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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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BY JENN SWANN.

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Chris Bathum sent this photo to *L.A. Weekly* on Martin Luther King Jr. Day.

COURTESY OF CHRIS BATHUM

| News //

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 insurance fraud.

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 ob-

“HE PREYED UPON ONE OF THE MOST VULNERABLE CLASSES OF PEOPLE THAT EXIST, AND THAT'S A DRUG ADDICT.”

—DEB HERZOG, A FORMER INVESTIGATOR FOR THE INSURANCE COMPANY ANTHEM

ject, two counts of forcible oral copulation, 27 counts of sexual exploitation and 12 counts of furnishing controlled substances. Nine women are named as victims in the felony complaint filed by the District Attorney's Office.

“Detectives from the Sheriff's Department Special Victims Bureau are seeking the public's assistance in identifying potential additional victims in a sexual-assault case involving Mr. Christopher Bathum,” according to a press release from the department.

According to a press release by the L.A. County District Attorney's Office: “Between 2013 and 2016, Bathum is accused of sexually assaulting female patients, and in some cases, providing them with drugs as they struggled to overcome their addiction.” Several of the assaults happened at the facilities that he ran, prosecutors allege. “The ages of the victims range from their 20s to their early 30s.”

Authorities also arrested Kirsten Wallace, president of Commonwealth Recovery. She is being charged with more than 50 counts of fraud, grand theft and money laundering.

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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TO CATCH A DATE RAPIST

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

By Jenn Swann

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-

(10 »

» 9) lice — and when they do, their stories aren't always taken seriously. It doesn't help that alleged victims have no memory of the alleged crime, making it difficult to report the facts. Because many tranquilizers disappear from the system within a matter of hours, an accurate drug test sometimes requires a near-impossible task: submitting to it while still under the influence.

The Fig incident is just one of several alleged druggings in Los Angeles in recent months. In March, actor Rebel Wilson tweeted that she believed she'd been drugged "at a trendy club" after feeling tired and disoriented from sipping just a third of her drink. She wrote that she managed to get home safely but woke up feeling as if she'd been "hit by a truck" — and advised women to be careful with their drinks at bars and clubs.

Three months later, actor Kate Berlant tweeted a warning to her 20,000-plus followers claiming that she knew of "at least 7 women who have been roofied" at a Silver Lake bar. She ended the tweet with two words in all caps, "BE VIGILANT." Other allegations against the bar began to surface on Twitter. Several reviews that mentioned "roofies" were reported for violating Yelp's terms of service and later scrubbed from the site.

In late June, a former employee of the bar anonymously told the *Los Feliz Ledger* that she quit after observing a pattern of patrons being drugged on the property. The bar's co-owner denied the account to the publication, attributing it to a disgruntled employee who had been fired. In an email to the *Weekly*, a spokesman for the bar said its owners have since held meetings with LAPD and sent undercover agents to investigate potential predatory behavior. "To date, neither we nor the police have been able to find any 'drugging' or other illegal activity," he wrote. "Regardless, we continue to take the issue seriously and will do whatever we can to ensure this kind of activity does not happen at our bar."

Berlant declined to elaborate on her tweet, but she put the *Weekly* in touch with a friend, who described attending an invite-only party at the bar's private-event space in April. The woman (who asked not to be named, for fear that it would harm her professional reputation) says the last thing she remembers is setting her drink down on a bistro table to dance. She says her friends drove her home after she collapsed and vomited. She says she never thought to call the police or get a drug test — an oversight she now acknowledges could have lent credibility to her account.

"It was really painful for me," she says. "I definitely lost a few friends over this situation, because there were certain people that treated me in ways [that made me realize], 'I don't want to be friends with you any longer if you're going to make light of this.'"

Sometimes it can take years and a flood of women coming forward with high-profile accusations before a drug-facilitated sexual-assault case lands in court. Bill Cosby has been accused by more than 50 women of sexual assault — much of it assisted by sedative drugs like Quaaludes — dating back to the 1960s. The allegations, in which some of the women described blacking out after being given a glass of wine or a cup of coffee, only became public within the last

15 years, and it wasn't until last year that Cosby faced his first criminal charge. The comedian, who once joked about drugging women in a stand-up routine, has denied any wrongdoing.

It's rare to catch a criminal in the act — and even more rare when bystanders successfully intervene. But the Fig story showed that such druggings aren't just a scary relic of the 1990s underground-club scene; they might even happen at an upscale restaurant near the beach. In the absence of verifiable cases, there's also a dearth of information about what to do and how to report suspected druggings when they might have happened. What exactly are these drugs, why are they so invisible, and how did they become so widely misunderstood?

"‘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



PHOTO BY DONFIORE / SHUTTERSTOCK

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,'" recalls 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 rec-

reational 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

drugs," a term that fails to acknowledge the reality of their 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 still an invisible drug, so 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 during that time 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 Archambault 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 **(13)**

tool for predators.

Porrata was at a club night in Hollywood investigating the use of Rohypnol when she accidentally stumbled on GHB. "Somebody passed around a milk jug of clear liquid, and all these idiots drank out of it," she says. It nearly killed several of the clubgoers that night, causing a panic among police and paramedics, who had never heard of the drug, Porrata says.

"I was in the office that day my boss said, 'Who knows what GHB is?' and I said, 'I do,'" she recalls, despite the fact that she knew little beyond its name. "'Good. You're the department expert and your press conference starts in 10 minutes,'" she remembers being told.

But in the years that followed, Porrata became just that — a department expert on GHB and sexual assault — and a nationally recognized educator on so-called "date rape



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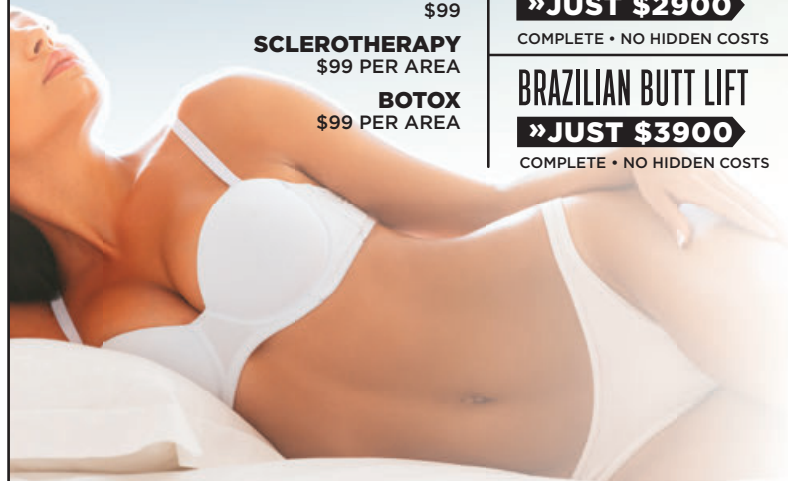
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» **10**) involved strangers, she says. But that began to shift over the next two decades, thanks in part to increased reporting and a growing cultural awareness about sexual assault. By the 1990s, a majority of the reported assaults involved acquaintances 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 date-raped, they drank too much or thought they were slipped something and woke up in a hotel room," said one of the L.A. County Sheriff's detectives in the anonymous survey. He noted that without surveillance tapes showing the victim physically incapacitated, it's often "not enough to articulate she was assaulted."

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 the concert, how do you know you didn't consent to sex," one LAPD detective said, describing his questioning of a sexual assault victim. "You go through hell: Make the report, undergo the exam, feel disgusting. Often I feel we victimize the victim more than the suspect does."

Even when there is clear evidence of wrongdoing, it's not always enough to convince a jury. "A victim that drinks or does drugs, jurors do not like them. They feel like they knew what they were getting into," one L.A. County deputy district attorney said,

recalling a case in which the victim tested positive for GHB. "We sent her to a bar with [undercover] LASD detectives. She got the suspect to say, 'I had to knock you out.' We played that for the jury. It took them two hours to come back not guilty."

Another anonymous attorney with the D.A.'s office was even more frank about the problem: "Unless you change the mores of this country, it is going to be so difficult to convict in date rapes in this country. If a girl has 12 shots of tequila and passes out, it's OK [to rape her] if he [the suspect] just says she wanted it."

Cases involving the 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 an 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 rooie 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."

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PHOTO BY ANNE FISHBEIN

Chirashi bowl (choice of assorted raw fish on top of sushi rice)

restaurant, and others are there to taste tuna and salmon. I even notice the mushrooms peering over the sushi counter. I read the menu, either will lovingly pick up into a teapot steaming dashi, shrimp and gyoza. *sudachi* comes in a teapot, and you can squeeze it over the top of it. It's a brightness of blond-wood flavor. It's a highly seasonal dish, only available year, as is the way it speaks to the palate at Soregashi. Look beyond the

Each night the less common Sugishita have the market, and *omakase*, you'll find them. (If you're a tuna, you should *omakase* begin feature the end. During one such mildest, most encountered, a that popped with

Sugishita's rich much of what is careful attention temperature at

The dishes the *izakaya*-style exploration have a rich braised Kikkō Jidori chicken with an intense sweet morsel *mai* also are more delicate

There's so very to be had in Los Angeles. If I told you among the most restaurants in the city is carefully and far more affordable at the time to lionize. Those and I'm immersed in our choices. But accept serious middle of living in Los Angeles particularly for a wonderful, immutable

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HIDDEN TREASURES

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 functionally 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.

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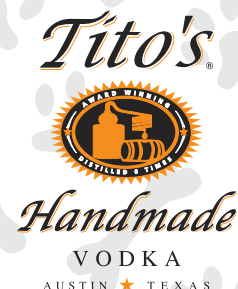
gust. Amid L.A.'s insane sushi wealth, Soregashi is almost unremarkable, a tiny spot that specializes in *chirashi* bowls and *soba* at lunch, and sushi and *izakaya*-style small plates at dinner. The breadth of choice offered in terms of raw fish is not anywhere near as wide as that of somewhere like 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 Shinji 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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EATING THE DREAM IN L.A.

OUR RESTAURANTS EMBODY THE COUNTRY'S DIVERSITY

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 Jaliscan.

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 traditionally 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.

PHOTO BY ANNE FISHBEIN

Nyesha Arrington, Leona

In Los Angeles we have such an eclectic, diverse cultural mashup, mixed with the best produce in the country. ... That right there is a recipe for soul-fulfilling dining. Every culture has a food genre that tells their history and story.

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 together 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 increasingly clear, we stand stronger, together.

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

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.

Ker Zhu, Luscious Dumpling

Los Angeles brings out the best of the best. I recently traveled to New York, and they have lots of choices in a very compact area, but in L.A. ... we have way more.

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

Additional reporting and translation by Clarissa Wei

FIRST LOOK

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) looks tired.

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 experience at Harvard & Stone and 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 *pupusita*, roasted hearts of palm and tomatillos, 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 rillette 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 Platt

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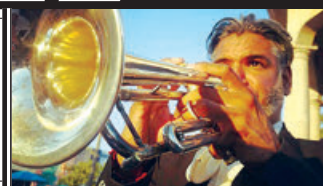


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18-24P. 21 **SAT**
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COME FROM?P. 21 **SUN**
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AT CLIFTON'SP. 23 **TUE**
WE NEED TREVOR NOAH NOW
MORE THAN EVERP. 25 **THU**
BEFORE YOUR BIG DINNER,
FEED THE NEEDY

fri

11/18

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: Yanksgiving 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. Rubenstein 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

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's solo turn explores 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



COURTESY OF EMILY BUTLER PHOTOGRAPHER

Puddles Pity Party:
See Saturday.

throughout the weekend. On Saturday night, DesignerCon will host an after-party with DJ Z-Trip. *Pasadena Convention Center, 300 E. Green St., Pasadena; Sat., Nov. 19, 9 a.m.-6 p.m.; Sun., Nov. 20, 10 a.m.-5 p.m.; \$10-\$25. (818) 928-9295, designercon.com.* —Liz Ohanesian

BOOKS

Krampus Fire

America pop culture has finally embraced the Krampus, but how much do you really know about the furry beast with cloven hooves, long horns and longer tongue, who punishes children during Christmas? Al Ridenour, author of *The Krampus and the Old, Dark Christmas: Roots and Rebirth of the Folkloric Devil*, discusses the “menacing old-world companion to St. Nicholas.” The Krampus took form in 18th-century German and European folk tales, but the mythical figure predates Christianity. Ridenour, who co-directs December's annual L.A. Krampusfest, traces the creature's pagan roots, how its image has evolved over time, the role of witches and ghosts and various Krampus runs and parades in Austria and Bavaria. Ridenour incorporates slides, video clips, costumed characters, a “Krampus Kwiz with prizes (and punishments)” and live music. *La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Feliz; Sat., Nov. 19, 7-10 p.m.; free. (323) 666-7667, laluzdejesus.com.* —Siran Babayan

sat

11/19

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 King-sized), 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

Who 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

CONVENTIONS

Eye Candy

DesignerCon, the two-day art and toy extravaganza at the Pasadena Convention Center, is a must-stop for holiday shoppers. Peruse booths from independent artists and small companies, both from L.A. and elsewhere. This year's offerings include convention exclusives from designer toy company Kidrobot, Little Tokyo art gallery Q Pop, popular artist Tara McPherson and many more. More than a shopping destination, the event also features various panels

sun

11/20

FESTIVALS

The Heart of the Heights

The Mariachi Plaza Festival, Boyle Heights' beloved mariachi music and community fair, celebrates its 26th anniversary this year. The MPF Foundation invites Angelenos to descend on the Plaza for a full day of free performances from a number of mariachi acts, old and new. Its mission is “to celebrate the heritage of Mariachi culture, nurture its presence in our community and invite new audiences to experience its intricate magnificence.” Featured performers include Mariachi Garibaldi de Jaime Cuéllar, Mariachi Los Reyes and the all-female Mariachi Las Colibri. The festival is one of Boyle Heights' favorite traditions, sup-

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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. mariachi plazafestival.com.* —Neha Talreja

LIVE LIT

Literary Los Angeles

The launch of **Angels Flight** (not the funicular) is the grand blastoff 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

tue 11/22

COMEDY

Noah's Arc

In his 2013 stand-up special, *African American*, filmed two years before he was hired to host *The Daily Show*, **Trevor Noah** joked about the differences between South African and African-American cultures, Americans' stereotypes of Africans — especially those depressing, celebrity-endorsed UNICEF commercials — and how being born the son of a South African Xhosa mother and white Swiss father was essentially illegal during Apartheid. As part of

Los Angeles Times Ideas Exchange, Noah discusses his tumultuous early life, which he has written about in his new book, *Born a Crime: Stories From a South African Childhood*, with L.A. *Times* television editor Sarah Rodman. Noah reflects on his devout Christian upbringing in Johannesburg, racial conflicts and how his mother survived domestic violence at the hands of his stepfather. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Tue., Nov. 22, 7:30 p.m.; \$15-\$65. (213) 235-9614, acehotel.com/losangeles/theatre.* —Siran Babayan

FILM

Documentary Now

D.A. Pennebaker is legendary for his music documentaries on the Monterey Pop Festival, Bob Dylan, David Bowie and Depeche Mode. He and wife/partner, Chris Hegedus, released their *Town Bloody Hall* in 1979, the same year that Norman Mailer published his Pulitzer Prize-winning *The Executioner's Song*; the film documents a panel discussion on the then-explosive issue of women's liberation moderated by Mailer before a boisterous crowd at New York City's Town Hall in 1971. The debate was in response to Mailer's take on feminism, written about in *The Prisoner of Sex for Harper's*, and later as a book, which many feminists viewed as antifeminist. Mailer spars with the best of them, including Jacqueline Ceballos, president of the New York chapter of NOW; Diana Trilling, literary critic/author; Germaine Greer, British-Australian author of *The Female Eunuch*; and Judy Johnston, lesbian feminist columnist for *The Village Voice*, who started her free-association poem: "All women are lesbians except those who don't know it." (After Mailer reprimands her for going over her allotted time, Johnston and two female fans make out with and fondle one another onstage.) Though Mailer is simultaneously arrogant, self-deprecating and funny, it's the tall, lithe, fur-wearing Greer who steals the show and calls it a "town bloody hall." Audience members including Betty Friedan and Susan Sontag ask questions. The screening is followed by a talk with Pennebaker and Hegedus. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Tue., Nov. 22, 7:30 p.m.; \$14. (323) 330-4412, cinefamily.org.* —Siran Babayan

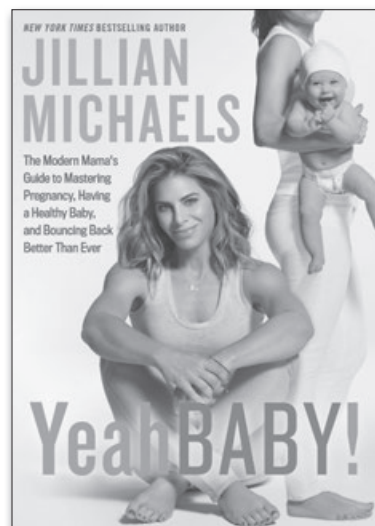
wed 11/23

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, celebrities 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 hardest as they take life day by day in the streets and doorways of the city. *Downtown*

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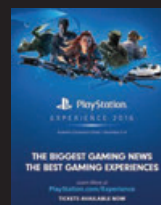
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L.A. Mission, 303 E. Fifth St., downtown; Wed., Nov. 23, 9 a.m.; free. (213) 629-1227, losangelesmission.org. —David Cotner

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, 9:45 p.m.; free. (323) 665-1941, facebook.com/events/1771299696464408.* —Tanja M. Laden

thu 11/24

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, Angelenos 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 non-profit 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

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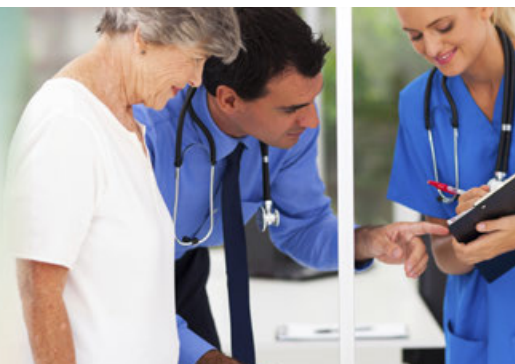
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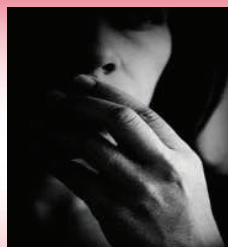
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FROM CITY TO DESERT

JACK HOYER'S LABOR-INTENSIVE
PAINTINGS INSIST UPON RESPECT

BY CATHERINE WAGLEY

This week, a German artist tells Americans they alone can stop Trump, and an artist continues a filmed labor of love loosely inspired by tuba thieves.

Paying respect

The seven paintings in Jack Hoyer's Moskowitz Bayse show took 10 years to make. Their craftsmanship evidences the careful attention that went into each. *Joshua*, which features scraggly tumbleweeds growing along the desert floor, looks surprisingly flat up close. Then, with each step back, its dimension and fullness grows. *Wilshire Center Building*, a painting of the back of the Dicksboro building at Vermont and Beverly, could only have been painted by someone intimately familiar with L.A.'s quirks and densities, and with its air quality. The paintings request that you slow down, respect them and spend time. 743 N. La Brea Ave., Hollywood; through Dec. 17. (323) 790-4882, moskowitzbayse.com.

No man is an island

The night of Wolfgang Tillmans' opening at Regen, three days before the election, visitors took home posters saying "Only Americans Can Stop Trump," the words visible beneath a gray photo of waves. Tillmans, the German artist whose photographs of anything (fruit bowls, cigarette butts, fashion models) earned him his reputation for inclusiveness, has been protesting this year: he made a series of anti-Brexit posters, too ("No man is an island, No country by itself"). At Regen, he's hung photos everywhere, above elevator buttons and light switches, high and low on walls. Some are framed; others are taped to the wall. Images depict rumpled white sheets, beaches, protesters, stoic friends with painted faces, a drummer in a hospital gown. The inclusiveness is relentless, but each photo is attractive and well composed, Tillmans' trained eye pulling everything into his aesthetically consis-

tent vision of beauty as diversity. 6750 Santa Monica Blvd., Hollywood; through Dec. 23. (310) 276-5424, 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 tuba thefts, in which still-unknown thieves took tubas 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. 10899 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 Schlander 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 some austere 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.

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Stage //

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 transcended empathy and horror to produce something at once morally implicating and critically contemplative.

With *B(arbershop)*, the B play of the 26-play cycle, Lesser returns to the battlefield of romantic love — and the intimacy of the one-on-one immersive drama — in a 25-minute meditation on the paradox of trust and deception that

forms the obverse sides of any love relationship. Set after hours at East Hollywood's L.A. Native Barbershop, the play opens with an audience member entering through the rear entrance and catching barber's assistant Junior (a flawless Mikie Beatty) in the act of urinating as he awaits the expected arrival of his never-seen girlfriend Christine.

WHAT CONTINUES TO BE EXCITING IS SEEING LESSER FEARLESSLY EXPERIMENT WITHOUT THE FIREWALL OF THE PHYSICAL AND FIGURATIVE DISTANCE BETWEEN SPECTATOR AND PERFORMER.

That there is turmoil in the romance becomes quickly apparent. Junior wastes little time in taking advantage of the confessional nature of the barber-customer transaction by opening up to the stranger about his quandary: "I'm in love with a liar," he says categorically.

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 cantankerous, narrow-minded relative or acquaintance you keep at a distance at these events — it really doesn't matter that his role is marginal to the story.

In fact, the pleasures of this production are chiefly in the performances, 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



PHOTO BY ANNIE LESSER

"Have you ever felt a pain like this?"

Junior then offers the visitor a drink before moving on to a chessboard at the front of the shop, where a TV plays a montage of the rose ceremonies that end each elimination round of the reality TV show *The Bachelor*. As he sets up the pieces for a game, and engages in a conversation on love and loss and whether the behavior of the other in a relationship can ever be strategically anticipated, the proceedings are interrupted by insistent knocking at the front door as a second audience member enters into the final 10 minutes of the performance, which culminates as a harrowingly improvised trust game.

The most surprising aspect of the piece is the extent to which volunteered confidences by the audience both drive and define the evening, as Beatty underscores the vulnerability implicit in any love affair by nimbly drawing out the audience's most personally revealing admissions — *B(arbershop)* 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(arbershop)* 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.

B(ARBERSHOP) | L.A. Native Barbershop, 4304 Melrose Ave., East Hollywood | Through Nov. 19 | annielesser.com/abc

Mikie Beatty stars in Annie Lesser's immersive *B(arbershop)*

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 Kjai 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 Cohan) 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



PHOTO BY TROY BLENDALL

of an emotional impression. It's rather more like a dramaturgical 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

A BEAUTIFUL DAY IN NOVEMBER ON THE BANKS OF THE GREATEST OF THE GREAT LAKES | Theatre of NOTE, 1517 N. Cahuenga Blvd., Hollywood | Through Dec. 10 (323) 856-8611 | theatreofnote.com



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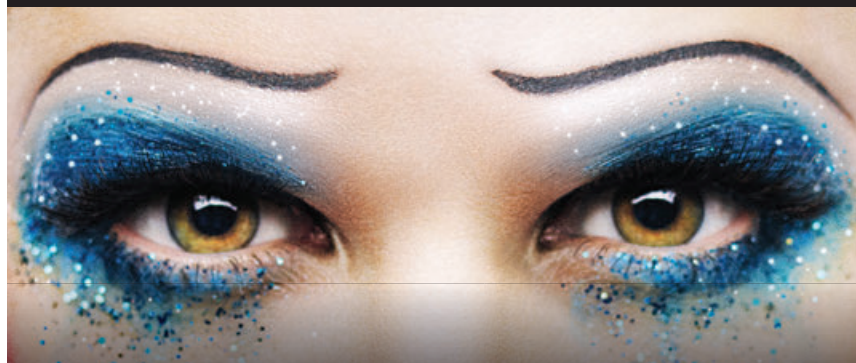
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L-R: Aisling O'Sullivan and Marie Mullen. Photo by: Matthew Thompson.

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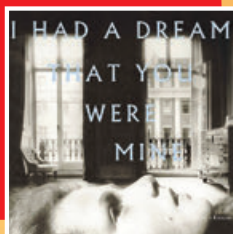
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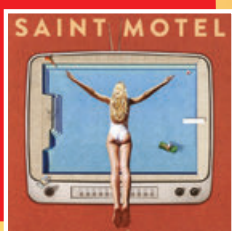
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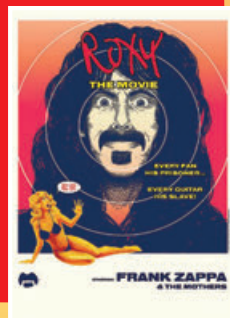
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Nocturnal Animals



PHOTO BY MERRICK MORTON / FOCUS FEATURES

TOM FORD DELIGHTS IN PLAYING WITH ALL THESE CONNECTIONS, BUT HE ALSO LOVES MISLEADING US.

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 also 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.

NOCTURNAL ANIMALS | Written and directed by Tom Ford | Focus Features | Citywide

| Film //

A TANGLED KNOT

Nocturnal Animals strings together flashy tales of male weakness

BY BILGE EBIRI

Tom Ford has entirely overstuffed his nesting-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 decidedly 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 novel *Tony and Susan*, 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 lawman (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

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 shook-up hormones. Kelly Fremon Craig’s debut feature, *The Edge of Seventeen*, cuts sharply when its two fully drawn adults talk a turbulent teen girl off the ledge. It’s everything else that’s... less than.

Nadine Byrd (Hailee Steinfeld) talks to herself. A lot. She’s a self-absorbed, self-professed awkward outcast dressed in a combo of vintage finds and Forever 21 ensembles. Her best friend, Krista (Haley Lu Richardson), is a self-assured

rainbow of optimism who keeps Nadine afloat, indulging Nadine’s irrational hatred of sporty, popular brother Darian (Blake Jenner).

Little Nadine doesn’t want to get out of the car at school, and her mother, Mona (Kyra Sedgwick), tries to force her out before dad (Eric Keenleyside) cools them all down. But the funny moments come from the supporting characters of the cool teacher Mr. Bruner (Woody Harrelson), Mona and a stuttering, incredibly endearing admirer of Nadine’s, Erwin Kim (Hayden Szeto). These three are standouts. Harrelson and Sedgwick 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



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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

THE EDGE OF SEVENTEEN | Written and directed by Kelly Fremon Craig | STX Entertainment | Citywide

I Am Not
Madame Bovary



COURTESY OF WELL GO USA

Film //

SHE FOUGHT THE LAW

IT'S FAN BINGBING VS. THE PATRIARCHY IN THE ENTHRALLING *I AM NOT MADAME BOVARY*

BY MICHAEL NORDINE

According to *Forbes*, Fan Bingbing last year made \$17 million — more than any actress on the planet not named Jennifer Lawrence, Melissa McCarthy, Scarlett Johansson or Jennifer Aniston. The Chinese megastar likely is most familiar to American audiences for a blink-and-you'll-miss-it role in *X-Men: Days of Future Past*, but she's front and center in *I Am Not Madame Bovary* — a movie too offbeat to brighten her star much over here, but one worthy of attention for the same reason.

Directed by Feng Xiaogang, a genre specialist who has been described as “the Steven Spielberg of China,” the film isn’t an adaptation of Flaubert’s novel so much as an invocation of its spirit: In China, to call a woman “Madame Bovary” is to accuse her of adultery in the most damning way possible. Lian’s side of the complicated story is that she and her husband agreed to a temporary divorce as a means of gaming the system and acquiring a second apartment before remarrying; during the interim, though, he shackled

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

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 stonewalling 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,

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 actual screen; anyone who prefers full-screen DVDs (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, cinematographer Luo Pan’s lensing inspires curiosity as to what’s beyond the edges, each shot expertly framed to elide as much as it reveals.

Though much of the action is confined to courtrooms and other stiflingly official buildings, there are also picturesque backgrounds to behold through the viewfinder. We most often see Lian in profile, sometimes with the camera following her as she walks dejectedly from one fruitless encounter to the next. Her ordeal is stifling, but the visuals are striking. It’s like an odd storybook you’d find in the attic and have trouble putting down — the more quixotic Lian’s journey becomes, the more you want her to see it through to the bitter end.

I AM NOT MADAME BOVARY
| Directed by Feng Xiaogang | Written
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illustrations of the single-minded drive of the born athlete. (Danny King)

FANTASTIC BEASTS AND WHERE TO

FIND THEM *Fantastic Beasts and Where to Find Them* is an expansion of the Harry Potter universe, and a test: Can these new characters and story — merely the opening salvo in a multifilm series, we're told — measure up to the epic struggle of Harry and his friends against Lord Voldemort and his minions? Split decision. *Fantastic Beasts* is often lovely to look at, at times even stirring, but there's very little to hold onto, story- or character-wise. The story follows Newt Scamander (Eddie Redmayne), a moopy klutz lugging around a suitcase that appears to be filled with exotic creatures in New York City in the 1920s. When the creatures start escaping from his bottomless suitcase, he winds up entangled with aspiring baker Jacob Kowalski (Dan Fogler) and a onetime wizarding investigator, Porentina Goldstein (Katherine Waterston). Together, they try to track down Newt's runaway beasts, while also steering clear of the Magical Congress of the United States of America and its security forces, led by the ruthless Percival Graves (Colin Farrell). What story there exists here is just an excuse on which to hang some effects-fueled standoffs and some chasing and running around — which wouldn't be such a problem if the characters were in any way interesting or fun. Redmayne plays Newt with such baroque, quivering preciousness that much of the time he seems physically ill. Watching these characters,

I was reminded in a bad way of the charisma of Rowling's original trio of young student wizards. These ones — older, more troubled — come off not so much as complex but as wan and dry. (Bilge Ebiri)

KEEP IN TOUCH Early in *Keep in Touch*, bland protagonist Colin (Ryan Bachand), a manual laborer on parole after a nearly fatal car accident, rifles through a collection of childhood ephemera, wondering what became of an early girlfriend. After learning she died as a teenager along with her mother in a car crash — a rather obvious parallel to Colin's own crime — he then starts a tenuous relationship with her sister. These narrative threads could lead to a thriller or even a horror movie, but *Keep in Touch* sticks to modest drama. Colin finds the girl's bohemian musician sibling Jessie (Gabbi McPhee) through Facebook. Scenes of characters' computer screens as they scroll through social media and Google searches are an increasingly common device for conveying information in indie films, but they smack of expositional laziness. Colin initially follows Jessie, standing in the back at her gigs, walking by her apartment and even following her into the train one night. It all feels a bit creepy, and the film would benefit from exploring the fundamental weirdness of the situation even more. Colin and Jessie become a casual couple, and Jessie has no idea of his relationship with her late sister until, of course, a dramatic late scene that takes too long to reach. Colin works at a nursery, and the planting of trees and removal of dead roots stands as a metaphor for the

Q&A WITH DIRECTOR MICHAEL DUDOK DE WIT Saturday 11/19 after the 7:30PM show

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—Kenneth Turan, LOS ANGELES TIMES

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MANCHESTER BY THE SEA

WRITTEN AND DIRECTED BY KENNETH LONERGAN



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Neighborhood Movie Guide //

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINELOUNGE 1625 North Las Palmas Avenue (323)306-0676

Esteros Fri, 6:30 p.m.; Sat, 8:45 p.m.; Sun, 9 p.m.; Mon-Thurs, 6:45 p.m.

Asperger's Are Us Fri, 8 p.m.; Sat, 5:30, 7 p.m.; Sun, 4:30, 6 p.m.; Mon-Thurs, 8:15 p.m.

Goldbricks in Bloom Fri, 9:55 p.m.; Sat, 10:15 p.m.; Sun, 7:25 p.m.; Mon-Wed, 9:45 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Allied Tues, 7, 9:45 p.m.; Wed-Thurs, 10:35 a.m., 1:25, 4:20, 7:10, 10:10 p.m.

The Edge of Seventeen Sat, 10:05 a.m., 12:20, 2:25, 4:35, 7, 10:10 p.m., 12:35 a.m.; Sun-Mon, 10:05 a.m., 12:20, 12:25, 4:35, 7, 10:10 p.m.

Bleed for This Sat, 8:25, 11:10 a.m., 2:15, 5:50, 8, 10:45 p.m., 12:20 a.m.; Sun, 8:25, 11:10 a.m., 2:10, 5:50, 8:15, 10:45 p.m.; Mon, 11:10 a.m., 2:15, 5:50, 8:15, 10:50 p.m.

Fantastic Beasts and Where to Find Them Sat, 9:15 a.m., 3, 5:45 p.m., 12:30 a.m.; Sun, 9:15 a.m., 3, 5:30 p.m.; Mon, 9:30 a.m., 2:45 p.m.; Fri-Mon, 10 a.m., 1, 4, 7, 10 p.m.; Fri, 8 p.m.; Sat-Mon, 10:45 a.m., 1:45, 8 p.m.

Fantastic Beasts and Where to Find Them in 3D Sat, 12 noon; Sun-Mon, 12:15 p.m.; Sat-Sun, 8 a.m., 4:45, 11:15 p.m.; Mon, 4:45, 11:15 p.m.

Manchester by the Sea Sat, 8:45, 11 a.m., 12:30, 2, 3:15, 4:45, 6, 7:15, 8:15, 9:30, 11 p.m., 12:15 a.m.; Sun, 8:15, 9, 11 a.m., 12:30, 2, 3:15, 4:45, 5:45, 7:15, 8:15, 9:30, 11 p.m.; Mon, 9:45, 11:15 a.m., 12:30, 2:15, 3:15, 4:45, 5:30, 7:15, 8, 9:30, 11 p.m.

Nocturnal Animals Sat, 8:15, 10:45 a.m., 12 noon, 2:45, 4:15, 5, 7:45, 8:45, 10:15, 11:15 p.m., 12:30 a.m.; Sun, 8:10, 9:45, 10:45, 11:45 a.m., 2:45, 5, 6, 7:45, 8:45, 10:15, 11:15 p.m.; Mon, 9:45, 10:45 a.m., 12 noon, 3, 4:15, 5:15, 7:45, 10:15, 10:45 p.m.

Arrival Sat, 8, 11:30 a.m., 1:30, 2:45, 5:15, 7:30, 8:30, 10, 11:30 p.m., 1 a.m.; Sun, 8, 9:30, 11:30 a.m., 1:30, 2:15, 4:30, 7:30, 8:30, 10, 11:30 p.m.; Mon, 9:30, 11:30 a.m., 1:30, 2:45, 5:15, 7:30, 10 p.m.

Billy Lynn's Long Halftime Walk Sat, 9:05 a.m., 12:05, 2:10, 4:55, 7:20, 10:35 p.m., 12:30 a.m.; Sun, 9:10 a.m., 12:05, 2:20, 4:55, 7:20, 10:35 p.m.; Mon, 12:05, 2:10, 4:55, 7:20, 10:35 p.m.

Elle Sat-Sun, 8:40, 11:20 a.m., 1:40, 4:40, 7:25, 9:40 p.m.; Mon, 11:20 a.m., 1:40, 4:40, 7:25, 9:40 p.m.

Doctor Strange Sat, 8:30, 10:30 a.m., 1, 3:25, 5:30, 8:20, 10:05 p.m., 12:05 a.m.; Sun, 8:30, 10:30 a.m., 1, 3:25, 4:50, 8:20, 10:05 p.m.; Mon, 10:30 a.m., 1, 3:25, 5:45, 8:20, 10:05 p.m.

Loving Sat, 11:25 a.m., 2:05, 4:25, 7:10, 9:50 p.m.; Sun, 11:35 a.m., 2:05, 4:25, 7:10, 9:50 p.m.; Mon, 11:25 a.m., 2:05, 4:25, 7:10, 9:50 p.m.

Moonlight Sat, 9:50 a.m., 12:25, 2:55, 5:35, 8:05, 11:05 p.m.; Sun, 9:50 a.m., 12:25, 2:55, 5:35, 8:05, 10:40 p.m.; Mon, 9:35 a.m., 12:25, 2:55, 5:35, 8:05, 10:40 p.m.

Black Swan Mon, 8:30 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Arrival 1:30, 4:15, 7, 9:45 p.m.

Doctor Strange Fri-Tues, 1:30, 4:15, 7, 9:45 p.m.

Moonlight 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Call theater for schedule.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

Fantastic Beasts and Where to Find Them: The IMAX 2D Experience Fri, 6, 9:30 a.m., 12:45, 4, 7:30, 11 p.m., 2:30 a.m.; Sat, 9:30 a.m., 12:45, 4, 7:30, 11 p.m.; Sun, 9:15 a.m., 12:30, 3:45, 7:15, 10:45 p.m.; Mon-Thurs, 12:15, 3:30, 7, 10:15 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674

Moana Tues, 7 p.m.; Wed-Thurs, 10 a.m., 1:15, 4:30, 7:45, 11 p.m.

Doctor Strange in Disney Digital 3D Fri-Sun, 12 noon, 3:30, 7, 10:30 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

Allied Tues, 7:30, 10:15 p.m., 12 mid.; Wed-Thurs, 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.

Moana Tues, 7, 9:25 p.m.; Wed-Thurs, 11:45 a.m., 2:10, 7 p.m.

The Edge of Seventeen Fri-Sun, 10:10 a.m., 12:40, 3:10, 5:40, 8:10, 10:40 p.m.; Mon, 10:30 a.m., 12:55, 3:20, 5:40, 8:10, 10:40 p.m.

Moana in Disney Digital 3D Tues, 8, 10:30 p.m.; Wed-Thurs, 10:20 a.m., 5:35, 10:25 p.m.

Bleed for This Fri-Mon, 11:10 a.m., 1:55, 4:25, 7:05, 10 p.m.

Fantastic Beasts and Where to Find Them Fri-Sat, 9:30, 10:30 a.m., 12:15, 1:30, 3:15, 4:30, 6:15, 7:30, 9:15, 10:30, 11:55 p.m.; Sun, 9:30, 10:30 a.m., 12:15, 1:30, 3:15, 4:30, 6:15, 7:30, 9:15, 10:30, 11:15 p.m.; Mon, 10:35, 11, 11:15 a.m., 1:30, 3, 4:30, 6:15, 7:30, 9:15, 10:30, 11:15 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri-Sat, 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.; Sun, 11:15 a.m., 2:15, 5:15, 8:15 p.m.; Mon, 2:15, 5:15, 8:15 p.m.

Almost Christmas Fri-Mon, 11:05 a.m., 1:50, 4:35, 7:10, 9:50 p.m.

Arrival Fri-Sun, 10:55 a.m., 12:25, 1:40, 3:05, 4:15, 5:45, 7, 8:30, 9:45, 10:25, 11:10 p.m.; Mon, 10:55 a.m., 12:50, 1:40, 3:20, 4:15, 5:55, 7, 8:30, 9:45, 11:10 p.m.

Billy Lynn's Long Halftime Walk Fri-Sun, 9:40 a.m., 12:10, 2:50, 5:25, 8, 10:35 p.m.; Mon, 10:35 a.m., 12:10, 2:50, 5:25, 8, 10:35 p.m.

Doctor Strange Fri-Sun, 10:05, 11:55 a.m., 12:45, 3:25, 5:05, 6:05, 7:45, 8:45, 11:25 p.m.; Mon, 10:30, 11:55 a.m., 1, 3:35, 6:10, 8:45, 11:25 p.m.

Loving Fri-Sun, 10:30, 11:25 a.m., 2:10, 4:55, 8:05, 10:55 p.m.; Mon, 11:25 a.m., 2:10, 4:55, 8:05, 10:55 p.m.

Trolls Fri-Sun, 9:35, 11 a.m., 1:15, 2:45, 3:35, 5:50, 7:40, 9:40 p.m.; Mon, 10:40 a.m., 1:15, 2:15, 3:35, 5:50, 7:40, 9:40 p.m.

Hacksaw Ridge Fri-Sun, 10:20 a.m., 1:20, 4:20, 7:20, 10:20 p.m.; Mon, 10:25 a.m., 1:25, 4:20, 7:20, 10:20 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Fantastic Beasts and Where to Find Them 2, 5:20, 8:45 p.m.

Batman Returns Sat, 12 mid.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251

South Main Street (213)617-1033

Love is All You Need? Fri, 12 noon, 2:15, 4:30, 7 p.m.; Sat, 12 noon, 2:15, 4:30, 9:45 p.m.; Sun, 12 noon, 5, 7:15, 9:30 p.m.; Mon, 12 noon, 2, 4, 9:50 p.m.; Tues-Wed, 12 noon, 2:15, 4:30, 7 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000

Fantastic Beasts and Where to Find Them in 3D Fri-Wed, 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

Moana Wed-Thurs, 1:10, 4, 6:50, 9:40 p.m.

Moana in Disney Digital 3D Wed-Thurs, 1:50, 4:40, 7:30, 10:20 p.m.

Bleed for This Fri-Sat, 10:20 a.m., 1:25, 4:30, 7:30, 10:20, 11:50 p.m.; Sun, 10:20 a.m., 1:25, 4:30, 7:30, 10:20 p.m.; Mon, 1:25, 4:30, 7:30, 10:20 p.m.

Fantastic Beasts and Where to Find Them Fri-Mon, 12:20, 3:40, 4:10, 6:50, 10:10, 10:50 p.m.; Fri-Mon, 1:20, 8 p.m.

Fantastic Beasts and Where to Find Them in 3D Fri-Sat, 11:20 a.m., 2:40, 5:50, 9 p.m., 12:10 a.m.; Sun-Mon, 11:20 a.m., 2:40, 5:50, 9 p.m.; Fri, 11:50 a.m., 12:50, 3:10, 6:20, 9:40 p.m.; Sat-Mon, 11:50 a.m., 12:50, 3:10, 6:20, 7:20, 9:40 p.m.; Fri-Sat, 4:40, 11:30 p.m.; Sun-Mon, 4:40, 11:20 p.m.

Almost Christmas Fri, 3:55, 6:30, 9:30 p.m.; Sat-Mon, 12:40, 3:30, 6:30, 9:30 p.m.

Arrival Fri-Sun, 10:15 a.m., 1:10, 4:20, 7:10, 10 p.m.; Mon, 1:10, 4:20, 7:10, 10 p.m.

Billy Lynn's Long Halftime Walk Fri-Sat, 11:30 a.m., 2:10, 5, 7:50, 10:40 p.m., 12:20 a.m.; Sun-Mon, 11:30 a.m., 2:10, 5, 7:50, 10:40 p.m.

Doctor Strange Fri-Sat, 10:40 a.m., 12:30, 1:35, 3:20, 4:45, 6:10, 7:40, 9:10, 10:30 p.m.; Mon, 12:30, 1:35, 3:20, 4:45, 6:10, 7:40, 9:10, 10:30 p.m.

Doctor Strange in Disney Digital 3D Fri-Sun, 10:10 a.m., 1, 4:05, 7, 9:50 p.m.; Sat, 1, 4:05, 7, 9:50 p.m.

Trolls Fri, 12:55 p.m.; Sat, 1:30, 6:40 p.m.; Sun, 1:30 p.m.; Mon, 1:30, 6:40 p.m.

Trolls 3D Fri, 10:50 a.m., 4 p.m.; Sat, 11 a.m., 4, 9:20 p.m.; Sun-Mon, 11 a.m.

Hacksaw Ridge Fri, 10:30 a.m., 1:40, 4:50, 8:10, 11:20 p.m.; Sat, 4:50, 8:10, 11:20 p.m.; Sun, 10:30 a.m., 1:40, 4:50, 8:10, 11:15 p.m.; Mon, 1:40, 4:50, 8:10, 11:15 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard (310)478-3836

Call theater for schedule.

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

The Royal Ballet: Anastasia Sat, 10 a.m.; Mon, 7:15 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

The Anthropologist 12:10, 2:20, 7:20, 9:45 p.m.

Disturbing the Peace 12:20, 2:40, 5, 7:20 p.m.

Keep in Touch 9:55 p.m.

Denial Fri, 12 noon, 2:30, 5, 10 p.m.; Sat, 12 noon, 2:30, 5 p.m.; Sun, 12 noon, 10 p.m.; Mon-Thurs, 12 noon, 2:30, 5, 10 p.m.

All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone Sat-Sun, 10 a.m.

Nobody Walks in L.A. 7:30 p.m.

Southwest of Salem: The Story of the San Antonio Four Sat-Sun, 10 a.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa

Monica Blvd. (888)AMC-4FUN

Allied Wed-Thurs, 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

Bad Santa 2 Tues, 7, 9:30 p.m.; Wed-Thurs, 10 a.m., 12:30, 3, 5:30, 8, 10:30 p.m.

Moana Tues, 7, 10 p.m.; Wed-Thurs, 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

The Edge of Seventeen Fri-Sun, 11:30 a.m., 2, 4:35, 7:20, 10 p.m.

Bleed for This 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

Fantastic Beasts and Where to Find Them Fri-Sun, 9:30 a.m., 12:45, 4, 5:15, 6:15, 7:30, 9:30, 11 p.m.; Fri-Sun, 10 a.m., 1:15, 4:30, 8, 11:30 p.m.

1:15, 4:30, 8, 11 p.m.; Tues-Thurs, 10 a.m., 1:15, 4:30, 8, 11:30 p.m.

Fantastic Beasts and Where to Find Them: An IMAX 3D Experience Fri-Sun, 9 a.m., 12:15, 3:30, 7, 10:30 p.m.; Mon, 10 a.m., 1, 4, 7, 10:30 p.m.; Tues-Thurs, 9 a.m., 12:15, 3:30, 7, 10:30 p.m.

Almost Christmas Fri-Sun, 10:30 a.m., 1:30, 4:25, 7:25, 10:10 p.m.

Arrival Fri-Sun, 10:10, 10:45 a.m., 1:10, 2, 4:10, 5, 7:10, 7:50, 10:10, 10:45 p.m.

Billy Lynn's Long Halftime Walk Fri-Sun, 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.; Mon, 10:15 a.m., 1, 3:45, 7:45, 10:15 p.m.; Tues-Wed, 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

Doctor Strange Fri-Sun, 10:15, 11:15 a.m., 1:20, 4:15, 5:15, 7:15, 10:15, 11:15 p.m.

Doctor Strange in Disney Digital 3D Fri-Sun, 2:20, 8:15 p.m.

Trolls Fri-Sun, 10:35, 11:30 a.m., 2:15, 3:45, 4:50, 7:20, 10 p.m.

Trolls 3D Fri-Sun, 1 p.m.

Hacksaw Ridge Fri-Sun, 9:30 a.m., 12:40, 4:05, 7:15, 10:40 p.m.

The Accountant Fri-Sun, 8:30, 11:30 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

Life on the Line Fri, 1:50, 4:30, 7:10, 9:40 p.m.; Sat-Sun, 10:40 a.m., 1:50, 4:30, 7:10, 9:40 p.m.; Mon-Thurs, 1:50, 4:30, 7:10, 9:40 p.m.

The Eagle Huntress Fri, 1, 3:15, 5:30, 7:50, 10:15 p.m.; Sat-Sun, 10:50 a.m., 1, 3:15, 5:30, 7:50, 10:15 p.m.; Mon-Thurs, 1, 3:15, 5:30, 7:50, 10:15 p.m.

Gimme Danger Fri, 4:20, 9:55 p.m.; Sat-Sun, 11 a.m., 4:20, 9:55 p.m.; Mon-Thurs, 4:20, 9:55 p.m.

A Man Called Ove (En Man Som Heter Ove) Fri-Sun, 1:30, 7 p.m.; Mon-Tues, 1:30 p.m.; Wed-Thurs, 1:30, 7 p.m.

Girls and Panzer der Film (Girls & Panzer Gekijo-ban) Tues, 7:30 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

The Red Turtle (La Tortue Rouge) Fri, 1, 3:10, 5:20, 7:30, 9:40 p.m.; Sat, 1, 3:10, 5:20, 7:30, 10 p.m.; Sun-Thurs, 1, 3:10, 5:20, 7:30, 9:40 p.m.

Fantastic Planet (La Planete Sauvage) Fri, 11:59 p.m.

The Rocky Horror Picture Show Sat, 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

The Handmaidens (Agassi) Fri, 2, 5:15, 8:30 p.m.; Sat-Sun, 5:45, 9 p.m.; Mon-Tues, 2:45 p.m.; Wed-Thurs, 2, 5:15, 8:30 p.m.

The Woman Who Left (Ang babaeng humayo) Sat-Sun, 1:30 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

Fantastic Beasts and Where to Find Them Fri-Tues, 10:15 a.m., 1:15, 4:15, 7:15, 10 p.m.

Manchester by the Sea Fri, 10:50 a.m., 1:50, 4:50, 7:50, 10:45 p.m.; Sat-Sun, 10, 10:50 a.m., 1, 5:40, 7:50, 9:55, 10:45 p.m.; Mon-Tues, 10:20, 11:45 a.m

MANCHESTER BY THE SEA MAY BE KENNETH LONERGAN'S MOST POWERFUL FILM YET

Writer-director Kenneth Lonergan asked this question in 2000's sibling drama *You Can Count on Me*: What if the depressed guy doesn't actually know he's depressed? Now, in *Manchester by the Sea*, he again paints the portrait of an emotionally stunted guy who hasn't processed a painful death. Only now Lonergan's asking: What if *no one* in this story even knows what depression is? The result is a poignant, surprisingly hilarious depiction of grieving and small-town life.

Snow piles on the dirty-brick colonial buildings of a Boston neighborhood, and Lee Chandler (Casey Affleck), a maintenance guy, shovels the walkway again and again. He's mechanical, emotionless, as he enters into little everyday-living tableaux of the people in an apartment complex. Lee says so little, moves so slowly and without emotion, that he's a blank slate. Soon, Lee has to return to the small fishing village where he was raised, where he's told that his brother Joe (Kyle Chandler) has died. Rather than an emotional outpouring, he delivers a succinct "Aw, fuck you" and then a "Sorry, can I see him?" And then Lee's



COURTESY OF SUNDANCE INSTITUTE

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 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

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. (Abbey Bender)

LIFE ON THE LINE This ropery on-the-job melodrama might inspire some hope in its early scenes of Texas linemen working together and crabbing at each other. The cast makes the electrical-crew lingo sound natural, director David Hackl has a light touch for camaraderie and everyday heroism, and John Travolta is amusing, perhaps intentionally, as a moody bossman with grandiose notions about his work and a lilting, unplaceable accent. The film kicks off with a promising fake-interview segment in which a lineman humbly lionizes his co-workers, then an on-the-pole lightning tragedy that suggests the kind of intimate, proletarian slice-of-life that I wish Peter Berg would get back to. But hoo, boy, the story that follows — come to find out it's not easy coming up with dramatic scenes about restoring power lines. To pad things out, and to set up a high-stakes ending in which the linemen get to (in their words) "save our girl" just by doing what is their job already, *Life on the Line* resorts to scenes of a mean sumbitch stalking and then trying to rape the women our linemen love. (In these thankless roles: Kate Bosworth

and Julie Benz.) Then, of course, comes noble self-sacrifice during an epic storm, 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 *co'da*. 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 thieving 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)

ONGOING

GO ARRIVAL Denis Villeneuve has a great eye — his images are at once elegant and forbidding — and in films like *Sicario*, *Prisoners* and *Enemy* he has honed the ability to immerse you in unreal, deeply unsettling worlds. He's at his best with mood pieces, when he's not trying to navigate through conventional story beats. Which might be why *Arrival* — about the mysterious appearance of 12 floating extraterrestrial vessels in different corners of the world — is the best film he's made so far: Its atmosphere *is* its story. *Arrival* finds Louise (Amy Adams), a grief-stricken linguist, and Ian (Jeremy Renner), a scientist, recruited by the U.S. military to communicate with the aliens, called "heptapods" due to their seven long tentacles. Hearing a recording of their inchoate wailing — part whale noise, part metal machine music — Louise realizes that she must be in their presence to understand them. Sure enough, when she "meets" the heptapods, she realizes that their real language is not spoken but written, consisting of circular swipes in which every little wave and eddy and brush stroke conveys meaning. To find out why the creatures are here, and whether they come in peace, Louise and Ian try

to master this nonlinear language. If this all sounds very tone-poem-y to you, that's because it is. But Villeneuve can ground the metaphysical and the metaphorical without undermining the mood he's created. I have to respect a wide release with the gall to spend so much of its running time watching a linguist translate cryptic alien messages. Adams, with her melancholy curiosity, does a fine job with this beautifully suffering character. (Bilge Ebiri)

BILLY LYNN'S LONG HALFTIME WALK Billy Lynn's *Long Halftime Walk* is a small film burdened with the epic, thanks to both its subject and its setting. Based on Ben Fountain's 2012 novel, it depicts a day in the life of a young soldier (Joe Alwyn) briefly returning from Iraq to be honored with his squad during a Thanksgiving Day NFL halftime performance by Destiny's Child. As he flashes back to his time in combat, our hero is torn between horror at what he'll soon return to and his dedication to his fellow soldiers. Billy's memories of the war are not just flashes: The heroism he's

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being recognized for involves his killing an Iraqi insurgent. "It is sort of weird," Billy remarks, "being honored for the worst day of your life." So, in a relatively brief amount of time, director Ang Lee has to use these recollections to place us in the reality of war, achieving both intimacy and immersion, scale and substance. The director has chosen a technological solution to this problem. *Billy Lynn* was shot utilizing a new high frame rate (HFR) system, at 120 frames per second (as opposed to standard cinema's 24 fps). It's a disaster. This is that "video effect" that gives some high-definition images the textural quality of a daytime soap opera. There's a stylized artificiality to film acting, to cinematic dialogue, and in that stark reality, every line seems overwritten, every performance stilted. I later saw it projected at the movies' traditional speed: In 120 fps, both Alwyn and Kristen Stewart came off as hopelessly stilted; at 24 fps, they breathe with life. (Bilge Ebiri)

DOCTOR STRANGE It's too much to ask that a studio money maker/sequel generator 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 *2001* or *Contact*; too many hands from nowhere seize the terrified protagonist, as in *Repulsion*. But here blockbuster hugeness for once pays off. Those cities *keep* folding, as if Manhattan were some bored god's squeezable stress toy, while the characters vault from one skyscraper to the next. Here are kaleidoscopic visions of the everyday gone fractal, their geometry splintering and then endlessly replicating themselves. The history of the superhero movie has been, in part, a 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 will train him in a couple montages to be the Best Ever. It's almost like Marvel is trolling with this: That monastery's master of all masters is Tilda Swinton, whiteness' Platonic ideal. Still, it's the fleetest superhero movie since *Deadpool*, and Cumberbatch, that posh geek pinup, embodies the role with a dashing imperiousness. (Alan Scherstuhl)

THE EAGLE HUNTRESS It's hard to watch *The Eagle Huntress* without being charmed by Aisholpan, the documentary's confident 13-year-old protagonist. In the mountainous region of Mongolia, which feels vast and untouched by time, Aisholpan dreams of following in the footsteps of her father by training an eagle for hunting, becoming

what is known as a *bürkitshi*. Aisholpan, with her round face and pigtailed, is an unlikely candidate for this mythic role, which exists exclusively in her Eurasian homeland — centuries of previous eagle hunters have all been men. Thanks to an admirably self-assured attitude and a nurturing father who doesn't buy into the sexist myths surrounding eagle hunting ("She shows extraordinary strength regardless of her gender," he says), the girl realizes her dream. If this story weren't true, it would have to be written as a young-adult novel. Sometimes the film pushes this point: There's intermittent voice-over by Daisy Ridley, of *Star Wars* reboot girl-power fame, and the original Sia song that plays over the end credits consists mainly of the lyric "You can do anything." Shots of Aisholpan training in the hunt and forming a bond with her eagle are expressions of female empowerment (or at least one specific female's empowerment in one specific place) that speak for themselves. In one of the most poignant images, Aisholpan, having just fed her eagle, paints her nails with lavender polish, the bottle next to bloody animal entrails. Girlishness and guts coexist peacefully. The film lends itself to grand pronouncements about feminism or animal rights or some combination of them, but at heart it's an engaging story about a girl and her eagle. (Abbey Bender)

GO HACKSAW RIDGE Mel Gibson's *Hacksaw Ridge* is a film at war with itself. Which makes perfect sense, because it's about a man at war with himself, and I'm pretty sure it was made by a man at war with himself. The true-life story of Desmond Doss — a Seventh Day Adventist whose religious beliefs prevented him from carrying a gun but who won the Congressional Medal of Honor for his actions as a medic during the WWII battle for Okinawa — seems ready-made for Gibson, a director whose obsession with both piety and gore runs deep. In *Hacksaw Ridge* those obsessions collide, and the results are often beautiful, occasionally infuriating and always fascinating. As played by Andrew Garfield, Doss is a pleasant, sheltered young man raised in the shadow of the Blue Ridge Mountains. He's made pacifism his personal salvation. Still, he enlists in the Army during WWI, refusing even to pick up a gun, much to the bewilderment of his company's hard-ass drill sergeant (a very good Vince Vaughn). Once Doss gets to Okinawa, the quaint, almost insistently idealized filmmaking of the movie's first part starts to make sense — all illusions about heroism and combat get ripped to shreds like our heroes' bodies. Gibson has taken the formula of Spielberg's *Saving Private Ryan* and turned it on its head; in that film, the graphic, shocking horror of D-Day came right at the beginning, so that the trauma haunted the rest of the story, informing all character interactions. Gibson makes us wait for the horror — building to it like a showman, but then revealing something far worse than anything we'd imagined, effectively poisoning his own spectacle. (Bilge Ebiri)

GO LOVING With films like *Take Shelter*, *Mud* and even this spring's somewhat uneven *Midnight Special*, Jeff Nichols has steadily built a filmography of terse

beauty. With *Loving*, he tackles the kind of boldface subject matter that Oscar season feeds on: It's a historical drama about the 1967 Supreme Court decision that struck down state laws banning interracial marriage. Which makes it even more impressive that Nichols stays true to his sensibility, avoiding the melodrama or the triumphalism you expect from such movies. *Loving* downplays the historical significance of its subject in favor of a quiet humanity. The film stays focused — almost to a fault — on the modest, very-much-in-love couple at the center of the case. In the opening scenes, set in the late 1950s in Virginia, Richard Loving (Joel Edgerton) and Mildred Jeter (Ruth Negga) can't seem to keep themselves off each other. Without idealizing anything, these early scenes depict a poor, rural community that's surprisingly diverse, and nobody seems to make much of the fact that these two — a white man and a black woman — are in love. When they decide to get married, Richard and Mildred must cross state lines and drive to Washington, D.C. To them, it's the way things are. They're just people getting on with their lives. You might expect a story like this to have righteous speeches and fire-breathing racists. But all we really get is Marton Csokas in a relatively small part as the dirtbag police chief who arrests the Lovings, going on about "God's law." We get no broad cathartic moments — no great breakdowns, speeches or confrontations. By the end, though, don't be surprised if your face is awash in tears. (Bilge Ebiri)

GO MOONLIGHT 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 Hibbert, among the most watchful young performers I've ever seen, makes spell-binding. Juan (Mahershala Ali), a local drug kingpin, offers loving counsel: "You gotta decide who you gonna be. Can't let nobody 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, all while teenage Chiron struggles to make sense of 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 swoonier 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)

BACK FROM THE DEAD

With a new documentary and successful reunion tour, L7 reclaim their rightful place as one of the alternative rock era's greatest bands

BY EVE BARLOW

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 has raged through 100 hours of footage from those years (1985 to 2001) to compile it ahead of an official L.A. premiere at the Vista on Nov. 17.

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 Plakas, 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 documentary's premiere.

“It's a weird thing to watch all this stuff,” Sparks says of the finished film. “I was surprised by some of the things my bandmates said that I didn't know. You think a falling-out happens because of reason A, but it's a combination of reasons B and C.”

The foursome watched it recently in Finch's hotel room in Australia. When the band rekindled last year, they vouched that all prior drama was water under the bridge.

You wonder whether the film's portrayal of Finch's decision to leave the band, Gardner's eventual departure and their label dropping them would dredge up old grudges. But Sparks insists it didn't.

“Everybody's sorry for stuff,” she says. “If you start doing an autopsy, shit comes back. When it got heavy toward the end of the film, everyone in the room was just very quiet.”

The film's tone is set with a grainy, handheld opening shot. “Just shut up and fuck me, dammit!” comes Sparks' voice from the back of a van. For a split second, you think you're watching raw

film of an on-the-road dalliance. Really it's Donita and Suzi scaring some people off.

That was L7's sense of humor: unapologetic, in-your-face, occasionally terrifying. The media were obsessed with their gender, which overshadowed talk of the music. But it's their red-raw rock and the reaction to it that's at the forefront of this film.

The first track to explode onscreen is “Fast and Frightening.” “She's fast, she's lean, she's frightening,” are the lyrics, an apt description of *L7: Pretend We're Dead* itself. It's a window into a pre-online era; a race through the hurricane of making it as a band, never feeling as if you've made it, then breaking up before you'd realized any of it was real.

The best parts of the documentary are its displays of an era time has forgotten. Early footage of shows depicts an audience devoid of cameras and cellphones; the crowds look almost animalistic in comparison with today's. L7's trips to places like Japan and Brazil pre-social media show relative unknowns being greeted like international superstars. When the band are picked up by a limousine in the U.K., viewers are as flummoxed as L7 to learn that they've made it in Europe. Juxtaposed with that is footage of Sparks back in the States having to pee behind her van because the gas station attendant wouldn't let her inside.

L7 were everything that the immortalized L.A. acts from the late-'80s Sunset Strip were not. In Silver Lake, Sparks and Gardner were part of an art-rock DIY scene heavily promoted at the time by *L.A. Weekly* (where both women worked for a time). Finch didn't know how to play bass, so she made up for it with hair-flailing onstage vitriol. The foursome weren't glam, but they were physical. “If we were gonna be looked at,” Sparks says onscreen, “we were [gonna be] thrashing.”

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



PHOTO BY ROB SHERIDAN

hours,” Sparks says. “Us and The Bad Seeds dancing all the way to Philadelphia.”

Without shoving 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

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 infamously 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.

Despite 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 in 1994 and of L7 roadie Umbar in '95, Finch, worried for her own future, left in 1996 by way of a pencil-written note. At the time, the band members say, they were each making \$500 a month.

When you watch the film's final scenes, it's a wonder they managed to get back together. L7 were dropped from their label the 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: PRETEND WE'RE DEAD, THE KICKSTARTER-FUNDED DOCUMENTARY, SPANS THEIR ORIGINAL 16-YEAR RUN.

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,



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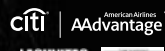
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LIGHT THERAPY

SINGER-HARPIST LOW LEAF HOPES HER MUSIC CAN BRING SOME HEALING TO A TROUBLED WORLD

BY JEFF WEISS

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."

The album title comes from a biblical verse that goes: "Wake up, my heart! Wake up, O lyre and harp! I will wake the dawn with my song." The songs possess an almost ancient and modern quality from the merging of harp and beats.

There are plenty of ways to battle the bleak feeling that's swept the country in this barren year, but music will always remain one of the best coping mechanisms. For at least 45 minutes, Low Leaf's beautiful work allows for an ephemeral flight from surreal realities.

"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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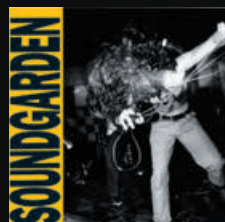
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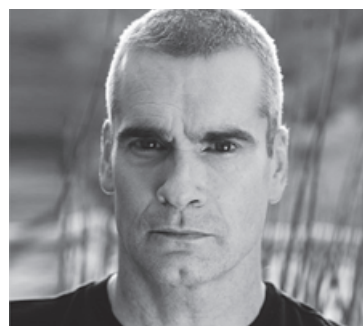
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Henry Rollins The Column!



SAILING THROUGH TROUBLED WATERS

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 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 Laurence Fishburne's character, Clean, from a scene in *Apocalypse Now*.

There is often a lot of activity outside the bus during the day on the shoreline/sidewalk. In the early afternoon, the vendors show up and wait for me to show my face, hoping to get me to sign things so they can sell them. They position themselves so that interaction is inevitable. They always tell me that what they want me to sign won't be sold, that they would never do that. I always try to get them to tell the truth, but they rarely admit that they will be moving the signatures for profit.

I usually sign one or two things. These vendors are part of the food chain. By traveling in America this way, we are moving through the country's digestive tract.

At odd hours of the morning postshow, we sometimes pull in to a Walmart to provision for the miles ahead. They are usually almost

empty of shoppers, and the aisles are often full of goods and people restocking the shelves. The conversations are rarely less than surreal. "You were in [insert really bad film I worked in]! No way! What are you doing here?!"

Soon enough, I am back on the bus as it rumbles through the darkness.

This way of living, in some ways, defies the norm, and the long-established value of "waking up in your own bed." However, anything you do over and over can become routine. After a few weeks, the bus, the day-pass memberships to gyms, backstage areas, stages, postshow meals out of paper bags — it all becomes normal.

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

THE VEIL OF CIVILITY HAS BEEN SHREDDED AND MAYBE IT'S ABOUT TIME.

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 silently gliding through the states via their many back roads. This, to me, is as free as I can get. We set a course, and we are going from one port to another. Roaring down highways in the American night, living lives we never imagined were possible when we were young.

There is no part of this way of life I don't like. Sitting up late, alone in the front lounge, listening to the droning ring of the wheels and the engine, as we sail on what David Lee Roth once called "the Sea of Consequence."

I think of my new president taking the global lap, meeting with leaders from all over the world and what the future holds. Remembering all the corny crap that came out of the new president's mouth when he accepted victory, all I can do is laugh at the insanity that is to come.

In a lot of ways, many things are over. For me, out here, the road is eternal. At this point, it's all I've got.

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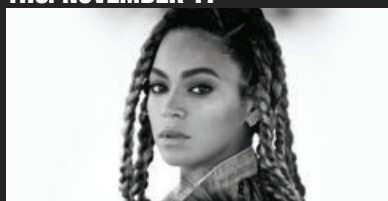
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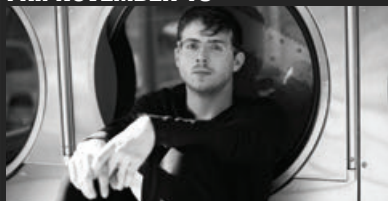
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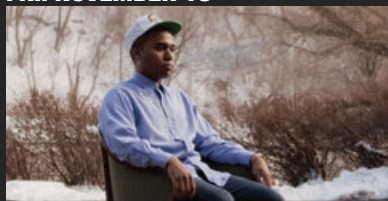
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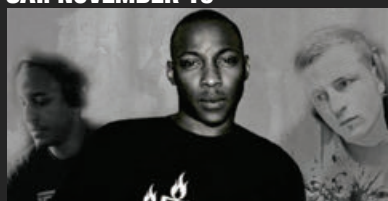
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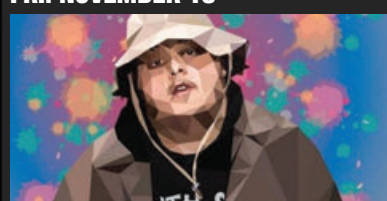
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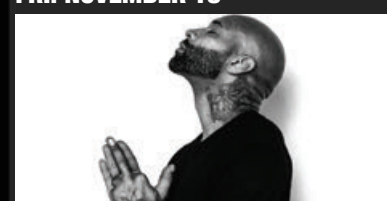
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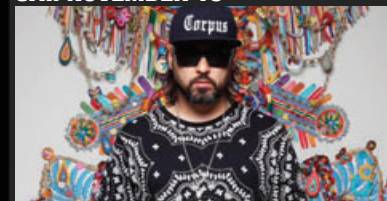
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Picks //

fri

11/18

Todos Tus Muertos, Fayuca, Quinto Sol

@ GLASS HOUSE, POMONA

Difficult times and political repression often 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

@ MULTIPLY 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 readying 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 with a deconstructed psychedelic sound all his own. —Chris Ziegler

sat

11/19

The Black Madonna

@ LOT 613

The Black Madonna is the DJ we need right now. An outspoken feminist who champions house music's roots both in sound and in its historic ties to LGBT communities of color, the Chicago-based DJ is a force on the decks and online. You might know her from Twitter, where she has established herself as a powerful voice for gender equality in dance music. On SoundCloud, the Smart Bar resident and creative director posts eclectic sets that bridge the old and the new,

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 psychedelic digressions. 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 harmonies and spiked with proggy shards of intricate guitar. Throughout all the changes, Ubovich intones with a spaced-out, reverb-heavy delivery like a garage-punk Syd Barrett. Feels 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 the 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-gargling barks 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

sun

11/20

L7

@ THE TROUBADOUR

L7 often are linked with the grunge scene

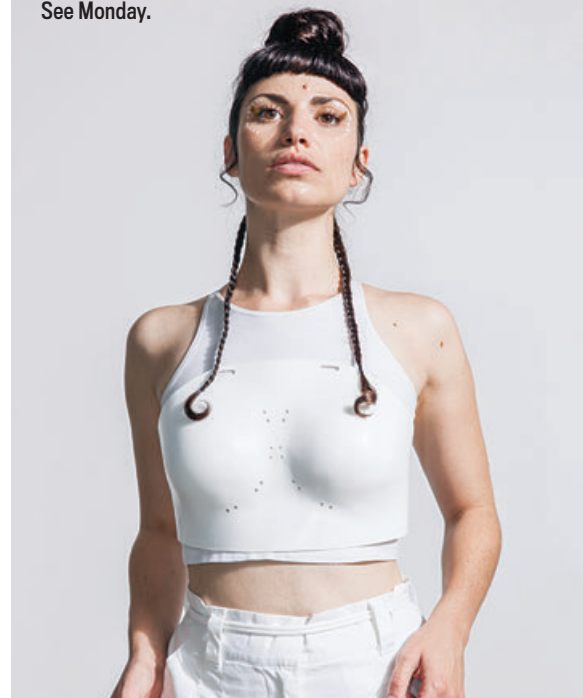
Alina Bea:
See Monday.

PHOTO BY STEPHANIE GONOT

and the riot-grrl movement, but the local quartet, who started in 1985, are more directly inspired by early punk rock. Apart from their longtime support for women's rights and occasional sardonic commentaries like "Wargasm," L7 have never been an overtly political band. Instead, such songs as "Bite the Wax Tadpole" and "Andres" have always been inscrutably weird or surreally absurd instead of openly preachy. But drummer Dee Plakas and bassist Jennifer Finch bring enough rhythm-section thunder that even the most abstract ditty feels ominous and morbidly hard-rocking. Lead vocals are divided between the coolly poised Suzi Gardner and the more demonstrably provocative Donita Sparks. The recently reunited group are now the stars of their own documentary, *L7: Pretend We're Dead* (see Music, page 39). Also at the Echoplex, Monday, Nov. 21. —Falling James

mon 11/21

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 raw, 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

material, however, a compilation of singles to be released this month on New Professor Music, looks to the future with bolder beats and brighter vocals.

—Artemis Thomas-Hansard

tue 11/22

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 continues 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

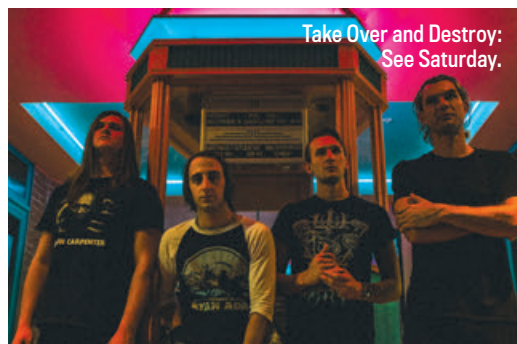
You might have heard trumpeter-composer Josef Leimberg’s beautifully out-there work on Kendrick Lamar’s *To Pimp a Butterfly*, as well as his production, writing and playing with Snoop Dogg, Erykah Badu, Shafiq Husayn, Funkadelic, Freestyle Fellowship, Dr. Dre, Murs, Busdriver and others. He’s much in 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, *Astral 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

wed 11/23

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 declaims his version of the news on his latest album, *2992*, a collection of unsentimental yet nostalgic statements that’s broken up with the relatively mel-



COURTESY OF PROSTHETIC RECORDS

low 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 weighs 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 Saunderson

@ 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 Saunderson. Rounding out this powerful triple threat are the jacking sounds of Radio Slave, the soulful vibes of Trus’mé and Spotlight main man Chris Cruse. 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 nightclub to Thanksgiving table. —Lily Moayeri

thu 11/24

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 vibe-y location of the Study, which provides a backdrop of a library and a genteel patio for the rabid regulars of the long-standing weekly. The Brookes Brothers have been keeping the bass community championing 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

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PRESENTS

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CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Soul Beacons, Fri., Nov. 18, 9 p.m., \$7. The Down & Outlaws, The Midnight Screening, Tiktok, The Mechanics, Assquatch, Sun., Nov. 20, 8 p.m., \$5.

AMOEBa MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Deru, Fri., Nov. 18, 8 p.m., free.

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

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Sofi de la Torre, Jess Kent, Charley Dam, Mon., Nov. 21, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Good Graeff, Valley Shine, Outsides, Fri., Nov. 18, 8:30 p.m., \$10. Leah Paul, Sensae, Vinny Golia, Sun., Nov. 20, 8 p.m., \$10. Alina Bea, Danke, Polartropica, Brit Manor, Mon., Nov. 21, 8 p.m., free (see Music Pick). The Mystery Lights, The Molochs, Kill a Punk for Rock & Roll, Tue., Nov. 22, 8:30 p.m., \$12.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Pedal Strike, The Shag Rats, Akrid, L.A. Coyote, Fri., Nov. 18, 8:30 p.m., \$5. Liquor Locos, Los Creepers, Rundown Kreeps, L.F.C., Let's Rage, Sat., Nov. 19, 8 p.m., \$5. Westover Todd, Baggage, Sun., Nov. 20, 5:30 p.m., free.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.): 11334 Burbank Blvd., North Hollywood. The Sansa & Shiri Show, Naya Muse, Loch Jester, Atomnuke, The Bootleg Orchestra, DJ Duke Skellington, Sat., Nov. 19, 8:30 p.m., \$10.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Michael Chiklis, Sat., Nov. 19, 9 p.m., \$28-\$38. The Spazmatics, Wed., Nov. 23, 10 p.m., \$19.50.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Teddy Paul, Markie Martinez, Fri., Nov. 18, 8 p.m., free. Debra Lee & Trigger Happy, Sat., Nov. 19, 7:30 p.m., free. Tujungsa Social Club, Sun., Nov. 20, noon, free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free; The Messaround, with The Gears, 647-F, The Walker Brigade, Electric Children, Sun., Nov. 20, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free; Burning Heart Bluegrass, Mon., Nov. 21, 8 p.m., free. The Flight 584 Big Band, Tuesdays, 7:30 p.m., free; John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Tracy Dawn, Wed. Nov. 23, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Cody Bryant & Jimmy Lee Harris' Thanksgiving show, Thurs., Nov. 24, 5-8 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Slow Club, Annie Hart, Fri., Nov. 18, 9 p.m., \$11.50. The Suffers, Jakubi, Sat., Nov. 19, 7 p.m., \$16.50. L.A. Drones, Future Shoxxx, Patel Felt, TV Heads, Kajon Cernak, Sun., Nov. 20, 8 p.m., \$7-\$15. Fatal Jamz, Holy Shit, Ablebody, The Dream Ride, Mon., Nov. 21, 8:30 p.m., free. El Perro del Mar, Big Search, Tue., Nov. 22, 8:30 p.m., \$13.50. Gobble Gobble Give 2016, a Thanksgiving for the homeless, Thu., Nov. 24, 10 a.m.-1 p.m., free.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Moon Hooch, Honeycomb, Bailen, Fri., Nov. 18, 8:30 p.m., \$14.50. Vanishing Life, Qui, Super Unison, Sun., Nov. 20, 9 p.m., \$15. L7, Mon., Nov. 21, 8:30 p.m., \$34.50. Todos Tus Muertos, Fayuca, Quinto Sol, La Infinita, Tue., Nov. 22, 8:30 p.m., \$18.50-\$38.50. Dub Club, with Roger Rivas & the Brothers of Reggae, Jah Faith & the Royal Lineage, The Hashishans, Tippa Lee, Mello Banton, Wed., Nov. 23, 9 p.m., \$7.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Fartbarf, David & the Curse, Tres, Fri., Nov. 18, 9:30 p.m., \$10. Ora the Molecule, Eyes on the Shore, Brave Native, Sat., Nov. 19, 10 p.m., \$5. Sultry Sweet Burlesque & Variety Show, Sun., Nov. 20, 8 p.m., \$25-\$45. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, The Cooties, Tue., Nov. 22, 9 p.m., \$10.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. The Holdup, Sun., Nov. 20, 9 p.m., TBA. Nathan Clement, Aenera, Davoid, Goodjob, Wed., Nov. 23, 8:30 p.m., TBA.

FIVE STAR BAR: 267 S. Main St., Los Angeles. Youth Gone Mad, RF7, Rebel Rebel, Spider, Brain Burnerz, Youth on Soda, Belligerent Buzzards, Sat., Nov. 19, 7:30 p.m., \$7.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Knyght Ryder, Fri., Nov. 18, 9 p.m., TBA. Rick Estrin & the Nightcats, Wed., Nov. 23, 7 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Sam

& the Rotten Liars, Fri., Nov. 18, 9 p.m., \$10. Benyaro, Sat., Nov. 19, 10:30 p.m., TBA. Adam Cohen, Sun., Nov. 20, 7 p.m., TBA.

THE GLASS HOUSE: 2000 W. Second St., Pomona. Todos Tus Muertos, Fayuca, Quinto Sol, Fri., Nov. 18, 8 p.m., \$25 (see Music Pick). Red Fang, Torche, Whores, Sat., Nov. 19, 8 p.m., \$21. Escape the Fate, Nonpoint Get Scared, Through Fire, Failure Anthem, Sun., Nov. 20, 6:30 p.m., \$20.

HAM & EGGS TAVERN: 433 W. Eighth St., Los Angeles. Sunny War, Past Hype, Dr. Fadeaway, Phil & Lu, Mon., Nov. 21, 8 p.m., free.

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

THE HI HAT: 5043 York Blvd., Highland Park. The Down & Outlaws, Mannequin Pussy, Yacht Punk, Fri., Nov. 18, 8 p.m., \$8. Meatbodies, Feels, Melted, Ivy Leaguers, Shallow Halls, Sat., Nov. 19, 7 p.m., \$10 (see Music Pick). Passion of the Weiss, Valida, Sun., Nov. 20, 6 p.m., free. The Exposition Jazz All-Stars, Mon., Nov. 21, 8 p.m., free. Ramonda Hammer, Nightgown, Slugs, Goon, Tue., Nov. 22, 8 p.m., free. Test, Batwings Catwings, Diamonds, Audiomammal, The Terror Club, Wed., Nov. 23, 8 p.m., \$8.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles. Apollo Soul, Mr. Moon, Ryan Nealon, The Eva B. Ross Foundation, Delta Wright, Madison Douglas, Fri., Nov. 18, 7 p.m., \$10. Lio Nicol, Mario Jose, Katie Pearlman, Joy Oladokun, Nomi Abadi, Sat., Nov. 19, 7 p.m., \$15. Tom Pretty: A Female Tribute, with Good Witch, Loretta, Ainjel Emme, White Dove, Florence Hartigan, Little Galaxies, Kula, Jennifer Blake, Sun., Nov. 20, 8 p.m., \$10.

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

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. The Fockers, Tuesdays, 9 p.m., free.

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

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Fri., Nov. 18, 9:30 p.m., \$30.

THE LEXINGTON: 129 E. Third St., Los Angeles. Take Over & Destroy, Sat., Nov. 19, 8 p.m., \$10. See Music Pick.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Snakefist, Evol Walks, Real Fiction, Desert Tundra, Fri., Nov. 18, 8 p.m.; Joe Budden, Fri., Nov. 18, 8:30 p.m., TBA. One Be Lo, Spliff Hemmingway & Duke West Lake, Bonnie Blue, Socialeyes, Soul Providers, Sun., Nov. 20, 7 p.m.

THE LOVE SONG: 450 S. Main St., Los Angeles. Spain, Tues., Nov. 22, 8:30 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Mary Fahl, Fri., Nov. 18, 8 p.m., \$25. Chuck Prophet, Stephanie Finch, Sat., Nov. 19, 8 p.m., \$20. Bill Carter, Sun., Nov. 20, 8 p.m., \$22.50.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Von Fontana, Teedra Moses, Khela, Fri., Nov. 18, 8:30 p.m., \$18. Dirtwire, Fictitious Professor, DJ Williams & Shots Fired, Sat., Nov. 19, 8:30 p.m., \$16. The Red Light District, Ink, Paper, Resin, Perfect Sex, Sun., Nov. 20, 7 p.m., \$8. Vanilla King, Court Checkneck, The Lavender Scare, Mon., Nov. 21, 7:30 p.m., \$8. Nico Farias, Animal Ventura, Gabriela Celeste, Tue., Nov. 22, 7:30 p.m., \$8. Dave Schulz & the Funk Dolls, Nova Mango, Quinn Devero, Teddy Eng, Brian Hadsell, Wed., Nov. 23, 8 p.m., \$15.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Cranky George, Sat., Nov. 19, 8 p.m., \$10.

MRS. FISH: 448 S. Hill St., Los Angeles. Adámas, Fri., Nov. 18, 7 p.m., free. Gene Evaro Jr., Sat., Nov. 19, 7 p.m., free.

MULTIPLY L.A.: 200 S. Hill St., Los Angeles. É. Arenas, Rudy de Anda, Fri., Nov. 18, 8 p.m., \$10 & \$15 (see Music Pick). Colleen Green, Mon., Nov. 21, 8 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE:

53688 Pioneertown Road, Pioneertown. Amanda Shires, Colter Wall, Fri., Nov. 18, 9 p.m., \$20. Sara Petite & the Sugar Daddies, The Shadow Mountain Band, Sat., Nov. 19, 8 p.m., free. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

POP OBSCURE RECORDS: 735 S. Los Angeles St., Los Angeles. Inger Lorre, Fri., Nov. 18, 7 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los

Angeles. Folks & Company, Katie Chappell & the Groomsman, Jack Rabbit Jade, Fri., Nov. 18, 9 p.m. The Crazy Squeeze, Savoir Faire, Scott Rankie & the Positions, Sat., Nov. 19, 9 p.m., TBA. Blair Sinta, Mon., Nov. 21, 9 p.m. Useless ID, Sic Waiting, Tue., Nov. 22, 8 p.m., \$12.

RESIDENT: 428 S. Hewitt St., Los Angeles. Lauren Ruth Ward, Maddie Ross, Blushh, Grace Kelly, Fri., Nov. 18, 8:30 p.m., free. Decker, Brown Shoe, Sat., Nov. 19, 6:30 p.m., \$5. The Orwells, Dante Elephante, Sun., Nov. 20, 8 p.m., \$20. Radkey, The Fame Riot, Mon., Nov. 21, 8 p.m., \$10. Frankie & the Studs, Pacific Radio, Tue., Nov. 22, 8 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. John Mayall, Fri., Nov. 18, 9 p.m., \$28-\$38.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Puddle's Pity Party, Nov. 18-19, 7:30 & 10 p.m., \$35. Mon Laferte, Angel City Records Revue, Sun., Nov. 20, 9 p.m., \$25-\$60. The Pack A.D., The Two Tens, Mon., Nov. 21, 8 p.m., \$15. Steel Panther, Magnetico, DJ Dayle Gloria, Tue., Nov. 22, 9 p.m., \$26. Caked Up, Wed., Nov. 23, 9 p.m., \$20.

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

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. King Washington, Yoya, The Nanos, James the Human, Mon., Nov. 21, 9 p.m., free. Abbey Grange, Tue., Nov. 22, 9 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. The Shadow Principle, The Few, Owl in Daylight, Reverse Order, Money Money Money, Fri., Nov. 18, 9 p.m., \$8. Midnight Cities, Wildera, Veterans of Future Wars, The Teardrop Orchestra, Mon., Nov. 21, 8 p.m., free. David Kelley, Tue., Nov. 22, 8 p.m., \$8. Color You, Kid Wave, Wed., Nov. 23, 8 p.m., \$8.

THE SMELL: 247 S. Main St., Los Angeles. Swimteam, Nocando, NK-Riot, The Uhuraverse, Fri., Nov. 18, 9 p.m., \$12. Young People, The Centimeters, Amps for Christ, The Sharp Ease, W.A.C.O., Devon Williams, Sat., Nov. 19, 8 p.m., \$10. Cthtr, Big Debbie, Project Rage Queen, Little Fag, Sun., Nov. 20, 9 p.m., \$5. The Orwells, Dante Elephante, Crescendo, Mon., Nov. 21, 9 p.m., \$20.

SOL VENUE: 313 E. Carson St., Carson. Eric Bellinger, Fri., Nov. 18, 7:30 p.m., \$15-\$35.

SPACE GALLERY CLAREMONT: 254 W. Bonita Ave., Claremont. Julia Lucille, Tue., Nov. 22, 7:30 p.m., TBA.

TREPANY HOUSE AT THE STEVE ALLEN THEATER: 4773 Hollywood Blvd., Los Angeles. Ann Magnuson, Sat., Nov. 19, 8 p.m., \$20.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Nigel Walsh, Zach Jones, Fri., Nov. 18, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Bad Suns, Coin, Fri., Nov. 18, 7 p.m., \$22. The Boxer Rebellion, Sat., Nov. 19, 8 p.m., \$22. Red Fang, Sun., Nov. 20, 8 p.m., \$22.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Copeland, Rae Cassidy, Through Nov. 18, 7 p.m., \$25. Tyrone Wells, Tony Lucca, Sat., Nov. 19, 8 p.m., \$25. L7, Sun., Nov. 20, 8 p.m., \$29.50 (see Music Pick). Gavin James, Matt Simons, Mon., Nov. 21, 7 p.m., \$15. Vaud & the Villains, Kolars, Wed., Nov. 23, 8 p.m., \$23.

THE UNDERGROUND DTSA: 220 E. Third St., Santa Ana. Naked Aggression, The Fitts, Useless Intent, Massive Brain Damage, Sat., Nov. 19, 9 p.m.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Despise You, Sex Prisoner, Authority Figure, Body Fluid, Sat., Nov. 19, 4 p.m., \$10; Trash Talk, Antwon, Black Noise, Culture Abuse, Generacion Suicida, Sat., Nov. 19, 8 p.m. Viernes 13, Sun., Nov. 20, 7 p.m., \$15. Thanksgiving Dinner: Free Meals for All, Thu., Nov. 24, 11 a.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. 16 Volt, Skumlove, Society 1, Dead Girls Corp., Fri., Nov. 18, 8 p.m. DJ Heather, Colette, Sat., Nov. 19, 9 p.m., \$15 & \$20.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Puddle of Mudd, Fri., Nov. 18, 7 p.m., TBA. Hollywood Roses, Sat., Nov. 19, 10 p.m., TBA. Escape the Fate, Nonpoint, Get Scared, Through Fire, Failure Anthem, Mon., Nov. 21, 6:15 p.m., TBA.

—Falling James

JAZZ & BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia.

Guitar Shorty, Sat., Nov. 19, 8 p.m., \$20.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Monday Night Jammz, Mondays, 9:30 p.m., \$10.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Omar Sosa & Joo Kraus, Fri., Nov. 18, 9 p.m., \$15. Larry Koonse, David Roitstein, Darek Oles & Joe LaBarbera, Sat., Nov. 19, 9 p.m., \$15. Jake Silverman, Bob Mintzer & Peter Erskine, Sun., Nov. 20, 9 p.m., \$15. Samantha Sidley, Mon., Nov. 21, 9 p.m., \$10. Josef Leimberg, Tue., Nov. 22, 9 p.m., TBA (see Music Pick). Adrian Terrazas-Gonzalez & Juice Box, Wed., Nov. 23, 9 p.m., \$10.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CAL STATE NORTHRIDGE, CSUN: 18111 Nordhoff St., Northridge. The Jazz Studio "B" Band, Tue., Nov. 22, 7:30 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Norman Connors, Bobby Lyle, Tue.-Wed., Nov. 22-23, 8:30 p.m., TBA.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Elliott Caine Quartet, Sat., Nov. 19, 9:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

CULVER HOTEL: 9400 Culver Blvd., Culver City. Strangers on a Saturday Night, Wednesdays, 7:30 p.m., free.

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

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

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

GRIFFINS OF KINSALE: 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

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

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. El Camino Big Band, Sat., Nov. 19, 11 a.m.-2:30 p.m., free. The Lanny Morgan Sextet, Sun., Nov. 20, 11 a.m.-3 p.m., free. The Jeremy Lappitt Quintet, Wed., Nov. 23, 6-9 p.m., free.

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

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

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

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

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

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

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

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. DW3, Wednesdays, 7:30 p.m., \$20 & \$40.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Billy McCoy, Fri., Nov. 18, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Sextet, Sun., Nov. 20, 7:30 p.m., free.

—Falling James

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Inglewood Ave., Lawndale. Orquestra Victoria, Sun., Nov. 20, 7:30 p.m., \$30.

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

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

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

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

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

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

THE PICO UNION PROJECT: 1153 Valencia St., Los Angeles. Orquestra Victoria, Sat., Nov. 19, 7:30 p.m., \$30.

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

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Nocona, A.J. Hobbs, Ted Russell Kamp, Fri., Nov. 18, 8 p.m., free. Groovy Rednecks, Sat., Nov. 19, 9 p.m., free. Junk Parlor, Eva & the Vagabonds, Sun., Nov. 20, 9:30 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Ben Vaughn, Wed., Nov. 23, 9:30 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Mari Black, Fri., Nov. 18, 8 p.m., \$20. Baby Gramps, Sat., Nov. 19, 2 p.m., \$15; Penny Nichols, Mike Mullins, Michael Monagan, Sat., Nov. 19, 7 p.m., \$18. The Secret Gardeners, Phil Ward, Sun., Nov. 20, 2 p.m., \$18; The Mighty Echoes, Sun., Nov. 20, 7 p.m., \$20. Jay Leach, Tue., Nov. 22, 8 p.m., \$15.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Alias Means, Sat., Nov. 19, 7 p.m., free.

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

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. LaBamba & the Hubcaps, Fri., Nov. 18, 8 p.m., free. Royal Young, Jacaranda, He-Monster, Sat., Nov. 19, 9 p.m., free. Rachel Rizner & the Resonators, Sun., Nov. 20, 8 p.m., free. The Rolling Figs Jazz Orchestra, Mon., Nov. 21, 9 p.m., free. Jamie Wood & the Good Rockin' Daddys, Tue., Nov. 22, 9 p.m., free.

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

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

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

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

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Milo & Otis, Nick Catch Dubs, Four Color Zack, Fri., Nov. 18, 9:30 p.m.; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Nervo, Sat., Nov. 19, 10 p.m. Weiss, Wed., Nov. 23, 9 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, 18 & over, Wednesdays, 8 p.m., \$10.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Bingo Players, Fri., Nov. 18, 10 p.m., \$26 & up. Arcade Saturdays, Saturdays, 10 p.m.; Danny Avila, Sat.,

Nov. 19, 10 p.m., \$13.50 & up. Erick Morillo, Wed., Nov. 23, 10 p.m., \$25 & up.

DRAGONFLY: 6510 Santa Monica Blvd., Los Angeles. Respect Drum & Bass, Thursdays, 10 p.m., \$10.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

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

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Arty, Matisse, Sadko, Niko the Kid, Rico Rox, Fri., Nov. 18, 10 p.m. Robin Schulz, Jonas Blue, Sat., Nov. 19, 10 p.m., \$25-\$90; Inception, Saturdays, 10 p.m. 4B, Hoodboi, Saymyname, Wed., Nov. 23, 10 p.m. Pendulum, Thu., Nov. 24, 10 p.m.

GENERAL LEE'S BAR: 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.

LA CITA: 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9 p.m., TBA.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Teen Party, Fri., Nov. 18, 10 p.m. Digital Punk, Endymion, Sat., Nov. 19, 9 p.m.; El Dusty, Play-N-Skillz, Jamie Prado, Chulita Vinyl Club, Sat., Nov. 19, 9 p.m. To Di World, Pink Lemonade, Shacia Marley, KVG, Wed., Nov. 23, 9:30 p.m.; Club '90s, Wed., Nov. 23, 10 p.m.

LOT 613: 613 Imperial St., Los Angeles. Daniel Avery, Jimmy Edgar, Silent Servant, Fri., Nov. 18, 10 p.m., \$15-\$25. The Black Madonna, Mike Servito, Chris Cruise, Sat., Nov. 19, 10 p.m., \$25 (see Music Pick).

THE REGENT THEATER: 448 S. Main St., Los Angeles. 143, Wed., Nov. 23, 9 p.m., TBA.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Rapture Dance Party, third Friday of every month, 9 p.m., \$10. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

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

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Fritz Kalkbrenner, Fri., Nov. 18, 10 p.m. Jeremy Olander, Anakim, Sat., Nov. 19, 10 p.m. Olivier Giacomotto, Mon., Nov. 21, 10 p.m. 12th Planet, Lumberjvck, Wed., Nov. 23, 10 p.m.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., Los Angeles. Brookes Brothers, Noface, Logikal, MC Dre, Thu., Nov. 24, 10 p.m., \$15. See Music Pick.

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

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Ricky Eat Acid, 2ToneDisco, Kitty, Slime Girls, Fri., Nov. 18, 9 p.m., \$12; Hard Electronic, with Art of Fighters, The Sickest Squad, Unexist, Tymon, Fri., Nov. 18, 9 p.m., \$25-\$50. Xcellerated & Heavy Dub, with DJ Guv, DJ Eazy, DJ Kre, Squinto, Xaeobor & Haunta, Sat., Nov. 19, 9 p.m., \$15 & \$20. Rhondavous, with DJ Harvey, Seth Troxler, Kevin Saunderson, Radio Slave, Trus'me, Chris Cruise, Dirty Dave, Goddollars, Paradise, Wed., Nov. 23, 8 p.m., \$20-\$30 (see Music Pick).

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, NOV. 18

BRIDGET EVERETT: 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

CHERUB: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

CRUSH: 7 p.m., \$62.50. The Belasco Theater, 1050 S. Hill St., Los Angeles.

DEJ LOAF: With Sampa the Great, Namasanda, 8 p.m., \$15. The Regent Theater, 448 S. Main St., Los Angeles.

DIEGO EL CIGALA: 8 p.m., TBA. Luckman Fine Arts Complex, 5151 State University Drive, Los Angeles.

DREAM THEATER: 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.

GALANTIS: 11 p.m., \$55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

KING LIL G: 7:30 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

NEKROMANTIX: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SUPER DIAMOND: 8 p.m., \$10 and up. La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd., La Mirada.

SATURDAY, NOV. 19

THE BEACH BOYS: 8 p.m., \$56-\$131. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

BRIDGET EVERETT: 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

CHERUB: With Frenship, Boo Seeka, 8 p.m., \$28. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

EMMANUEL: 7 p.m., \$69-\$169. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

EPICA: With Fleshgod Apocalypse, Arkona, The Agonist, 6 p.m., \$32.50. The Regent Theater, 448 S. Main St., Los Angeles.

THE FUNK SHOW: With Cameo, The Mary Jane Girls, The SOS Band, Con Funk Shun, 7 p.m., \$55-\$150. Long Beach Arena, 300 E. Ocean Blvd., Long Beach.

GINO VANNELLI: 8 p.m., \$39-\$125. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

LANY: 8 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

MANÁ: 8 p.m., \$46-\$349. Honda Center, 2695 E. Katella Ave., Anaheim.

OPEN SPOTLIGHT: With Maroon 5, Best Coast, Léon, Amy Pham, Jasmine Solano, 4-11 p.m., \$25. DTLA, 826 S. Broadway, Los Angeles.

SNAKEHIPS: With Tennyson, 8 p.m., \$15. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

SUNDAY, NOV. 20

DRU HILL: 8 p.m., \$20-\$40. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

THE HAVANA CUBA ALL-STARS: 8 p.m., \$35 & \$45. Downey Civic Theatre, 8435 Firestone Blvd., Downey.

THE L.A. SOUTH TOWNS SHOW CHORUS: 2 p.m., \$25. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

LANY: 8 p.m., \$22.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

LUCIUS: 8 p.m., \$22. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

RITZ: With Jarren Benton, 8 p.m., \$22.50. The Regent Theater, 448 S. Main St., Los Angeles.

MONDAY, NOV. 21

LUKAS GRAHAM: With Hein Cooper, 7 p.m., \$27.95-\$37.95. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO MON LAFERTE: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO WARPAINT: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, NOV. 22

ALUNAGEORGE: With Xavier Omar, Villette, 8 p.m., \$15. The Belasco Theater, 1050 S. Hill St., Los Angeles.

ANDERSON, RABIN & WAKEMAN: 8 p.m., \$50-\$150. The Orpheum Theatre, 842 S. Broadway, Los Angeles.

CANDLEBOX: With Jeff Angell's Staticland, Pete RG, 8:30 p.m., \$22.50. The Regent Theater, 448 S. Main St., Los Angeles.

CAPITAL CITIES: 8 p.m., \$25. The Observatory, 3503 S.

Harbor Blvd., Santa Ana.

MAYNARD JAMES KEENAN: 8 p.m. Ricardo Montalbán Theatre, 1615 Vine St., Los Angeles.

UCLA BIG BANDS: 7 p.m., \$15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Westwood.

GO YELAWOLF: With Bubba Sparxxx, 8:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

ZEMFIRA: 8 p.m., \$88.50-\$128.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

WEDNESDAY, NOV. 23

CAPITAL CITIES: With Kaneholter, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

EL MACRO CUMBION: With Los Angeles Azules, Canaveral, Rayito, Celso Pina, Sonora Dinamita, Bryndis, 6 p.m., \$40-\$89. Anaheim Convention Center, 800 W. Katella Ave., Anaheim.

GO HIP-HOP HARVEST: With The Game, Method Man & Redman, Dilated Peoples, Xzibit, Kurupt, 7:30 p.m., \$29.95-\$79.95. Microsoft Theater, 777 Chick Hearn Court, Los Angeles. See Music Pick.

KANYE WEST: 9 p.m., \$29.50-\$224. Honda Center, 2695 E. Katella Ave., Anaheim.

LOUDPVCK, AAZAR: 9:30 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

LUPE FIASCO: With Boy Illinois, RXMN, 7:30 p.m., \$35. The Belasco Theater, 1050 S. Hill St., Los Angeles.

GO YELAWOLF: With Bubba Sparxxx, Struggle Jennings, Jelly Roll, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

—Falling James

UPCOMING

NOVEMBER

AURORA: With Foreign Air, Nov. 27-28, 8:15 p.m., \$15. The Fonda Theatre.

THE CLAREMONT SYMPHONY ORCHESTRA: Sun., Nov. 27, 3:30 p.m., free. Pomona College, Bridges Hall of Music.

DANZAS ESPANOLAS: Sun., Nov. 27, 6 p.m., \$69-\$79. Janet & Ray Scherr Forum Theatre.

GO DAUGHTER: Wed., Nov. 30, 8 p.m. The Wiltern.

DAVID GRAY: Fri., Nov. 25, 8 p.m., \$59.50-\$79.50. The Theatre at Ace Hotel.

DREAMSTATE SOCIAL: Nov. 25-26, 5 p.m., \$150. National Orange Show Events Center.

EL TRI: With Mago de Oz, Rata Blanca, Liran Roll, Fri., Nov. 25, 6 p.m. Anaheim Convention Center.

GO KOOL KEITH: Sat., Nov. 26, 8 p.m., \$20. The Belasco Theater.

NICK MURPHY: Wed., Nov. 30, 8 p.m., \$15. The Theatre at Ace Hotel.

PORTER ROBINSON, MADEON: With San Holo, Robotaki, Nov. 27-28, 8 p.m., \$28.50-\$49.50. Shrine Auditorium & Expo Hall.

ROBBIE ROBERTSON: Tue., Nov. 29, 8 p.m., \$35. The Theatre at Ace Hotel.

SEU JORGE: Nov. 26-28, 9 p.m., TBA. The Theatre at Ace Hotel.

SLEEPING WITH SIRENS: With State Champs, Tonight Alive, Waterparks, Sun., Nov. 27, 6 p.m., \$24.50. The Wiltern.

SOMO: With Stanaj, Wed., Nov. 30, 8:30 p.m., TBA. El Rey Theatre.

SWITCHFOOT, RELIENT K: Fri., Nov. 25, 6 p.m., \$29.50-\$45. Hollywood Palladium.

TWO DOOR CINEMA CLUB: With Broods, Polica, Wed., Nov. 30, 8 p.m., \$17.50-\$44.50. Shrine Auditorium & Expo Hall.

UCLA SYMPHONY: Wed., Nov. 30, 8 p.m., \$15. Schoenberg Hall, UCLA.

WATSKY: With Witt Lowry, Daye Jack & Chukwudi Hodge (DJ set), Sat., Nov. 26, 9 p.m., TBA. The Fonda Theatre.

YG: With Finding Novyon, Tue., Nov. 29, 8 p.m., \$15. The Wiltern.

YOUNG THUG: With 21 Savage, Tue., Nov. 29, 8:30 p.m., \$34.50-\$100. Shrine Auditorium & Expo Hall.

DECEMBER

ANDERSON.PAAK & THE FREE NATIONALS: Sat., Dec. 10, 7 p.m., \$29.95. Hollywood Palladium.

ANIMALS AS LEADERS: With Intervals, Plini, Thu., Dec. 15, 7 p.m., \$20. The Mayan.

ASKING ALEXANDRIA: With Born of Osiris, I See Stars, After the Burial, Upon a Burning Body, Bad Omens, Sat., Dec. 3, 5:30 p.m., \$15-\$28. The Wiltern.

BRILLIANT STRINGS: Sun., Dec. 4, 2:30 p.m., free. MorYork Gallery.

BROTHERS OSBORNE: With Lucie Silvas, Thu., Dec. 15, 7 p.m., \$25. The Belasco Theater.

GO CALI CHRISTMAS: With Ice Cube, 2 Chainz, Anderson.Paak, D.R.A.M., Madeintyo, Fri., Dec. 2, 6:30 p.m., \$45-\$200. The Forum.

GO CHICANO SOUL LEGENDS: With Thee Midnitters, Little Willie G, Malo, Tierra, Rene y Rene, The Notations, El Chicano, Joe Bataan, Sunny Ozuna, Joe Bravo, Sat., Dec. 3, 7:30 p.m. Honda Center.

GO CONOR OBERST: Fri., Dec. 9, 7 p.m., \$39.50. Sat., Dec. 10, 7 p.m. Immanuel Presbyterian Church.

DAVID BAZAN: Thu., Dec. 8, 9 p.m., \$25. Hollywood Forever Cemetery.

DOWNTOWN LONG BEACH NEW YEAR'S EVE: With Sharon Jones & the Dap-Kings, Citizen Cope, DJ Paul V., Sat., Dec. 31, 8 p.m., \$40. King's Fish House.

GO GARY CLARK JR.: Dec. 1-2, 7:30 p.m., \$34.50-\$59.50. The Theatre at Ace Hotel.

GEORGE BENSON: Sat., Dec. 3, 9 p.m., \$58-\$98. Saban Theatre.

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.

ISLANDS: Fri., Dec. 2, 9 p.m., \$25. Hollywood Forever Cemetery.

JAKE SHIMABUKURO: Sun., Dec. 4, 7 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.

GO JONATHAN RICHMAN: Tue., Dec. 13, 9 p.m., TBA. El Rey Theatre.

JONNY LANG: Thu., Dec. 8, 9 p.m. Saban Theatre.

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

KENNY BURRELL: Sat., Dec. 3, 7 p.m., \$85-\$135.

UCLA, Royce Hall.

GO LA LUZ: With Feels, The Cairo Gang, Thu., Dec. 8, 9 p.m., TBA. El Rey Theatre.

GO LEE FIELDS & THE EXPRESSIONS: Thu., Dec. 1, 9 p.m., TBA. El Rey Theatre.

MAXWELL, MARY J. BLIGE: With Ro James, Tue., Dec. 6, 7 p.m., \$55-\$275. The Forum.

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

PARTYNEXTDOOR, JEREMIH: Fri., Dec. 9, 7 p.m., \$44-\$64. Sat., Dec. 10, 7 p.m., \$44-\$64. The Wiltern.

PAUL ANKA: Sat., Dec. 10, 8 p.m., \$68-\$125. Sun., Dec. 11, 8 p.m., \$68-\$125. Saban Theatre.

PINK MARTINI: Sat., Dec. 31, 7 & 10:30 p.m., TBA. Walt Disney Concert Hall.

GO THE PRETTY RECKLESS: Tue., Dec. 6, 6:30 p.m., \$27.50. The Mayan.

THE ROBERT GLASPER EXPERIMENT: Mon., Dec. 5, 9 p.m., \$30-\$45. The Fonda Theatre.

RUFUS DU SOL: Fri., Dec. 2, 8 p.m., \$25. With Yuma-X, Cassian, Tue., Dec. 6, 8 p.m.; Wed., Dec. 7, 8 p.m., \$25. The Wiltern.

THE SOUNDS: With Zipper Club, My Jerusalem, Tue., Dec. 13, 6:30 p.m., \$27.50. With Zipper Club, My Jerusalem, Wed., Dec. 14, 6:30 p.m., \$27.50. The Belasco Theater.

STEVIE NICKS, THE PRETENDERS: Sun., Dec. 18, 7 p.m., \$49-\$150. The Forum.

STOOKI SOUND: With Venessa Michaels & Outlaw, Sat., Dec. 3, 9 p.m., \$22. El Rey Theatre.

TOWER OF POWER: Sat., Dec. 17, 9 p.m., \$48-\$78. Saban Theatre.

GO A TRIBUTE TO LINDA RONSTADT: With Grace Potter, Dawes, Jackson Browne, Maria Muldaur, J.D. Souther, Sara Watkins, Sarah Jarosz, Aiofe O'Donovan, David Lindley, Gaby Moreno, The Watkins Family Hour, Sun., Dec. 11, 8 p.m., \$49.50-\$250. The Theatre at Ace Hotel.

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

VANIC: With Steve James, Fri., Dec. 2, 9 p.m., TBA. El Rey Theatre.

GO WONDERFUL TOWN: L.A. Opera presents semi-staged concert performances of the romantic New York fantasy by composer Leonard Bernstein and lyricists Betty Comden and Adolph Green, Dec. 2-3, 8 p.m.; Sun., Dec. 4, 2 p.m., \$24-\$259. The Music Center, Dorothy Chandler Pavilion.

ZEDS DEAD: With Keys N Krates, Drezo, Pusher, Fri., Dec. 9, 9 p.m., \$28.50-\$38.50. Shrine Auditorium & Expo Hall.

CLASSICAL & NEW MUSIC

GO AKHNATEN: L.A. Opera artist-in-residence Matthew Aucoin conducts director Phelim McDermott's new, visually provocative production of composer Philip Glass' opera. Countertenor Anthony Roth Costanzo plays the titular Egyptian pharaoh who wants to unite his followers under a single god, and mezzo-soprano J'Nai Bridges portrays his wife, Nefertiti, Sat., Nov. 19, 7:30 p.m.; Sun., Nov. 27, 2 p.m., \$29-\$339. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

GO THE BARBER OF SEVILLE: Rosina (Meagan Martin) is a despairing modern pop star who needs help from the infamous hair stylist Figaro (Bernardo Bermudez) and Hollywood hunk Count Almaviva (Sergio Gonzalez), in Pacific Opera Project's riotous update of composer Gioachino Rossini's opera, Thurs.-Sat., Nov. 17-19, 8 p.m., \$20-\$120. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park.

BERLINER PHILHARMONIKER: The British conductor Simon Rattle guides the German orchestra through Pierre Boulez's *Éclat* and Gustav Mahler's Seventh Symphony, Sat., Nov. 19, 8 p.m., \$85-\$225. Walt Disney Concert Hall, 111 S. Grand Ave., 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, 24255 Pacific Coast Highway, Malibu.

EYVIND KANG: The CalArts 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 GOLD COAST WIND ENSEMBLE: Sun., Nov. 20, 2:30 p.m., \$22. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

GO THE L.A. PHIL NEW MUSIC GROUP: Thomas Adès 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.

GO L.A. PHILHARMONIC: David Newman conducts the orchestra as it performs Leonard Bernstein's score during a screening of *On the Waterfront*, Fri., Nov. 18, 8 p.m., TBA. The band plays Max Steiner's score to *Casablanca*, conducted by David Newman, during a screening of the film, Sun., Nov. 20, 2 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

L.A. YOUTH ORCHESTRA: Russell Steinberg conducts Copland's *Appalachian Spring* and Rodrigo's *Concierto de Aranjuez*, Sun., Nov. 20, 4 p.m., \$20. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

LAUDAMUS TE SINGERS, ST. BEDE'S CHOIR: James Vail conducts James Vail's *Requiem*, Sun., Nov. 20, 6 p.m., free. St. Bede's Episcopal Church, 3590 Grand View Blvd., Los Angeles.

ORQUESTRA VICTORIA: Dancers Andrea Monti and Adrian Durso sweep dramatically across the stage during a performance by the 14-piece tango ensemble, which features singer Mariana Quinteros, Fri., Nov. 18, 7:30 p.m., \$35-\$55. Alex Theatre, 216 N. Brand Blvd., Glendale.

GO PEABODY SOUTHWELL & VIJAY GUPTA: The chameleonic alto vocalist Southwell and violinist Gupta summon forth the U.S. premiere of Peter Knell's *Canciones de Agua*, which is based on Pablo Neruda's evocative poetry, and conductor Donald Crockett leads the Jacaranda Chamber Ensemble through Hans Abrahamsen's *Schnee*, Sat., Nov. 19, 8 p.m., \$45. First Presbyterian Church, 1220 Second St., Santa Monica.

PETER FLETCHER: The New York guitarist sifts through melodies by Paganini, Albéniz, Bach, Walton and Satie, Sat., Nov. 19, 3 p.m., free. Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd.

VOX FEMINA: The choral ensemble marks its 20th season with a program TBA, Sat., Nov. 19, 8 p.m., \$35. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

—Falling James

For more listings, please go to laweekly.com.



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NOVEMBER 24TH DECEMBER 29TH
6:30PM-CLOSE EACH NIGHT
3 FOR 2 DANCES
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FOOTBALL SLUMBER PARTY
\$1 WINGS **\$5 JAGER, JAMESON & FIREBALL**
\$6 SIGNATURE BURGERS

DECEMBER 22ND
9:30PM-CLOSE
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Girl on Girl OIL WRESTLING
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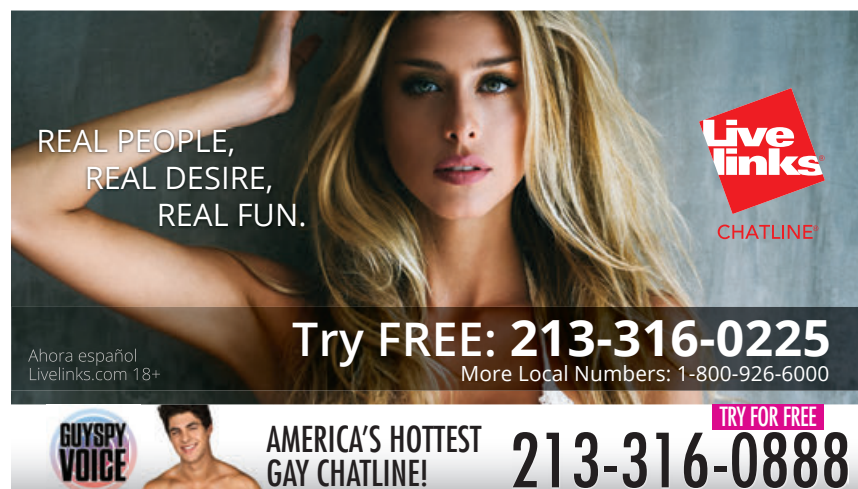
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Notices

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DBA

PUBLIC NOTICE
Fictitious Business State-
ment 2016252373. The fol-
lowing person(s) is (are) do-
ing business as: **Kitchen
Cabinet Centers/Kineti
Construction 5529 W.
Washington Blvd, Los An-
geles, Ca. 90016.** This busi-
ness is conducted by a Cor-
poration. The registrant(s)
has commenced to transact
business under the ficti-
tious business name or
names listed above. Signed:
Nissan Woodworks, Inc.
2003

**NOTICE- THIS FICTITIOUS
NAME STATEMENT EXPIRES
FIVE YEARS FROM THE DATE
IT WAS FILED IN THE COUNTY
CLERK. A NEW FICTITIOUS
BUSINESS NAME STATEMENT
MUST BE FILED PRIOR TO
THAT DATE.** The filing of this
statement does not of itself
authorize the use in this
state of a fictitious business
name in violation of the
rights of another under
federal, state, or common
law (see Section 1440 et
seq., Business and Profes-
sions Code.) This statement
was filed with the County
Clerk of Los Angeles on: Oc-
tober 14, 2016
Publish: 11/03/2016,
11/10/2016, 11/17/2016,
11/23/2016.
LA Weekly

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**NOTICE OF PETITION TO AD-
MINISTER ESTATE OF JOSEPH
ARTHUR BENNETT, JR.**
CASE NUMBER
16STPB05590
To all heirs, beneficiaries,
creditors, contingent credi-
tors, and persons who may
otherwise be interested in
the will or estate, or both of
JOSEPH ARTHUR BENNETT,
JR. A Petition for Probate
has been filed by LUDIA
BENNETT in the Superior
Court of California, County
of Los Angeles. The Peti-
tion for Probate requests
that LUDIA BENNETT be ap-
pointed as personal repre-
sentative to administer the
estate of the decedent.
The petition requests au-
thority to administer the
estate under the Indepen-
dent Administration of Es-
tates Act. (This authority will
allow the personal repre-
sentative to take many ac-
tions without obtaining
court approval. Before tak-
ing certain very important
actions, however, the per-
sonal representative will be
required to give notice to
interested persons unless
they have waived notice or
consented to the proposed

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Legal Notices

action.) The independent
administration authority will
be granted unless an inter-
ested person files an objec-
tion to the petition and
shows good cause why the
court should not grant the
authority. A hearing on the
petition will be held in the
court as follows: Date:
12/01/16 at 8:30 a.m. in
Dept. 11 located 111 N Hill
Street, Los Angeles, CA
90012 Stanley Mosk Court-
house - PROBATE DEPT. If
you object to the granting
of the petition, you should
appear at the hearing and
state your objections or file
written objections with the
court before the
hearing. Your appearance
may be in person or by
your attorney. If you are a
creditor or a contingent
creditor of the decedent,
you must file your claim
with the court and mail a
copy to the personal repre-
sentative appointed by the
court within the later of ei-
ther (1) four months from
the date of first issuance of
letters to a general personal
representative, as defined
in section 58(b) of the Cal-
ifornia Probate Code, or
(2) 60 days from the date of
filing or personal delivery to
you of a notice under sec-
tion 9052 of the California
Probate Code. ther Califor-
nia statutes and legal au-
thority may affect your
rights as a creditor. You
may want to consult with

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Legal Notices

an attorney knowledgeable
in California law. You may
examine the file kept by the
court. If you are a person
interested in the estate,
you may file with the court
a request for Special Notice
(form DE-154) of the filing
of an inventory and apprai-
sal of estate assets or of
any petition or account as
provided in Probate Code
section 1250. A Request for
Special Notice form is avail-
able from the court clerk.
Attorney for Petitioner:
PAYSON L. LEDERMAN 27068
LA PAZ, SUITE 305, ALISO
VIEJO, CALIFORNIA 92656.
(949) 305-7890

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME

Case No. SS026590
Superior Court of California
Santa Monica Courthouse
located in 1725 Main Street
Santa Monica, CA 90401. On
09/30/16 - In the matter of
petitioner: **Albert Bugoff.** It
is hereby ordered that all
persons interested in the
above-entitled matter of
change of name appear be-
fore the above-entitled
court as follows to show
cause why the petition for
change of name should not
be granted. Located at
1725 Main Street Santa
Monica, CA 90401 - Santa
Monica Courthouse and a
petition for change of
name having been duly
filed with the clerk of this

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Court, and it appearing
from said petition that said
petitioner(s) desire(s) to
have his name changed
from: **Albert
Bugoff to Albert Bugoff
and Ramona Molayem to
Ramona Molayem-
Bugoff.** Now therefore, it
is hereby ordered that all
persons interested in the
said matter of change of
name appear as indicated
herein above then and
there to show cause why

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the petition for change of
name should not be grant-
ed. It is further ordered
that a copy of this order be
published in the LA Weekly,
a newspaper of general cir-
culation for the County of
Los Angeles, once a week
for four (4) successive
weeks prior to the date set
for hearing of said petition.
Set to publish 11/03/16,
11/10/16, 11/17/16 and
11/24/16 Dated: Sep 30th,
2016

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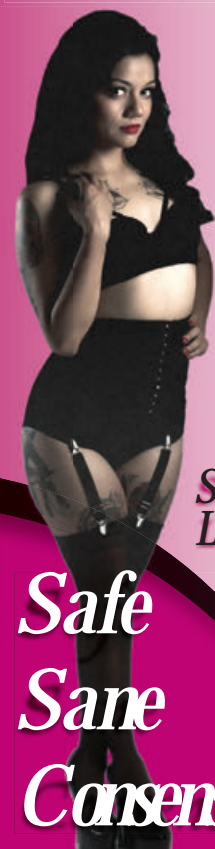
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SUMMONS
NOTICE TO DEFENDANT: WILLIAM E. DILLON, deceased, an individual; ELIZABETH DILLON, deceased, an individual; all persons unknown claiming any legal or equitable estate, interest, lien, right, or title in the property described in the complaint adverse to plaintiffs' title or asserting any cloud on plaintiffs' title to the property; and DOES 1-100, inclusive. **YOU ARE BEING SUED BY PLAINTIFF:** MARIE-LUISE TAYLOR, an individual, and ALVIS W. TAYLOR deceased, an individual. **CASE NUMBER: YC071545. NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. **AVISO!** Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información a continuación. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you.

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Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your

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local court or county bar association. **NOTE:** The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is:
Superior Court of CA, Los Angeles, Southwest District, Torrance Court-house: 825 Maple Avenue, Torrance, CA 90503
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **JDAVID LAW PRACTICE: Jill S. David, 1500 Rosecrans Ave., Suite 500, Manhattan Beach, CA 90266**
Phone: (310) 706-4130
DATE: August 31 2016 Sherri R. Carter Clerk, by T.Rhodes, Deputy.

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Acupuncturist: Diagnose and determine treatment strategies & cooperate with staffs. Req'd: MS in Oriental Medicine & Acupuncturist License from CA Acupuncture Board. Resume to: Seyong Choi Physical Therapy, Attn: H/R 3545 Wilshire Blvd., #245, LA, CA 90010

Assistant Pastor: f/t; Non-profit Christian church; conduct pastoral activities; Master of Divinity or Related; Resume: Berendo Street Baptist Church Los Angeles, California @ 975 S. Berendo St., L.A., CA 90006

Business Analyst: Analyze business operation & assist management. Req'd: BA/BS in Bus. Admin., Accounting, or Econ. Mail resume: FB Tustin Oak Tree Plaza LLC, 17612 17th St. #102 Tustin, CA 92780

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Market Research Analyst: f/t; Electrical Contractor; conduct mrkt rsrch; Bachelor's Deg. In Economics or Related; Resume: JNU Electric, Inc. @ 1328 N. Columbus Ave., #2, Glendale, CA 91202

Operations Manager: Plan, direct, or coordinate operation of the company. Req'd: Bachelor's in Bus. Admin. or related. Mail Resume to: Seventh & Valley Joint Venture, 14562 E. Valley Blvd., La Puente, CA 91746

Public Relations Coordinator: Arrange public appearances & exhibits to promote company image & products. Req'd: BA/BS in PR or any Lang. & Literature. Mail resume: Monocracy, Inc. 940 E. 29th St. #208 LA, CA 90011

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RESEARCH ASSOCIATE
sought by Cedars-Sinai Medical Center in Los Angeles, CA. Conduct research on cell and molecular biology, biochemistry, injury, infection, and cancer models, assay development and immunology. Send resume to: Renata Giron, Cedars-Sinai Medical Center, 8700 Beverly Blvd., PACT 700, HR Compliance (VIC#1992540), Los Angeles, CA 90048

Senior Accountant: Examine, analyze, interpret accounting records; maintain audit functions and risk mitigation projects. Riot Games, Inc., 12333 W. Olympic Blvd., Los Angeles, CA 90064. Mail resume. Ref job#ME248.

Senior Video Engineer: Implement & maintain support for hardware encoders & decoders, develop video editing. Min Required: Bachelor's degree or foreign equivalent in Electrical Engineering, Computer Science, Software Engineering or related + 5 years progressive experience as Senior Video Engineer, Senior Software Engineer, Technical Manager or related. Send resume to Filipa Monica Blvd., #310, LA, CA 90025 Job#212LAW, ATTN: Amber Tyrell

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