VIRTUAL INSANITY

From Hollywood to Silicon Beach, creatives, producers and start-ups are scrambling to make virtual reality’s first big hit

BY LIZ OHANESIAN
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SEARCHING FOR HOME

Why This Anti-Tax Crusader is Supporting Prop. HHH, a Property Tax to Fight Homelessness

BY HILLEL ARON

Richard Close is no fan of tax increases. The land-use attorney is the longtime president of the Sherman Oaks homeowner’s association and one of the leading voices of the “tax revolt” that brought us Proposition 13, the 1978 statewide ballot measure that drastically cut property taxes in California. He was also a central figure in the San Fernando Valley secession movement of the early 2000s.

When asked if he has ever supported a property-tax hike, he thinks for a few seconds, and says, “Probably not. And I’ve opposed many — even for police and firefighting.”

But Close has emerged as an unlikely supporter of Proposition HHH, a city-wide bond measure on the November ballot that would raise $1.2 billion for homeless housing, to be paid back with a property-tax increase.

“It took a lot of soul-searching by me, since historically, I don’t support tax increases,” Close says. “I believe that the taxing agencies need to find money in their budget to solve a problem. But this is different because of the magnitude of the problem. There isn’t money sitting in a budget to solve this problem.”

According to a recent count by the Los Angeles Homeless Services Authority, approximately 28,000 homeless people live in Los Angeles, routinely sleeping in either temporary shelters, their cars or on the streets. That’s an 11 percent jump from January of last year. In L.A. County, there are nearly 47,000 homeless. Encampments have become commonplace, seemingly underneath every bridge and freeway overpass.

A poll taken in June found that homelessness was the No. 1 concern for Angelenos. The question is, are they willing to pay for it? Prop. HHH needs a two-thirds supermajority to pass, thanks to a provision of Prop. 13, which Close helped pass.

“I think this is one of the measures that has the greatest likelihood of success because it’s dealing with a problem that most people realize needs to be dealt with now,” Close says. “There’s universal agreement on the need to take action now.”

Well, not quite universal. Prop. HHH has a few outspoken opponents, like Jay Handal, co-chair of the Neighborhood Council Budget Advocates Committee. He says he’s all for a tax to pay for homeless housing but believes Prop. HHH is too thin on details.

“The city doesn’t have a plan,” he says. “A plan tells you what they’re building, where they’re building, how much it’s going to cost. That’s a plan. This is not a plan. They’re reacting to the public outcry, but they haven’t figured out how to do it right.”

Indeed, Prop. HHH is vague, especially compared to L.A. County’s Measure M, which has detailed exactly what transit projects its half-cent tax hike will pay for, and when those projects will be finished.

Triple-H, meanwhile, is more of a rough outline. The city will borrow $1.2 billion and use most of it to build 10,000 units of permanent supportive housing — housing complexes that include on-site social workers and mental health counselors (the services, at least, in theory, will be paid for by the county, though they’re still working out the details).

According to a recent count by the Los Angeles Homeless Services Authority, approximately 28,000 homeless people live in Los Angeles, routinely sleeping in either temporary shelters, their cars, or on the streets.

Some of the money will also go to temporary homeless shelters, storage facilities, showers and other services for people still living on the street. A portion of the money will also fund affordable housing.

The bond will be paid for with a roughly .01 percent increase in property taxes. That means if you own a home with an assessed value of $585,100 (the median home value in L.A.), you’ll pay an extra $58 a year, give or take.

“This is a fairly modest amount of money for what the expected benefit is going to be,” says Mike Shimpock, who’s running the Yes on HHH campaign. “This is a proven system in the city of Los Angeles.”

The hope is that permanent supportive housing will actually save the city money. People with mental illnesses, living on the street, are expensive. They end up in jails and emergency rooms.

“This will potentially save the city hundreds of millions of dollars,” Shimpock says.

When asked about Close’s support for the measure, Shimpock jokes, “Cats and dogs living together,” adding, “his support shows that people from across the political spectrum are willing to embrace this because it’s the right thing to do.”
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BE THE CHANGE
In a meagerly outfitted room in a Venice Beach home that once belonged to Dennis Hopper, a gnome is hiding from me. He’s skittish, but I can sense him scurrying through the forest behind me. Every time I turn my head to find him, he’s gone. Even when I open the doors on the side of a tree to peek inside his little, sylvan home, he’s not there. When he finally appears again, we make eye contact. He wants the food that I’ve foraged. I crouch to the ground and extend my arm to hand him an acorn. He scurries away again.

I remove the headset — an HTC Vive — and it’s just a plain white room again. Outside, in the real world, a party’s happening. It’s a late August evening, and a DJ is playing under the twilight sky as guests snack on treats from Kogi in the backyard of the house, which now serves as the headquarters of virtual-reality content-creation company Wevr (formerly Wemo). They’re celebrating the launch of their latest project, Gnomes & Goblins, an immersive fantasy created by Jon Favreau, director of The Jungle Book and the Iron Man franchise and, all those years ago, the writer and star of Swingers.

Despite all the style and swagger of the partygoers, the near-empty room is the real attraction. Pull down the Vive headset, clutch its controllers, and users are transported to a lush, whimsical forest. That’s where they’ll try to feed the gnome, whose apprehension changes with each experience. On this particular evening, it takes a few minutes to lure him with food. After he finally grabs the gift, he reciprocates the kindness with a bell. Ring it, and the users become as small as he is. They can hang out inside the gnome’s treehouse. They can teeter at the edge of a rickety-looking bridge, wondering if it’s stable enough to hold their weight. There’s no harm in it — the worst consequence is bumping into a wall. Still, this world feels so real that the mind reacts with safety at the forefront, much as it would in an actual forest filled...
shows that work on 2015 films continued
to move to countries like Canada and the
U.K. But, VFX artists, adept at both creative and technological challenges, are suited for
virtual reality. It appears that's where they are heading.

The buzz is big right now, but virtual-reality technology isn't new. In fact, it began to take
shape in the 1960s. Even the prospect of VR for the masses is a 20th-century ambition. It
just took a little longer to get there.

VRF's roots are in an odd, immersive cin-
ema invention called the Sensorama. The
gizmo didn't take off, but the idea of engulf-

ing users in an unreal world took shape at
universities and in the military for activities
like flight simulation. By the 1990s, gaming
companies had attempted to bring VR to
the public. Sega had plans for a headset
that never came to fruition. In 1995, Nintendo
released the 3-D headset console Virtual
Boy. It bombed.

"Really the hardware was the limita-
tion," says Jonnie Ross, co-founder of the
virtual-reality convention VRLA and
the annual industry honors, the Proto
Awards. Technology wasn't ready for
home-friendly VR in the '90s. That didn't
change until 2012, when Palmer Luckey
introduced Oculus Rift, a headset that
promised to bring virtual reality to home
gamers. An early prototype of the device
was made to accompany an installation
at Sundance's New Frontier that year. By
fall, Luckey had launched a Kickstarter
for the VR headset, which he'd cobbled to-
gether in his parents' Long Beach garage.
The Oculus Rift was small enough to

On a recent Saturday night at Avalon, a
few hours before the usual weekend party
crowd had descended upon Vine Street,
an international group of virtual-reality professionals gathered for the third annual Proto Awards. Two years ago, the VR honors
kicked off inside a ballroom at the Roo-
esvelt Hotel — a nod to the first Academy
Awards but with a crowd dressed mostly in
jeans. Since then, it has grown in size and
formality; this year, some of the attendees
were actually wearing suits. But that low-key
tech vibe was still alive when the night's first
winner walked onstage in a hooded sweat-
shirt and gave a two-sentence acceptance
speech. Ron Funches, the comedian who
hosted the event, jokingly asked, "I could
have just showed up in a hoodie!"

Back in 2014, when Ross suggested to his
friend Cosmo Scharf that they should throw
a VR awards show, it was a random idea, the
kind that one throws out on long road trips
(in this case, from L.A. to San Francisco).
"Someone's going to do it. We should do
it because we would make it awesome," he
recalls having said.

Ross spent years directing commercials
and music videos and was about to start
work on funding his first feature film when he
found out about Oculus Rift. He was
immediately smitten with the prospect of
accessible virtual-reality tools. In the '90s,
when he was a teenager in Baltimore, Ross
wanted badly to step into VR. He called local
arcades looking for one that would let him
wear a device. They laughed off his youthful curiosity
before putting him back on hold.

Scharf, who was still a college student in
2014, had moved from New York to Los An-
geles for USC's film school, but the new VR
tech had changed his ambitions. On the in-
ternet, he found others who shared his new-
found interest, and they started a group
called VRLA. They were from different
backgrounds, different generations, even,
but they shared a fascination with technol-
y that has the potential to reimagine
everything from entertainment and social
media to educational films. The first VR
meetup took place on a mo-
tion-capture stage at VFX company
Digital Domain, where one of the co-
founders, John Root, was then em-
ployed. Matt Groe-
n ing was among the in-
siders. (On a recent
episode of The Simpsons, Mr. Burns stepped into
virtual reality, and the show aired a VR couch gag in
connection with Google Spotlight Stories. Oct. 16.)
Less than six months after their first IRL meetup,
the Proto Awards came to life.

A lot has changed in two years. Now, people in the VR
world are clamoring for more tickets to the
Protos. "People are older-timers in this new generation of VR have staffs that are
composed of recent college graduates who
say, 'I've heard about this, can I go?'" Levin
says.

Also, the content has changed. "The first
year, we were awarding demos that were sketches of things," he says. Levin
presented TiltBrush, the app that allows people to draw
in virtual reality, which was awarded at the inaugural event. TiltBrush was later bought
by Google and came back this year to win another
Proto. Wvr's theBlu also won for another year now that its three-episode sea-
son is available.

Initially conceived as a 3-D, flat-screen piece, theBlu shifted when Neville Spiteri,
co-founder of Wvr, got his hands on Ocu-
lus' Kickstarter-funded development kit.
Spiteri had read Howard Rheingold's book Virtual Reality back in 1991, when he was a
college student. "To say that it stuck with me is to put it lightly," Spiteri

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Here in L.A., where there's already an industry full of people who have worked at the intersection of art and tech, VR has taken special hold. Those VRLA meetups have grown into a twice-yearly event at the Los Angeles Convention Center, showcasing the latest hardware and content. VRLA consistently sells out, even as capacity increases. There are a lot of people who are betting that VR is the wave of the future. “I think it was a long time coming,” says Kamali Sinclair, director of New Frontier Lab Program at Sundance Institute. “You’re talking about [a] 100-plus-year-old medium called film. You’re talking about a 40-plus-year-old medium called gaming, and they’ve been trying to find convergence for a long time, with more failures than successes because they’re two different experience mediums. I think, with VR, there’s this great chance to take the learning from both and establish a brand-new medium.”

Sony partnered with Reality One ahead of the mid-October release of PlayStation VR. Meanwhile, Technicolor is beefing up its VR focus with a new studio that's currently under construction in Culver City, as well as R&D work in Belgium on how to better transmit VR content into the home. That's not to overshadow the volume of virtual-reality creators who rose through the ranks working on visual effects and animation teams for major movies and video-game franchises.

“It’s obvious to me this is going to be a future medium,” says Jake Rowell, director of theBlu and creative director of Gnomes & Goblins. Andrew Jones, the Academy Award–winning animation supervisor for Avatar, was animation director on both theBlu and Gnomes & Goblins, likens this moment to the "invention of animation."

That's something you hear a lot in VR circles. VR has been in the works for about half a century, yet it's still so new that there are no rules about how to create, no clear path to follow to make a hit. Ask people what it will take to make VR headsets as ubiquitous as video-game systems, and you'll get a variety of answers.

“We talk about that every day. All day, all the time actually,” says Marcie Jastrow, VP of immersive media for Technicolor and head of Technicolor Experience Center. “I know a little bit about it. There isn’t anybody who knows a lot about it. We're all putting our toes in the water.”

Some believe that technology needs to advance further before virtual reality will be commonplace home entertainment. VR headsets have come a long way, but they could still be more comfortable. (For instance, four-eyed users should note that you can wear your glasses, but they’ll probably come off with the headset.) For the highest-quality interactive experience, you’ll want an Oculus or HTC Vive, and those headsets cost hundreds of dollars. Moreover, they require powerful gaming PCs that are also expensive.

Plus, for deep immersion in VR, you need freedom to move. At VR companies, demos often take place in a separate, nearly empty office. That kind of space may not be available at home, but arcades like VR Territory in Northridge are emerging to provide access to those high-end systems.

Ultimately, accessible technology can only get the industry so far. People have to want it. “If you have that watercooler moment with a piece of content where everybody is talking about it, whether they're 10 years old, 20 years old, 50 years old, 100 years old, that’s what’s going to make it to the masses,” Jastrow says.

Filmmakers marketing teams see that potential. In the past two years, VR experiences tied to television shows like The Walking Dead and Mr. Robot, and films like The Hobbit and Suicide Squad have hit VR portals and the fan-convention circuit. For those who don’t have home access to virtual-reality experiences, events like Comic-Con have become the place to try out the new wave of entertainment through these marketing experiences.

“People go to Comic-Con to see what’s being launched and to get a sense of things, the new story or a new insight, and I think that’s why you’re seeing a lot of interest in VR at Comic-Con,” says Tim Dillon, executive producer for Moving Picture Company (which is owned by Technicolor), who has worked on virtual-reality projects for several different film and brand properties. “People want to try it out.”

At an event like a convention, VR can be a draw to suck in crowds bombarded with marketing noise throughout the weekend. It’s no longer enough to throw swag at the crowd from eye-catching booths. Now, the studios are selling properties to the curious by letting them live inside the world for a few moments. In that time, the studios have access to undivided attention in a venue where distractions are plenty. But they can and will be going farther than that. This year, a 20-minute VR gaming experience based on The Martian has received loads of acclaim, including a Proto Awards nomination. Last year, the Cartoon Network show Adventure Time released a VR experience based on the series. Soon, Adult Swim’s hit series Rick and Morty will enter VR with a game release as well.

The future of virtual reality as entertainment, though, may not be in the hands of the professional makers of VR, but in the hands of the people who create the stories. The users who figure out the new narrative templates. Visionary VR is one of the companies preparing the tools for user-generated content.

Last August, Visionary VR debuted at VRLA a new app called Mindshow. In the demo, users could choose to portray an alien or a space explorer and then act in a scene, taking an en-counter between the two drastically different characters to whatever end they wanted. Like a choose-your-own-adventure book, Mindshow goes beyond immersing users in the story. It gives them the agency to guide the story.

The Visionary team — which includes VRLA co-founders Jonnie Ross, Cosmo Scharf and Adam Levin — works inside a downtown high-rise that overlooks the city’s smoog-capped summer skyline. They are surrounded by corporate L.A., with crowds of people carrying designer briefcases milling through the surrounding streets.
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VISIONARY, THOUGH, IS A JEANS-AND-T-SHIRT SORT OF WORKPLACE, REPLETE WITH A MARIO STATUE AND A MILDLY BATTERED PIÑATA THAT RESEMBLES PIKACHU IN THE OFFICE.

Like many others in L.A.’s VR community, Visionary CEO Gil Baron comes from the visual-effects world; he counts The Matrix among his credits. After more than 20 years in the industry, virtual reality caught his attention. “It was the same feeling that I had when I saw Star Wars when I was 6,” he recalls, “and I said, ‘I want to do that.’”

Baron isn’t alone in his immediate desire to want to make VR content. In fact, Visionary VR is keeping in mind those users who want to be a part of VR. Levin says he tells people that Mindshow is their chance to step inside cartoons and become a character.

“The idea that you can actually do that, that you can inhabit a character and play as another character, is really freeing and exciting,” he says.

What remains unknown is who will become the great storytellers of VR. At this point, it could be anyone from the movie studios making additional content for franchise films, video-game companies looking for new adventures for beloved characters or VR start-ups building brand-new worlds. It could be music-industry pros, who are already using VR to bring fans closer to bands and concerts. Or, maybe the new narrative will come from news organizations, like The New York Times, which released “The Fight for Fallujah” as a 360-degree VR video.

They might be current college students. USC’s Games and Interactive Media program has already been working with students on a virtual-reality project. And the VR company Jaunt (which recently announced a partnership with Disney) set up the school’s film program with a virtual-reality lab. The goal is to get students from backgrounds as diverse as animation, writing and acting to learn how to work with virtual reality.

“’You can’t take a script that was written for a 2-D film and shoot that in VR,’ says Grant Anderson, who heads Jaunt’s Santa Monica studio. “You really need to reimagine it in terms of virtual reality. It’s also building a solid foundation, even if years pass before headsets are found in every home.”

“We’re as excited about VR as anyone, but I like to think that we’re also being very realistic about it and trying not to drink our own Kool-Aid, so to speak, and be excited for the things that move faster than we expect and also be prepared for things to take a little while,” Ross says of the attitude at Visionary.

It may take the younger generation to make virtual reality a mass success. “All the people that we put in VR for the first time — most are our age or older — will put on a headset and be like, ‘I can’t believe this exists,’ ” Baron says. “Kids who try it take it off and say, ‘Why have you been hiding this from me?’”

He says that his own daughter first tried VR when she was 3. Now, at age 5, it’s a regular part of how she plays.

Similarly, Jastrow sees the future of virtual reality in her children when she shows them hardware. “It’s innate in them,” she says. “The generation that is growing up, they expect and also be prepared for things to take a little while.”

“Who are the new creators of experiences in immersive media?” Jastrow asks before answering: “I don’t know. It could be my son, who is 10 years old. He could become the next Steven Spielberg.”
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From a distance, Shibumi looks a little like the fanciest dive bar in America. The new downtown restaurant is not a dive bar at all — quite the opposite — but the long, shadowy room shares some DNA with a number of Lower East Side establishments from years gone by. The restaurant’s moody darkness, as well as its soundtrack, which chronicles the place where garage rock began to veer into art-house and punk, reminds me of punk bars and underground sake spots and weird little nooks you have to know about to find and appreciate.

But Shibumi is none of these things. It’s not raucous or grimy or cheap. That it isn’t a dive bar at all — quite the contrary — is simplicity. The chef wants you to taste the ingredients — really taste them — so much so that eating here can be like discovering the elemental truth of foods you thought you knew well. There’s a focus on texture rarely seen in Western cooking, which can be revelatory or disconcerting, depending on the dish and on your personal tolerance for viscosity.

If there’s a defining aspect of a kappo restaurant is that the chef cooks in front of the customers, usually at a bar or counter.

If there’s a defining element to Schlosser’s cooking, and Shibumi, in general, it’s simplicity. The chef wants you to taste the ingredients — really taste them — so much so that eating here can be like discovering the elemental truth of foods you thought you knew well. There’s a focus on texture rarely seen in Western cooking, which can be revelatory or disconcerting, depending on the dish and on your personal tolerance for viscosity.

Begin with a snack of cucumbers, which have been salted just long enough to make the cool snap and juiciness of the vegetable slightly more pronounced. Where the cucumber’s seeds would usually be found, Schlosser has packed a mixture of shiso, umeboshi plum, seeds and bonito. The dish is a study in contrasts: the pure, clean flavor of the cucumber coming up against three or four kinds of umami in the stuffing, but it also acts as a simple palate-primer for the meal ahead.

Shibumi’s focus on texture and simplicity will feel comfortable to everyone. Shibumi’s focus on texture and simplicity will feel comfortable to everyone. Shibumi’s focus on texture and simplicity will feel comfortable to everyone.
Eats

Squid Ink

There were no Monkeys at Monkey Bar

But Everyone Else was There

A couple months ago, a post appeared on a secret Facebook group comprising L.A. artists, writers, historians, journalists and others long entrenched in the local scene. The post in question concerned an old Los Angeles Times article a member had found from Feb. 20, 1994, titled, “A Swinging Time at the Monkey Bar.” The short piece, detailing an upcoming party for Jack Nicholson at the Monkey Bar restaurant, included the line, “the monkeys should be swinging from their branches.” This literary flight of fancy set the online group atwitter. In the not-too-distant past, had our simian brethren swung over one of our most beloved movie stars as he sipped a martini between takeoffs? Was the Monkey Bar really a bar with monkeys? No. There were no monkeys at Monkey Bar. But everyone else was there.

Monkey Bar opened in October 1992, at 8225 Beverly Blvd. Its origins could not have been more “Hollywood.” The official face of the restaurant was Alan Finkelstein, a soft-spoken man with a vague answer worthy of the media-shy actor: “He’s a partner in my whole life. He’s a partner in everything I do.”

Soon, Monkey Bar was the coolest spot in town, “a nightclub-like spot full of rich, pampered faces.” Food writer Ruth Reichl described the scene for the Los Angeles Times: “The look is perfect — there’s a bar in front (packed with women with very long hair and very short skirts and men with $400 blue jeans), then a small room (if there’s a Siberia at Monkey Bar, this is it), and finally one square, windowless room with curved green-leather booths, a tiger-striped rug, etched-glass panels and wonderful lamps with black-monkey bases. This is a room made for a gossip columnist — everybody’s visible, everybody’s almost inaccessible. It’s pretty difficult to bother somebody slouched into the back of a well-curved booth.”

The food wasn’t shoddy, either, boasting a fusion menu from the “global table” that Reichl mused was the ’90s on a plate. Head chef Gordon Naccarato had cut his teeth at Michael’s in Santa Monica before opening the celebrity mecca Gordon’s in Aspen with Bruce Paltrow and Blythe Danner.

What Monkey Bar really served up was sleazy-chic star-power. It was popular with beefy male hotties from the ’70s, ’80s and ’90s on the prowl. Nicholson was, of course, a constant presence. Don Henley, Mickey Rourke and Kiefer Sutherland were all regulars.

From its opening, Monkey Bar was also the favorite hang of Heidi Fleiss, ’90s “madam-to-the-stars.” When she wasn’t at other hot spots like Bar One or Tatou, the witty, pencil-thin madam could be found in a booth, surrounded by some of her hottest “girls.”

Given the high-end, high living, just plain high clientele at the restaurant, it is hard to imagine that going to Monkey Bar wasn’t good for Fleiss’s bottom line. “What I tell everybody else is that I have no curiosity what anybody does, as long as they pay their check,” as assistant manager Ron Hardy told a reporter. “We’ve all heard a lot of things, and I don’t care one way or another. We’re all here to make sure people have a good time.”

Monkey Bar was once the place to dine and be seen.
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**“IT WAS THE BEST TEXAS-STYLE BRISKET I TASTED ON THIS TRIP.”**

J.C. Reid, BBQ Columnist, Houston Chronicle • July 24, 2016

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**Memphis Authorized Dealer**
By the end of 1994, Monkey Bar's rather sordid reputation began to grow, and the food began to go downhill. When the restaurant hosted a private fundraiser for St. Vincent's Meals on Wheels, chef Naccarato was pleased to host a group of nuns. "I wanted to show off the Monkey Bar because we don't get a lot of nuns in here," Naccarato joked. "Since we've been connected with Heidi and her ilk, it was nice having the opposite end of the spectrum to maybe excorise the demons."

"Plus," he quipped, "the nuns ate more than Heidi."

Just as quickly as Monkey Bar burst onto the scene, the ride was over. Hot spots don't remain hot forever. In December 1994, Monkey Bar closed. It seems to have no roots, no club and limped along for a year or so until shutting its doors for good in 1996. But the '90s talent show still continued to the bitter end — one week Howard Stern, shock-jock extraordinaire, broadcast his show from the venue. And the king of swagger himself showed up one night to serenade the crowd. "Guitarist Jimmy Rip was playing to a small, intimate and hip crowd Thanksgiving Eve," the New York Daily News reported in 1995. "Mick Jagger casually sauntered nearby and opened with a rendition of 'Red House' and then proceeded to sing for an hour."

Today, Monkey Bar's old location is now Jar restaurant. How telling it is that only 20 years after it closed, a group of almost 390 Angelena obsessives had no idea it had even existed. What hot restaurants today will soon meet a similar fate? Maybe actual monkeys would have given Monkey Bar the staying power it needed. Sometimes, all you need is a gimmick. — Hadley Meares

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L.A.'s 10 Top Late-Night Eats

Los Angeles has a reputation as a fairly early-to-bed city. This is largely due to the travesty of our liquor laws, which require bars to be completely cleared of patrons by 2 a.m. Many people think that restaurants shut down early, too. But if you know where to look, there is a lot of great food to be had at all hours, all over town — everything from ramen and curries to pancakes. Check it out.

8. BCD Tofu House (24/7)

There are so many options for all-night eating in K-town. Will it be “hangover soup” at Al Bae Ne, kal gok soo (a broth-y noodle and ground beef soup), pork mandu (dumplings) at Myung Dong Kyoja or that kimchi fried rice at Hodori and Nak Won House? All are Koreatown hangouts open 24/7, where we’d be happy to find ourselves on any given late night. But for midnight rounds of fried mackerel and Soon tofu (a boil of diced tofu with seafood, vegetables and red chili with a raw egg alongside), we’re going with BCD Tofu House. The dumpling soup is killer, too, and the banchan is endless. 3575 Wilshire Blvd., Koreatown. (213) 382-6677; 869 S. Western Ave., Koreatown. (213) 380-3807; bcdtofu.com.

7. Kang Ho-Dong Baekjeong (Open until 1:30 a.m.)

At its heart, Kang Ho-dong Baekjeong is a beer-and-meat hall, and meat and beer are both good things post-midnight. Choices here are easy — various cuts of beef or pork, or a set meal of one or the other (or both). The set meals offer a variety of cuts; we suggest the meal over the pork for quality. Either way, it’s a bargain — the smaller meal will easily feed three people, and it comes with a bubbling vat of kimchi stew. If you like your beer and meat with charcoal smoke, cheesy corn and a soundtrack of loud K-pop, this is the place for you. Just don’t show up right at closing time — even in the wee hours, the wait for a table can be long. 3465 W. Strick St., Koreatown. (213) 384-9678.

6. E.P. & L.P. (Open until 2 a.m.)

At E.P. & L.P., you can eat Australian chef Louis Tikaram’s modern-Asian cooking until midnight in the dining room and until 2 a.m. on the rooftop. The chef grew up partially in Fiji, and he’s brought some Fijian flavor to the menu, as well as dishes with Vietnamese and Chinese influences, and the club-like vibe and bright, creative flavors are perfect for post-midnight eating. The view from the rooftop is one of the best in town, and the cocktails have cute names and taste great. Just make sure you’re young and beautiful and well dressed, or at the very least that these attributes in your fellow diners won’t make you crazy. Scene aside, the food itself is some of the best you can get at this hour. 603 N. La Cienega Blvd., West Hollywood. eplosangeles.com. Rooftop bar, 5 p.m.-2 a.m. Mon.-Fri.; noon-2 a.m. Sat. & Sun.; dining room, 6 p.m.-mid. daily.

5. Banchan House (Open until 12:30 a.m.)

For all its sordid reputation, this restaurant in K-town has some of the best food in town. The menu is endless. 6931 Wilshire Blvd., Koreatown. (213) 651-2030; fax; (323) 651-2030, cantersdeli.com.

4. Tacos Leo (Open until 3 a.m.)

Were Langer’s open even until 6 p.m., we’d be tempted to a pastrami excot to our definition of late night. But for those midnight moments when satisfaction is about much more than what’s on the plate, we head to Canter’s. The final rock/ jazz/pop set bacon bonus here: It’s always time for breakfast. 419 N. Fairfax Ave. Fairfax; (323) 851-2030, cantersdeli.com.

3. Duso’s (Open until 3 a.m.)

If you’re looking for a hangover cure, the cheeseburger and pomme frites at Duso’s are your go-to. The menu is extensive, and there are 100 sauces to choose from. 11511 West Pico Blvd., Los Angeles, CA 90064. www.dusos.com; (323) 736-3171.

2. Picos (Open until 3 a.m.)

Picos is the best place to enjoy a huge plate of chili cheese fries and beer. 801 S. La Brea Ave., Mid-City. (323) 346-2001.

1. Canter’s Deli (24/7)

Were Langer’s open until 6 p.m., we’d be tempted to a pastrami exception to our definition of late night. But for those midnight moments when satisfaction is about much more than what’s on the plate, we head to Canter’s. The final rock/jazz/pop set bacon bonus here: It’s always time for breakfast. 419 N. Fairfax Ave. Fairfax; (323) 851-2030, cantersdeli.com.

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AFTER-HOURS DINING

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5. Ruen Pair (Open until 3 a.m.)
It’s hard to convince people that one of L.A.’s must-have dishes is something called “salty turnip and egg,” but that doesn’t stop us from trying. Ruen Pair is known mainly as one of Thaitown’s best purveyors of late-night eats, a post-bar savior where you can gobble enough crab fried rice and spicy noodles to absorb some of the boozey damage you’ve done. It’s one of those restaurants where diners who would prefer to stick to basics can get a fantastic red curry, for instance, while others might feast on pork blood soup or raw crab salad. Go for whatever floats your boat, but be sure to get that salty turnip and egg, a kind of crispy omelet/patty that is slightly sweet and slightly salty and goldenly delicious at any time of day. 5257 Hollywood Blvd., East Hollywood. (323) 466-0153.

4. Du-par’s (24/7)
Pancakes and pies are the stars of the show at Du-par’s, both at the classic Farmers’ Market location and all the offshoots. And really, at 4 a.m., pancakes and pies might be all you can wrap your head around. Du-par’s bakes its own pastries, and has a big menu of three-egg omelets, too. 6333 W. Third St., Fairfax. (323) 933-8446, dupars.net.

3. 25 Degrees (24/7)
Because 25 Degrees has such a touristy, heart-of–Hollywood nonsense location, it is often overlooked by locals. But on that one night a year when your friends are in from out of town and want to go clubbing? End the evening at this burger joint off the lobby of the Roosevelt hotel. The food is good, and if you’re a hair-of-the-dog believer and it’s after 6 a.m., get one of the spiked shakes. 7000 Hollywood Blvd., Hollywood. (323) 785-7244, 25degreesrestaurant.com.

2. Pacific Dining Car (24/7)
In a town with few true late-night options (and by “true late-night” we mean past 1 a.m.), it’s amazing that one of the most iconic dining experiences in town is available 24/7. The Pacific Dining Car oozes old-school charm in a 1920s train car, and the late-night menu, served from 11 p.m.–6 a.m., offers classic egg dishes, steaks, sandwiches and salads, as well as blueberry pancakes or french toast. There’s nothing like a 4 a.m. steak and eggs to fortify you for the hangover ahead. 1310 W. Sixth St., downtown. (213) 485–6000; 2700 Wilshire Blvd., Santa Monica. (310) 453–4000, pacificdiningcar.com.

1. Tsujita LA (Open until 2 a.m.)
There is no more-perfect late-night food than ramen, and there is no more-perfect ramen in L.A. than Tsujita. And so it’s a blessing that the Sawtelle mainstay is open until 3 a.m., offering Hakata-style tonkotsu ramen, as well as fantastic tsukemen, its dipping broth thick and silky and rich. You may have to spend time waiting on the sidewalk for your chance to sit and slurp, even past midnight, but once that hot porky broth hits your lips you’ll know it was worth it. 2057 Sawtelle Blvd., Sawtelle. (310) 231-7373, tsujita-la.com.com.

—Besha Rodell & Katherine Spiers
Get your tickets at KnottsScaryFarm.com

Not recommended for children under 13.
Halloween

**Hold That Ghost**
L.A. is filled with ghosts — and not just of dead movie stars, studio execs and tourists. Learn to search for spooks like a professional at SoCal Ghosts & Where to Find Them. The panel discussion is hosted by Richard Carradine, co-founder of GHOULA (aka Ghost Hunters of Urban Los Angeles) and author of “The Park” After Dark: The Original Unauthorized Guide to the Happiest (Haunted) Place on Earth and Spirits With Spirits: A Guide to the Haunted Bars of Los Angeles. He’ll be joined by Planet Paranormal’s Brian Clune and Bob Davis, co-authors of their own books, including California’s Historic Haunts and Ghosts of Queen Mary (which was listed in Time magazine as one of the top 10 haunted places in the world), and North Orange County Paranormal Society’s Jim Van Eekhoutte and Sam Neill, who lead real-life paranormal investigations. Even the Last Bookstore’s 100-year-old building is said to be possessed. The Last Bookstore, 453 S. Spring St., downtown; Fri., Oct. 21, 8-9:30 p.m.; free. (213) 488-0599, lastbookstorela.com. —Siran Babayan

Dance

**Lord of the Dance**
He made his reputation in Europe helming Germany’s Frankfurt Ballet, but choreographer William Forsythe also developed ongoing relationships with U.S. ballet companies, three of which arrive to launch the Music Center’s dance season with Celebrate Forsythe. San Francisco Ballet, Houston Ballet and Seattle’s Pacific Northwest Ballet perform in this homage to the master, the culmination of a monthlong series of events that included a site-specific work at LACMA and a lecture demonstration at USC’s new Glorya Kaufman School of Dance, where Forsythe is on the faculty. Regarded as one of the most significant forces in contemporary ballet, Forsythe’s work has been seen here in bits and pieces. This monthlong series of events and especially this performance are a rare opportunity to experience the range and depth of his influence. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., Oct. 21-22, 7:30 p.m.; Sun., Oct. 23, 2 p.m.; $34-$125. (213) 972-7211, musiccenter.org. —Ann Haskins

Comedy

**Variety Show**
Second City has helped launch the careers of Bill Murray, Dan Aykroyd, John Belushi, Stephen Colbert, Tina Fey, Chris Farley and Mike Myers, among other comic legends who aren’t white. The famed improv theater isn’t resting on its laurels when it comes to tackling diversity in comedy, which is why it’s launching the first Los Angeles Diversity in Comedy Festival. Taking place at Second City and the Hollywood Improv, the event turns issues of “race, gender, disability, sexual orientation and gender identity” into a laughing matter with performances by house teams from both clubs and elsewhere, including Afros & Ass Whoopins, Armagadдон, Phi Beta Negro and The Black Version. The weekend-long schedule also offers workshops and panels, such as “Killer Konfidence,” “Sketch Comedy Basics” and “The Art of Character,” led by industry insiders whose credits include Dreamworks, Nickelodeon and Disney. Second City Studio Theater, 6560 Hollywood Blvd., Hollywood; Fri., Oct. 21, 7-10 p.m.; Sat., Oct. 22, noon-11 p.m.; Sun., Oct. 23, 1:30-10:30 p.m.; $10-$25. (323) 464-8542, secondcity.com. —Siran Babayan

**Mortified**
The tickets to the Brand Boulevard Block Party in Glendale are a touch pricey — $50 online, $60 at the door — especially considering it’s a “block party,” but the entry fee does grant access to a whole bunch of stands representing new restaurants: Shake Shack, Golden Road Brewing, Mainland Poke, The Tsujita, Lobos Truck, Greenleaf Gourmet Chopshop, Epic Taco Shop, Porto’s Bakery, Coolhaus, Katsuya, Lemonade, Bourbon Steak Los Angeles, Frida Mexican Cuisine ... and the list goes on. Plus, part of the proceeds goes to the Careers Through Culinary Arts Program, which provides scholarships to high schoolers who want to explore cooking as a career option. There’s also free-flowing wine and musical entertainment by Wayward Sons. Brand Boulevard between Colorado Street and Caruso Avenue, Glendale; $60, $50 in advance. brandблvdblockparty.com. —Katherine Spiers

Food & Drink

**New Fest on the Block**
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Halloween

**This Old Haunt**
Depending on your mood — and the time of year — creepy 100-year-old homes are creepy as it is. Add to that a Victorian-style séance to summon the dead and a Victorian funeral, and there might be some damp trousers in the house. Heritage Square Museum...
TOUR OF ALTARS
Friday, October 28–Sunday, October 30
• Visit participating businesses on a self-guided tour
• Traditional and contemporary altars

FAMILY FIESTA
Sunday, October 30 • 2:00–6:00pm
Metro Right of Way at Union Street
• Calavera Face Painting
• Day of the Dead Storytelling
• Curated Artisan Vendors
• Mariachi and Aztec Dance Performances
• Kids’ Crafts by Armory Center and Color Me Mine

MOVIE SCREENING:
THE BOOK OF LIFE
Sunday, October 30 • 7:00pm
One Colorado Courtyard — 41 Hugus Alley

San Pedro Historic Waterfront Business Improvement District presents
Dia de los Muertos Festival
Sunday, October 30, 2016
Downtown - 6th St.
San Pedro
(Between Centre Street & Pacific Avenue)
3:00 PM-TO -9:00 PM
~ live bands
~ great food
~ altar displays
~ fun for the whole family

Events are FREE and open to all!
www.oldpasadena.org

Halloween Boo-tique
SEPT 24 TO OCT 31
Ghoulish, Garish or Glamorous. We’ve Got It!
Faries, zombies, little scary monsters,
Time to disguise your sons, your daughters.
Goodwill is the place to outfit your crew,
Or find the perfect cauldron for your witches brew.
Our Halloween BOO-tique is stocked to the brim,
With décor and costumes for the holiday grim.
And shopping Goodwill helps people find employment,
Adding sweet delight to the holiday enjoyment.
Whether full moon, or dark and stormy night,
Goodwill is here to make your Halloween just right!
Visit GoodwillSoCal.org to find a location near you.
Transforming Lives Through the Power of Work.
COSTUMES

Aahs/Halloween Club
Multiple Locations
Aahs – year round. Halloween Club through 10/31
For over 30 years Halloween Club has perfected their craft of curating an impressive collection of all things Halloween. For your nearest stores check out www.halloweenclub.com or www.aahs.com

All About Fun Costumes
Halloween Costume Rentals – we offer year-round costume rentals and sales
11502 Halliburton Rd, Hacienda Heights, CA 91745
Halloween Costumes through 10/31
10am-8pm
(626) 336-0039
www.allaboutfuncostumes.com

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(323) 469-4309
Through 10/31
bseductive.com

The Costume House, LLC
Costume Rentals
7324 GreenBuch Ave, North Hollywood, CA 91605
M-F 10-8, Sat 10-4, Sun 12-4
(818) 243-7550
www.thecostumehouse.com

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www.glendalehalloween.com

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HollywoodToysandCostumes.com
Come celebrate the Halloween Season at Hollywood Toys & Costumes! Your one-stop shop for all things Halloween has thousands of costumes, accessories, decorations and more! Call the store at 1-323-464-4444 for our extended holiday hours, and bring our LA Weekly ad for a special Halloween discount for LA Weekly readers! We’ll see you at the store!

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2089 Westwood Blvd.
Los Angeles, CA 90024
10/7-10/31 • Mon-Sat 10am-6pm/Sun 11am-4pm
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www.shellysdanceandcostume.com
Halloween Costume Sale! Costumes up to 40% off original price. Costumes for Kids and Adults. Accessories, Make-Up, Wigs, Masks, Leotards, Unitards, Tutus, Tights, Hats and much much more! Everything you need to complete or create your Halloween Costume! Up to 50% off costumes

Halloween Costume Sale!
Costumes up to 40% off original price. Costumes for Kids and Adults. Accessories, Make-Up, Wigs, Masks, Leotards, Unitards, Tutus, Tights, Hats and much much more! Everything you need to complete or create your Halloween Costume!

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HEAD TO
BUFFALO
Buy-Sell-Trade Costumes!

40% OFF
General Admission Tickets
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Valid for General Admission Tickets on Oct. 23 and 31 only. Offer valid through Oct. 23 online only at QueenMary.com. Cannot be used or combined with other discounts, offers or promo codes. Cannot be applied to past purchases. Queen Mary reserves the right to add, remove, or modify items on this promotion without prior notice. Other restrictions may apply. Limited quantities per day available, while supplies last.
Halloween Accessories

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ASSORTED SILVER JEWELRY

HALLOWEEN

Events

Asylum and Hotel Fear Haunted Houses
Meadows Mall
4300 Meadows Lane, Las Vegas, NV 89107
October 20-23, 27, 31
Fr & Sat, 10/27 & 10/31 – 6:30pm-12 am /
Thursdays and Sunday – 6:30pm-10pm
$15 single haunts, $25 combo
www.LasVegas4Haunts.com

Asylum & Hotel Fear features an interconnected storyline about Mortimer of the Feoray Family and Dr. Vander from the Asylum. Mortimer was admitted to the Asylum where Dr. Vander vowed not to treat... but CURE Mortimer. Claiming a cure, Mortimer returned to the Hotel. He went berserk and killed everyone in the hotel, forever creating its new name... Hotel Fear! Now these two families: Met by chance, together by fate, bound by horror, are two distinct attractions with a common denominator...FEAR!!
Totaely themed attractions, they were even the sets for the horror movie “RUST”!

Do you know what scares you?..... We do!
Check-in to the ASYLUM & HOTEL FEAR and see!!!!

Bound L.A.’s Halloween Party ft. DJ DWOO
Club Bound L.A.
682 Iolo St, Los Angeles, CA 90005
10/29 • 10 pm – 2 am
$20 at the door, 21+
facebook.com/ClubBoundLA

Halloween is just around the corner: ghosts will be haunting and vampires are hunting, but we’ll be turning up and Club Bound invites you to L.A.’s wildest party.

Residents DJ B, Papito, and Mojohaus will be getting the party started, and special guest DJ DWOO will be headlining with the hottest hip hop and trap bangers.

Costumes are not only welcomed, but strongly encouraged (not required) - there won’t be trick or treating, but there WILL be a costume contest with $2000 in cash prizes and giveaways. So tie on those capes, pour out the fake blood, and get ready to strut your stuff.

San Pedro’s Dia de Los Muertos Festival
300 West 6th Street, San Pedro, CA 90731
FREE • 3 pm – 9 pm • Sunday, October 30th, Historic Downtown San Pedro

www.sanpedrodayofthedead.com

Halloween Twilight Tour & Screening at WB Studios
3400 Warner Blvd, Burbank, CA 91505
Two Nights: Friday, October 28 and Saturday, October 29 • 7:00 pm • $10 parking
$76 - Price includes screening, tour, and movie themed treats.

Herb N Baked Halloween 2016
915 Matee St, Ste. 204
Los Angeles, CA 90021
10/29 • 6pm-2am • $40
(818) 300-8489
herbnbaked.eventbrite.com

#GetsoorTreats, Costume Party, “420 Friendly”

Halloween is just around the corner: ghosts will be haunting and vampires are hunting, but we’ll be turning up and Club Bound invites you to L.A.’s wildest party.

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@ClubBound

For VIP entry, promos, and tables, contact: 213-247-6486

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#GetsoorTreats, Costume Party, “420 Friendly”

The City of Monrovia and the Monrovia Old Town Merchants will be hosting its Annual Old Town Trick-or-Treat & Halloween Bash. The afteroom will be filled with ghoulish fun for the entire family!

The ever-popular “Trick-or-Treat” event will be taking place in Old Town Monrovia. The Costume Contest will be held in Library Park and is free of charge with registration at 3p. Don’t forget to register your furry friend in the Dog Costume Contest Page 28

San Pedro’s Dia de Los Muertos Festival
300 West 6th Street, San Pedro, CA 90731
FREE • 3 pm – 9 pm • Sunday, October 30th, Historic Downtown San Pedro

www.sanpedrodayofthedead.com

Celebrate the 5th Annual San Pedro Dia de Los Muertos Festival as the streets come alive with art, culture, delicious cuisine and live entertainment presented by the San Pedro Historic Waterfront Business Improvement District! You’ll find traditional and contemporary Latin American performers as well as an assortment of street food along 6th Street between Mesa and Centre Streets.

Trick-or-Treat & Halloween Bash
Old Town Monrovia and in Library Park
321 South Myrtle Avenue
10/31 • 3pm – 6pm

cityofmonrovia.org/recreation/page/halloween-bash

The City of Monrovia and the Monrovia Old Town Merchants will be hosting its Annual Old Town Trick-or-Treat & Halloween Bash. The afternoon will be filled with ghoulish fun for the entire family!

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in Montecito Heights hosts the 13th Annual Halloween & Mourning Tours on Saturday and Sunday, featuring the aforementioned seasonally appropriate activities plus a 1930s Halloween party and, on Sunday, less-morbid activities for kids. 3800 Homer St., Montecito Heights; Sat.-Sun., Oct. 22-23, noon-4 p.m., $20, seniors $15, children 6-12 $8, children younger than 6 free. heritag.esquire.org/events/calendar/13th-annual-halloween-mourning-tours.
—Gwynedd Stuart

FILM

There’s Something About Harry
Harry Dean Stanton is such a natural presence — exuding a distinctively personal combination of world-weary cynicism and unflappable, gruff wisdom — that it’s easy to forget he’s playing a role in such wildly disparate films as Repo Man, Cool Hand Luke, Pretty in Pink, Escape From New York, Christine, The Missouri Breaks and Paris, Texas. Tonight, the 90-year-old Kentucky native will be the recipient of the inaugural Harry Dean Stanton Award, presented by Vidiots. Ed Begley Jr. hosts an evening of film clips and storytelling, and the country-rock-crooning Stanton will revel in his long-time love of music alongside such stellar pals as Kris Kristofferson, Father John Misty, Yeah Yeah Yeahs’ Karen O, Harper Simon and The Bird & the Bee’s Inara George. The Theatre at Ace Hotel, 929 S. Broadway, downtown; Sun., Oct. 23, 8 p.m.; $30-$125. (213) 623-3233, vidiotsfoundation.org/events/harry-dean-stanton.
—Falling James

FEMINISM

You Down With RBG?
Irin Carmon and Shana Knizhnik discuss their new book, Notorious RBG: The Life and Times of Ruth Bader Ginsburg, with co-host of Call Your Girlfriend podcast Aminatou Sow. In 2013, MSNBC reporter Carmon and lawyer-blogger Knizhnik launched the Notorious RBG Tumblr, which turned the diminutive, bespectacled and fancy collar–wearing Supreme Court Justice into a pop culture and internet star, thanks to GIFs, memes and photos of her even tattoos. Their spinoff biography, which turned topics like sex, double standards in comedy, body image and beautiful people in L.A. (“My arms register as legs there,” she said.) Schumer returns to L.A. as part of her first world tour, which is good news for fans awaiting the upcoming season of her Comedy Central series, Inside Amy Schumer, while it’s on indefinite hiatus.
The Forum, 3900 W. Manchester Blvd., Inglewood; Sun., Oct. 23, 7:30 p.m.; $44.50-$144.50. (800) 653-8000, ticketmaster.com.
—Siran Babayan

COMEDY

Amy, What You Want to Do?
Amy Schumer’s last local stop was during 2015’s Trainwreck tour, which included cast members from the movie. Since the release of the Judd Apatow-directed hit film, America’s reigning R-rated funny lady has published a memoir, The Girl With the Lower Back Tattoo, and appeared in the HBO stand-up special Amy Schumer: Live at the Apollo, where she riffed on trademark topics like sex, double standards in comedy, body image and beautiful people in L.A. (“My arms register as legs there,” she said.) Schumer returns to L.A. as part of her first world tour, which is good news for fans awaiting the upcoming season of her Comedy Central series, Inside Amy Schumer, while it’s on indefinite hiatus.
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—Siran Babayan

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All events subject to change, so please contact the store to confirm.

Halloween

Once Bitten
Forget creepy clowns — the real terror happens tonight when Carnival of Horrors presents a screening of 1972 Hammer Productions horror film Vampire Circus. In it, the Circus of Nights — peopled by dwarves, tiger-women and strongmen — drifts into one of those archetypal 19th-century European hamlets so Count Mitterhaus can get his revenge on the children of the townsfolk who had him staked years before. These pedocidal terrors are preceded by an original Circus of Horrors mixtape, bloodcurdling booze, a puppet show and circus performers. Can you guess which ones want to bite you and pilfer your children? Bob Baker Marionette Theater, 1345 W. First St., Echo Park; Tue., Oct. 25, 7 p.m.; $15. (213) 250-9995, cinefamily.org.
—David Cotner
Heritage Auctions
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BOOKS

All Lit Up

Lit Crawl L.A.’s “literary mayhem” returns for a fourth year at more than 36 restaurants, bars, galleries and other venues in the North Hollywood Arts District. Following an opening program at the Metro North Hollywood Red Line Station Plaza, the schedule offers more than 40 authors and artists doing readings, performances and meet-and-greets, including Matthew Specktor (American Dream Machine), Stephen Elliott (The Adderall Diaries: A Memoir), J. Ryan Stradal (Kitchens of the Great Midwest), Tod Goldberg (Great Midwest), Tod Goldberg (Tod Goldberg), J. Ryan Stradal (Memoir), Stephen Elliott (Stephen Elliott), Stephen Elliott (American Dream Machine) and many others. For more information, visit www.litcrawl.org.

—Siran Babayan

BURLESQUE

Scary, Sexy

Since 2002, Lucha VaVOOM has been mixing sex and violence in a high-energy show that’s equal parts Mexican-style professional wrestling and sexy burlesque. Of course, masked wrestlers are exciting anytime of the year, but around Halloween, things get even more monstrous. Lucha VaVOOM Halloween Madness features everyone’s beloved domestic fowl Lil’ Chicken along with Vampire Blanco and hula-hooper Karis. Plus, see the winner of season 7 of RuPaul’s Drag Race, Violet Chachki, along with a performance by Siobhan Fahey of Bananarama and Shakespeare Sister. Finally, El Presidente takes the stage, just in time for the election. The Mayan, 1038 S. Hill St., downtown; Wed.-Thu., Oct. 26-27, doors 7 p.m., show 8 p.m.; $40-$75. (213) 746-4674, luchavavoom.com.

—Tanja M. Laden

TRIBUTES

Eternal Love

When superstar Mexican singer Juan Gabriel passed away earlier this year at the age of 66, millions of adoring fans mourned with a grief usually reserved for close family members. Affectionately referred to as JuanGa, his ballads and songs of love and loss provided the soundtrack to four decades of weddings, quinceañeras, and countless other special moments. His flamboyant style drew comparisons to Liberace and Elvis, but these fail to capture his singular persona. This Thursday, Amor Eterno: Un Homenaje a Juan Gabriel celebrates his legacy with performances from Stephanie Amaro, Mariachi Garibaldi, Julian Torres, Ballet Folklorico de Los Angeles and others, all in front of a Día de los Muertos altar designed by the Ni Santas Collective. La Plaza de Cultura y Artes, 501 N. Main St., downtown; Thu., Oct. 27, 6:30-10 p.m.; free. (213) 542-6200, lapca.org. —Matt Stromberg
Participate in Psychological Research on your Smartphone

Researchers at the University of California, Santa Barbara are seeking participants for a study to find out which styles of daydreaming are related to creativity. The study will be conducted entirely through your smartphone and take one week. You will answer short surveys about daydreaming and creativity, and then receive notifications at random moments each day (between 9am and 9pm) with questions about your recent daydreams. Participation requires having a smart phone and being at least 18 years old.

Participants will be paid with Amazon gift cards of $30 value (corresponding to ca. $10/hour) after completing the study.

To learn more, please e-mail UCSBdaydreamproject@gmail.com
TWO DECADES OF AKBAR

How the iconic gay dive bar has managed to stay open — and relevant — for nearly 20 years in a gentrifying neighborhood

BY ALICIA ELER

Back in the ’70s and ’80s, long before it was a hipster haven replete with cheese stores and upscale coffee shops, Silver Lake was a center for L.A.’s gay leather community. That all began changing in the ’90s, and the chipping away at that subculture has continued ever since.

Over the past several years, many gay bars elsewhere in L.A. have slowly started shuttering. In 2013, the West Hollywood lesbian bar The Palms bid farewell after 48 years. More recently, the New Jalisco Bar, a safe haven for queer Latinos, has been threatened with demolition permits in a safe haven for queer Latinos, has been threatened with demolition permits.

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A lot has changed since Akbar opened, including the neighborhood that surrounds it. When Akbar launched, you “really couldn’t find a good restaurant in the whole neighborhood,” Craig says. “There were maybe two.” A motel across the street was notorious for drugs and prostitution.

As gentrification has transformed Silver Lake, some people have applauded surface-level improvements: boutique stores that somehow specialize in paper, various cute cafés and people on iPhones walking their small dogs. But for those who recognize the lack of diversity and the displacement of people who have been there for much longer, the reactions are more mixed.

Bruce Daniels, the comedian who produces Drunk on Stage at Akbar, has been an eyewitness to change over the 10 years since he started his show, which has featured big names like Wanda Sykes, Margaret Cho and Maria Bamford.

“It’s not a gay neighborhood anymore, which is weird,” Daniels says. “I left for a year-and-a-half and went to a bar called Revolver in West Hollywood because they really wanted me to do stand-up there.”

He says he stayed at Akbar for seven years and wanted a change but quickly realized WeHo was not the right place to do comedy for an audience that cared.

“We had a lot more foot traffic because it’s WeHo, but even if those guys were there for comedy, they were really there for dick,” he says. “Dick surpasses comedy most of the time.”

Daniels triumphantly returned to Akbar at the beginning of 2016. It was home, and it was the place where he’d gotten his start after manager Jeffrey Wylie first saw him perform in San Francisco.

“Tuesday is a great night to work out new material because comics are usually on the road over the weekend,” says Daniels. “In comedy, we’re also so used to straight guys — they can perform anywhere — but women and people of color and alt people of color don’t get that chance. So I wanted that, too — I want to have this space for them to perform.”

Jeff Rasul, bartender and promoter of Akbar’s Club BUMP, has been with Akbar since 2005, after he closed the clothing store Retail Slut — at Melrose and Poinsettia Avenues — which specialized in punk, goth and underground styles. Rasul hasn’t noticed particular changes at the bar businesswise since the neighborhood’s gentrification, but he has noted that the crowd seems younger.

“The young kids come in with their creative energy,” he says. “I am gonna be 43. It’s about getting older, and it’s a little bit of a shock. Bar tending there, you get used to it.”

No gay bar, or any bar for that matter, would be complete without its regulars. Ray Alvarez is 62, and Akbar has felt like a safe haven from the beginning. Twenty years on, he still comes in. “I enjoy happy hour because it’s age-appropriate,” he says. “Akbar has an intimate feel to it — safe and welcoming.”


Peter Alexander (left) and Scott Craig opened Akbar on New Year’s Eve in 1996.
WE ARE RECRUITING THE FOLLOWING POPULATIONS:

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IF THESE WALLS COULD TALK

Pasadena’s Gamble House is currently crawling with work by female artists

BY CATHERINE WAGLEY

This week, two rival embodiments of rocker Kurt Cobain duke it out, and an L.A. icon fixates on an iris that looks like Count Dracula.

Filling the house
Experimental filmmaker Marjorie Keller’s shorts have a fragmented, magically domestic aura. They’re currently installed throughout the historic Gamble House in Pasadena — a collaged-together home video in which children dance in a driveway plays in the dimly lit living room — alongside the work of 18 other artists. Akina Cox and Anna Mayer, both artists, put the show together with the support of L.A. nonprofit LAND because they’d been inspired by Keller’s work. The majority of the work is by women. A thin, loopy, papier-mâché–and-steel creature by Trulee Grace Hall winds its way around the master bedroom. On the screened-in porch, a 1968 video by Kartemquin Films shows nuns preparing to ask random Chicagoans, “Are you happy?” And in the dining room, a film by the late Chantal Akerman, a contemporary of Keller’s, plays: A small apartment is shown in intimate detail, the color palette of each frame beautifully resonating with Mrs. Gamble’s design sensibility. The house becomes a key character in this show, which is very much about how to navigate and understand personal space.

4 Westmoreland Place, Pasadena; through Dec. 11. (323) 776-6629, nomadicdivision.org.

Castrate Hollywood
In 1986, Lew Thomas appropriated a comical early film image of a man in pajamas reaching out to touch a resistant-looking woman’s face, framed it and surrounded it with orange neon letters that read “Hollywood Castration.” It’s hard not to think about theorist Laura Mulvey’s writings about castration anxiety’s effect on Hollywood narr-
ART OF THE COCKTAIL
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Confirmed artists include:

Dan T
JJ Stratford
Jeepneys
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Induce
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Philip Rugo
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SATURDAY, NOVEMBER 5, 2016
8:00 PM - 11:00 PM • VIP HOUR 7:00 PM - 8:00 PM
‘70s and ‘80s, combining rusty reds with browns and Army greens, splattering paint over a surface otherwise orderly enough for a hotel lobby. Again and again in this work, his Dracula flower appears, a fitting motif in a show that’s simultaneously normcore, decorative and unapologetically weird. 2639 S. La Cienega Blvd., Mid-City; through Oct. 29. (310) 425-8601, samuelfreeman.com.

**Good Kurt, bad Kurt**

This week, on Friday night, Redling Fine Art will host two events back to back. First, artist William Kaminski screens his video *Kurt Cobain Visitation Nightmare*, filmed in a small room. In it, two Kurt Cobains — a sensitive, good one and a drug-fueled evil one — fight to control the musician’s legacy. Then, always-compelling, aggressive performer Dawn Kasper presents *Golden*, a sound performance that involves 80 cymbals, and hinges on audience participation. 6757 Santa Monica Blvd., Hollywood; Fri., Oct. 21, 7 p.m. & 9 p.m. (323) 378-5238, redlingfineart.com.

**Squished monster**

German artist Hans Arp’s *Milk- ing Object*, a collage made in 1925 of cardboard, gold leaf and fabric, is a truly funny piece. It looks like a stuffed monster squished into a frame. The collage appears in “Schwitters Miró Arp,” just opened at Hauser Wirth & Schimmel, and was formerly on view at the gallery’s Zurich location. The show aims to make connections between two German artists associated with the intentionally absurdist Dadaist movement — Arp and Kurt Schwitters — and the Spanish artist Joan Miró. Installed in the gallery’s column-adorned, regal front gallery, at first the show appears serious and historical. Then you start looking more closely and discover one quirky choice after another, made by three men who undoubtedly had senses of humor. Miró’s upended, bronze-painted chairs, one of which is topped by a yellow, banana-like shape, are another highlight. 901 E. Third St., downtown; through Jan. 7. (213) 943-1620, hauserwirthschimmel.com.

**Dracula in Hawaii**

Hawaiian shirts embroidered with the outline of an iris (the flower) hang in the office off of Samuel Freeman Gallery’s courtyard. L.A. icon Billy Al Bengston has come to call these irises “Draculas” — because, really, if you’re in the right state of mind, they do look like Count Dracula. The shirts are a little gaudy but entirely endearing, like much in Bengston’s current show. Bengston, still best known for his 1960s work made out of car parts and lacquer, embraced a recklessly expressionistic aesthetic in the...
COLD WAR COMFORT

In Vonnegut, USA, the postwar novelist and social critic’s early short stories come to life onstage

BY BILL RADEN

T he two postwar American novelists laureate perhaps most closely associated with satirically probing the military-industrial ba-
nalities of Cold War con-
”Bomar,” a midcentury alienation are Thomas Pynchon and Kurt Vonnegut. But if Pynchon is the rhizomatic chronicler of what lit professors once called “the postmodern condition,” Von-
egut, as adagio-director Scott Rognlien compellingly demonstrates in Vonnegut, USA, is its blackly comedic caricaturist.

Weaving together five of Vonnegut’s early, lesser-known short stories, mostly from the collections Bagombo Snuff Box and While Mortals Sleep, Vonnegut, USA vividly brings to life the mythic, 1950s world of Ilium, New York, and its sur-
rroundings, which fans will readily recog-
nize as the recurring fictional setting for the author’s more renowned novels.

What ultimately links the evening’s several dozen characters, however, are their ties to the town’s major employer, the sprawling, 537-building “city of indus-
ty” called the Federal Forge & Foundry (neatly suggested by Brittany Blouch’s ergonomic compulsions of the company’s), whose banal array of far-flung products becomes a kind of ironic running joke, mainly in a winking series of Rognlien’s faux retro-industrial films that sing the Fordist praises of the sinister conglomerate and “American know-how.”

Introduced by FFF’s chief of security, Kennard Pelk (Eric Normington), who serves as the play’s Our Town—esque narrator, the evening kicks off with the off-kilter parable “Bomar,” about an

corpulent and louche FFF executive with an unhealthy fixation on men’s magazines and the centerfold model Patty Lee Minot (Marjorie LeWit).

Vonnegut, USA’s most lyrical pas-
sage, as well as its lengthiest narrative, is adapted from “Lovers Anonymous.” Featuring FFF traveling salesman Dave Mansfield (the excellent JR Reed), who appears in several segments hawking the company’s “Rolls Royce of storm windows,” the story recounts the impact made by a feminist tome called Woman, the Wasted Sex on the marriage of the Spruce Falls’ former high school siren Sheila Hinckley (Maia Peters) to schlumpy bookkeeper Herb White (Blaney).

Vonnegut the short-story writer emerges as a wryly engaging, if sometimes exasperatingly bathetic fabulist. “Hundred-Dollar Kisses” is the evening’s most polished and hilariously realized segment. It opens with Pelk interrogating mild-mannered records manager Henry George Lovell Jr. (Paul Blaney), who haltingly describes his apparently unprovoked assault against Vern Petrie (the amazing Keith Blaney), a handsome blond from a wealthy family, whose kindness for a brief time provides respite from her loneliness. His compassion is almost too compassionate, pinning his hope for economic renewal on FFF’s mammoth new headquarters in nearby Ilium by pandering to the ergonomic compulsions of the company’s maniacal efficiency expert, Nevell Cady (Jason Frost).

FROM BEYOND THE GRAVE

Underneath, a one-person show by Irish playwright/performer Pat Kinevane, should be seen for the poetry and pai-
gnocy of its story and the brilliant stagecraft that enhances it.

It’s the tale of a pariah who, through no fault of her own, becomes a target of others’ ridicule. The narrative is spun by a corpse named Her — a feisty, troubled spirit who, freed at last from the shackles of her mortal disfigurement, can now freely tell her tale and comment upon it.

Her (Kinevane) comes into view on a dark stage lit by a streak of gold (a swath of glisten-
ing gold fabric stretching from floor to ceiling). She emerges slowly from her crypt, carbon black from head to toe (remarkable costum-
ing by Catherine Condell), except for her gold phosphorescent lips and lids, and ornamental paint on the upper left side of her face. Then the specter begins to chat, up close and personal with the audience, informing us where we are — a cemetery in County Cork, Ireland — and telling a joke about the pope and the queen before proceeding to the painful story of her life.

Her’s nightmare begins with a seminal act of fate, when, struck by lightning at age 9, her skin is burned, her features made horribly distorted. In high school she’s reviled and shunned as a dog, and worse. The only one to treat her decently is a boy named Jasper, a handsome blond from a wealthy family, whose kindness for a brief time provides respite from her loneliness. His compassion is almost too good to be true — as indeed, it cruelly turns out to be.

Directed by Jim Cullenon, Underneath is a dense, soulful piece of writing, embedded with the images and irony we’ve come to expect from the best of Irish drama, and embellished by composer Denis Clohessy’s haunting sound design and original music, and the extraordinary lighting by Kinevane, Cullerton and, for the Odyssey, Kateleen Braymer. Kinevane breaks up the grim narrative with anecdotes, improvisation and fourth wall—shattered con-
sversations with individuals in the audience. Some of his satirical commentary relates to contemporary fashion shows and TV make-
overs. (It’s something of a jolt to realize the story’s spinning is taking place in the here and now, so distant and otherworldly is the place it transports us to.)
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CRIMES OF PASSION

The Handmaiden transcends its male-gaze sensuality

BY APRIL WOLFE

When Sarah Waters published her gothic lesbian suspense novel, Fingersmith, in early 2002, America was beginning a relatively speedy transformation on the LGBT front, building to today’s legalized same-sex marriage and a presidential candidate’s full-throated support for expanded LGBT rights. Buoyed by that shift, Waters’ story of clandestine female lovers caught up in a twisty Victorian plot of deception and critical acclaim — and made them famous. The thing about Fingersmith is that it’s so good it doesn’t need the sex, but Waters — who’d written an entire dissertation on the lack of LGBT sex in fiction — was making a point, normalizing lesbian sex in literature by writing explicit scenes that didn’t gloss over the unrequited love and iffiness innuendo. When I heard that director Park Chan-wook (Oldboy) was adapting Waters’ now-classic book to a film called The Handmaiden, I balked: What can a man add to this story?

The answer is a nuanced look at the class schisms that remained (and still remain today) between the Koreans and Japanese, because Park smartly transplants Waters’ story from Dickensian London to 1930s Korea. Sure, Park might be at Peak Male Gaze here, but he’s also subjected his characters to unrelenting physical harm. Instead, he allows these two women a sense of joy and adventure. And even with all the sex and intrigue here, the dialogue shines with hilarity just when the tension needs to be cut, allowing Kim Tae-ri especially, time to impress with her comic talents. Despite those sometimes implausible, garish sex scenes, Park still manages to depict a loving relationship between two women in the middle of a gripping, snaking, at times, laugh-out-loud suspense film.

What follows is an achingly prolonged moment of Sookee sanding down the sharp edge, her thumb inside Hideko’s open mouth, the two women’s heads bent close, while the faint grind of the thimble works like a ticking clock, counting down the seconds they stay like this. Park seems to understand that his close-ups (echoing Blue Is the Warmest Color, another lesbian romance directed by a man) can be too intense, so he offers a reprieve by starting a slow pullback shot in the room just beyond the bath, as the sound of the thimble on the tooth continues.

PARK MANAGES TO DEPICT A LOVING RELATIONSHIP BETWEEN TWO WOMEN IN THE MIDDLE OF A GRIPPING, SNAKING, AT TIMES, LAUGH-OUT-LOUD SUSPENSE FILM.

THE SENSUOUS MOONLIGHT DARES TO LET BLACK MEN LOVE

A question is posed to the main character of Barry Jenkins’ wondrous, superbly acted new film, 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, as he grows through the middle school, high school, and college years, 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 crack vial to the light, a stretch of silence that

Moonlight

COURTESY OF ELEVATION PICTURES

MOONLIGHT | Written and directed by Barry Jenkins | A24

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
GROOVE OR RUT?
Rob Zombie Digs Through the Ditches in 31 — and finds more of the same

BY ALAN SCHERSTUHL

Rob Zombie can do better than 31. For proof, just watch any other Rob Zombie movie. The musician-turned-filmmaker’s body of on-screen work is as nasty and brutal as you’d expect of a metal singer whose first band took its name from a pre-Code horror film, but it’s also been marked by stylistic flourishes a cut above his genre contemporaries. The Devil’s Rejects and his Halloween remake, in particular, put to bed any notions of dilettantism, and Zombie has never been Zombie’s strong suit — instead, it’s filtering faux fascist shrines and animal masks, bloody aesthetic.

Zombie’s characters are actual characters, and they can bullshit with the best of them.
Few other directors trading in over-the-top violence are patient (or skilled) enough to let their cannon fodder say anything of interest in between the killings. Here, as Zombie’s van of foulmouthed travelers hurtles along, you get the sense that the filmmaker doesn’t want this experience to be as punishing for us as it’s about to be for the poor bastards on-screen.

That torture comes in the form of 31 itself, a sadistic game enacted by two powdered wig–wearing sociopaths (one of them played by Malcolm McDowell) who pass the time by trapping unsuspecting victims and challenging them to survive for 12 hours within the confines of a vast estate. Complicating matters are the roving gang of Nazi-themed killers, who pass the time by snatching unsuspecting victims and challenging them to survive for 12 hours within the confines of a vast estate. Complicating matters are the roving gang of Nazi-themed killers, who pass the time by snatching unsuspecting victims and challenging them to survive for 12 hours within the confines of a vast estate.

The Purge–like concept to feel distinguished, but originality has never been Zombie’s strong suit — instead, it’s filtering familiar tropes through his bawdy, bloody aesthetic.

There are evil little people, Nazi shrines and animal masks, because how could there not be? But amid all the controlled chaos there never emerges a sense that Zombie is inclined to challenge himself to try something new. We already know the dude who made House of 1,000 Corpses likes the grindhouse movies of yore and is wholly capable of producing worthwhile tributes to them. Why not attempt something that other filmmakers might try imitating 30 years from now?
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YOUR WEEKLY MOVIE TO-DO LIST

The Devil, Frankenstein and an Exorcism
Friday, Oct. 21
You don’t watch Rosemary’s Baby, you endure it. Roman Polanski’s nerve-jangling masterpiece gets under your skin and in your head, calling into question the plausibility of its own narrative — could there really be witches in this old apartment building, and who are those late-night incantations invoking? — as you try to believe that both you and Rosemary (a never-better Mia Farrow) that you’re simply imagining things. Also screening on 35mm and completing the New Beverly’s double bill is The Mephisto Waltz, which was released three years later and is even more overt in its occult plotting. New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Oct. 21, 6:30 p.m.; $8. (323) 938-4038, thenewbev.com.

Deeply felt and endlessly revered, Spirited Away is to Studio Ghibli what Toy Story is to Pixar. The Nuart celebrates the 15th anniversary of Hayao Miyazaki’s Oscar-winning anime by screening it in its original subtitled form at midnight. Still the highest-grossing film ever released in Japan (where its box-office returns even surpassed those of Titanic), the film tells of a 10-year-old girl who moves to the suburbs and finds herself in a fantastical realm of monsters, spirits and witches where humans transform into beasts when the sun goes down. Nuart Theatre, 11272 Santa Monica Blvd., West LA.; Fri., Oct. 21, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

Saturday, Oct. 22
The slasher genre was in its death throes before Scream revived it; in hindsight, Wes Craven was probably the only one who could have done so. His self-reflexive riff on the cinematic movement he helped innovate (see: the next item on this list) is genuinely clever and scary, effectively deconstructing the all-too-familiar tropes of slashers even as it indulges in them. (MTV’s TV series based on this exercise in meta-horror is surprisingly worthwhile, too.) Electric Dusk Drive-In, 2930 Fletcher Drive, Glendale Park; Sat., Oct. 22, 7:15 p.m. (doors at 6:30); $10 lawn, $14 car, $60 VIP. (818) 653-8591, electricduskdrivein.com.

Speaking of Wes Craven, his original contribution to the genre is also screening outdoors at the exact same time. You might not remember it based on the last four or five entries in the Freddy Krueger mythos, but the first A Nightmare on Elm Street is a genuine classic. Haunted by red-and-green sweaters, subconscious ruminations and blood-spewing beds, Craven’s dreamscape established a formula so successful that it’s been repeated ad nausuem — for better and (mostly) for worse. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Oct. 22, 7:15 p.m. (doors at 5:30); $16. (323) 221-3343, cinemia.org.

Sunday, Oct. 23
If you ascribe any importance to such things, the fact that Vertigo dethroned Citizen Kane on the American Film Institute’s Top Ten Voted List of the 250 greatest films of all time should at least suggest that Alfred Hitchcock’s most celebrated film is worth seeing on the silver screen — especially in 70mm. This is a capital-M movie, the kind that reminds you what’s so thrilling and unique in the first place, and essential viewing for anyone and everyone. Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Oct. 23, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.org.

Tuesday, Oct. 25
The Exorcist’s legacy — including apocryphal reports that ambulances were on standby outside theaters when the movie was first released — is so outsize that it threatens to distract from what at heart is one of the most disturbing films ever made. William Friedkin’s horror benchmark has been released in more alternate forms than Blade Runner, with Arclight Beach Cities opting for the extended director’s cut — this version runs 132 minutes rather than 121, so rest assured that there’s no shortage of pea soup. Arclight Beach Cities, 831 S. Nash St., El Segundo; Tue., Oct. 25, 7:45 p.m.; $13.50. (310) 607-9630, arclightcinemas.com.

Wednesday, Oct. 26
Bride of Frankenstein, which is not only superior to the original but one of the best, saddest horror movies ever made, makes its way to Cinefamily as Haunted Hangover Matinee accompanied by a live set from DJ Mean Mr. Mustard. Frankenstein’s monster was a monster less because he was made that way and more because he was perceived that way, a sad truth that’s even clearer here than in the first installment of Universal’s enduring franchise. The creation of his bride — who, spoiler alert, doesn’t appear until much later than you’d expect — is presumably an attempt to tame him but mostly serves to underscore what a pitiful existence he was born into; “We belong dead!” might be the saddest line from any horror movie. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Wed. Oct. 26, 2 p.m.; $12. (323) 695-2910, cinefamily.org. —Michael Nordine

AMERICAN PASTORAL “How could a big man like you fuck up like this?” That’s the question that Nathan Zuckerman fears being asked — in Philip Roth’s Pulitzer-winning American Pastoral (1997) — if he were to show the book he has written about the tragic life of his old Newark classmate Seymour “Swede” Levov to Levov’s brother. Roth’s novel is Zuckerman’s effort to discover through fiction the greater truth of disordered facts. Zuckerman admits that he’s certainly got much wrong in his fictionalized account of how a middensity golden boy and his beauty-queen wife could find themselves undone in the face of “the indigenous American berserk.” Yes, the Swede did inherit his father’s Newark glove factory, and his stuttering teen daughter did light out from rural Jersey after blowing up a smalltown post office in protest of the war in Vietnam. What’s uncertain — what’s made up by Zuckerman — is just who the Levoves were, what they said and what they felt. Despite its sweep, there’s an unusual humility to Roth’s novel, an admission that it’s just one man’s impassioned guess. “How could a big man like you fuck up like this?” I can imagine a chagrined Roth dedoting asking Ewan McGregor, who directed and stars as Swede in this staid, stage reduction. Like the novel, McGregor’s film introduces Zuckerman (David Strathairn) as our narrator, wondering over the fate of the golden boy and his beauty-queen wife — who, spoiler alert, doesn’t appear until much later than you’d expect — is presumably an attempt to tame him but mostly serves to underscore what a pitiful existence he was born into; “We belong dead!” might be the saddest line from any horror movie. Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Wed. Oct. 26, 2 p.m.; $12. (323) 695-2910, cinefamily.org. —Michael Nordine

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BEFORE THE FLOOD
A recent spate of environmental documentaries has focused more on specific issues than the larger problem of what’s causing them. Fisher Stevens’ frustrating but frequently compelling Before the Flood takes a more expansive view by offering a harrowing lesson in climate change 101. The camera follows Leonardo DiCaprio, one of Hollywood’s most vocal climate-change activists, to the White House, the Vatican and the most devastating areas of developing nations to illustrate how and why we got into this mess — and to ask, what, if anything, we can do to get out of it. The hopefulness of the answers he receives depends on who he talks to. According to Dr. Michael E. Mann, one of the United States’ first scientists to speak publicly about the danger of climate change, the future is bleak: The federal government is too deep in the pockets of Big Oil to take action. Elon Musk, the billionaire founder of SpaceX, sees things differently: If he builds 100 of his solar-panel factories, the world will be saved. DiCaprio grows wide-eyed and giddy at the

BRIDE OF FRANKENSTEIN: See Wednesday.
thought, choosing not to press Musk on how he will accomplish this feat or what will happen if the inventor can’t profit from it. In its failure to capture persons of influence offering straightforward solutions, the film plays more like an exploration of DiCaprio’s Rolodex than of climate change. It’s far more convincing — and enraging — in its failure to capture persons of influence offering straightforward solutions.

IN A VALLEY OF VIOLENCE Since The House of the Devil, Ti West has been on a one-man mission to grind genre cinema to a snail’s speed, especially with his character-driven The Innkeepers, whose protagonist’s boredom leads to few, measured frights. This is actually admirable — I know I’m tired of successive jump cuts, CGI, shaky cam and other techniques used to rev up most plot-based horror films. Unfortunately, West may not be the writer/director to pull it off. His newest is a Western, In a Valley of Violence, and it suffers from the issues that have plagued his recent films; a slow approach requires careful atmosphere-building, and these days West is actually stronger at writing funny dialogue than he is at creating atmosphere. Ethan Hawke plays Paul, a character that shares some similarities with the character’s Goodright Robicheaux from Antoine Fuqua’s Magnificent Seven remake — both fought in the war and are haunted by the violence they witnessed and perpetrated. Paul and his dog, Abby, are just passing through a nearly deserted town when local ass-clown man Gilly (James Ransone) challenges him to a fight. The second he knocks Gilly out, Paul is forever intertwined with the town and its marshal (John Travolta). He’s pushed to his edge and chooses revenge when the gang tries to murder him. The plot of a genre film doesn’t have to be original if the execution is compelling and the characters are full of messy human traits. The execution, here, is on the shabby side, the framing mundane and the editing plodding. Throughout, I got the sense that these characters have little at stake, even when the film insists otherwise. (April Wolfe)

IT HAD TO BE YOU It Had to Be You opens with its puppy-eyed protagonist, Sonia (Cristin Milioti), sitting on the toilet. The jolt of a cute girl peeing has been resorted to by far too many indie films. Here it announces right away just what kind of film this is. Sonia is a 30-something woman-child with a quirky job (commercial jingle composer) and a close-knit group of married girlfriends. She gets cold feet when her boyfriend, Chris (Dan Soder), proposes, and the two spend the rest of the film in confusion until the inevitable happy end. It’s familiar stuff, but flashbacks to Sonia and Chris’ early relationship reveal them to be a compelling enough couple, and writer/director Sasha Gordon deserves some credit for not forcing Sonia into the eye-rolling mold of marriage obsession. The film takes a few jumps in time and employs some mildly experimental techniques. Unfortunately, most of the humor doesn’t stick. Sonia’s personality is obscured by preciousness, and the dirty jokes seem forced. When Sonia’s friend’s husband says, in reference to buying a house, “The real estate market ass-raped us,” the moment feels awkwardly cut-and-pasted from an unfunny bro comedy. In a few scenes Sonia sees a poised redheaded mystery woman (Rachel York) who strikes her as the embodiment of adulthood. Sonia

low and grass ripples just out of the characters’ sight, as if marking the passage of an evil spirit. But how can air be menacing? When it comes time to show us, Creepy doesn’t flinch. (Rob Staeger)

COURIER-X It takes a grand sort of incompetence to make a film as unintelligible and interminable as Courier-X, which spends 134 minutes dramatizing what appears to be a cockamamie conspiracy regarding the real-life 1996 TWA flight 800 airline disaster. I say “appears to be” because Thomas Gulamenian’s drama is astonishingly opaque, staging scene after scene of random characters conversing about incidents and events whose nature is as fuzzy as their relationship to anything else going on. Unnecessary facts are clearly identified while vital details are ignored, the result being a mess of men chatting in under-decorated rooms about insignificant espionage-related schemes. The plot nominally concerns a smuggler (Bion Boire) who lives above Times Square’s MMM store, works for an ex-Stasi jewel merchant (Udo Kier), gets into bed with mobsters and is eventually recruited by the CIA to help blow up TWA’s plane. Once that takes place, the focus shifts, awkwardly, to the government’s efforts — following journalist Gary Webb (Jay Disney) publishing an online article dubbed “Dark Alliance” — to keep secret their involvement in drug- and terrorism-related business. The biggest mystery involving Courier-X, however, is how it came to fruition in the first place, given that Gulamenian’s flat, static direction is amateurish and his script is an assortment of monotonous mid-dialogue silences, sluggish action and impenetrable exposition. (Nick Schager)

CREEPY What’s the opposite of a jump scare? Director Kiyoshi Kurosawa has mastered it in the superb Creepy, revealing the upsetting details with such slow-build subtlety that you don’t notice your skin crawling until it’s halfway out the door. After nearly getting killed in a hostage standoff, criminal psychologist Takakura (Hidetoshi Nishijima) has been rebuilding his life. He’s quit the police force to teach criminology and moved to the suburbs with his wife, Yasuko (Yuko Takeuchi), but the tendrils of his past continue to cling, and an ailing wife. Kurosawa teases out the result being a mess of men chatting in under-decorated rooms about insignificant espionage-related schemes. The plot nominally concerns a smuggler (Bion Boire) who lives above Times Square’s MMM store, works for an ex-Stasi jewel merchant (Udo Kier), gets into bed with mobsters and is eventually recruited by the CIA to help blow up TWA’s plane. Once that takes place, the focus shifts, awkwardly, to the government’s efforts — following journalist Gary Webb (Jay Disney) publishing an online article dubbed “Dark Alliance” — to keep secret their involvement in drug- and terrorism-related business. The biggest mystery involving Courier-X, however, is how it came to fruition in the first place, given that Gulamenian’s flat, static direction is amateurish and his script is an assortment of monotonous mid-dialogue silences, sluggish action and impenetrable exposition. (Nick Schager)

in a Valley of Violence

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<td><strong>The Grove Dr., Third &amp; Fairfax</strong></td>
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<td>(310) 274-6869</td>
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<td><strong>Prisoners</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>HOLLYWOOD &amp; VICTORY</strong></td>
<td><strong>LANDMARK WEST LA.</strong>&lt;br&gt;10850 Pico Blvd. (310) 470-0492, No Texting Allowed</td>
<td>(310) 470-0492, No Texting Allowed</td>
<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 11 a.m., 1:45, 4:45, 7:35, 10:35 p.m.; Sun., 11 a.m., 1:45, 4:45, 7:35, 10:35 p.m.</td>
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<td><strong>ARENA CINELOU NO HOLLYWOOD</strong>&lt;br&gt;AT THE MONTALBAN 1013 Vine St.</td>
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<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>ARC LIGHT HOLLYWOOD</strong>&lt;br&gt;Sunset Blvd.</td>
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<td>6210 Sunset Blvd.</td>
<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>SOCIETY</strong>&lt;br&gt;3730 West Bonaire Street</td>
<td>728, 3:30 p.m.</td>
<td>728, 3:30 p.m.</td>
<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>AMC CINEMA 7</strong>&lt;br&gt;6901 Hollywood Blvd.</td>
<td>(323) 461-3331</td>
<td>(323) 461-3331</td>
<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>THE HOUSE</strong>&lt;br&gt;6045 Sunset Blvd.</td>
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<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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<td><strong>REGAL Forums</strong>&lt;br&gt;19000 Burbank Blvd.</td>
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<td>22010 Burbank Blvd.</td>
<td><strong>Keeping Up With the Joneses</strong>&lt;br&gt; Fri., 2:15, 4:45, 8:15, 10:45 p.m.; Sat., 12 noon, 4, 7, 10 p.m.; Sun.-Wed., 1, 4, 7, 10 p.m.</td>
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imagines her as someone who wears fancy underwear, travels a lot and eats healthily — with the introduction of this idealized woman, It Had to Be You cleverly makes manifest its heroine’s insecurities. The film might have benefited from a closer look at this female relationship, which is less predictable than the one at its center.

(Emi and a friend)

KEEPING UP WITH THE JONESES

Even though we have a soft spot for dumb, high-concept Hollywood comedies that might be outraged by the limp, unfunny nothingburger that is Keeping Up with the Joneses. A wan attempt to mix the comedy of domestic anxiety with the comedy of inept espionage — think Neighbors meets Central Intelligence — Greg Mottola’s film plays like a rough outline waiting to be filled in. It’s as if somebody wrote out the basic setup, figured they would flesh it out, then never got around to it. It’s dispiriting and infuriating. You know the story, even if you don’t know the story. Jeff (Jack Galifianakis) and Karen Gaffney (Isla Fisher) are a happy, bickish suburban husband and wife who become fascinated by the mysterious, good-looking couple that has just moved in next door. Rugged Tim Jones (Jon Hamm) says he’s a travel writer, while the statuesque Natalie (Gal Gadot) claims to be a social media consultant and an activist for Sri Lankan orphans, but Jeff and Karen and their fellow neighbors suspect something is up. And something is, because why have a movie otherwise? The ostensible narrative about a mousy couple uncovering their neighbors’ secret identities gives way to a tale of self-discovery, as empty-nester homebodies Jeff and Karen realize they need variety and action in their lives and globe-hopping, baddie-killing Tim and Natalie realize that they need consistency and communication in theirs. Unfortunately, the film does almost nothing with that irony, other than point it out and then just let it hang there. Even the action scenes feel drained of energy or purpose. (Bijie Ebin)

ONGOING

AQUARIUS

Brazil might not want you to know it is, but it is. Writer/director Kleber Mendonça Filho’s follow-up to the similarly exceptional Neighboring Sounds was notably not chosen as its country’s submission to the Oscars this year, a decision that may or may not be linked to a protest the filmmakers lodged against the new Brazilian government during the Cannes Film Festival. The film’s plot follows an ongoing dispute between the aging Clara (a superlative Sonia Braga) and the company that owns her apartment building; they want to demolish it and start anew, a lucrative plan stymied by the widow’s refusal to vacate. This makes her the last holdout in a “ghost building,” as everyone else has moved out. Aquarius most intrigues when the realities of that conflict — vaguely intimating visions from company officials, a bizarre sex party thrown in the unit above Clara’s — give way to impressionistic glimpses of her recollections and dreams: a successful battle with breast cancer that left her scared in more ways than one, the maid who stole jewelry from her family decades earlier. Aquarius is the name of this building, which takes on the role of a memory palace. The film that takes place in and around it is a strange brew of class divisions, sex on the beach and physical media that you’ll want to keep downswimming, especially with Braga tending bar — her performance is entirely the kind of career showcase you wish all your favorite underutilized actors would receive. She anchors almost every scene across a 142-minute runtime that can’t hope to contain her immense talent. (Michael Nordine)

**BEING 17** (QUANDO ON A 17 ANS) A young man tranmuses through the snow in front of his father’s childhood home in the beginning of André Téchiné’s Being 17, a film that proceeds at a similar clip. Here the psychid disorder advances the story rather than derails it. Téchiné co-wrote Being 17 with Clément Siaimam, a director 37 years his junior (he was born in 1943; she in 1980). Her three features to date — Water Lines (2007), Tonitoy (2011) and Girlhood (2014) — plumb the euphoric desires and in-flux identities of teenage girls. The intergenerational collaboration has proven fruitful: Being 17 has a vitality and cohesion that’s largely been missing from Téchiné’s films since Wild Reeds, which also centers on adolescence. The high schooler who moves with such fervor through the woods of the Pyrenees is Tom, played by agile newcomer Corentin Filz. The aptly bracial son of farmers, Tom has a particular loathing for classmate Damien (Kacey Mottet Klein). The enemies become roommates after Damien’s mother, Marianne (Sandrine Kiberlain), a physician tending to a patient whose combined demands and rewards attentiveness, inviting scrutiny of its frames, study of its negative space. (Alan Scherstuhl)

**The Beatles: Eight Days a Week** /emdash.cap THE BEATLES: EIGHT DAYS A WEEK

Fans at the Beatles’ September ’64 concert on tour in Melbourne, Australia, turned on the power. The film’s plot follows an early scene of the shivery pleasure of actual Ouija. Unsupervised teens — probably drunk and stoned, though this PG-13 production shies from acknowledging it — dim the lights, lay fingers on the pointing “planchette” and enlist the spirit realm to aid in flirting. The exuberant crowd of young people I saw this with read the board’s responses out loud in unison.

That’s a rare level of engagement from teen viewers with a studio time-killer, further evidence that horror films encourage a less passive viewership than, say, summer’s superhero dudeups. (They’re also more honest about violence: It’s horrific, even in a bloodless entry like this.) Origin of Evil demands and rewards attentiveness, inviting scrutiny of its frames, study of its negative space. Director/co-writer Mike Flanagan (Hush, Oculus) isn’t innovating here. But he’s a skilled showman adept at staging and pacing scares so that its jolts amuse rather than unsettle. He understands the thrill of being the first in a crowd to spot the movement in the shadows behind a movie character. —Al Scherstuhl

25 APRIL

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**OUIJA**

Directed by/Writer Gary Harris, starring Will Poulter, Olivia Cooke, Milana Vayntrub, Kenzie Starnes, Owen Teague, and Portia Doubleday

**Miss Peregrine’s Home for Peculiar Children**

Directed by/Writer Tim Burton, starring Asa Butterfield, Isaac Hempstead Wright, Elle Fanning, Judi Dench, and Chris Colfer

Japanese Film Screening
10:26 [Wed] @7pm Admission: Free
Goethe-Institut Los Angeles
(5750 Wilshire Blvd., #100, Los Angeles)
For More Information: www.JFLA.org

**THE BEATLES: EIGHT DAYS A WEEK — THE TOURING YEARS** A brisk, funny recap of The Beatles from 1963 to — when they were uniformly mop-topped, clean-shaven and bespectacled — Ron Howard’s documentary often plays as an adversorial gurning for maximum intergenerational appeal. Paul McCartney and Ringo Starr, the four-some’s survivors, reminisce at length, often benignly, in between and over concert footage, clips from A Hard Day’s Night and Help! and press conferences. Eight Days a Week is the first feature doc authorized by the group since its 1970 breakup. Though they were obviously the most prominent of the talking heads assembled here, their words aren’t necessarily the most illuminating, notwithstanding Ringo’s piquant admission that he, unable to hear his bandmates’ voices over the incessant screaming of their fans, had to “watch Paul’s ass” for song cues during their summer ’65 show at Shea Stadium. Thirty minutes of that performance will screen after Howard’s film in theaters only. More revealing are the memories of interviewees like Dr. Kitty Oliver, an oral historian, who recalls being one of the African-American fans at the Beatles’ September ’64 concert in Jacksonville, Florida — a gig that the group insisted had to be racially integrated before they set foot onstage. Frantically rushing through the quartet’s prodigious output during these years, Eight Days a Week is best when it slows down, allowing a performance of, say, “I Feel Fine” to be heard and seen in full.” (Melissa Anderson)

**MISS PERRIGEINE’S HOME FOR PECULIAR CHILDREN**

The conventional wisdom about early-career Tim Burton is that he was an imaginative visual stylist but not a great storyteller. But it’s an undeniable fact that over his four-decade career, Burton has created fantastic characters who are now permanent installations in the popular imagination — no other filmmaker would have conceived the likes of Beetlejuice, Edward Scissorhands, Jack Nicholson’s Joker, Johnny Depp’s Ed Wood. In this Burton is brilliant, and it’s a credit to his good taste that those roles are also outstanding collaborations with their respective actors. Miss Peregrine (Eva Green) is another, a magical being who can transform into a falcon and create loops in time, within which she can eternally relive the same day in 1943 — hiding inside it in order to protect her “peculiars,” children born with physical and supernatural abilities for which society has rejected them, which is generally how young-adult fiction conceives of superpowers. Green creates a flirt, authoritarian Mary Poppins, a hypercompetent figure surrounded by clocks who insists on strict punctuality — at 9:00 p.m. each night, a Nazi bomb destroys the school, Groundhog Day-style, so the kids must go outside. (Chris Packham)

(Chris Packham)
I'm in a tour bus, hurtling down the highway to Gainesville, Florida. For the next seven weeks, this rolling box will be my home.

I have been on the road and off since late last year, with a little more than three months to go before the shows stop and real life resumes. This is my preferred mode. I am the dog in a car with its head hanging out the window. With a show only hours away, I am relieved that I only lost four appearances to Hurricane Matthew, which I will now make up in January.

This abrupt change in schedule afforded me four days back home. I'm going to the grocery store and settling into the routine. I experienced some of the most interesting bouts of jet lag. I took a nap that lasted eight hours and then was awake for the next 24.

I left for Florida hours before the second presidential debate. On the flight from Houston to Fort Lauderdale, I sat next to a 20-year-old American male. As we watched the telecatastrophe on our small screens, he asked me who the man with the white hair was. I told him that was President Bill Clinton. He asked me how many terms he'd served.

Hours later. Backstage at the venue, a moldy theater so old it very well could have hosted Houdini. We have television on the bus, and I have been watching pundit’s take a one-hour debate and spin it into a web of intrigue that will last who knows how many days. Every nuance of the debate was discussed by panels of professionals, because an hour of useless viewing deserves nothing less. Everything from Trump’s body language to Clinton’s gaze was thoughtfully regarded with the utmost scrutiny and a whole lot of words.

It’s like judging a painting by how much paint was used. I don’t have a television, and this is why.

Ironically, it’s Trump who is coming out of this somewhat intact. There is nothing about the “locker-room talk” that surprises anyone. What anyone thinks about the man hasn’t changed but only solidified. Those who don’t like him dislike him slightly more, if they can be bothered, and those who dig him are standing by their man like beaten spouses.

The ones who are the most dipped in puke are the Republicans, who are either jumping ship or using Trump’s real-time decompo- sition to get traction for their own futures. Take Mike Pence, for instance. A few hours ago, I watched him kinda-sorta defend his running mate for a few sentences and then deflect his sentiments away from Trump to himself, informing his audience, in case they didn’t know, as to the depth of his Christian faith. Pence really thinks he’s presidential material and is laying the groundwork for 2020. He’s now riding the big waves of media, using the corpse of the Trump campaign as his board.

All of the people in this gutter crawl who have kept it real, it’s Trump.

Now, thanks to We the People, all working together, everyone is stuck with another month of political sucker punching. We’re the suckers. It was the electorate that allowed this to happen. If you harbor a dislike for either candidate, that’s your business, but this multicamera media monstrosity happened on your watch. If you think things went too far or sunk too low, you cannot assign blame without putting some of it on yourself.

I can’t wait for the third debate to be done. The one I watched last night was wretched. The moment the winner is announced, it won’t be euphoric; it will be momentarily merciful — a new misery to replace the old.

It’s always interesting being back in Florida. In a way, it’s like Alaska. It takes a special person to call this state home. It is almost ceaselessly hot. You either fight it with air conditioning and denial, or you just succumb.

Driving by the outdoor bars on the way from the airport to the hotel, I saw people standing around with large drinks, just enduring the heat and humidity. It’s one thing to come here for a vacation; it’s another to stand your ground and live here full-time. Florida audiences are usually great, but there is a wild-card factor. They keep me on my toes.

A day later, I am now in the parking lot behind the Variety Playhouse in Atlanta, Georgia. Another day, another dose of news TV. They’re still on Trump and his body language, the details of Billy Bush. The most interesting thing about watching all this is how the pundits are able to keep a straight face as they spew the bilge. I wish I wasn’t as insulted by all this as I am, but perhaps that means I have not given up on our political process altogether. At least, some of this still strikes me as real.

Speaking of real, I have been lucky in my life to have an audience as sharp as the ones who show up to see me. Truly, they are a great bunch. This tour that I am on is about them. I spend all day getting ready for the stage. The show is the only reason I am here. The audience is my constituency. They are real, and they keep me real.

An hour ago, I was coming out of the venue toward the bus, and a young man came over to talk to me. He wanted to thank me for something I’d said online somewhere about marriage equality. He told me his brother is gay, and things are tough between him and his parents, especially the mother. We talked about that for a few minutes. My politics are out here.
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LOW END THEORY CELEBRATES 10 YEARS OF PUSHING THE OUTER LIMITS OF HIP-HOP AND BEAT SCIENCE

BY JEFF WEISS

I
n that medieval abyss known as the fall of 2006, Justin Timberlake’s “SexyBack” knocked “London Bridge” off the top of the Hot 100, Britney Spears divorced Kevin Federline, and a 16-year-old Taylor Swift released her debut album. Paris Hilton and the stars of That ’70s Show wore trucker-hat crowns, reigning over long-since-shuttered Hollywood nightclubs. The Game was the only nationally celebrated L.A. rapper. Steve Aoki and the Cobrasnake hypnotized the hipster underground with bedazzled American Apparel unitards, Sparks and blog-house bumped off iPods. It felt as if Franz Kafka was the editor of US Weekly.

That same month, in an opposite corner of the pop culture constellation, four DJ/producers (Daddy Kev, Nobody, The Gaslamp Killer, edIT) and one rapper (Nocando) quietly founded the Low End Theory, a weekly club night in Lincoln Heights named after a Tribe Called Quest album. Walking into Low End on those early Wednesdays felt like an episode of Scooby-Doo where someone pulled the candelabra, the wall rotated 180 degrees and you suddenly entered a kinetic new world. A club for people who hated clubs. If L.A.’s underground hip-hop world had grown reactionary and stale and Hollywood felt hollow, the Low End Theory was where the diaspora of progressive beat junkies reconvened.

An aesthetic gestated from Dilla, Madlib, DJ Shadow, The Neptunes and Dabrye. You never knew what the residents would play next, but it always seemed governed by the Wu-Tang credo that if ain’t raw, it’s worthless. They imported doom-laden, early British dubstep back when Skrillex was still in a screamo band. Before the Airliner received a much-needed face-lift, the bass shook the walls so hard you felt the place might crumble into sulfur.

The grimy atmosphere matched the music. Bathroom trips meant potentially stepping in puddles of urine. On a walk back to your car, you might step over homeless people lying motionless on concrete or hear gunshots ringing out on the blocks just off Broadway. You were also likely to walk into the club and catch a surprise guest appearance from Erykah Badu, Thom Yorke or Odd Future.

Of course, the last decade has brought change. D-Styles replaced edIT a long time ago. Nocando departed in 2015. There’s now a yearly festival at the Shrine. The rate of new stars borned has slowed from its Big Bang pace of the early 2010s. But there was and remains a reason why the residents and their most ardent apostles call it “church.”

In a meretricious industry where brand- and social media skills often overshad-

ow genuine artistry, the Low End Theory has remained an oasis where integrity trumps profit margins. No sponsors. No corny cross-promotions. No quid-pro-quo deals with superstars seeking credibility bookings in exchange for TMZ testi-

monials. The price of admission remains $10, despite around-the-block lines that suggest they could easily charge double.

Its influence stretches to most corners of contemporary sound: from pop (AlunaGeorge) and jazz (Kamasi Washington, Thundercat) to hip-hop (Kendrick Lamar). When YG dropped Still Brazy this summer, he selected Low End for a secret show until a promotional tweet caused so many people to flood Lincoln Heights that it forced the fire marshal to cancel it.

There are more than enough classic nights, both indelibly remembered and hazily forgotten, to ensure its permanent enshrinement alongside those legendary institutions in hip-hop and dance-music history: the Hacienda in Manchester, the Paradise Garage and the Tunnel in New York City, Frankie Knuckles’ Warehouse in Chicago.

Somewhere along the way, Low End Theory irrevocably altered outsiders’ lingering perception of L.A. as a cultural backwater. Ten years deep, the residents deserve the key to the city — they’ve already unlocked enough doors.

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Shots Fired podcast. Find him online at passionweiss.com.
**New Noise Music Festival**

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**Santa Barbara, CA**

**All Ages Club Showcases**

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**The Soft White Sixties**

**Sat, Oct 22 / 8 PM**

**Haunted Summer, The Seshen, Miss Jupiter**

@ **The Hi-Hat**

Summer’s already gone, but Haunted Summer are nonetheless a band for all seasons — and not just because much of their music is crafted by guitarist John Seasons. He and his wife, singer Bridgette Eliza Moody, conjure entracing moods that take listeners out of this time and place and transport them into a dreamy otherworld. Slowly unwinding idylls such as “All Around,” from the Highland Park group’s *Something in the Water* EP, are draped in celestial keyboards and Seasons’ glistening guitar as Moody softly intones her eerie melodies. Bay Area collective The Seshen pump out more of an electro-dance-pop sound that’s lit up by Lalin St. Juste’s soulfully contemplative singing on their new album, *Flames & Figures*. Locals Miss Jupiter prefer a psychedelic glam-rock approach in delivering singer Michelle Rose’s starry-eyed revelations. — **John Payne**

**Sun, Oct 23 / 12 PM**

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**Music Picks**

**Fri 10/21**

**Mia Doi Todd, Gaby Hernandez**

@ **WORLD STAGE**

Two like-minded souls make a defiant stand for joy, love and enlightenment. Singer-songwriter Mia Doi Todd emits a gracefully conceived and wonderfully intimate music gingerly plucked on acoustic guitar and sung in exceptionally crystalline tones. While her own compositions often reside roughly in the art-folk mode, her exploratory point of view and several solo albums reveals an intriguing range, from deeply satisfying covers of Chilean folk and classic Brazilian tunes to piquant variations on Afro-sambas and head-skiing remixes in collaboration with the most talented of L.A.’s electronic artists and DJs. Her excellent latest is a covers collection called *Soul of Children*. Spiritual vibes reign supreme in superb vocalist/sound-shaper Gaby Hernandez, who last year put out a jaw-droppingly tasty album titled *Spirit Reflection* with the aid of Kamas Washiongton, Dexter Story, Miguel Atwood-Ferguson and Carlos Niño. — **John Payne**

**Breezy Latin soul and Leftover Crack’s zippy ska punk. Sunday offers two shades of grime — local hip-hop-electronic producer R.L. Grime and the etherically captivating reveries of Canadian diva Grimes — along with the low-key divinations of Unknown Mortal Orchestra, psychedelic folk auteur Devendra Banhart, hazy synth-popsters Future Islands, lascivious rappers 2 Live Crew, a DJ set by Justice and an unexpected visit from power-pop fire-starter Dwight Twilley. Also Sunday, Oct. 23. — **Falling James**

**Sun 10/23**

**Circle V Festival**

@ **Fonda Theatre**

Circle V Festival is the food and music event organized by outspoken vegan poster child Moby alongside No Doubt’s Tony Kanal and humane organization Mercy for Animals, also the beneficiary of the festival. For the inaugural celebration of the animal-rights event, daytime activities include food for purchase, curated by Eat Drink Vegan, and guest speakers, including Kat Von D and pro athletes John Salley and Kenny Anderson, with comedian Jamie Klisten hosting. The musical portion begins in the evening, with Moby and the Void Pacific Choir as headliners performing songs from Moby’s freshly released album, the dissonant *These Systems Are Falling*, along with plenty of old favorites. Cold Cave and Black Audio round out the lineup. It’s going to be a soy- and seitan-filled time, leading to World Vegan Day on Nov. 1. — **Lily Moayeri**

**Mon 10/24**

**Maher Daniel, Anton Tumas**

@ **Sound Nightclub**

Born in San Francisco, raised in Montreal and now based in Barcelona, Maher Daniel embodies the sophisticated sound one would associate with those cities. He takes tech-house to dreamy places, as on this year’s collaborations with Audiofly, “Cluster of Stars” and “Love’s Inside.” This is music as soothing as it is energetic. But he can also pound the beats against the dance floor, as on his Prince tribute, “Purple Music,” in which the funk is pumped up with a roar that sounds like a crowd of party monsters invading a warehouse. Arrive early to check out local Anton Tumas, whose label, Subtract Music, keeps the global grooves and deep house beats of Burning Man pulsing all year at events like Woogie Weekend. — **Liz Ohanesian**

**Troy Walker Halloween Show**

@ **Cody’s Viva CANTINA**

Big-voiced, gender-bending lounge sensation Troy Walker, famed as Los Angeles’ first aggressively out, queer showstopper, remains an unrivaled artistic and cultural powerhouse. His legendary Halloween shows are reliably drastic mind-rippers; he might appear, for instance, in an elaborate headdress and oversized dashiki from beneath which he will “give birth,” midway through his show, to a large, plush orangutan. But the consistently flabbergasting Walker needn’t rely on props — his rattle-rousing, cabaret-torch vocals always deliver such a revelatory tsunami of emotion and wickedly ribald humor that every performance is a dizzying, richly rewarding earful. He’s paired here with tiki-centric, grass skirt-clad island charmers the Honey Lulus in a program titled “Wild Women of Cannibal Island,” so expect an
Sweets:
Alexander’s Steakhouse
Bearclaw Kitchen
Beverly Hills Beignet
Choctál Single-Origin Ice Cream
Cobblermania!
Copenhagen Pastry
Crème Caramel LA
Enjoyer
Mascarpone Cheesecake
McConnell’s Fine Ice Creams
Mercedes Binge Desserts
Nickel Diner
Ococoa
Red Bread
Salt & Straw
The Broadway Baker
The Gourmandise School
Waffling Around
Westbound
WP24 by Wolfgang Puck

Sips:
1886 Bar at The Raymond
71ABOVE
Bar Toscana
Birch
Broken Spanish/BS Taqueria
Chaya
E.P. & L.P.
Guelaguetza
Hinoki & the Bird
House of Punch
Hyperion Public
Lock & Key
Lost Property
Miro
Otium
Sassafras
Seventy 7
Sonny’s Hideaway
Sotto
The Bar at Belcampo Santa Monica
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—Jonny Whiteside

Kanye West
@ THE FORUM
The 21-time Grammy winner brings his Saint Pablo Tour to L.A. for four nights. His acclaimed seventh solo album, The Life of Pablo, was originally released through Jay Z-owned streaming service Tidal in February and debuted at No. 1 on the Billboard 200 chart in April after it became available through other streaming services. The show features a floating stage whereby West surfs through the crowd, and attendees anywhere in the venue can see the icon up close. The 32-song set list includes tracks from The Life of Pablo, as well as the hits “Jesus Walks,” “Can’t Tell Me Nothin’,” “Runaway,” “Flashing Lights” and others. Also Wednesday-Thursday, Oct. 26-27 and Tuesday-Wednesday, Nov. 1-2.
—Jacqueline Michael Whatley

Ingrid Michaelson
@ THEATRE AT ACE HOTEL
“There’s a whole lot of heart in me,” Ingrid Michaelson declares on her seventh album, It Doesn’t Have to Make Sense. The native of Staten Island, New York, writes such persuasively engaging melodies that it’s easy to underestimate her as a mere pop diva. “You’re not the Cash, and I’m not the June,” she slyly jokes on “Hell No,” as the song continues as a defiant statement of romantic independence. At times, the new album’s slick, radio-friendly arrangements disguise the subversive wit hidden in her verses. Even amid the ebullient, swirling hook of “Miss America,” Michaelson appears determined to reinvent herself and not be limited by other people’s expectations. “I’m never where you want me to be/I’m always coloring inside of the lines,” she sings. “I’ll never be the girl on TV.” Also Thursday, Oct. 27.
—Falling James

Norah Jones
@ GREEK THEATRE
When Norah Jones made her graceful explosion into stardom with her 2002 debut Come Away With Me, she was lauded not only for the layered subtlety of her exquisite singing voice but also for her savvy and understated pianism. Later albums saw piano drifting discreetly out of her songs as Jones explored guitar and other sonic textures. But with her new album, Day Breaks, Jones’ piano is front and center once again, and the long-awaited reunion is as emotionally satisfying as seeing Ross and Rachel together in the last episode of Friends. It’s the most jazz-influenced of her projects to date, with Wayne Shorter and his band on board to back her up. If Jones decides to stay on the piano bench, it may become her rightful seat on the throne vacated for an eternity by the late, great Shirley Horn.
—Gary Fukushima

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—Gary Fukushima

The Translucent Ham Sandwich Band
@ CALIFORNIA INSTITUTE OF ABNORMAL ARTS
Herding even a regular four- or five-piece band out into clubland requires an emotional and logistical odyssey bordering on masochism, so full credit to virtuoso Fullerton drummer Evan Stone, who (periodically, at least) assembles a vast cast of performers, musical and otherwise, into the Translucent Ham Sandwich Band. It helps that his rotating cast of unrehearsed Sandwiches has the chops to largely improvise their irreverently adventurous, cut-and-paste debut album, Music From the Future, released last year. Live, THSB add additional layers of fun to their already sassy, horns-adorned sound with dancers, jugglers, DJs, magicians and acrobats.
—Paul Rogers
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**TINHORN FLATS SALOON & GRILL:** 49500 Seminole Dr., Cabazon. With Froth, 9 p.m., TBA. El Rey Theatre, 9 p.m., $48-$78. Saban Theatre, 8440 W. Sunset Blvd., Beverly Hills.

**SAGEBRUSH CANTINA:** 4316 Sepulveda Blvd., Culver City. Thu., Oct. 27, 9 p.m., free.

**IRELAND'S 32:** 2419 N. Broadway, Los Angeles. Low Culture, Friday, 10 p.m., $10. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**THE CINEMA BAR:** 49500 Seminole Dr., Cabazon. With Froth, 9 p.m., TBA. El Rey Theatre, 9 p.m., $48-$78. Saban Theatre, 8440 W. Sunset Blvd., Beverly Hills.

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Thu., Oct. 27, 9 p.m., free. Brian Hogan, Thu., Oct. 27, 9 p.m., free.

**THE COWBOY PALACE SALOON:** 21635 Devinshire St., Chatsworth. BOoblack, Fri., Oct. 21, 9 p.m. Free. Brian Hogan, Thu., Oct. 27, 9 p.m., free.

**THE STUDY HOLLYWOOD:** 1735 Vine St., Los Angeles. Funky Sole, a "Tawk, funky soul party" with Music Man Miles, DJ Soft touch and others, 9 p.m. A bar.

**SOUND NIGHTCLUB:** 6333 W. Sunset Blvd., Los Angeles. DJ Soft Touch and others, ages 21 & over, Saturdays, 10 p.m. DJ Soft Touch and others, ages 21 & over, Saturdays, 10 p.m. DJ Soft Touch and others, ages 21 & over, Saturdays, 10 p.m.

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**CONCERTS**

**FRIDAY, OCT. 21**

**AZIZI GIBSON:** 11:30 p.m., S.S. The Novel by Microsoft, 800 W. Olympic Blvd., Los Angeles.

**BEN FOLDS:** 8 p.m., $30-$520. Ventura Theater, 26 S. Chestnut St., Ventura.

**THE FRAY:** 8 p.m., $35-$120. Morongo Casino Resort & Spa, 49550 Seminole Dr., Cabazon.

**GARAGE:** 6 p.m., $47.50. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

**GETTER:** With Tasty Tast, Half Emyr, Spook, Snek, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**GHOST:** 7 p.m., $30-$50. The Wilton, 3790 Wilshire Blvd., Los Angeles.

**HINDS:** 8 p.m., $17.50. The Regent Theater, 448 S. Main St., Los Angeles.

**JAMES BLAKE:** With Vince Staples, 7:30 p.m., $35. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**KORN:** 8 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

**LEICHTWEIGHT:** With Porter, Coucheron, 9 p.m., TBA. The Echoplex, 49500 Seminole Dr., Cabazon.

**THE MAYAN:** 8 p.m., $30. The Mayan, 100 N. First St., Los Angeles.

**EXCHANGE L.A.:** 8 p.m., $30. The Exchange, 8427 S. Broadway, Los Angeles.

**GO**

**SEVEN LIONS:** 8 p.m., $30. The Mayan, 100 N. First St., Los Angeles.

**R. KELLY:** With Pegboard Nerds, Unlike Pluto, 6 p.m., $48-$78. Saban Theatre, 8440 W. Sunset Blvd., Beverly Hills.

**OMID:** With Ra Ra Riot, 6:30 p.m., $30. The Mayan, 100 N. First St., Los Angeles.

**MARILLION:** With Bruno Mars, Ariana Grande, Meghan Trainor, Charlie Puth, G-Eazy, 6:30 p.m., $25-$125. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

**KADIM AL SAHIR:** With Bruno Mars, Ariana Grande, Meghan Trainor, Charlie Puth, G-Eazy, 6:30 p.m., $25-$125. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

**KORN:** 8 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.
SUNDAY, OCT. 23

ANNE CARRÉRÉ: 7:30 p.m., $40. Theatre Raymond K不失, 10361 W. Pico Blvd., Los Angeles.


GO CIRCLE V: A MUSIC, ACTIVISM & FOOD EVENT: BEACH GO, SLOW SORROW: 7:30 p.m., $40. Theatre Raymond K不失, 10361 W. Pico Blvd., Los Angeles. See Music Pick.

MONDAY, OCT. 24

ANNE CARRÉRÉ: 7:30 p.m., $40. Theatre Raymond K不失, 10361 W. Pico Blvd., Los Angeles.

GO BLACK REBEL MOTORCYCLE CLUB, DEAP VALLEY: 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, OCT. 25

BILLY BRAZZ, JOE HENRY: 6:30 p.m., $39.50-$55.50. Palas Theatre, 630 S. Broadway, Los Angeles. Go Music Pick.

WEDNESDAY, OCT. 26

ANNE CARRÉRÉ: 7:30 p.m., $40. Theatre Raymond K不失, 10361 W. Pico Blvd., Los Angeles.

THE FRAY: With Anne Carrère, 8 p.m., $29.50-$205. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

THURSDAY, OCT. 27

GALILEE: With Set Your Goals, 8 p.m., $27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TOM ODELL: With Valerie June, 6 p.m., $25-$195. Segerstrom Center for the Arts, 600 W. Tosad Ave., Orange. See Music Pick.

FRIDAY, OCT. 28


SATURDAY, OCT. 29

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