantern and suitcase onstage and hardly speaks, except when he’s crooning his baritone, cabaret-style covers of ballads, pop and rock songs. His Live at Joe’s Pub album features versions of Lorde’s “Royals,” Sia’s “Chandelier,” Leonard Cohen’s “Hallelujah” and The Bee Gees’ “I Started a Joke.” He also sings mashups of Celine Dion with Metallica, and The Week with Johnny Cash. He has performed at the Edinburgh Festival Fringe and Tenacious D–curated Festival Supreme. Puddles’ shows are often interactive, so don’t run away. This clown is more cuddly than creepy. The Roxy, 9009 W. Sunset Blvd., West Hollywood; Sat., Nov. 19, 7:30 & 10 p.m.; $35. theroxy.com. —Siran Babayan

COMEDY

Yank-y Doodle
Ever wonder if celebrities’ holiday gatherings are as dysfunctional as yours? Comedians/writers Lee Rubenstein and Mike Still have been hosting Celebrity Barf Machine at UCB, where more than a dozen cast members perform crude and inappropriate impersonations of famous folk, from well-known UCB alumni to Shia LaBeouf and Meryl Streep. For Celebrity Barf Machine: Thanksgiving Feast, Rubenstein and Still, imitating Melissa McCarthy and Richard Dreyfuss, respectively, preside over a Thanksgiving dinner set in a secret bunker beneath the Hollywood Sign. Guests including Donald Trump, the Clintons, the Baldwin brothers and other 2016 notables will drop by to share with us what they’re thankful for.

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DANCE

Man in Tights
In Letter to a Man, one of the greatest dancers of our time takes on one of the greatest dancers of all time, as Mikhail Baryshnikov portrays Vaslav Nijinsky, who dazzled the ballet world. Nijinsky’s sexuality, his relationship with Diaghilev and the period of his mental deterioration as he transitioned from ballet star to a mental institution as captured in diaries written in a fevered six-week period. UCLA Royce Hall, 340 Royce Drive, Westwood; Fri.-Sat., Nov. 18-19, 8 p.m.; $99-$129. (310) 825-2101, cap.ucla.edu. —Ann Haskins

Puddles Pity Party: See Saturday.
Join Our CELEBRATION of Chelsea Handler, Diane Warren & Angela Lansbury

Three trailblazing women will be honored at the 9th Annual National Arts & Entertainment Journalism Awards Gala

Awards for Journalistic Excellence, Career Achievement and Contributions to Society

Fun, festive – and open to the public.

Sunday, December 4, 2016

The Biltmore Bowl
Millennium Biltmore Hotel
506 S. Grand Avenue
downtown Los Angeles

Emceed by Jack Maxwell, host of Travel Channel’s Booze Traveler

Entertainment by Comedian Alonzo Bodden.

With our hosts Robert Kovacik, NBC LA, and Cher Calvin, KTLA
ported by everyone from Councilmember José Huizar to Telemundo 52. Mariachi Plaza, Pleasant Ave., Boyle Heights; Sun., Nov. 20, 9:30 a.m.-7 p.m.; free. mariachiplazafestival.com. –Neha Taleja

LIVE LIT

Literary Los Angeles

The launch of Angels Flight (not the funicular) is the grand kickoff of an ambitious literary-salon series to be held at the venerable, quintessentially downtown Clifton’s Cafeteria. The night focuses on writings about Los Angeles history and how L.A. provokes change in our lives. Author and USC English professor Dana Johnson (Elsewhere, California: A Novel) and screenwriter-novelist David Kukoff (Children of the Canyon and the forthcoming Los Angeles in the 1970s: Weird Scenes in the Goldmine) read from their works, followed by a Q&A. Attention writers: You can share your own writing, completed and in-progress, on this ever-fascinating subject. Themed beverages and dining available. Clifton’s Cafeteria, 648 S. Broadway, downtown; Sun., Nov. 20, 4-6 p.m.; free. aflwmag.com. –John Payne

mon 11/21

CELEBRITIES

Big Cat Lady

Tippi Hedren was the quintessential example of the so-called Hitchcock blonde, the fair-haired actress who embodied Alfred Hitchcock’s ideal of a female lead who remains coolly poised and icily elegant, even in the face of danger. In her new autobiography, Tippi: A Memoir, co-written with Lindsay Harrison, Hedren reveals more details of the famously contentious and allegedly abusive encounters she had with the British director while filming The Birds and Marnie. But the Minnesota native, who’s the mother of Melanie Griffith and the grandmother of Dakota Johnson, doesn’t see herself as a victim, and she also delves into her longtime passion for rescuing lions, tigers and other big cats at her Shambala Preserve in the Mojave Desert. Vroman’s Bookstore, 695 E. Colorado Blvd., Pasadena; Mon., Nov. 21, 7 p.m.; free, book is $28.99. (626) 449-5320, vromansbookstore.com. –Falling James

wed 11/23

THANKSGIVING

Food for Thought

Celebrating 80 years of kindness and charity, the L.A. Mission shines a light on the other side of downtown L.A. with its annual Thanksgiving Street Event. Plebes and politicians, celebrity and commoners volunteer to serve to the homeless a ton and a half of turkey, pound after pound of mashed potatoes, gallons of giblet gravy and pulchritudinous piles of pie. Volunteers also will hand out more than 1,400 blankets and 1,200-plus tarps to shelter the hardiest as they take life day by day in the streets and doorways of the city. Downtown

Meet Jillian Michaels

Discussion/Book Signing

Tuesday, November 22nd, 7pm
189 Grove Drive
Los Angeles (323) 525-0270

The bestselling author provides practical advice in this wellness guide for mom and baby.

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All events subject to change, so please contact the store to confirm.
WIN 2-DAY PASSES TO THE PLAYSTATION EXPERIENCE!

Attention gamers! PlayStation Experience is coming to Anaheim on December 3rd and 4th. Join thousands of fans from around the world and be there for big announcements, panels, and awesome eSports moments. This is your chance to go hands-on with unreleased games for PS4 and PlayStation VR, and meet your favorite game developers. Don’t miss out — tickets are available now at PlayStation dot com slash experience.

Enter to win at laweekly.com/free/playstation
Thanksgiving

Hot to Trot
For healthy, active people, the Thanksgiving morning Turkey Trot has become as time-honored a tradition as everyone else’s ceremonial unbuttoning of the pants after dinner. All over the Southland, Angelinos will pull on their jogging shorts and lace up their trotting (or whatever) shoes to run either 5 or 10 kilometers. Two of the biggies: Turkey Trot L.A., which starts at City Hall and sends runners through the streets of downtown, and the Long Beach Turkey Trot, which donates 100 percent of race proceeds to the Community Action Team, a nonprofit that organizes a variety of local events from beach cleanups to a spelling bee. Turkey Trot L.A., 200 N. Spring St., downtown; Thu., Nov. 24, 8 a.m.; $40-$45. Turkey Trot Long Beach, 1 Granada Ave., Long Beach; Thu., Nov. 24, 7 a.m.; $40. justinrudd.com/trot.html. —Gwynedd Stuart

Thanksgiving

Give Thanks, Give Back
Despite what this year’s election results might lead you to believe, empathy is not dead. On Thanksgiving morning, nice, helpful people come together for Gobble Gobble Give, a program that distributes food, clothing and toiletries to homeless people in Los Angeles. Thanksgiving Day volunteers are asked to bring a hot dish (side, main or dessert) plus five toiletry kits and blankets or warm clothes to give away, and to handle tasks ranging from delivering food to sorting care packages. Giving thanks and giving go hand in hand. The Regent Theater, 448 S. Main St., downtown (there are also locations in Echo Park, Santa Ana and Santa Monica); Thu., Nov. 24, 10 a.m.; free. gobblegobblegive.org. —Gwynedd Stuart

ANIMALS

Pet Cemetery
A Depression-era mongoose, evil dog and decapitated feline all make cameos in this masterful slideshow and lecture by Dr. Paul Koudounaris. Tails From the Crypt: Animal Ghosts chronicles some of the most bizarre and delightfully disturbing stories, including an account of a cat that saved a person’s life on public transportation, as well as a dog that diverted a catastrophe at a train station. Koudounaris, who holds a Ph.D. in art history from UCLA, rounds out the evening with an anecdote about Rudolph Valentino’s dog, Kabar. You’ll never think of your furry friends in the same way. Hyperion Tavern, 1941 Hyperion Ave., Silver Lake; Wed., Nov. 23, 8:45 p.m.; free. (323) 665-1941, facebook.com/events/171299696464408. —Tanja M. Laden

Games

Turkey Trot
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UCLA Meth Clinical Trial

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

...Is Meth yours?

If you are 18 years or older, using crystal meth, and looking to stop, call our research clinic in Hollywood (888) 449-UCLA or visit uclaclinics.org/meth

Los Angeles Times

Tentative vision of beauty as diversity. 6750 Santa Monica Blvd., Hollywood; through Dec. 3. (310) 276-5426, regenprojects.com.

Sex lives of mushrooms

Artist Alison O’Daniel has, for a few years, been working on a film project loosely informed by a string of tube thefts, in which still-unknown thieves took tubes from local L.A. high school band rooms. O’Daniel became fascinated by silence (inadvertent and intentional) and by what it meant to steal a band’s deepest sound. She will record the final scenes of her film, this portion called The Tuba Thieves: The Sex Lives of Mushrooms, onstage in the Hammer Museum courtyard this weekend. It will be filmed in American Sign Language, with actors signing to one another while a live musician plays, and written captions (for those of us viewers who need a translation) running along a screen at the bottom of the stage. 10859 Wilshire Blvd., Westwood; Sat.-Sun., Nov. 19-20, 11 a.m.-5 p.m. (310) 443-7000, hammer.ucla.edu.

Big walls, strong girls

Tanja Schieder wore long red braids that, with the help of wires, stuck out from her head the day she tried to dislodge a portion of the wall separating Israel and the West Bank. She was meant to look like Pippi Longstocking, the fearless, unruly girl from the Swedish children’s books; Israeli artist Rona Yefman filmed her as she pushed at the concrete. Palestinian onlookers cheered her on. Israel’s video art plays at Hauser Wirth & Schimmel on Saturday. Some of it deals explicitly with politics and violence (such as Avi Mograbi’s work about the Hebron Massacre, in which 29 Palestinians died); some is more sensual. 901 E. Third St., downtown; Sat., Nov. 19, 11:30 a.m.-5 p.m. RSVP required. (213) 943-1620, hauserwirthschimmel.com.

Nail gun aggressor

“Concrete Islands,” the exhibition organized by curators Douglas Fogle and Hanneke Skerath at Kayne Griffin Corcoran, does, true to its title, contain someастерely deployed construction material. Jean-Luc Moulène’s Piggy (2016), made of bone and concrete, is a cross between a squished carcass and industrial debris. For his Untitled (2016), Michael E. Smith attached a nail gun to a pillow case and hung both on the wall. The contraption looks like a ghostly arm ready to shoot out its ammunition at will. 1201 S. La Brea Ave., Mid-Wilshire; through Jan. 7, (310) 586-6886, kaynegriffincorcoran.com.
Ready to Quit Smoking?

Seeking smokers who drink between the ages of 21-65 for UCLA Study

Free Treatment with Effective Smoking Cessation Medication and Compensation

Call: 310-206-6756
Visit: www.surveymonkey.com/r/SmokingCessationStudy

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If yes, you might qualify to participate in a study with medication and receive compensation for your time.

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Are you interested in trying to improve the way your brain works?

If yes, you may be able to join a study where you add FDA-approved medication(s) to your HIV-regimen to improve neurocognitive performance.

This study is for HIV-positive people who also have HIV-associated neurocognitive disorder (HAND) as defined by the Frascati criteria. It will help us to identify if adding Maraviroc (MVC) and/or Dolutegravir (DTG) to their current antiretroviral therapy will improve neurocognitive performance. Participants will be enrolled in this study for about 96 weeks. Compensation will be provided.

To join you must be:
• 18 years of age or older
• HIV-positive with an undetectable viral load
• Have had a HIV-associated neurocognitive disorder within 45 days prior to study entry
• Able to complete the neuropsychological test in English

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

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

UCLA CARE Outreach Hotline

310.557.9062

UCLA CARE Outreach Hotline

The main purpose of this clinical trial is to see if pitavastatin can prevent heart disease and heart disease related deaths in people living with HIV infection who are taking antiretroviral medications. Pitavastatin is a type of medication that, along with diet, has been approved by the FDA for the treatment of high cholesterol. It also lowers triglyceride levels in the blood. This study may last up to 6 years (total of 21 visits) and you may be eligible if:
✓ You are living with HIV
✓ You are between the ages of 40 and 75
✓ You have been on antiretroviral therapy (ART) for at least 6 months
✓ You have a CD4+ cell count at or above 100
✓ You are not currently using a statin drug
✓ You have no history of cardiovascular disease (heart attack, stroke, etc.)

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

Annie Lesser’s immersive ABC Project moves into an East Hollywood barbershop for its second installment

BY BILL RADEN

In the world of immersive theater, Los Angeles experimental playwright-director Annie Lesser is a master miniaturist. Her intensely interactive, site-specific “experiences” explore a poetics of extreme intimacy, which achieves an uncanny exhilaration by literally placing a theatergoer in whisper-close proximity to an actor as an active character in dramatic narratives that investigate emotional catharsis and connection.

The experience can be profoundly unsettling. In last summer’s A(partment 8), which officially launched the ABC Project, Lesser’s ambitious, A-through-Z immersive play cycle, audience members found themselves cast in the role of murderer — and locked in a room with their dead lover — in a chilling tale of domestic violence that effectively tranforms the audience into an active character in dramatic love with a liar,” he says categorically. As the audience looks on from beyond the safety of the physical and figurative distance between spectator and performer, the paradox of trust and deception that defines the evening, as Beatty underscores the vulnerability implicit in any love affair by nimbly drawing out the audience’s most personally revealing admissions — B(Barbershop) is not for the faint of heart. It probably also means that the full impact of the show requires investing in the 25-minute ticket rather than the cameo offered by the far more passive and less satisfying 10-minute experience.

And if B(Barbershop) is a step back from the precipice of the irrational violence that so charged A(partment 8) with its sense of audience-implicating danger, what continues to be exciting is seeing Lesser fearlessly experiment without the firewall of the physical and figurative distance between spectator and performer that mediates the traditional drama. Even when its fireworks prove less than incendiary, the ABC Project provokes an introspective self-awareness all too rare for the stage.

PHOTO BY ANNE LESSER

I

DINNER IS SERVED

Kate Benson’s A Beautiful Day in November on the Banks of the Greatest of the Great Lakes takes place on Thanksgiving and revolves around a family’s collective preparation of the traditional holiday meal. Don’t expect to see turkey, cranberries or pumpkin pie, or even dishes, napkins and cookware. If you want any of that, you’ll have to imagine your own.

Performed by a game ensemble under the direction of Laramie Dennis at Theatre of NOTE, Benson’s odd little play eschews the usual props — in fact, there are none. The action takes place at a long table extending much of the length of the small venue. Off to the side, two sportscasters (Christopher Neiman and Kaji Block) narrate the proceedings with the hyped and edgy vocals you might hear commentating a football, basketball or tennis game.

The family members we meet first are three middle-aged sisters: Cheesecake (Sarah Lilly), Cherry Pie (Tegan Ashton Cohen) and Trifle (Debbie Jaffe), whose first order of business is to assemble a round table to accommodate the entire family of adults. This is not accomplished literally; instead it’s expressed with random gestures and facial expressions. The narrators follow the action (such as it is) and report to us as if we’re in the ninth inning of a baseball game with the score tied and three men on base.

As we move further into the play, the tasks segue into the cooking of the turkey and the preparation of the roux. Other family members arrive, including Snapdragon (Judith Ann Levitt), the sisters’ blind, meddlesome mother, and Grandada (John MacKane), hard of hearing and mostly lost in his own world. Performers Robin Light and David Bickford are cast in multiple roles that are often hard to distinguish one from the other, because of the staging, but Bickford is especially entertaining as the sort of cantsankerous, narrow-minded relative or acquaintance you see at Thanksgiving — a step back from the roles of rescue that his role is marginal to the story.

In fact, the pleasures of this production are chiefly in the performance, commendably disciplined and entertaining in varying degrees. The comic hook — recounting a banal family event as if it were some sort of sports spectacular — is a joke that wears thin. While there are identifiable clashes between mothers and daughters that grab one’s attention, along with a bizarre and unexpected ending, this isn’t the sort of play that makes much of an emotional impression. It’s rather more like a dramatical experiment on the writer’s part — an attempt to actively enlist the audience’s imagination in realizing the narrative. I’m not sure the effort is entirely a success. —Deborah Klugman

PHOTO BY TROY BLENDELL

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A TANGLED KNOT

Nocturnal Animals strings together flashy tales of male weakness

BY BILGE EBIRI

Tom Ford has entirely overstuffed his nestling-doll domestic drama-cum-thriller Nocturnal Animals, yet I spent much of the film worrying that it might not have a point. Its aesthetic footprint is huge, but its impact decisively small-scale. That’s not always a bad thing; there’s a perverse elegance to so much artistic firepower being used to produce such a modest effect.

The film, based on Austin Wright’s debut feature, The Edge of Seventeen, unfolds in three interlocking strands: Fancy-pants gallery owner Susan Morrow (Amy Adams), living a life of chilly comfort with her unfaithful husband, Hutton (Armie Hammer), receives the manuscript of a novel written by her ex, Edward (Jake Gyllenhaal). The book he’s written offers the second strand, telling the grisly story of Tony (Gyllenhaal, again), a Texas man who’s on a road trip with his beautiful wife, Laura (Isla Fisher), and teenage daughter India (Ellie Bamber) when they’re accosted by a carload of rednecks on an empty stretch of highway in West Texas.

The men — led by preening, psychotic good ol’ boy Ray (an unrecognizable Aaron Taylor-Johnson) — first terrorize and toy with the family, then beat Tony and take the two women away. As Susan reads all this, enraptured, she’s reminded of her early days with Edward, whom she’d known since they were kids. This is the third strand; looking back on their brief, doomed romance, she recalls how her wealthy, conservative Texas family didn’t want her marrying him. “He is too weak for you,” we see her unforgiving mother (Laura Linney) warn over a martini lunch. “He is a romantic, but he is also fragile... The things you love about him now are the things you’ll hate in a few years.”

Reading in the tub, in the bed, in the living room, Susan is pulled further and further into the horrific turns of Edward’s novel. (Quite a bit of this movie involves watching Amy Adams quietly reading a book, and that’s genuinely hypnotic.) This fictional narrative — what happened to Tony’s wife and child, and the involvement of a gruff, tough-talking Texas lawyer (Michael Shannon, broad and gruff and hilarious) — eventually takes over the movie, with Ford milking every bit of suspense from the tragic, enraging tale. Through a steady drumbeat of flashbacks, we also learn what happened to Susan and Edward’s earlier relationship and drove them apart. I’m not giving much away by noting that Susan’s judgmental, high-society mom doesn’t turn out to have been so wrong after all.

There are, of course, resonances among the strands. Edward and Tony are played by the same actor; are they, perhaps, meant to be the same person? A lush red couch pops up at key moments of cruelty — be it physical or emotional — in different story threads. There’s an odd focus on bodily functions throughout Tony’s story, as if to offset the gray, antiseptic cool of Susan’s world. Also hauntingly evocative is the fact that Tony’s wife in the fictional narrative is played by Isla Fisher, an actress whose resemblance to Adams has prompted me more than once to refer to her as “alternate universe Amy Adams.” Ford delights in playing with all these connections, but he also loves misleading us. Because who really corresponds to whom, in this schema? We don’t know these people at first, so it’s easy to think early on that Edward’s novel relays some sort of autobiographical experience, and that Adams and Fisher are just playing variations on the same woman. But that would underestimate the levels of hurt and blame built into Edward’s story, and the emotional corrosiveness with which it expands out; the narrative in his book itself doesn’t twist so much, but our identification does.

We’ve seen lots of layered fictional narratives, in film and literature, that create correspondences between art and artist. What makes Nocturnal Animals so striking is how it all winds up focusing on the accusation that was hurled at both Edward and Tony — that they’re too “weak” and that they’re not driven or tough enough — and the unlikely ways that both men find to take revenge on those who wronged them. It’s kind of petty, when you really think about it — all this sturm und drang over the juvenile notion of being too soft. In that sense, Nocturnal Animals, for all the refinement of its storytelling, its elegantly framed settings, feels at times like the work of a wounded teenager. But that, I think, is partly the point. Ford has given us a surprisingly candid peek into the creative process, into the strange little hurts — perceived or real, toxic or justified — that make up the soul of an artist. No, we may not like what we find in there. But I’m not sure he does, either.

TEEN COMEDY EDGE OF SEVENTEEN FINDS MORE LIFE IN ITS GROWN-UPS THAN KIDS

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 shock-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 aloof, 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 are 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
A much over here, but one worthy too o/f_f_beat to brighten her star — a movie X-Men: Days of Future Past blink-and-you’ll-miss-it role in to American audiences for a megastar likely is most familiar Scarlett Johansson or Jen-

The interim, though, he shacked and acquiring a second apart-

The key difference, of ineffectual bureaucrats stone-

that she and her husband agreed to have her semi-conscious 

to the next. Her ordeal is stifling, 

As inspired by Kafka as it is up with someone new. To this charge he answers with one of his own; Lian wasn’t a virgin when they married.

Scorned, Lian sets off on what ends up being a 10-year quest to have her semi-conscious decoupling officially recognized as the farce she believes it to be. I can’t speak to the accuracy of her byzantine ordeal, but Feng ensures that the proceedings are entertainingly frustrating.

As inspired by Kafka as it is, morally upright as she may be.

Contrasting the drab interiors is the novel cinematography: Most of Feng’s film is seen through a circular lens barely accounting for half of the ac-
tual screen; anyone who prefers full-screen DVs (heathens!) because they “don’t like the black bars” is sure to find this maddening, but I was absorbed. In addition to invoking traditional Chinese painting, cinematogra-

by Flaubert, I Am Not Madame Bovary features a revolving door of ineffectual bureaucrats stone-

walling Lian. The key difference, of course, is that her aims aren’t as simple as entering a castle or finding out why she’s in court to begin with. Our embattled heroine was a willing participant in her divorce, which means it hews to the letter of the law; her after-
the-fact appeal to the spirit of the law rests on shaky legal ground,

LUO PAN’S LENSING INSPIRES
CURiosity AS TO WHAT’S BEYOND THE EDGES.

by Flaubert, I Am Not Madame Bovary features a revolving door of ineffectual bureaucrats stone-

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the-fact appeal to the spirit of the law rests on shaky legal ground,
THE ANTHROPOLOGIST

Unlike the recent Leonardo DiCaprio climate-change docu-
mentary Before the Flood, Attenborough and Gyllenhaal's
but thematically uneven The Anthropologist eschews celebrity cameos in favor of a
more sociological perspective on a global crisis.
The film — directed by Seth Kramer, Daniel A. Miller and Jeremy Newberger
— follows Susie Crate, a professor of anthropology at George Mason University,
around the globe to investigate the effects of climate change on some of the world's
most vulnerable populations. In tow is her
daughter Katie, whose delightful teenage
goofiness serves as a welcome counter-
point to her mother's professorial somber-
ness. The well-meaning filmmakers try to
elaborate the importance of this central rela-
tionship by linking mother and daughter's
shared experiences to those of anthropolo-
gists Margaret Mead and her daughter,
Mary Catherine Bateson. Archival clips of
Mead play between scenes of Susie and Katie gently goading each other, and
Bateson appears in interviews throughout, speaking in soundbites about the neces-
sity of learning from one's elders. The
juxtaposition of shots of Susie and Katie
working through mild irritations with those
of villagers gesturing toward devastated land
more than a little ignorantly, produces a
congruous — indeed, it's frequently off-putting.
But the film is saved by its illuminating — if
heartbreaking — examination of isolated locales rarely seen on film. Susie's an-
thropological viewpoint is also a welcome rarity — her sidebar with the filmmakers
about her approach to working with native peoples help to humanize a crisis too often
couched in abstract numerical terms. In
these moments, The Anthropologist
becomes a timely and vital call to take
both the science and the cultural effects of
climate change seriously. (Amy Brady)

BLEED FOR THIS

Ben Younger's workman-
like but rousing Bleed for This accom-
plishes something that's a tall order for
any boxing movie. It makes the inspira-
tional training montage sequences weird.
Those are generally the most requisite
and unexciting element of the genre, but
Bleed for This refreshes thanks to the
strange and disturbing parameters of its
based-on-fact plot. Here, we against-all-
ods fighter hero, Vinny Pazienza (Miles
Teller), doesn't mount his unlikely path to
success in a crowded, sweaty gymnasium
or among the at-end sidewalks of a quiet
neighborhood — he does it in the basement
of his parents' Long Island home, in
the middle of the night. The victim of a
near-fatal, head-on car accident, Vinny
defies the restrictions of his bed-bound
recovery — there's a metal brace screwed
into his head, a clear sign that he should
never fight again — and gets to work
bench-pressing at 3:30 in the morning. He
covers the floor with blankets, so the
thud of the weights won't wake his family. It's
not until the crash, though, that Younger
and Teller start to distinguish the movie.
Confining to the house and equipped with
the surgical head brace — the product of a
risky "halo surgery" — Vinny is forced into
a period of reflection. The family's lasagna
dinners turn heated when sisters start
calling passing Vinny utensils they never
would have helped him with before. Each shot
of Vinny just entering or exiting a car is
excruciating. Still, he tiptoes downstairs
to try lifting weights, the screws from the
surgery drilled into his forehead, one of
the movie's many vivid and unsettling

YOUR WEEKLY MOVIE TO-D.O.L.

Escape With The Right Stuff or 2001

Friday, Nov. 18

It’s possible that there are greater moviegoing joys than a 35mm John Cassavetes double feature, but few come to mind. The New Beverly continues its seven-film tribute to the singular filmmaker with Husbands and The Killing of a Chinese Bookie, which find the writer-
director (and, in Husbands, actor) in domestic and genre mode, respectively. Husbands star Ben Gazzara also headlines the latter, more stylized half of the double bill, a tour through smoke-filled rooms full of dim lights and hushed plotting, New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Nov. 18, 7:30 p.m.; Sat., Nov. 19, 6 p.m.; $8. (323) 938-4038, thenewbev.com.

It can be easy to forget in the age of Pixar, but animation used to be weird. For a reminder, take a trip to René Laloux’s Fantastic Planet at the Nuart, a 1973 curio — Nuart is screening at midnight. Humans’ place at the top of the food chain has been taken over by blue creatures called Draags in the film, whose brand of surrealism features no shortage of nudity and abstracted violence. Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Nov. 18, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

Saturday, Nov. 19

Probably the best movie ever made about the space program, Philip Kaufman’s The Right Stuff is a modest epic. The writer-director, who’s also responsible for The Unbearable Lightness of Being and Henry and June, will host a master class preceding a screening of The Right Stuff at Cinefamily; he’ll discuss his work and career. VIP tickets will set you back $55 but also land you preferred seating and a private pre-reception with Kaufman. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax, Sat., Nov. 19, 12:30 p.m.; $25 general, $55 VIP. (323) 655-2910, cinefamily.org.

The Terminator movies have gotten so bad that we’d probably be better off if a T-1000 traveled through time to put them out of their misery, but that wasn’t always the case. And though The Terminator isn’t as awe-inspir-
ing or dazzling as its sequels, it was the first James Cameron’s man-vs.-machine series is as ruthless and ef-

cient as Arnold Schwarzenegger’s cybernetic assassin. Electric Dust Drive-In, 2930 Fletcher Drive, Glassell Park; Sat., Nov. 19, 6:30 p.m. (doors at 5:30); $10 lawn, $14 car, $60 VIP. (818) 653-8591, electricduskdrivein.com.

Sunday, Nov. 20

Warren Beatty has long been Hollywood royalty, and Reds is in many respects his crowning achievement. The actor-turned-filmmaker won the Academy Award for Best Director for his three-hour drama about a love triangle set against the birth of communism, which closes a weekend at the Egyptian devoted to Beatty (who also cowrote and stars in Reds). The film will be screening at midnight as part of a screening of his new film, Rules Don’t Apply. Vittorio Storaro’s cinematography, which also won an Oscar, will be displayed in all its 35mm glory. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Nov. 20, 6 p.m.; $11. (323) 466-3456, americancinematequecal.com.

Tuesday, Nov. 22

Before there was the TV show there was the movie, and though suicide is painless, the Korean War was not. Nor, for that matter, was Vietnam, which Robert Altman’s dark comedy MASH was really about — made in 1970 and taking a sardonic view of our foreign entanglements, the film’s subtext is clear. Donald Sutherland, Tom Skerritt and Elliott Gould lead the way as doctors at a Mobile Army Surgical Hospital (hence the acronym). The film won the prize we now know as the Palme d’Or and received five Oscar nods. LACMA, 9005 Wilshire Blvd., Mid-Wilshire; Tue., Nov. 22, 1 p.m.; $4. (323) 857-6000, lacma.org.

Put yourself to the fullest possible use — which, as any HAL 9000 computer can tell you, is all any conscious entity can ever hope to do — by experiencing 2001: A Space Odyssey. Silver-screen sci-fi reached its heady zenith with Stanley Kubrick’s 1968 masterpiece about all manner of life (whether primate, artificial, extrater-
restrial or otherwise) on Earth and beyond; Solaris, Star Wars, Alien and The Thing are all grand, but Zarathustra speaks only once. ArcLight Santa Monica, 355 Santa Monica Blvd., Santa Monica; Tue., Nov. 22, 7:30 p.m.; $15.75. (310) 566-2810, arclightcinemas.com. —Michael Nordine

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"Visually stunning — a knockout use of color, its meditative concerns with the rhythms of the natural world and the mysteries and wonders of ordinary life are hard to put into words." Los Angeles Times

Manchester By The Sea

Written and directed by Kenneth Lonergan

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ManchesterByTheSe
HOLLYWOOD & VICINITY

ARENA CINELOUNGE 1625 North Las Palmas Avenue (323)303-0676
Constantine Fri-Sun, 10:15 am, 12:30, 1:45, 3:45, 4:45, 6:45, 8 pm, 10 pm

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323)464-4220
Mon., 9:30 am; Tues., 10:15 a.m., 12:30, 1:40, 3:40, 4:40, 6:40, 8, 9:40 pm; Wed., 10:15 a.m., 12:30, 1:40, 3:40, 4:40, 6:40, 8, 9:40 pm; Thurs., 10:15 a.m., 12:30, 1:40, 3:40, 4:40, 6:40, 8, 9:40 pm; Fri., 9:30 a.m.; Sat., 9:30 a.m., 10:15 a.m., 12:30, 1:40, 3:40, 4:40, 6:40, 8, 9:40 pm; Sun., 10:15 a.m., 12:30, 1:40, 3:40, 4:40, 6:40, 8, 9:40 pm

GoldieBocks in Bloise Fri, 9:35 a.m., Sat., 10:05 p.m.; Sun., 9:30 a.m., 12:30, 3:30, 6, 8:30 p.m.

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HOLLYWOOD & VICINITY

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GoldieBocks in Bloise Fri, 9:35 a.m., Sat., 10:05 p.m.; Sun., 9:30 a.m., 12:30, 3:30, 6, 8:30 p.m.
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 poignantly, 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 every-day-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

Manchester by the Sea | Written and directed by Kenneth Lonergan | Amazon Studios and Roadside Attractions | Landmark

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Twisted relationships here. The film is punctuated by excerpts of an inspirational speech from a speaker at Colin’s prison, and the words blandly wash over the narrative, serving little purpose. (Abby Bender)

Life on the Line | This ropey on-the-job melodrama might inspire some hope in its early scenes of Texas linemen working together and grabbing at each other. The cast makes the electrical-crew lingo sound natural, director David Hackl is amusing, perhaps intentionally, as a moody bossman with Travolta’s character, the boss, working out his differences with a young buck (Devon Sawa) when they probably should be fixing the wires. The country songs that play over the credits offer more arresting detail about life on the line than the film manages in 100 minutes. How about a movie about working America where folks are actually working rather than acting out movie fantasy? (Alan Scherstuhl)

Peter and the Farm | When you call cows, you say “co’boss.” And when you call sheep, you say “wool.” This information is relayed to us in the first few minutes of Peter and the Farm by Peter Dunning, who’s lived and worked on 187 acres near Brattleboro, Vermont, for the lion’s share of his life. We catch a glimpse of that life in Tony Stone’s immersive documentary, which proves to be less an idyllic paean to the salt of the earth and more a reminder that all of us will eventually return to the earth. A few minutes later, we watch as Peter shoots one of those sheep in the back of the head and it bleeds out. Stone’s film isn’t for the faint of heart, even if it’s rarely this graphic again: Peter and the Farm is all about the coexistence of beautiful environs and grim realities. Peter tends to his animals, drinks more than he should and shows off the hand that was mangled in an accident some 40 years ago. Most of all, he talks: about conceiving one of his sons one night in a tent, while sleeping out in the field to fend off thieves raccoons and coyotes; about the fact that creativity and happiness rarely go hand in hand. Peter is so entertaining a presence, such a character, that his lively delivery of these anecdotes almost succeeds in masking the sadness behind them. After a while you begin to suspect that his profanity-laced running monologue may not be a show for the camera crew following him around, that life on Mile Hill Farm requires the sound of a human voice to get through the day — even if it’s his own. (Michael Nordine)
Doctor Strange

It’s too much to ask that a superhero movie hoist the intellectual banner, like Doctor Strange actually be strange, much less flaunt doctoral levels of weirdness. Instead, it’s Strange 101 in super HD, its lavish pop-art psychedelia in service of 1963 comic-book story beats. The attractions this time are Benedict Cumberbatch, haughtily Randian as a surgeon of self-willed greatness, and the most extravagant superhero trip-outs that Marvel can buy. These prove familiar, too, a diverting jumble of action-fantasy and head-shop screen saver. Cityscapes fold in on themselves, à la Escher and Inception; we gush down an umbilicus of light, as in 2002 or Contact; too many hands from nowhere seize the terrified protagonist, as in Ripley’s. But here blockbuster huge-ness for once pays off. These cities keep folding, as if Manhattan were some bored god’s squeezeable stress toy, while the characters vault from one skyscraper to the next. Here are kaleidoscopic visions of the everyday gone fraktal, their geometry splintering and then endlessly replicating themselves. The history of the superhero movie has long been, in fact, the history of the breakdown of filmmakers’ interest in spatial geography — Doctor Strange wittily literalizes this. The story’s the same-old, though, based on an Orientalist pastiche whipped up by Atlas Shrugged devotee Steve Ditko. Doctor Strange is another movie about a white man braving a garishly mysterious East, where monks who have devoted lifetimes to a discipline wittily mysterious East, where monks who have devoted lifetimes to a discipline... (Abbey Bender)

Midnight Special

A question is posed to the main character of Barry Jenkins’ wondrous, superbly acted Moonlight: “Who is you, man?” The beauty of Jenkins’ second feature radiates from the way that query is explored. It is asked by a black man of another black man — those too often not deemed worthy to be given a chance to respond to this most fundamental of inquiries. Divided into three chapters, Moonlight tracks its protagonist, Chiron, in as many stages, each titled with his name or nickname: at ages 9 (“Little,” played by Alex Hibbert), 16 (“Chiron,” Ashton Sanders) and approximately 26 (“Black,” Trevante Rhodes). The film takes place primarily in Liberty City, a housing project in Miami where Jenkins grew up. In the first section, little finds refuge in a boarded-up dope house and holds an empty crack vial to the light, a stretch of silence that is both flatulence’s most extended and profound moment. Juan (Mahershala Ali), a local drug kingpin, offers loving counsel: “You gotta decide who you gonna be. Can’t let people make that decision for you.” But others have already made up their minds about who Little is: “soft,” “a faggot.” The taunting and abuse become worse in Moonlight’s middle section, while Juan’s mentorship allows Chiron to struggle against his own desire. He is able to explore it with a friend named Kevin (played as a teenager by Jharrel Jerome) who shares his inchoate yearning. A betrayal leads to an even sweeter kind of romance in the third section and a reunion — filled with pain, regret, hurt and love — that’s almost too much to bear. (Melissa Anderson)
Despite their self-professed “rags-to-riches-to-rags” story, L7 have survived all that surrounds them, almost by accident.

The narrative of the L.A. rock quartet had been lost in the sands of time, until the band’s fans demanded it be told on L7’s terms. L7: Pretend We’re Dead, the Kickstarter-funded documentary spanning their original 16-year run, lives up to those high expectations. Director Sarah Price vouched that all prior drama was water under the bridge.

Inspired by the Kickstarter’s success to resurrect the L7 monster, Sparks and her original co-conspirator, Suzi Gardner, met last spring for the first time in 14 years. Together with bassist Jennifer Finch and drummer Dee Plaka, they played reunion shows throughout the summer and will play two local gigs at the Troubadour (Nov. 20) and the Echoplex (Nov. 21) to celebrate the band’s fans whose loyalty preserved L7’s legend.

Their scene peers — Nirvana, Mudhoney, Red Hot Chili Peppers — have been written about far more. But eyewitness accounts in the film from the likes of Lydia Lunch, Shirley Manson, Krist Novoselic and Butch Vig remind you just how adored L7 remain. Footage of Nick Cave shows the singer partying on their tour bus while they were driving at 70 mph. “That went on for about five hours,” Sparks says. “Us and The Bad Seeds dancing all the way to Philadelphia.”

Without showing it down your throat, the film also acts as a reminder of how much the band challenged everyday sexism. Sparks wanted to be a voice for gender politics, right down to her choice of a typically masculine Flying V guitar. There’s a brilliant moment when they’re next door to Mötley Crüe in the studio while making their fourth LP, Hungry for Stink. To counteract the bends in Crüe’s decision to plaster their booth in women’s boobs, L7 ordered in a bunch of porn mags and plastered pictures of penises to their own walls.

The film’s only cliché is at its heart: It’s another tale of musicians who sacrificed everything and barely saw a dime. “It’s a common story of a lot of bands,” Sparks admits. “But we were an uncommon band. We gave a shit about something.”

Indeed, the film also takes in the Sparks-instigated Rock for Choice concerts, which featured every major band at the time playing for women’s abortion rights.

Once L7 signed a “shitty” major deal, they were thrown into the same studio where Nevermind was recorded. Expectations for their 1992 album, Bricks Are Heavy, were enormous. But wherever L7 went, calamity struck. Behind-the-scenes footage from their music video for “Pretend We’re Dead” reveals Gardner almost losing an ear as a crane hit her head. Sparks famously hurled her tampon at a crowd at the Reading Festival because the band were pelted with mud. On British television show The Word, Sparks exposed herself in an act of absurdist frustration.

Desite bigger gigs, the band felt their trajectory was slowing. There’s a shot of Courtney Love and Kurt Cobain from Lollapalooza’s backstage area, as if to evoke a sense of how self-destructive this scene could be. After the death of Cobain, Gardner was found dead from a self-inflicted gunshot wound. The documentary shows the same day they played an outdoor London show with KISS, Gardner then quit via phone call. Their final distributors went broke, so they had to dump their CDs in a landfill. They sold their road cases. “We were ill-prepared for that,” Sparks says. “Status quo in the music business is to keep the band ignorant and happy. Then when they’re over, they’re over. It’s a tough road, and it’s not an unusual story. We were pretty honest about ours.”

**L7: Suzi Gardner, left, Donita Sparks, Dee Plakas and Jennifer Finch**
The subtitle of Low Leaf’s latest album, Palm Psalms, promises that most elusive of salvations: “a light to resolve all darkness.” But as this benighted calendar year limps to a close, the electric harp and piano of the Valley-raised singer offer a temporary salve to toxic wounds and psychological deceptions.

“I just want to spread a little bit of light,” Low Leaf says. “There’s a lot of fucked-up shit going on in the world, and I’m not saying it can heal everything, but I believe that music can change people, or at least plant a seed in their mind’s eye to help direct them closer to where they need to go in life.”

She mentions an anecdote about a New Zealand friend who sent a video of her 9-year-old daughter listening to Palm Psalms, hunched over, reading the lyrics and almost crying. It’s evidence of the innate capacity of music to touch those too young to grasp the meaning of lines like, “I’m in the world, but I’m not of it.”

The lyrics are largely unadorned and straightforward, designed to be cleansing ablutions, audible daydreams, animistic hymns to sun, moon and space.

“I wanted them to be applicable to any era. These are just fundamental truths that I learned along the way,” says Low Leaf, born Angelica-Marie Lopez to parents from the Philippines. “They all came from a personal place, but I tried to make it super general so that everyone could look within in their own way.”

She wears a pendant of Lemurian quartz around her neck, a metal bracelet around her forearm and a purple, floral dress. The tattoos on her arms represent the 13 tones of creation and convey a poemlike story of her family history.

You could see Low Leaf leveraging her innately mystical sensibilities into savvy self-branding, if she had the inclination. She has collaborated with Flying Lotus and could theoretically be the new-age beat scene Joanna Newsom. But she’s avowedly experimental, eschewing pop structure for more free-flowing, spiritual explorations.

“I’ve been trying to develop more spiritual discernment,” she says of the last year and a half, a period that included a devotion to reading books on spirituality and leading sound baths. “When you’re fucking with tarot cards, you can channel forces that appear as light but aren’t really what they seem.”

If this seems quintessentially Californian, that’s probably accurate. But Low Leaf radiates a sincerity and musical talent that upends any clichés. If others are aimlessly floating in search of light, she seems to possess the vision to find the on/off switch.

“With this record, I felt like a warrior of love tuning into a divine heritage,” Low Leaf says. “Since its completion, I’ve been tuning into other things, like plants and fairies — a different frequency, and the music has evolved with it. But these songs are testimony to a period I spent battling darkness. Sometimes you have to die to have a rebirth.”

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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I have been living on a tour bus for about six weeks now. It suits me fine, and I would be happy to remain on board through next year. Much to my regret, I will be disembarking in mid-January.

There is always something to see out of the windows. We are basically outside but enclosed. Yesterday evening, I watched two people engage in a quickly escalating argument. Three police cars showed up, and minutes later, one of the people, a woman, was handcuffed, put into the back of a squad car and taken away. Soon after, the other cars left, and the street was quiet again.

It is impossible for me not to draw boat and river analogies from this mode of existence. We sail down major rivers, move off into tributaries, dock for several hours and then leave again. Every location besides the bus itself is temporary. The level of visual input is incredible. Sometimes I feel like a dog with its face stuck out the window.

I remember the first time it hit me that we were sailors of a sort. It was summer of 1984, I was sitting in the back of the gear truck with one of the road crew as we were heading overnight to a show somewhere in Florida. We had the back door rolled up and we were digging the night air and the insanity of the fact that we could fall out and likely die. We went by some kind of construction site that fact that we could fall out and likely die. We had the back door rolled up and we were digging the night air and the insanity of the fact that we could fall out and likely die. We went by some kind of construction site that was brightly lit. I said to the crew guy, "This sure enough is a bizarre sight in the middle of this shit." He caught that I was quoting Apocalypse Now.

In the early afternoon, the vendors show up during the day on the shoreline/sidewalk. Some back roads. This, to me, is as free as I can get. We set a course, and we are going to the epic battle that will take place in 2020. This whirlwind will be only the trailer for the global lap, meeting with leaders from all six weeks now. It suits me fine, and I would be happy to remain on board through next year. Much to my regret, I will be disembarking in mid-January.

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That being said, I have never felt more like I am in the right place, doing the right thing, as when I am on tour and constantly on the move. No other way of life has ever made more sense to me. It is this feeling that has prevented me from ever believing that bus life is a grind.

Being on the ground and moving from place to place during the recent election cycle has been like watching an animal in agony as it slowly dies. When it finally exhaled its last breath Tuesday, it occurred to me that now we know everything. All the people who had previously lurked in shadows and back rooms were now out in the open. All was shown and now all is known. America is currently at its most transparent. The veil of civility has been shredded and maybe it’s about time. It’s a rough room, America, but at least we now know where we’re at.

You could say that the Trump presidency will be one of the greatest lessons and cautionary tales of our lifetime. The thing is, obviously, there are millions of people who didn’t see it that way. This whirlwind will be only the trailer for the epic battle that will take place in 2020.

I’m still on the road and will be for weeks. The America I am traveling through is probably more divided than ever. To be able to see so much landscape, cityscape, so many people, I feel almost invisible, as if I am almost more invisible, as if I am almost invisible, as if I am...
**COMING SOON:**

**THU. NOVEMBER 17**
- The Exchange
  - FT. Brandon Tory

**FRI. NOVEMBER 18**
- IllfIghtyou
  - Amir Says Nothing & Leon Swanks

**FRI. NOVEMBER 18**
- Alex Wiley & Saba
  - Keem x & Supawe

**SAT. NOVEMBER 19**
- Brownies & Lemonade
  - Lunice, Montell2099, Suicideyear & Trekkie Trax

**SAT. NOVEMBER 19**
- Xcellerated & Heavy Dub
  - DJ Gom, DJ Kacy, DJ Mike, Sound, Sabor & More

**SUN. NOVEMBER 20**
- One Be Lo
  - Spliff Hemingway & Duke West Lake, Bonnie Blue

**TUE. NOVEMBER 22**
- Colors Comedy

**COMING SOON:**

**11/17**
- Groove Mela: LA

**11/17**
- Hosted By: Amir Says Nothing

**11/18**
- Shakedown: Evil Walks, Desert Tundra & Real Fiction

**11/18**
- Teen Party

**11/19**
- Bashment Boogie

**11/22**
- Powermix: Industry Mixer

**11/23**
- Club 90S

**11/23**
- To Di World X Pink Lemonade

**11/26**
- Anthony B

**11/26**
- Underground Rising: Self Provoked’s Jiggy Jiggy Tour

**11/29**
- The Moth

**11/30**
- Self High Five

**12/1**
- Born For Burning Presents

**12/1**
- Decade's A Night Of Madonna

**12/1**
- My Birthday Party

**12/2**
- Club 90S

**12/2**
- Bad Channels

**12/3**
- Pinup Alley

**12/4**
- BalaLoco Bassment

**12/4**
- El Sereno Records Night

**12/9**
- A Club Called Rhonda
Todos Tus Muertos, Fayuca, Quinto Sol
@ GLASS HOUSE, POMONA
Difficult times and political repression inspire the most passionate art. Todos Tus Muertos emerged in the mid-1980s from the ashes of Argentina’s aptly named dirty war — their name (which means “All Your Dead”) refers to the thousands of people killed by the country’s military and right-wing death squads. Not surprisingly, the Buenos Aires musicians are fiery and idealistic, hammering out their anthemic messages of revolution and social justice via an up-tempo combination of punk rock, reggae and hip-hop. Vocalists Fidel Nadal and Pablo Molina have worked with such simpatico rock en español allies as Manu Chao, Tijuana No! and Negu Gorriak’s Fermín Muguruza. Arizona’s Fayuca also celebrate their Latino identity with a mix of hardcore punk and dub reggae, whereas L.A.’s uplifting Quinto Sol are primarily a roots-reggae band. The same bill is at the Echoplex on Tuesday, Nov. 22. —Falling James

É. Arenas, Rudy de Anda
@ MULTIPY L.A.
About five years ago, Chicano Batman were playing afternoon parking-lot slots at Eastside music festivals — back when their keyboard stand was an ironing board. Just this summer, they triumphantly and deservedly headlined Echo Park Rising. In between all that — between the tour with Jack White and their Coachella gig — bassist Eduardo Arenas was working as É. Arenas and releasing his own solo album, Nariz, a slow-burner, pan-Latin autobiography of truly soulful and personal songs drawn from inspirations within and without, with a tropicalian sense for the unexpected and the same incandescent human presence that lights up albums by Love or Shuggie Otis. Opener Rudy de Anda is a perfect match, a Long Beach bandleader of spitting out bratty punk rock juxtaposed with dreamily romantic pop idylls. —Falling James

The Black Madonna
@ THE LEXINGTON
Until their newest self-titled record was released last month, this Phoenix quartet had carved out their niche in the metal genre by residing in a middle ground between thrashy death ‘n’ roll of popular Swedish metal acts such as Entombed and the goth-rock corners of the music spectrum occupied by seminal acts such as Sisters of Mercy. Their latest still features moments bordering on the heavier end of the genre, but the gothic atmospherics of their sound are amplified this time around. Vocalist Andrew Leemont leans on goth-rock croons a little more but can still efficiently deliver razor-gangly vocals when the moment calls for it; he also stepped in to deliver delightfully creepy organ work after Pete Porter moved from keyboards to bass prior to this album. The result is a compelling record that carries a moody deathrock aura overloaded with killer riffs. —Jason Roche

L7
@ THE TRoubADOUR
L7 often are linked with the grunge scene from electro and disco to house and techno. Her skills at balancing genres while maintaining a cohesive, finely tuned set are tight, and both her selections and persona give hope that we are headed to a better future, at least on the dance floor. —Liz Ohanesian

Meatbodies, Feels
@ THE HI HAT
Chad Ubovich used to back Mikal Cronin and plays bass in Ty Segall’s Fuzz, but he gets much wilder in his own group, Meatbodies. The band’s self-titled, 2014 full-length on In the Red Records is filled with intense bursts of pure punk rock, but the album also is leavened with unexpected psychedelics. Much of Meatbodies’ sound is encompassed in the song “Mountain,” which is wrapped up in elaborate hard-rock riffs and rumbling tempos until it downshifts into a grungy ending that’s crowned by celestial organ. Peppers feature two charismatic singers, Laena Geronimo and Shannon Lay, who are each capable of spitting out bratty punk rock juxtaposed with dreamily romantic pop idylls. —Falling James

Take Over and Destroy
@ THE LEXINGTON
Up until their newest self-titled record was released last month, this Phoenix quartet had carved out their niche in the metal genre by residing in a middle ground between thrashy death ‘n’ roll of popular Swedish metal acts such as Entombed and the goth-rock corners of the music spectrum occupied by seminal acts such as Sisters of Mercy. Their latest still features moments bordering on the heavier end of the genre, but the gothic atmospherics of their sound are amplified this time around. Vocalist Andrew Leemont leans on goth-rock croons a little more but can still efficiently deliver razor-gauging vocals when the moment calls for it; he also stepped in to deliver delightfully creepy organ work after Pete Porter moved from keyboards to bass prior to this album. The result is a compelling record that carries a moody deathrock aura overloaded with killer riffs. —Jason Roche

Alina Bea
@ THE BOOTLEG
Soulful, progressive pop artist Alina Bea takes over the Bootleg for a monthlong residency throughout November, showcasing a sound that pendulates between piano-driven, melancholy pop in the vein of Fiona Apple and Kate Bush, and semi-industrial dance music — the kind you’d find playing in a sultry, brick-lined basement club. A trained dancer and multi-instrumentalist, Bea’s live performance is as eclectic as her experimental melodies and as vulnerable as her delicately dark lyrics, which capture the loss surrounding the breakup of her previous band and romantic relationship. Her debut EP, February’s Live Undone, would fit nicely alongside St. Vincent’s 2014 self-titled album, The Knife’s Shaking the Habitual and Björk’s Vulnicura. Bea’s new
Thanksgiving feast, the rappers gather — before you fill your stomach with a Hip-Hop Harvest. 

Yelawolf
@ THE FONDA THEATRE
To many rap fans, Yelawolf is the classic underdog story. Signed to a major label and then dropped, Yelawolf released a couple of mixtapes before catching the ear of Eminem, which paved the way for his breakthrough. The heavily tattooed, Alabama-bred artist continued to climb into the conscience of fans, helped by the inclusion of his single “Till It’s Gone” on Sons of Anarchy, while blending hardcore rap, bluegrass and country to create a sound that goes far beyond conventional Southern rap. He released his Hotel EP last month, and his current tour is showcasing new material from his upcoming Trial by Fire album, which is slated to be released in early 2017. For now, the rapper continues to build a larger audience on the road while keeping an eye on his burgeoning Offstage business ventures in his adopted home of Nashville. —Daniel Kohn

Josef Leimberg
@ BLUEWHALE
You might have heard trumpeter-composer Josef Leimberg’s beautifully out-there work on Kendrick Lamar’s To Pimp a Butterfly, as well as his production, writing and playing with Snoop Dogg, Erykah Badu, Snoop Dogg, Funkadelic, Freestyle Fellowship, Dr. Dre, Murs, Busdriver and others. He’s much in demand for his wicked chops, sure, but it’s his idiosyncratic mutations of tone and form that make up the major part of what Leimberg’s all about, which you can hear on his new solo album, Aerial Progressions (Alpha Pup/World Galaxy). A hydra-headed beast of sound heavily drawn from ’70s jazz fusion, world music, R&B and hip-hop, the album was aided and abetted by several other crucial progressive-music heavies, including saxophonist Kamasi Washington and multi-instrumentalists Miguel Atwood-Ferguson and Terrace Martin, with provocative vocal turns from Bilal, Georgia Anne Muldrow and Kurupt. —John Payne

Respect with Brookes Brothers
@ THE STUDY
Any better way to work out the overeating of this festive day than on the dance floor to the Brookes Brothers? The British drum ’n’ bass sibling duo veers toward the pretty, melodic side of the genre with songs like “Last Night” and “Gold Rush” but also have their moments of intricate, speaker-blasting, grimace-inducing tracks. The duo should fit well with Respect’s new home at the vibey location of the Study, which provides a backdrop of a library and a genteel patio for the rabid bass community champing at the bit for new material for a long minute, but with a new artist album slated for 2017, there’s hope for some sneak previews. —Lily Moayeri

Hip-Hop Harvest
@ MICROSOFT THEATER
Before you fill your stomach with a Thanksgiving feast, the rappers gathering for KDAY’s Hip-Hop Harvest want to fill your mind with an extra-thick helping of thoughtful, provocative words. The Game declines his version of the news on his latest album, 1992, a collection of unsentimental yet nostalgic statements that’s broken up with the relatively melodic and wistful “All Eyez,” a collaboration with Jeremih. Wu-Tang Clan’s Method Man and Def Squad’s Redman put their minds together in their powerfully chilling ongoing partnership as a duo, and they represent the East Coast on this otherwise Cali-centric lineup. Free-thinking L.A. trio Dilated Peoples entrance with their nuanced, soulful hip-hop reveries. Xzibit weights in on the state of hip-hop with his hard-edged demeanor, while Tha Dogg Pound’s Kurupt clears the floor with his own uncompromising vision. —Falling James

Rhondavous with DJ Harvey, Seth Troxler, Kevin Sauderson
@ UNION NIGHTCLUB
Thanksgiving Eve doesn’t have the sizzle attached to it that New Year’s Eve does, but this particular Rhondavous should serve as a nice appetite whetter. The lineup reads like one curated for top party holidays, with Los Angeles’ favorite DJ, Harvey, alongside a particular favorite of his, Seth Troxler, as well as one of techno’s godfathers, the revered Kevin Sauderson. Rounding out this powerful triple threat are the jacking sounds of Radio Slave, the soulful vibes of Trus’me and Spotlight main man Chris Gruse. The three-room event is in part put together at the request of mutual fans Harvey and Troxler as a way for them to enjoy each other’s sets. Expect to hear the former prior to the latter, and with the 4 a.m. shutdown of the main room, you can make that shaky transition from night-club to Thanksgiving table. —Lily Moayeri

Yelawolf
11/22

Josef Leimberg
11/23

Respect with Brookes Brothers
11/24

Hip-Hop Harvest
11/23

Rhondavous with DJ Harvey, Seth Troxler, Kevin Sauderson
11/23

Yelawolf
11/24

Respect with Brookes Brothers
11/24

Hip-Hop Harvest
11/24

Rhondavous with DJ Harvey, Seth Troxler, Kevin Sauderson
11/24
UPCOMING EVENTS at AMOEBA!
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Thursday • November 17th • 6pm
JANE SIBERRY
Canadian singer-songwriter and creative pioneer Jane Siberry celebrates her first official album in five years with an in-store performance & signing at AMOEBA!

Saturday • November 19th • Noon-4pm
SIDEWALK SALE
Join us outside the store for amazing deals on music, movies, merch and so much more!

Friday • November 25th
BLACK FRIDAY DEALS!
Visit us for limited edition Black Friday Record Store Day Releases, plus ONE-DAY sales on posters, headphones, select turntables & more!

11/28 • CYBER MONDAY
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Saturday • December 3rd • 4pm
AMOEBA CHARITY AUCTION
W/ KURT BRAUNOHL & KRISTEN SCHAA!
Proceeds benefit the Los Angeles Regional Food Bank.

Tuesday • December 13th • 5pm
SEBASTIAN BACH BOOK SIGNING

NOVEMBER HOLIDAY HOURS
• THANKSGIVING EVE (11/23):
10:30AM-8PM (TRADE COUNTER CLOSURE AT 7PM)
• CLOSED THANKSGIVING
• BLACK FRIDAY (11/25) - 10:30AM-11PM
(TRADE COUNTER OPENS AT 8PM)
• SUNDAY (11/27): 10AM-6PM

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SOL VENUE:

THE SMELL:

SILVERLAKE LOUNGE:

THE SATELLITE:

SASSAFRAS SALOON:

THE ROSE:

RESIDENT:

free. David Kelley, Tue., Nov. 22, 8 p.m., $8. Color

Reverse Order, Money Money Money, Fri., Nov. 18, 9 p.m., $20-

King Washington, Yoya, The Nanos, James the Ana. Naked Aggression, The Fitts, Useless Intent,

Massive Brain Damage, Sat., Nov. 19, 9 p.m., $20.

Orwells, Dante Elephante, Crescendo, Mon., Nov. 21, 8 p.m., free. Decker, Brown Shoe, Sat., Nov. 20, 8 p.m., $10.

Rage Queen, Little Fag, Sun., Nov. 20, 9 p.m., $5. The

Sat., Nov. 19, 8 p.m., $20.

Claremont. Julia Lucille, Tue., Nov. 22, 7:30 p.m.,

Nov. 24, 11 a.m.

Nov. 19, 8 p.m. Viernes 13, Sun., Nov. 20, 7 p.m., $10.

Fluid, Sat., Nov. 19, 4 p.m., $10; Trash Talk, Antwon, Despise You, Sex Prisoner, Authority Figure, Body

Nocando, NK-Riot, The Uhuraverse, Fri., Nov. 18, 9 p.m., $28-$38.

Nov. 21, 8 p.m., free. Decker, Brown Shoe, Sat., Nov. 20, 8 p.m., $10.

Cthtr, Big Debbie, Project

Christ, The Sharp Ease, W.A.C.O., Devon Williams, Nocando, NK-Riot, The Uhuraverse, Fri., Nov. 18, 9 p.m., $28-$38.

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COUNTRY & FOLK

THE CINEMA BAR:
The Cinema Bar:

THE PICO UNION PROJECT:

MUSIC:

DANCE CLUBS

& the Resonators, Sun., Nov. 20, 8 p.m., free. The
more, 19 & over, Fridays, 9:30 p.m. Nervo, Sat., Nov. 19,

p.m., $10. Dobre Poder, with cumbia and
norteno bands Tandas, Sundays, 2 p.m., free; DJ
Paw, 21 & over, Sundays, 2 p.m.-8 p.m. Moist
Mondays, Mondays, 8 p.m.-1 a.m., free.

CRUSH:

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THE USC THORNTON BAROQUE SINFONIA:  
STOOKI SOUND:  
STEVIE NICKS, THE PRETENDERS:  
THE SOUNDS:  
RÜFÜS DU SOL:  
PINK MARTINI:  
PARTYNEXTDOOR, JEREMIH:  
MAXWELL, MARY J. BLIGE:  
GO

Fri., Dec. 2, 8 p.m., free. USC, Newman Recital Hall.

by Hieronymus Praetorius and Michael Praetorius, Dec. 1-2, 7 p.m., $27.50. CalArts Theater.

Fri., Dec. 13, 6:30 p.m., $27.50. With Zipper Club, My Little Willie G, Malo, Tierra, Rene y Rene, The Notations, El Chicoana, Sunny Ozuna, Joe Bravo, Sat., Dec. 3, 7:30 p.m. Honda Center.

Sat., Dec. 10, 7 p.m. Immanuel Presbyterian Church.

David Bazaun, Thu., Dec. 8, 9 p.m., $25. Hollywood Forever Cemetery.

THE GROWLERS: Thu., Dec. 22, 8 p.m., $29.50. Fri., Dec. 23, 8 p.m., $29.50. The Wiltern.

IN FLAMES, HELLYEAH: With From Ashes to New, The Source, Fri., Dec. 9, 6 p.m., $27.50. The Belasco Theater.


JAKE SHIMABUKURO: Sun., Dec. 4, 4 p.m., $25-$55. Smothers Theatre, Pepperdine University.

JAMES VINCENT McMORROW: Thu., Dec. 1, 7 p.m., $25. The Wiltern.

JIM JAMES: Fri., Dec. 9, 7 p.m., $32-$39.50. The Orpheum Theatre.


KELSEA BALLERINI: Thu., Dec. 8, 7 p.m. The Wiltern.

KEDDY SURRELL: Sat., Dec. 3, 7 p.m., $85-$135. UCLA, Royce Hall.


THE L.A. PHIL HARMONIC: Thaddeus Adams conducts the world premiere of Gerald Barry’s operatic reinvention of Alice’s Adventures Under Ground (with a libretto inspired by Lewis Carroll’s book), which features the astonishing and mysteriously macabre Canadian soprano Barbara Hannigan in the title role, Tue., Nov. 22, 8 p.m., $20-$58. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE GOLD COAST WIND ENSEMBLE: Sat., Nov. 26, 2 p.m., $28. Smothers Theatre, Pepperdine University, 24225 Pacific Coast Highway, Malibu.

EYVHARD KANG: The CalArts music teacher and violist welcomes the inventively arty guitarist Bill Frisell for a collaboration, Fri., Nov. 18, 8:30 p.m., $20. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

THE CSUN YOUTH PHILHARMONIC: Sun., Nov. 20, 2 & 5 p.m., $15. Cal State Northridge, CSUN, 18111 Nordhoff St., Northridge.

DANIEL HSU: The pianist performs a recital, Sun., Nov. 20, 2 p.m., $28. Smothers Theatre, Pepperdine University, 24225 Pacific Coast Highway, Malibu.

THE BARBER OF SEVILLE:  
AKHNATEN:  
THE CSUN YOUTH PHILHARMONIC:  
THE BARBER OF SEVILLE:  
AKHNATEN:  
THE L.A. PHILHARMONIC:  
THE CSUN YOUTH PHILHARMONIC:
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SIPS:
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Birch
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E.P. & L.P.
Guelaguetza
Hyperion Public
Lock & Key
Lost Property
Miro
Momed Atwater Village
Otium
Red O Santa Monica
Sassafras
Seventy 7
Sonny’s Hideaway
Sotto
The Bar at Belcampo Santa Monica
The Lincoln
The Lucques Group
The Pikey
The Roger Room

SWEETS:
Alexander’s Steakhouse
Bearclaw Kitchen
Beverly Hills Beignet
Choctál Single-Origin Ice Cream
Cobblemania!
Copenhagen Pastry
Crème Caramel LA
Enjoyer
Mascarpone Cheesecake
McConnell’s Fine Ice Creams
Mercedes Binge Desserts
Nickel Diner
Ococoa
Red Bread
Salt & Straw
Street Churros
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